



08120

Billboard

NEWSPAPER

83rd
YEAR

A Billboard Publication



The International Music-Record-Tape Newsweekly

Nov. 12, 1977 • \$1.75 (U.S.)

National Advertisers Link To Rock Shows

By ED HARRISON

LOS ANGELES—Major national advertisers such as Anheuser-Busch, Pabst, Dannon Yogurt, Jose Cuervo Tequila, Sedgefield Jeans and Mateus are tying-in with rock music as a means of reaching the 18-25 youth market.

A vehicle for the penetration of the youth market is Rockbill, a combination concert program/poster distributed free at all concerts involving the featured artist or group. Each Rockbill contains three full color pages of original editorial on the group which folds out into a poster suitable for hanging.

The participating sponsors exclusively associate themselves with a rock group or artist who performs

(Continued on page 24)

U.K. POUND FLOTATION EFFECT EYED

By MIKE HENNESSEY

LONDON—The British government's decision to let the pound float and its resultant rise to a value of \$1.85 as opposed to \$1.52 a year ago, is unlikely to have any significant effect on Britain's record industry in the immediate future, according to Geoffrey Bridge, director of the British Photographic Industry.

"I would have thought that the stronger pound would make very little difference except that it will

(Continued on page 94)

Retail Web Interest In Videocassettes

By STEPHEN TRAIMAN

NEW YORK—Not only are blank videocassettes moving into the retail record/tape outlets, but interest is growing in prerecorded programming as well, with several major chains well along in planning.

Korvettes, King Karol and Sam Goody, based in the East, and the Pickwick retail division based in the Midwest, are all involved in various stages of implementation.

Goody has been selling blank Sony Betamax videotapes for over a year, King Karol began stocking 3M Beta-format cassettes a month ago, and Korvettes will have its first 3M shipment in two to four weeks. Pickwick is moving 3M Beta-format and

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WAGES TO RISE 15%

AFM & Labels OK 2-Year Pact

By IS HOROWITZ

NEW YORK—Wages to recording musicians will rise by 15% over the next two years, according to the agreement for a new contract reached between the AFM and an industry negotiating team.

Although parties to the negotiations are keeping confidential terms of the proposed contract pending ratification by AFM sidemen, it was learned that wages will increase by 10% over the present \$110 session rate in the first year, effective Nov. 1, and by an additional 5% in the second year of the pact.

Eligible to vote in the ratification

(Continued on page 21)

Women Emerging As Format DJs

LOS ANGELES—Women are finally taking their place in format radio as air personalities.

At one point in the history of modern radio, a female air personality was almost unheard of, and this is quite an interesting psychological aspect of the medium since early radio featured some excellent female entertainers such as Jinx Falkenberg, Jane Ace, Jane Webb, Harriet

(Continued on page 36)



BRUCE ROBERTS. Available in stereophonic sound on Elektra Records and Tapes. (Advertisement)

Punk Rock Scene Shows Spate Of New Club Outlets

By ROMAN KOZAK

NEW YORK—Punk rock, once confined to New York, San Francisco, Los Angeles and Boston, is now finding additional venues around the country.

Along the way it is meeting and coexisting peacefully with disco, jazz and mainstream rock.

Since the summer, new punk venues have opened in Chicago, Philadelphia, Pittsburgh and even Minneapolis with more planned in other parts of the country.

In Chicago, La Mere Vipere is a disco that only plays punk music; in Philadelphia the Hot Club features punk two nights a week, with the rest

(Continued on page 44)

No. 1 Show Protects ID Of Winners

LOS ANGELES—Strict security measures have been taken to insure no one knows beforehand the winners to be announced during "The Billboard No. 1 Music Awards" show, an NBC-TV "Big Event" Dec. 11.

The Burt Sugarman-produced special, the first of its kind to present music awards based on researched record sales, will honor the No. 1 artists of 1977 in several categories based on a recap of the published Billboard charts for the 12-month period ending Nov. 5.

The results of the chart summaries will be kept secret from the Billboard, NBC and Sugarman staffs

(Continued on page 12)



America's getting ConFunkShunized! As CON FUNK SHUN's second Mercury album, "SECRETS," bullets on all three charts, and their new single, "FFUN" (#73959) breaks out across the country with a flood of airplay, more Americans are getting ConFunkShunized everyday. "SECRETS" Mercury SRM-1-1180. (Advertisement)

(Advertisement)

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ALIVE

II



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1st C'right Rifts Seen At NMPA N.Y. Forum

Mechanical Collections Emerge As Hot Issue

By IS HOROWITZ

NEW YORK—Controversy over mechanical royalty collections is shaping up as one of the earliest industry conflicts to arise under the new copyright law, a large audience of publishers and attorneys was told at the NMPA's copyright workshop/forum here last week.

The statutory rate advances from 2 cents to 2½ cents on Jan. 1. But the difficulty in accounting properly for records manufactured before that date, and sold thereafter, is felt to pose a key problem that may agitate the music community for a year or more during a turbulent transition period.

The issue of mechanicals was only one among several score that panels of experts addressed themselves to during wide-ranging presentations on regulations and procedures called for, or anticipated, under terms of the new law.

To many of those attending, pleasure at new earning potentials under revision seemed tempered by a maze of still-confusing requirements, pending massive paper work and additional costs of compliance.

Main purpose of the NMPA forum, held at the Waldorf-Astoria Hotel Monday, Tuesday (31, 1) was to provide the best available current guidance on regulations already laid down and still to come, and to alert publishers to new requirements in registration and devel-

oping rules in dealing with the copyright office.

The association takes the copyright show on the road for similar two-day stands in Nashville, Thursday, Friday (3-4) and in Los Angeles, Nov. 10-11.

The session on mechanicals took place against a background of industry speculation that some labels are producing large quantities of catalog product to come in under the Jan. 1 deadline.

Some observers attribute at least a part of the unprecedented demand for pressing facilities to this factor (Billboard, Oct. 29, 1977).

A number of the complications to be faced in determining a fair rate during the transition period were outlined by Joe Fenton, a member of the firm which audits record company books for the Harry Fox Agency, NMPA's royalty collection facility.

Reserves held back by manufacturers against possible returns, a normal industry practice, is one area where problems may arise, he said. Another is in credit requests for actual returns. These may come back six months or later into the new year and comprise a confusing mix of sales both under the new and old rates.

Fenton views the problem of reasonably accurate prorating as nettlesome. "We can't anticipate all the issues at this time," he admits.

The question of mechanicals is certain to spur arguments between publishers and record manufacturers, predicted Alan Shulman, counsel to the Fox Agency.

Shulman also pointed out that there will be new opportunities for publishers to protect their interests via suits providing greater damage penalties on infringers. The new law offers

Panelists Examine Maze Of New Law

an option to demand actual or statutory damages, and the alternative may be selected even after institution of the action to secure the greater benefits, he said.

Subpublishers of foreign material were cautioned to file proper transfer documents should they ever wish to file suits in their own names.

Leonard Feist, NMPA president, said that a current committee acting as a conduit for information and recommendations through contact with the Copyright Office will be enlarged. Additional groups under the association's sponsorship will be formed in Nashville and Los Angeles, he promised.

Meetings have been held with church groups recently on the new law and on com-

(Continued on page 21)

CBS Launches Push To 'Generalize' Jazz

By ROMAN KOZAK

NEW YORK—CBS Records is putting its marketing muscle behind a campaign designed, according to Don Dempsey, vice president marketing, Columbia Records, "to further establish the success of jazz in the general marketplace." Entitled "A Winning Season Of Jazz," the campaign involves 22 albums on Columbia, Epic and Associated Labels. It ties in merchandising, promotion, publicity and artist development support on a national basis.

Involved are new releases by Bob

James, Billy Cobham, Dexter Gordon, George Duke, the V.S.O.P. Quintet, Vol. 1 of the Montreux Summit series, Tom Scott, Stan Getz, Jimmie Rowles, Steve Kahn, Ramsey Lewis, Alphonso Johnson, Shakti and Jan Hammar.

Also involved in the overall marketing campaign will be the initial Contemporary Masters Series releases. The series, which has its own ad campaign, is previously unreleased vintage material of the '40s and '50s.

The seven initial releases in the series include performances by Charlie Parker, Miles Davis, Lester Young and Gerry Mulligan.

CBS has developed a jazz sampler album for in-store play, which contains selections from the various LPs with narration allowing for easy identification of the cuts. Each LP in the release contains a four-color insert with reproductions of all the album covers in the release and information about the music and musicians involved.

These merchandising tools were

(Continued on page 54)



POINT BLANK—Fan Jim Auerbach sets his sights at a shooting gallery machine he won at the Peaches Store in Dallas. He won the machine for racking up the highest score in 98 seconds in the contest promotion by radio station KZEW, the Peaches chain and Arista Records for "Second Season," the new LP by Point Blank.

MS Distrib Hires 5 For Retail Level Promotions

CHICAGO—A special squad of promotion personnel charged solely with work at the retail level has been created here by MS Distributing, largest independent supplier in this market.

The squad, dubbed the Marketeers, consists of five full-time persons, four of whom were added specially for the project which began earlier in the fall.

The Marketeers are Bob Matthews, Steve Exel, Rick Chrzan, Gene "Ace" Smykowski and Earl Jones.

The Marketeers cover MS accounts in Illinois, Wisconsin and Indiana, with each assigned to specific stores in the manner of salesmen.

"Their main function is to tie-in point of purchase materials with advertising," explains John Salstone, MS vice president. "If we're advertising merchandise on the radio and tagging certain stores, it's the Marketeers job to make sure that merchandise is featured in the stores."

"If we're going to run ads in three weeks on an act that's going to break, they'll go around to the stores and find out which ones should get the tags." *(Continued on page 24)*

Mercury Bows New Wave Dip Label

By ALAN PENCHANSKY

CHICAGO—A subsidiary label devoted exclusively to new wave music has been launched by Phonogram/Mercury under the direction of Cliff Burnstein, a Polygram group a&r consultant who is based here.

The new label, Dip Records, is expected to debut in January with the release of LPs by two new wave acts: Pere Ubu, a five-member group from Cleveland, and Suicide Com-

mandos, a three-piece band out of Minneapolis.

Both groups were brought to Burnstein's attention by singles the bands themselves recorded and released through new wave outlets.

This same "do it yourself" spirit that has characterized the primal rock resurgence will be maintained by Dip, says Burnstein. Decisions about what to record and how to record it will remain with the groups.

(Continued on page 60)

3rd Musexpo Draws 2,000 Exhibitors From 38 Nations

By SARA LANE

MIAMI BEACH—More than 2,000 exhibitors and participants attended the third annual Musexpo (Oct. 28-Nov. 1) at the Doral Beach Hotel here, representing 38 countries and more than 700 companies.

Among them were record companies, music publishers, independent producers, radio and television directors, songwriters, concert promoters, artists' managers, investors and banks, retailers, record clubs, hardware and accessories manufacturers and music trade associations.

There was a heavy concentration of British industry firms with 26 exhibing under the sponsorship of British Phonographic Industries Ltd. and the Music Publishers Assn. Another eight British companies showed independently.

For the first time the Bahamas Tourism Bureau took part in an international convention, distributing literature and providing music by a Nassauvian group, Beginning of the End.

Roddy Sashoua, president of International Musexpo, said he is pleased with the attendance figures.

"More than 2,000 participated," he said smiling. "That's up from last year's figures. When we started Musexpo three years ago, we felt there was a definite need for an international marketplace for the record and music industry in the U.S."

"At this point," continues Sashoua, "the number of deals made has far surpassed those made in the past and we're already looking forward to next year's convention."

Questionnaires will be sent to participants to find what can be added or subtracted to improve future conventions. As a result of last year's questionnaire, participants expressed a need for seminars and workshops, and Sashoua instituted three during this year's gathering: "Radio And Records," "Development Of Black Artists," and a special "Publishing Exploitation" workshop.

Participants on the whole were pleased with this year's Musexpo. Phil Stout of Schulke Radio com-

(Continued on page 40)

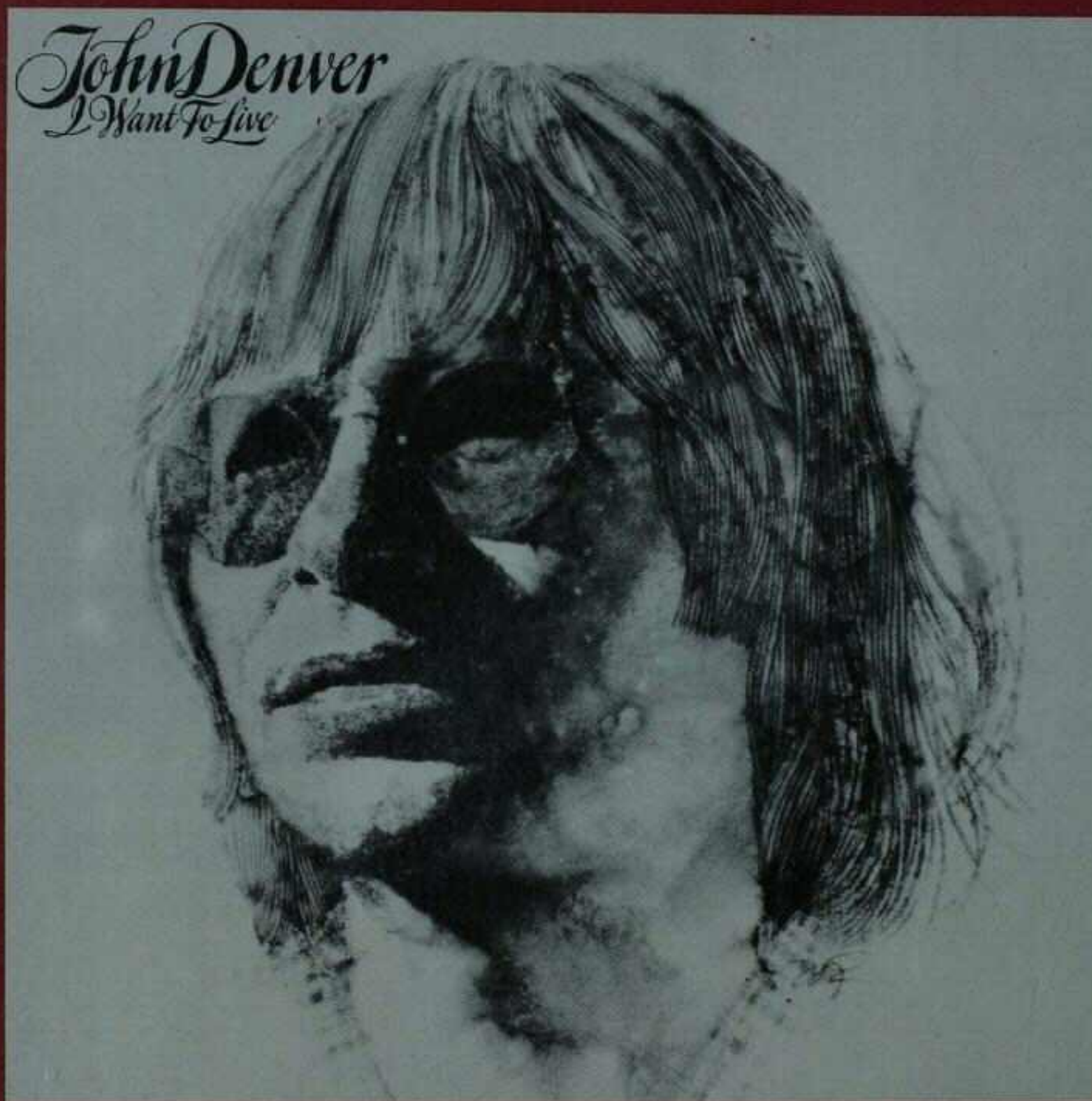
NOVEMBER 12, 1977, BILLBOARD

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KLEIN TRIAL

Defense Testimony Finished

By ROBERT ROTH

NEW YORK—Final defense witnesses disputed government charges that former Beatles manager Allen Klein evaded income taxes and made false statements on returns in the final week of testimony in his trial here.

On Friday (28) Marvin Sontag, a former special agent for the IRS, testified that his computations showed that Klein did not withhold payment of taxes. Recalling the testimony of former Bennett associate Sal Vassi that Bennett had shown him a 14-inch high paper bag filled with \$8,000-\$9,000, (Billboard, Nov. 5, 1977), Sontag was asked by Klein's attorney Gerald Walpin if he had brought an envelope with him to court.

Sontag removed the envelope from his jacket pocket and opened it to reveal a stack of 100 \$1 bills sealed with a bank sticker. According to Sontag, had it been \$100 bills, the 1/2-inch stack would have been worth \$10,000.

Harold Shulman, another former IRS agent testified as the trial resumed on Tuesday (1) that he analyzed all financial information about Klein and took the most conservative estimates available. According to Schulman, the figures showed that Klein owed no more taxes to the government.

(An interesting point did surface last week—Klein's claim that he is now involved mostly in the motion picture and not recording industry. Klein noted that he had recently produced "The Greek Tycoon" with Anthony Quinn and Jacqueline Bisset.)

On Tuesday the defense rested and the government presented the rebuttal witness who discussed Klein's net worth during 1968, a year not the subject of the case.

With both sides finished with their witnesses, Judge Charles Metzner denied a defense motion for a mistrial and ordered summations the following morning.

In his Wednesday morning summation, Assistant U.S. Attorney Thomas Engel told the jury, "Mr. Vassi wasn't hiding anything. He testified as to what happened and I submit to you that that's what all the witnesses testified to." Engel continued by stating that the government was not asking the jury to convict Klein solely on Bennett's testimony.

"On this record, ladies and gentlemen," Engel continued, "there is absolutely no way Bennett could have

(Continued on page 78)



SIGNING SPREE—The Floaters are kept busy autographing photos and their debut ABC LP "Floaters" at a Disc-O-Mat outlet during their recent visit to New York. From right are the group's Charles Clark, Larry Cunningham, Paul and Ralph Mitchell, with Disc-O-Mat's Elliot Seror looking on.

21 STORES BY DEC.

Sound Warehouse Web Mushrooms

LOS ANGELES—The Sound Warehouse stores increase to 21 in a three-state area by the month's end, with four new outlets scheduled.

Based in Oklahoma City, the store opens its sixth and largest store there Saturday (12) in the gutted Lakeside Theatre in the northwest part of the city. The building has been converted to one 10,000 square foot floor, with four massive display windows cut into exterior walls.

The store will feature a 2,000 square foot glass enclosed classical section. The classical record/tape section is the second such venture for the chain, which piloted the experiment in a recent Houston store expansion.

Diane Mitchell, who is being moved from another Oklahoma City store as manager, has arranged for a string quartet to play opening day with wine and cheese served in the area. In the pop area, a rock band and beer and cold cuts are the fare.

On the same day in Houston, that city's fourth Sound Warehouse opens. Randy Kleinman will manage the freestanding 10,000 square foot traffic location.

On Nov. 20, Sound Warehouse opens its first San Antonio store. The 12,000 square foot central city loca-

Vanguard Ups LPs

NEW YORK—Vanguard Records joins the ranks of labels boosting catalog list prices from \$6.98 to \$7.98.

Vanguard's pop, classical and Bach Guild releases are all affected by the price hike. Twofers, formerly set at \$7.98, are now listed at \$8.98. The increases become effective Tuesday (15).

tion will be managed by Joe Malone, formerly manager of a Fort Worth Sound Warehouse store.

Shortly after that, the chain opens its second Colorado location. The first Pueblo 5,000-square foot freestanding site will be managed by Jack Knight, who was an assistant manager in the Colorado Springs store.

RCA RECORDS 'KING AND I'

NEW YORK—RCA Records has recorded the original cast album of the current Broadway revival of "The King And I." The show, which opened last spring, stars Yul Brynner and Constance Towers.

The recording session marks the third time around for Brynner in his role as the King Of Siam. He recorded the original score in 1951 and the film soundtrack five years later.

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Executive Turntable

At Polydor Records, New York, **Stuart Fine** named music consultant, contemporary product, a&r department. He was manager, East Coast a&r at Arista. . . . Veteran television producer/director **Bob Henry** has been set by executive producer Burt Sugarman to co-produce and direct the "Billboard No. 1 Music Awards" on NBC Dec. 11. . . . New appointments at Arista include:



Fine

Gary Diamond as director, West Coast singles promotion; he was Midwest promotion manager. Also, **John Schoenberger** and **Lenny Scaffidi** as West Coast and East Coast associate directors of national album promotion. Former was national album promotion director for ABC Records. Latter was general manager of Sire Records. In other appointments, **Mark Babineau** and **Richard Tardanico** named regional album promotion managers for the Midwest and Southwest areas respectively. Babineau, who will be located in Chicago, was a local promotion manager there. Tardanico, who will be headquartered in Atlanta, was a local promotion manager in Miami. . . . **Bobby Applegate** appointed vice president, director of album promotion and artists relations for Ariola America in Los Angeles. Recently he was Island's national promotion director. . . . At CBS Records, New York, **Bradley Olsen-Ecker** appointed art director, advertising creative services. He was an art director at J. Walter Thompson. . . . Newly formed Hologram Records, New York, names **Abe Silverstein** chairman of the board. He continues as president of Record Plant Studios. **Joe Greenberg** and **Alfred Schweitzer**, cofounders of International Talent Consultants, appointed president and executive vice president, respectively. Also at Hologram, **Roy Cicala**, owner/president of the Record Plant, named executive producer; studio engineer **Shelly Yakus** named vice president, a&r; and **Irv Stimler**, formerly in marketing posts at MGM and Decca, appointed director of marketing. . . . **Nina Herman** joins Tomato Records, New York, as national director, promotion and publicity. She was administrative assistant at Greengrass Enterprises. . . . **Michael Rosenblatt** appointed to the newly created post of professional manager for the publishing arm of Sire Records, New York. He will continue as production manager for the label. . . . Eight new field regional managers have been added by GRT Music Tapes, Sunnyvale, Calif. New personnel, all appointed regional managers are: **Russell Champlin**, Southwest, headquartered in Denver, formerly with ABC Records and Tapes, Denver; **Linda Garson**, Midwest, located in Cleveland, formerly with Action Distributors, Cleveland; **Paul Hopkins**, Southwest regional manager, located in Dallas, formerly with Pickwick International, Dallas; **Walter Kitchens**, Southeast, located in Atlanta, formerly with ABC Dunhill, Atlanta; **Bill Marshall**, Western, located in Los Angeles, formerly with London Records in Los Angeles; **Larry Naddeo**, East, located in New York, formerly with RCA sales in New York; **David Stachnik**, Midwest, located in Chicago, formerly buyer for Pika, Cleveland, and **Ray Ward**, Northwest, located in Seattle, formerly general manager, P.J.L. Seattle. . . . **Milton Allen** new United Artists regional promotion man based in New York. He was a marketing coordinator for Zamoiski Distributors in the Baltimore/Washington area covering UA product. . . . At Aucoin Management, New York, **Ric Aliberte** promoted to director of national promotion, from national promotion coordinator. . . . At TWM Management, New York, **Bill Dern** and **Barry Essenfeld** named vice presidents. Former was president of William Dern Associates, a personal management/production firm. Essenfeld was assistant treasurer/director of operations for Allied Artists Pictures. . . . **Marty Morgan** becomes account coordinator for the Goddard Company, a Los Angeles-based public relations firm. She was most recently editorial director of the 1977 Official Talent & Booking Directory. . . . **Judy Gold** becomes director of national sales for Westwood One, an L.A. firm which produces and distributes syndicated radio programs. Prior to the new position she served as a sales representative for the Mac Fadden Women's Group. . . . **Lynne Maiden** joins Music Matters as an artist representative in Los Angeles. Formerly she was with Stan Kenton's office. . . . **Amy K. Bolton** becomes manager of artist relations, East Coast, for American Entertainment Management. She was formerly assistant professional manager at United Artists Music publishing in New York. . . . **Charles Fazio** appointed president, consumer operations at Rockwell International Corp., Pittsburgh, Pa. He was corporate vice president, operations. . . . dbx, Inc., Newton, Mass., has promoted operations manager **James Peghiny** to vice president in charge of manufacturing. . . . **Frann Altman** joins Whitfield Records as assistant director of artist relations. She will base out of Whitfield's Burbank headquarters. Altman was previously with Far Out Productions, A&M Records and Blue Thumb. . . . **Jim Oblak** appointed product manager of car sound systems at Pioneer Electronics of America, Los Angeles. He was a product marketing manager at Audio Magnetics Corp. . . . At JVC America Company, Maspeth, N.Y., **Cliff Shearer** becomes national advertising and sales promotion manager; **Ben Loughrin** becomes sales promoter; **Harold Schiffman** becomes national sales administrator; and **Ed Spalding** becomes Southwest regional manager.



Diamond



Applegate



Gold

Jay Warner joins the newly formed West Coast offices of the Entertainment Company. He was formerly vice president of publishing for the Wes Farrell Co. . . . **Carol Cassano** promoted to West Coast professional director for Jobete Music Co. She was professional manager for the firm. . . . The Press Office, New York, names **Julie Harrison** director of tour publicity. She had an identical position at Rogers & Cowan, Beverly Hills. . . . **Stephen Peeples** appointed editorial copywriter, press & artist relations at Capitol Records, Los Angeles. He was a freelance music writer. . . . **Helen Maxson**, director of performing rights, exits BMI's Nashville office. . . . **Jerry Hayes** has been promoted to executive vice president of True Records, Nashville. . . . **Jesse Evatt** rejoins the production staff of Mark Five Studios in Greenville, S.C., after a two year absence. . . . **Skippy Barrett** joins the Tommy Overstreet Music Publishing Group in Nashville as a professional manager. . . . **Joseph D'Imperio** appointed director of music at Paramount Pictures music department in Los Angeles. He was president of Ringling Bros. & Barnum & Bailey Records and before that was head of RCA Records.

NOVEMBER 12, 1977, BILLBOARD

1ST 'MONSTER' IN PITTSBURGH

Shapiro Super Store Debuts In Feb.

LOS ANGELES—Record Oasis, Pittsburgh's first super store opens in eastern Bloomfield around Feb. 15, 1978. Record Oasis will be the first of a series of monster record/tape/accessories stores opened by Sam Shapiro and his brothers, Jason and Howard, who have operated National Record Mart since 1938.

A former supermarket location, the 16,500 square foot freestanding store will be followed soon after with another in the greater Pittsburgh area. Sam Shapiro says he will prob-

ably finish negotiations for the second within three weeks. Jeff Radoyic, with National Record Mart for 10 years and currently at the South Hills Pittsburgh store, moves into the first Oasis as manager.

By the time the first Oasis store opens, National Record Mart will grow to 56 stores in a five-state area. A 5,000 square foot downtown Mart in Morgantown, W. Va., and a 2,500 square foot mall location in Bradford, Pa., are slated to open before Christmas.

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669

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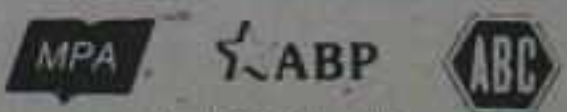
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Vol. 89 No. 45

UPS RADIO, TV ADVERTISING

Atlantic Boosting Regional Staff To Bolster Holiday Marketing

By DICK NUSSER

NEW YORK—Atlantic Records is increasing its regional marketing staff and making extensive use of radio and television advertising to cash in on year-end holiday sales.

The label expects to have a staff of 25-30 promotion specialists and marketing aides working during the coming weeks, according to Dave Glew, general manager and senior vice president. That's in addition to the WEA staff.

"Our business is up and we felt it was necessary for our artists to boost our marketing staff at this time," he notes.

The broadcast ads will supplement Atlantic's scheduled print ads and other marketing plans. The radio and tv campaign is being planned to allow maximum flexibility in placing artists' ads in regions where they'll do the most good.

"We're using rotating radio spots on key r&b stations across the country," says Glew. "Some areas will be heavier than others, depending on the extent of demand for product."

Glew points out that it's often difficult to monitor the results of tv spots, and that "many labels spend money too early, before the record is at a peak."

The strategy at Atlantic, he notes, is "to use television to carry the record to its next sales plateau."

The label's soul roster is in line to be a major benefactor of the tv ads. "A three-tier" tv spot is planned for the Trammps, Slave, the Temptations, Spinners, Ray Charles and Roberta Flack.

To make sure all elements of the Atlantic marketing chain know what's coming, the label's top brass recently completed a whirlwind five-day national "blitz" where each facet of the campaign was discussed in detail with WEA and Atlantic staffers in seven cities.

Label president Jerry Greenberg, senior vice presidents Dick Kline and Mike Klennfer, and vice president Hilary Johnson, in charge of special market, joined Glew for the barnstorming tour.

The group left New York Oct. 17, stopping in Philadelphia, Chicago, Cleveland, Atlanta, Dallas and Los Angeles, before heading back to New York Oct. 21.

Roadshow's Moves

NEW YORK—Triple O Songs, O Songs, Desert Rain, Ltd., and Desert Moon Songs, Ltd., all publishing divisions of Roadshow Records, have moved their offices to 850 Seventh Ave. The new phone number is 765-8840.

Bob Thiele/CBS Sign Production Pact

NEW YORK—Bob Thiele is becoming a non-exclusive producer/talent scout for CBS Records. He is also bowing two new labels which will go through independent distribution.

The veteran jazz producer's deal with CBS will allow him to record CBS acts, he explains, so long as both parties are mutually agreeable. He will also bring to CBS new and established acts, with CBS paying all recording and manufacturing costs.

Thiele is being paid for his a&r and scouting skills. His productions will come through his Frankenstein Production firm, formed earlier this year

when he left Flying Dutchman Records which had been distributed through RCA.

"My goal is to record at least three acts for CBS during the next nine months," Thiele explains. (Lonnie Liston Smith whom Thiele records and Thiele's own Mysterious Flying Orchestra, are both presently on RCA, but their pacts run out shortly).

In addition to his CBS association, Thiele is free to produce acts for other labels through his Frankenstein company.

Next January he plans bowing Doctor Jazz and Frankenstein labels, each with a different slant. The

good Doctor will be strictly for jazz, Thiele says. Frankenstein will be an outlet for progressive jazz or progressive rock.

The first five releases on Doctor Jazz will be reissues from Thiele's Signature label, featuring cuts from its 1940s catalog. The LPs include a piano collection featuring Erroll Garner, James P. Johnson and Earl Hines, a Lester Young, Coleman Hawkins package plus works by Flip Phillips, Coleman Hawkins and Shelly Manne.

Bruce Lundvall, president of the CBS Records Division, calls Thiele "a major asset to our endeavors in the jazz and progressive fields."



GOLDEN DUO—Columbia Records presents Kenny Loggins and Dave Mason with gold records. From left are Don Ellis, vice president, West Coast a&r; Loggins with the "Celebrate Me Home" LP; Bruce Lundvall, president, CBS Records Division; Mason with the "Let It Flow" LP; and Jack Craig, senior vice president/general manager, marketing.

INTERNATIONAL GROWTH

Overseas Activity Results In 300% Boost For Firms

By SALLY HINKLE

NASHVILLE—Country music's rapidly expanding international growth has caused some country music publishers, labels and bookers to experience increases as high as 300% within the past year. Others maintain the international field is country music's promising new frontier.

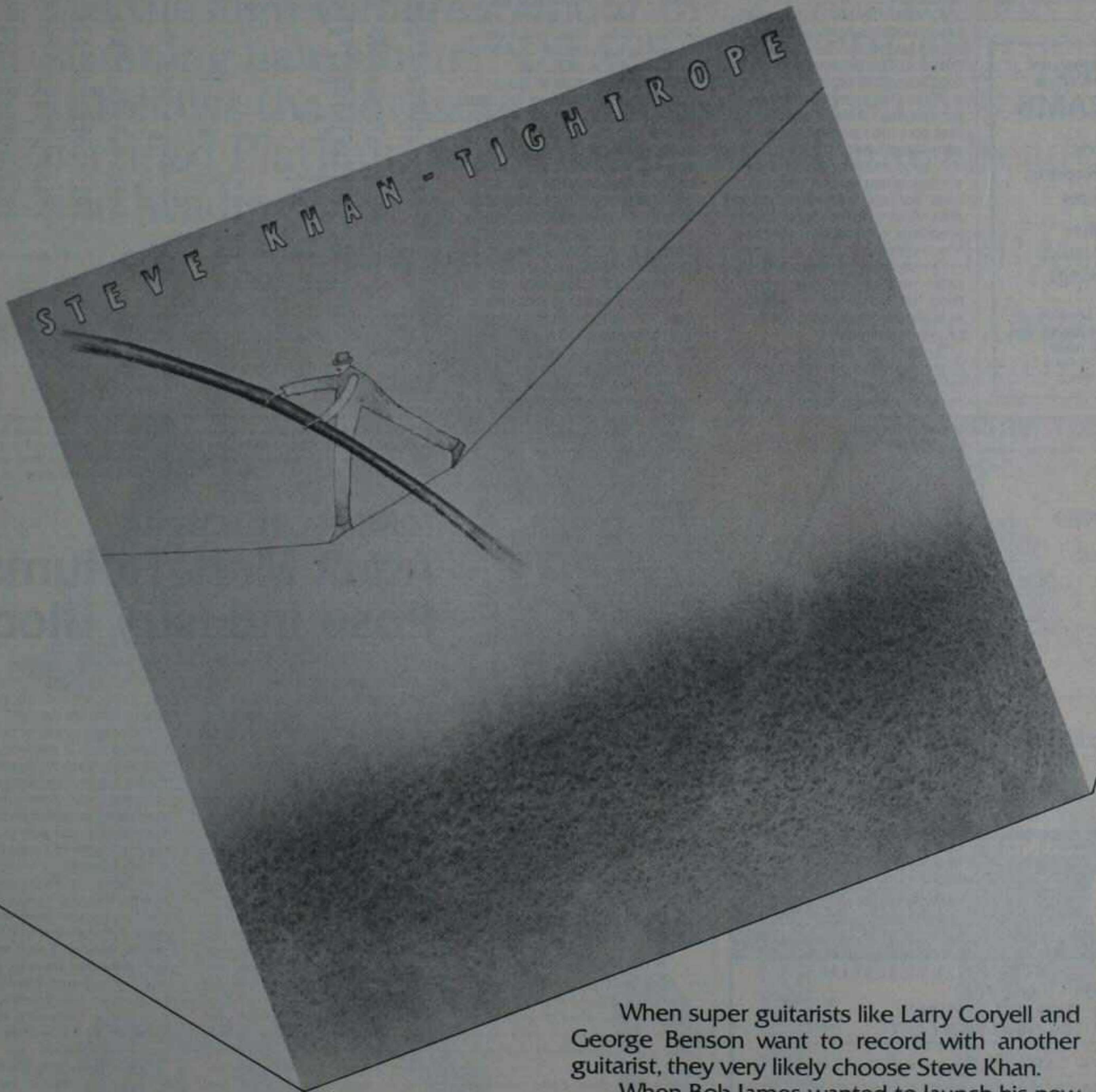
Supported by the CMA's international efforts, Mervyn Conn's in-

ternational festivals and Billboard's IMIC '77 conference in Amsterdam and MUSEXPO in New Orleans, which exposed country music for the first time to international representatives, country music has strengthened across the board revenues in recording, publishing and touring.

"The change has been dramatic," states Conn, who is approaching his 10th International Festival of Coun-

(Continued on page 62)

THE RIGHT BALANCE OF JAZZ, ROCK AND FUNK. STEVE KHAN'S "TIGHTROPE"





When super guitarists like Larry Coryell and George Benson want to record with another guitarist, they very likely choose Steve Khan.

When Bob James wanted to launch his new Tappan Zee label, he wanted the first release to be very special.

He chose the solo recording debut of Steve Khan.

Steve Khan is one of the handful of musicians who does everything "just right." His reputation in music circles has skyrocketed in the past year.

Now here's the next step. "Tightrope." JC 34857

On Columbia/Tappan Zee Records and Tapes.  

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HARD TO DEDUCT MORE THAN OUTLAY

IRS Knocks Out Profits From Master Recording Tax Shelter

By DICK NUSSER

NEW YORK—Although it's still possible to arrange a tax shelter through the purchase of master recordings, a new IRS ruling has taken the profit out of it, investment experts agree.

The ruling, in effect, makes it difficult for an investor in a master recording deal to deduct more than

what he is actually at risk for in terms of cash outlay.

The device that enabled book and record deals to be used as tax shelters was the so-called "non-recourse" loan, which was a legal way of inflating purchase prices and avoiding (or postponing) tax payments at the same time.

A similar ploy had enabled investors in movies, equipment leases and oil and gas deals to claim deductions three and four times the amount of their actual cash outlay.

When Congress eliminated non-recourse loans in such ventures last year, tax shelter promoters moved to records and books.

A large number of limited partnerships sprang up as a result, all of them designed to purchase master disks which were then leased, sometimes back to the seller, for distribution and sale.

The investing partners then collected royalties and paid taxes on them, but in order for the shelter to work the royalty income could not exceed the investment.

"Larger firms are cautioning their clients against these deals," one investment counselor points out, since the IRS rules say you can't take de-

ductions on something you don't make a profit with. "The investor must decide whether the opinion of a master disk's worth will stand up in tax court."

The latest ruling is actually an attempt by the IRS to impose a stricter interpretation on its own statutes. It closes a loophole in existing law.

Court tests are expected, since existing shelter deals will have to prove they are within the law in order to survive an IRS audit.

"The burden of proof is now on the investor," another source points out, adding that IRS Commissioner Jerome Kurtz is on record as having predicted that a quarter of all loss-claiming tax shelter partnerships will be investigated this year.

Meanwhile, a few unscrupulous investment promoters were being blamed for upsetting a sometimes legitimate method of infusing struggling labels with fresh capital.

As the IRS ruling now stands, only the middlemen in such transactions who collect fees and commissions for putting it all together stand to make money without fear of losing it in a tax court.

"One thing is certain," an IRS spokesman notes, "record master tax shelters haven't been banned." He alludes to Kurtz's remarks that only questionable shelter deals would be scrutinized.

"An investor should be prepared to prove that the amount of his non-recourse loan is worth what he claims it is, and has faith in the opinion of the expert whose opinion substantiates his claim," the IRS notes.

One label executive who had been involved in a shelter deal compares the situation to "dancing between howitzer shells" so far as going to bat against the IRS is concerned.

"The question now is: 'Is it worth it?'" he asks.

"How do you determine what is the fair market value on a Fleetwood Mac or Linda Ronstadt master that's five years old?" he adds. "These are the things the courts will have to decide."

Market Quotations

As of noon, November 2, 1977

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47%	36	ABC	7	534	38%	37%	38	-
41%	35%	American Can	6	80	35%	35%	35	-
11%	7%	Ampex	10	190	9	8%	8%	-
5%	2%	Automatic Radio	9	6	2%	2%	2%	Unch.
28%	22%	Beatrice Foods	10	352	23%	23%	23	-
62%	46%	CBS	8	169	48%	47%	48	Unch.
19%	7%	Columbia Pictures	5	1368	17%	16%	17%	+ 1%
15%	10%	Craig Corp.	3	15	10%	10%	10%	-
48%	32%	Disney, Walt	15	461	38	35	35	- 1
4%	3%	EMI	7	88	3%	3%	3%	Unch.
18%	10%	Gulf + Western	4	1076	10%	10%	10%	-
10%	4%	Handleman	9	56	8%	8%	8%	Unch.
5%	3	K-tel	7	1	3	3	3	Unch.
9%	5	Lafayette Radio	58	19	5%	5%	5%	-
26%	21%	Matsushita Electronics	9	1	24	24	24	-
44%	31	MCA	7	22	32%	32	32	Unch.
25%	16	MGM	9	187	21%	21%	21%	-
57	45	3M	14	584	47%	46%	46%	- 1
56%	36%	Motorola	11	242	38	37	37%	+ %
36	28%	North American Philips	6	59	28%	28%	28%	-
9%	5%	Playboy	14	31	6%	6%	6%	-
32%	24%	RCA	8	320	25%	25%	25%	+ %
10%	7%	Sony	15	852	8%	8%	8%	+ %
22%	14%	Superscope	6	11	15%	15%	15%	Unch.
42%	21	Tandy	7	263	28%	28	28%	Unch.
7%	4%	Telecor	5	18	5%	5%	5%	- %
3%	2	Telex	8	111	2%	2	2%	+ %
4%	1%	Tenna	10	9	2	1%	1%	- %
16%	13%	Transamerica	6	371	14%	14%	14%	-
25%	9%	20th Century	8	250	22%	21%	21%	Unch.
32%	25%	Warner Communications	6	69	27%	26%	27%	+ %
28	12%	Zenith	18	307	13%	13%	13%	- %

OVER THE COUNTER

P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
54	3	3%	4%	Koss Corp	5	10	3%	4%
3	63	7%	8	Kustom Elec.	7	3	2%	3
4	5	9%	9%	M Josephson	9	4	10%	11%
5	162	1%	2	Memorex	7	294	24%	24%
3	10	2%	3	Oroax Corp.	-	-	-	-
3	25	1 11/16	1 15/16	Recoton	4	-	2	2%
				Schwartz Bros.	10	-	1%	2%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

FORECAST BY FRISOLI

Adult Mart, Returns Pose Industry Block

By STEPHEN TRAIMAN

(This exclusive interview with Phonodisc president John Frisoli and his management team began last week with a look at the company's growth and projections for reaching \$170 million in net sales at wholesale by the end of 1978.)

NEW YORK—Reaching the adult market—the former record/tape buyer—and overcoming the key credit-related returns problem are the two major stumbling blocks the industry has to overcome, Phonodisc president John Frisoli maintains.

While capping a record-breaking \$16 million-plus sales month in October, the head of the Polygram Record Group's distribution arm has no illusions that either task will be easy.

"How we reach the former teen buyer who's now older and isn't in the market is keeping us all busy," he says. Regular brainstorm sessions with the team—vice presidents Bert Franzblau, operations; Jack Kiernan, sales; Dick Carter, product development, and Chicago-based Harry Kelly, special sales (including cutouts), and controller Henning Jorgensen—are primed to this problem.

"Ironically, that segment has more money and more leisure time," Kiernan notes. "We have to do something—and quickly."

The Phonodisc executives agree that the problem is one also shared by the audio hardware industry, where the key 18-24 buyer group is relatively saturated with product.

One answer is more mass merchandiser involvement, Frisoli says. "When you get out of New York or Los Angeles and see how our prod-

uct is being sold, the typical retailer just isn't merchandising their products to really do the job."

Carter agrees, noting "we've got to come up with a creative marketing solution to reach this big segment of former buyers." He sees greater development and penetration within the existing categories distributed by Phonodisc as one answer, with virtually all types of music covered in the label lineup.

Included are Phonogram-owned Philips, Mercury, Vertigo, Limelight and Emarcy, and distributed Monument; Polydor-owned DG, Archive, MGM, Polydor, Kolob and Verve, and distributed RSO, ECM, Oyster and Spring; and third-party arrangements for distribution with Casablanca (including Millenium, Parachute and Chocolate City), Island and Capricorn.

"We're convincing the labels that we have the pulse of the marketplace," Carter emphasizes. "We're in constant touch and recognize the continuing need for changes in the area of service. We feel we're now competitive with any branch distribution company in this area, and see some real improvement in the returns situation."

Returns and credit are vitally linked, Frisoli observes, with the recent Jimmy's Music World bankruptcy the most recent vivid example.

"If we were to evaluate the profit and loss sheets of some of our biggest customers, we'd have to take a more stringent policy stand," the Phonodisc chief states. "We have to strike a delicate balance between

(Continued on page 26)

CONCERT PROGRAMS

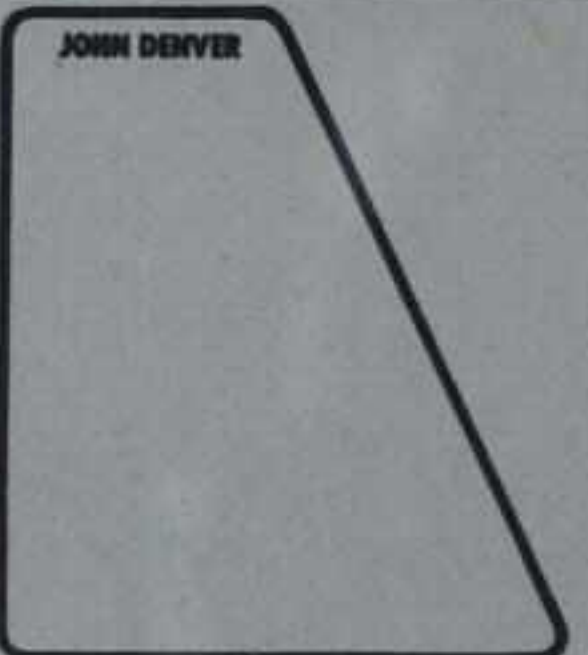
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SUPPLIERS TO THE WORLD CANDY STRIPE SUPPLIERS TO THE WORLD

Retail Sale Of Concert Tickets Still Unproven

By JOHN SIPPEL

LOS ANGELES—Though the practice of selling pop music concert tickets in retail record/tape stores is now a decade old, the jury is still out on whether it's practical and profitable.

If a store chain works out exclusives with the concert promoter or staging venue, odds on success increases, a spot check of domestic store networks indicates. Profit at best is negligible, but the store that consistently sells concert tickets strengthens its community image as a music mecca, chain executives agree.

Some retailers like Allan Rosen, who operates 13 Recordlands out of Lubbock, Tex., don't even charge for selling tickets. He admits losses, but he feels they are sporadic and are paid for in resultant goodwill and traffic.

Alan Dulberger, 1812 Overture, Milwaukee, works like many on a 3% exclusive to 5% non-exclusive

(Continued on page 21)

Top Brass!

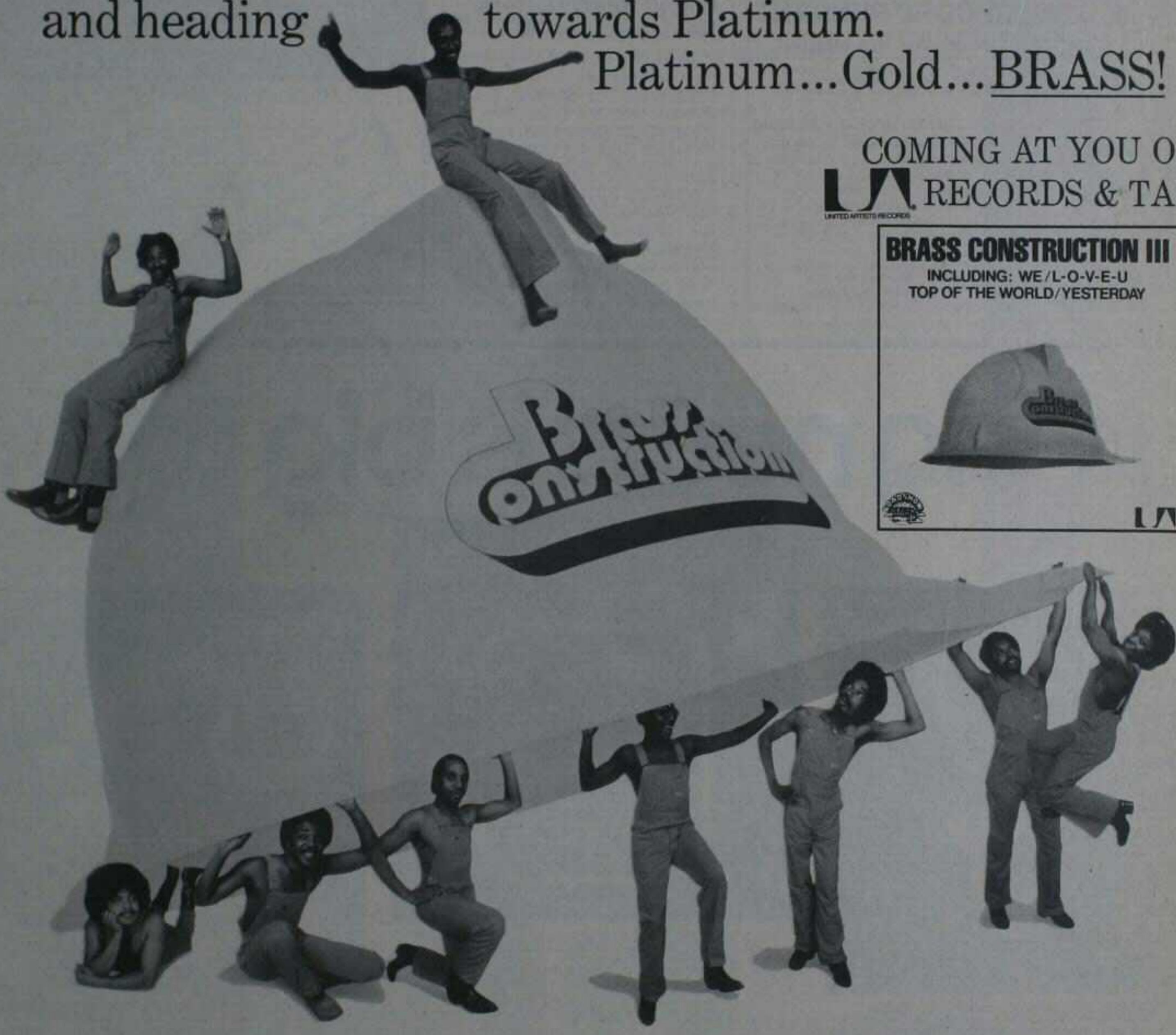
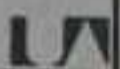
It's the high voltage sound of Brass Construction's stunning new album, "BRASS CONSTRUCTION III." It follows the devastating success of their first album, certified Platinum and their second album, already Gold and heading

towards Platinum. Platinum...Gold...BRASS!

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TOP OF THE WORLD/YESTERDAY



Produced by JEFF LANE

Management: Sid Maurer/Jeff Lane

BROADWAY REVIEW

Liza Minnelli's Act Rescues 'The Act'

NEW YORK—Liza Minnelli is a performer of almost limitless talent, energy and stage presence, and it is these attributes that literally tug "The Act" which opened at the Majestic Theatre here, Oct. 29 away from the dangerous fringe of being just another tedious, lack-lustre concept musical.

The show is Minnelli, the rest is tinsel, when she exits the stage, even for brief periods, the momentum sags, like a winded athlete out-classed by his competition.

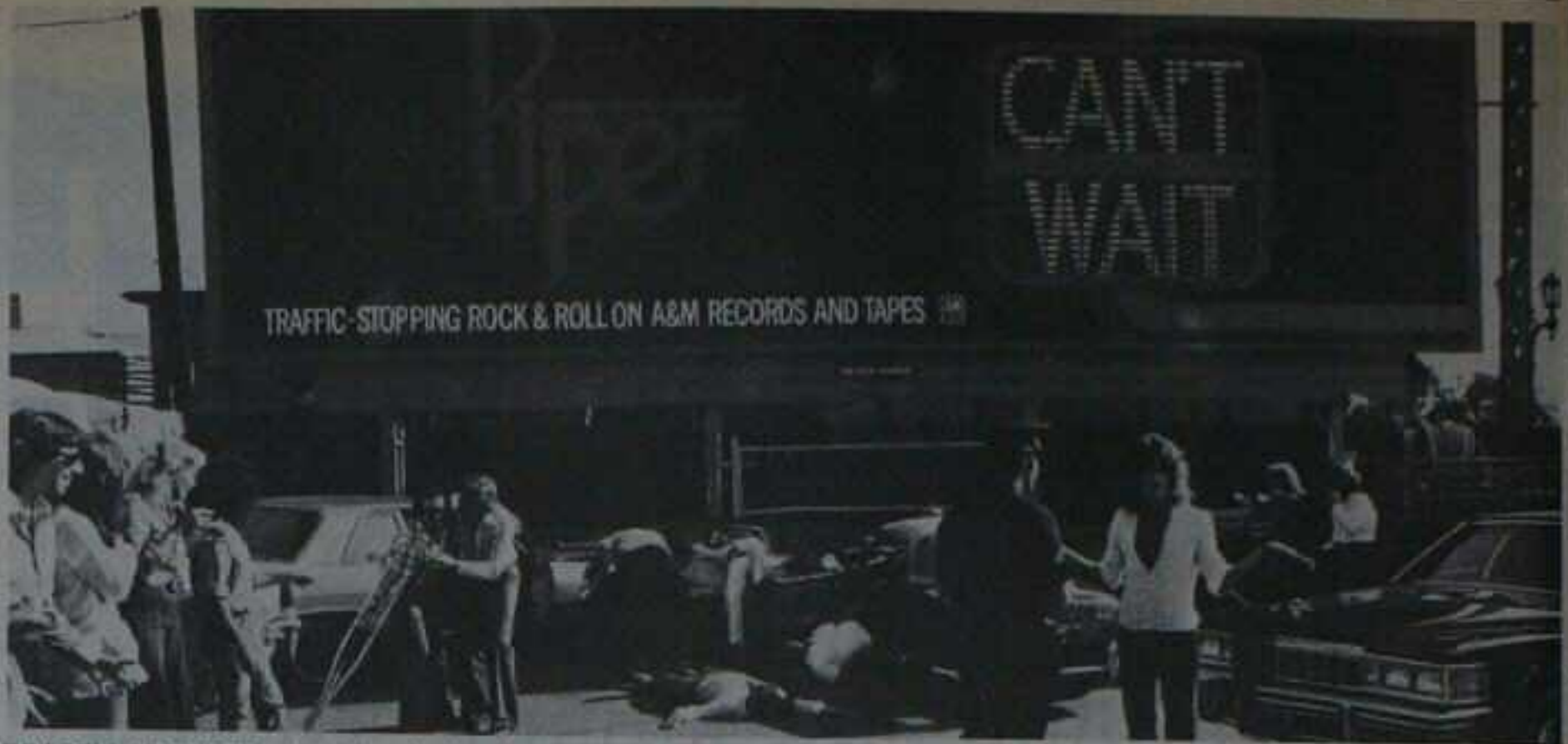
"The Act" is, in essence, an over-blown cabaret performance, utilizing the sequins and glitter with which Las Vegas has come to be identified. The story line by George Furth, about the ups and downs of a talented but insecure young woman trying to make it in show business, is

embarrassingly trite, uneven and unoriginal.

It has been said that the show was forced to undergo extensive surgery "on the road" in desperate attempts to make it acceptable to Broadway standards. That the surgery works is due not so much to the expertise of the surgeons as to the almost awesome power of Minnelli to make a Pinto look like a Cadillac.

The music and lyrics are by John Kander and Fred Ebb, whose previous works have included "Chicago," and "Cabaret," another vehicle which Minnelli claimed for her own. Beneath the flaws of "The Act" one could see these two talents of the theatre striving for new pinnacles of achievement. Unfortunately they never quite achieve their ideal.

RADCLIFFE JOE



TRAFFIC STOPPER—Just like the tagline in front of A&M's L.A. headquarters says, they couldn't wait for Piper's new "Can't Wait" LP. At the staged "accident scene," from left, are a be-crutched Jimi Fox of KTNQ, helped by A&M assistant national promo director Pete Molica; Aucoin personnel Ric Aliberte and Alan Miller atop cars; label national singles director Bernie Grossman and Ernie Campagne on the ground, and Billy Squier, Piper lead singer, the subject of police queries. Looking on at right are the label's Jordan Harris, Bob Garcia, Jeff Ayeroff.

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Island Headquarters Relocated In N.Y.

NEW YORK—Island Records has relocated its national headquarters from Los Angeles to New York. The move, effective immediately, coincides with opening of the label's new New York office at 444 Madison Ave., New York 10022, (212) 355-6550.

Island has vacated its previous New York office in the Carnegie Hall building as well as its Los Angeles space at 7220 Sunset. The latter will be occupied for a time by Island Music, which is understood to be seeking smaller quarters.

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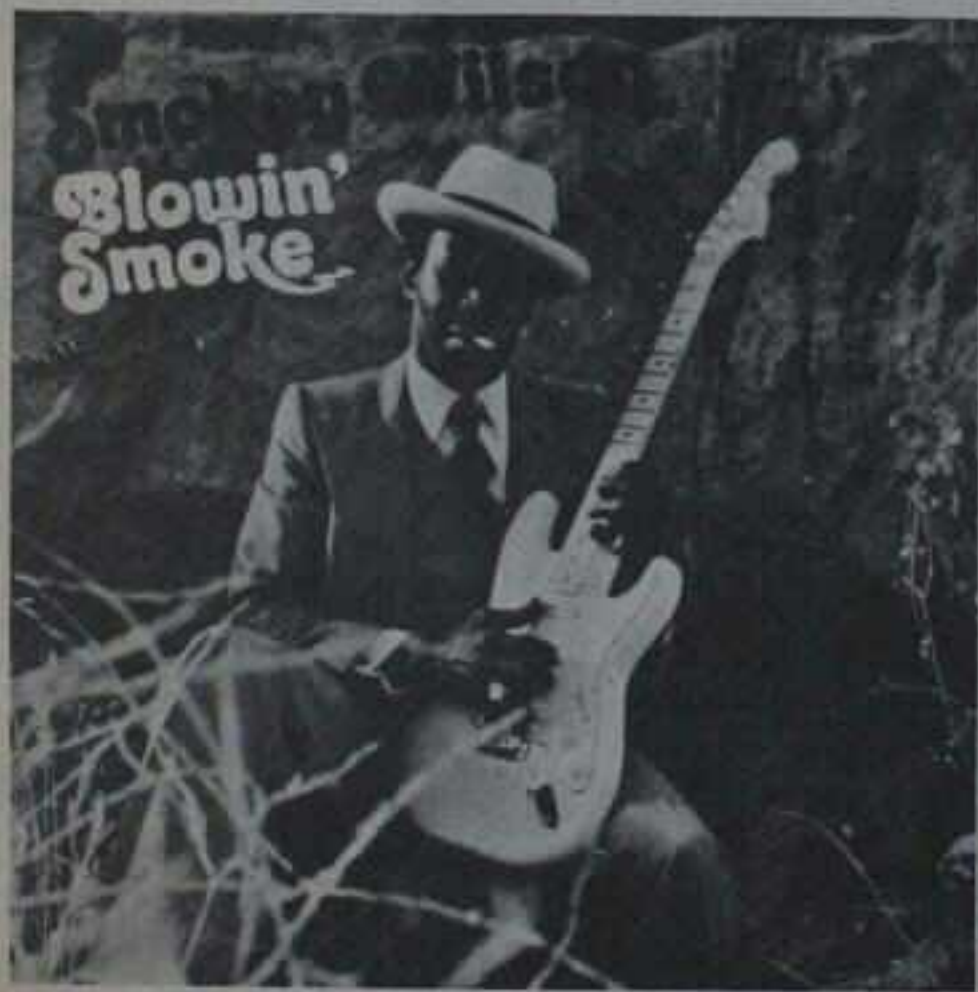
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NOVEMBER 12, 1977, BILLBOARD

the big news is big town



SMOKEY WILSON - "BLOWIN' SMOKE" - (BT-1001 / 8BT-1001) - Night Time, Go Go Train, Annie Lee, Tell Me Baby, How Many More Times, Straighten Up Baby, I Wanna' Do It To You Baby, Teach Me How To Love You, I'm Gonna Leave You Baby, Put Your Lovin' Arms Around Me, I'm Gonna Put You Down.



JOHNNY 'GUITAR' WATSON - "HOT LITTLE MAMA" - (BT-1002 / 8BT-1002) - Those Lonely Lonely Nights, Oh Babel, Gonna Hit That Highway, Too Tired To Come, Love To Love You, Hot Little Mama, Ruben, Three Hours Past Midnight, Someone Cares For Me, So Respectable.



CHARLES BROWN - "MERRY CHRISTMAS BABY" - (BT-1003 / 8BT-1003) - Coming Home To Mama For Christmas, Peace At Christmas, What A Christmas For Me, No Friend This Christmas, I'll Be Home For Christmas, You Make Christmas Merry For Me, Merry Christmas Baby, Santa Claus Remember Me, Going Home For Christmas.

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THE FIRST FAMILY (featuring VAUGHN MEADER)

"Economy Lunch"

MIKE NICHOLS AND ELAINE MAY

"The Telephone"

JONATHAN WINTERS

"Oldest Airline Stewardess - Maude Frickert"

GABRIEL KAPLAN

"Ed Sullivan, Ed Sullivan"

STAN FREBERG

"St. George and the Dragonet"

CHEECH & CHONG

"Sargent Stadanko"

NATIONAL LAMPOON

"Deteriorata"

ALLAN SHERMAN

"Hello Muddah! Hello Fadduh!" (a Letter From Camp)

MONTY PYTHON

"Argument Clinic"

THE FIRESIGN THEATRE

"High School Madness"

MARTY ALLEN AND STEVE ROSSI

"The Punch Drunk Fighter"

EDDIE LAWRENCE

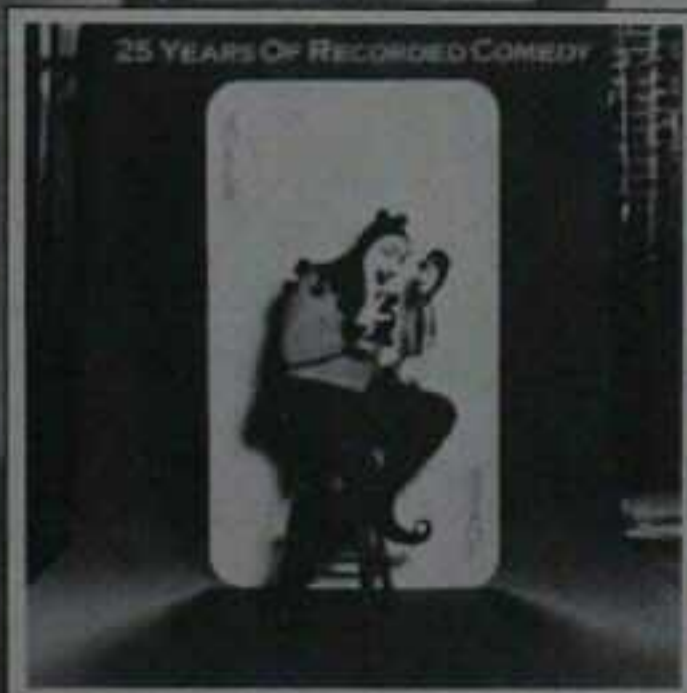
"The Old Philosopher"

DAVID FRYE

"Prologue/ The Dick Nixon Show"

KERMIT SCHAFER

"Excerpts from 'Pardon My Blooper'"



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25 YEARS OF RECORDED COMEDY

SHX 3131

Executive Producer - Marty Welser / A DeShufflin Music Group Production.
On Warner Bros. records and tapes.



No. 1 Show Award IDs Kept In Computerized Security

• Continued from page 1
 until the airing of the award program.
 To guarantee the security, the computer programming module (or set of computer control cards) used

by Billboard to determine the year-end chart winners was turned over Sept. 19 to the accounting firm of Touche Ross & Co. in Los Angeles.
 At the request of the NBC Compliance and Practices Dept., the

credibility of the Billboard's chart methodology was established by a meticulous audit, also conducted by Touche Ross, of last year's No. 1 award results.
 The validation of the Billboard re-

search and the guarantee of security was required by NBC before the Sugarman firm could proceed with production of the show.
 Representatives of Touche Ross spent weeks verifying the chart

methodology and auditing the results of the 1976 No. 1 awards which were published in Billboard's year-end Talent In Action edition.
 And at the request of NBC and Sugarman, Billboard's Disco Action, jazz and easy listening charts were added to the computer system already used for the Hot 100, Top LP and Tape, country LP, country singles, soul LP and soul singles charts.

The programming module, kept in locked files by Touche Ross, is the mechanism used by Billboard to determine the exact point totals assigned to every artist appearing on the Billboard charts during the year.

After the cut-off period of the Nov. 5 issue, the control cards will be utilized to compute the final results which will remain confidential until the show.

This process has eliminated the possibility of Billboard summarizing award winner results at any time before the show—a prior necessity in preparing the year-end Talent In Action issue.

According to Bill Wardlow, Billboard's director of marketing services, there have been no intermediary computations summarizing chart points since November 1976, when the computer run was made to determine last year's winners.

Wardlow stresses that the research being developed by the Billboard chart department between Sept. 19, when the module was surrendered to Touche Ross, and the cut-off date of the Nov. 5 issue is continuing and is being fed into the computer system as usual.

The programming module assigns points to each artist based both on product chart location and frequency of appearance in specific chart positions. Special bonus points are also assigned to product that has appeared in the top positions of the various charts.

Because of security requirements surrounding the show, the Billboard staff has devised a special procedure for the publication of the results in the Talent In Action year-end edition.

When the computer run is made under Touche Ross supervision, Billboard will be advised of the chart recap results only for the positions from number 6 through number 100.

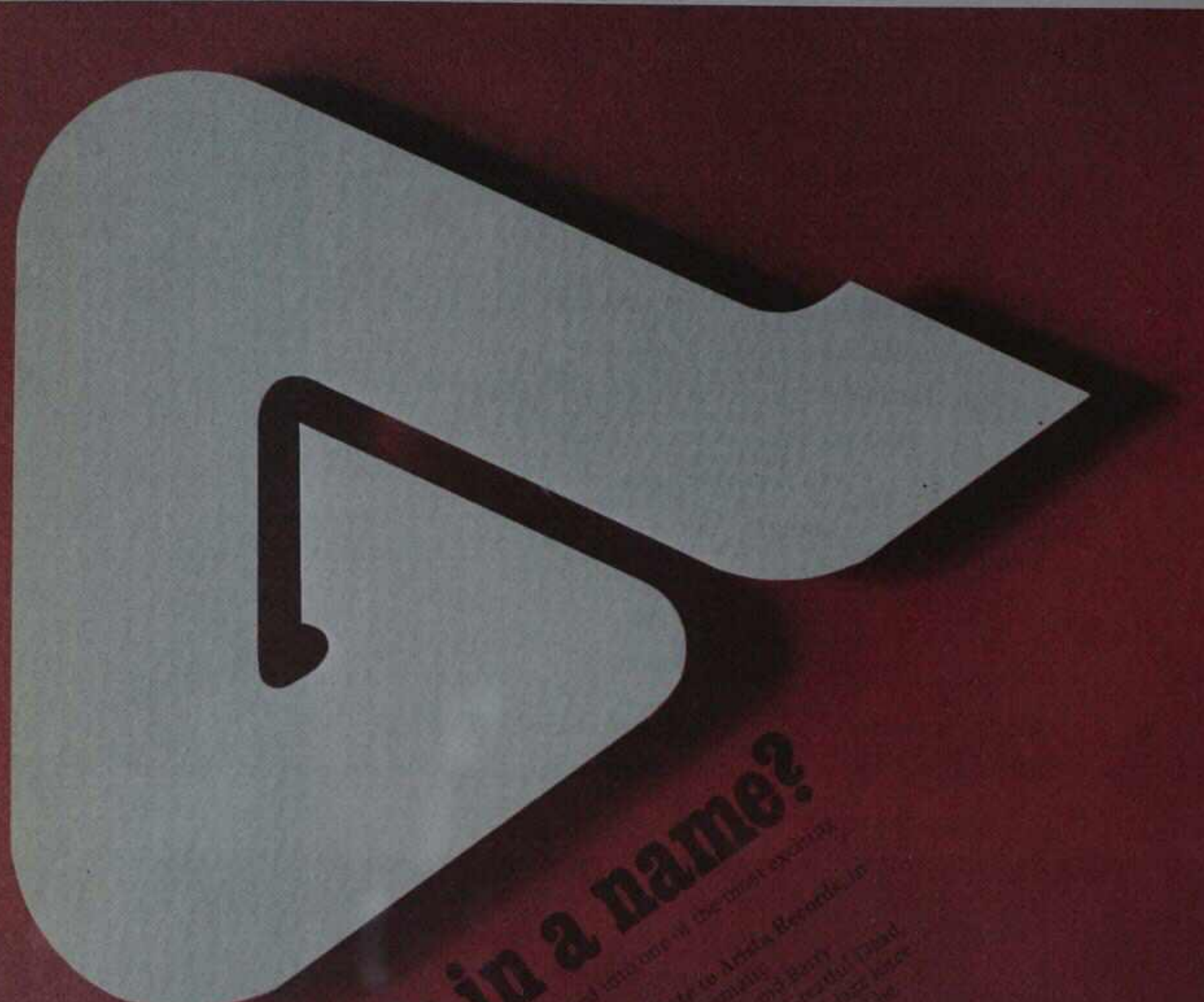
The names of the top five artists will be provided in alphabetical order with no indication of the No. 1 winner. This has already been accomplished (Billboard, Nov. 5, 1977).

With this information, Billboard will prepare the Talent In Action pages leaving space blank for the name and photos of the No. 1 winner and the four runners-up.

Large and small photos of each of the five potential winners will be held in reserve to prepare for any of the five contingencies.

On Monday, Dec. 12, the winners and runners-up will be plugged into their respective positions on the appropriate pages in the Cincinnati composing room. The Talent In Action edition will then be available the following Monday.

Hall & Oates Folio
 NEW YORK—A folio featuring 13 of Daryl Hall and John Oates tunes is being released by Chappell Music with a list price of \$5.95. The softcover book contains bios and photos and includes the duo's top hits "Sara Smile," "Rich Girl," "She's Gone," and others. Theodore Presser is distributing. The duo records for RCA.



What's in a name?

In just three weeks, America's top 100 recorded companies in the world...
 Billboard will include every fact of the industry...
 The artists and personnel...
 For more information...
 Special edition...
 Industry stars of the '70s...
 Date of Issue: November 16, 1977
 Advertising Deadline: November 11, 1977

NOVEMBER 12, 1977, BILLBOARD

Billboard

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The STUDIO 4000 is as much a creative instrument as strings, percussion or brass. If you're a serious musician or recordist, you should own one because it lets you tailor your sound your way and get master quality tapes.

The STUDIO 4000 consists of the new 40-4, TASCAM'S versatile 4-track recorder/reproducer and its DBX Module DX-4 option, and a Model 3 8-in/4-out Mixing Console (which can also be used for PA or disco mixing).

Now through December, your participating TASCAM dealer is making a special offer.* When you buy a STUDIO 4000, he'll give you an attache flight case with accessories, including a PB-64 Patch Bay, recorder main-

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That's not all! Since the STUDIO 4000 is the best 4-track duo in its class, we want you to have the best tape to go with it. So we are including two 10 1/2" reels of Ampex 456 Grand Master™ tape with your new TASCAM STUDIO.

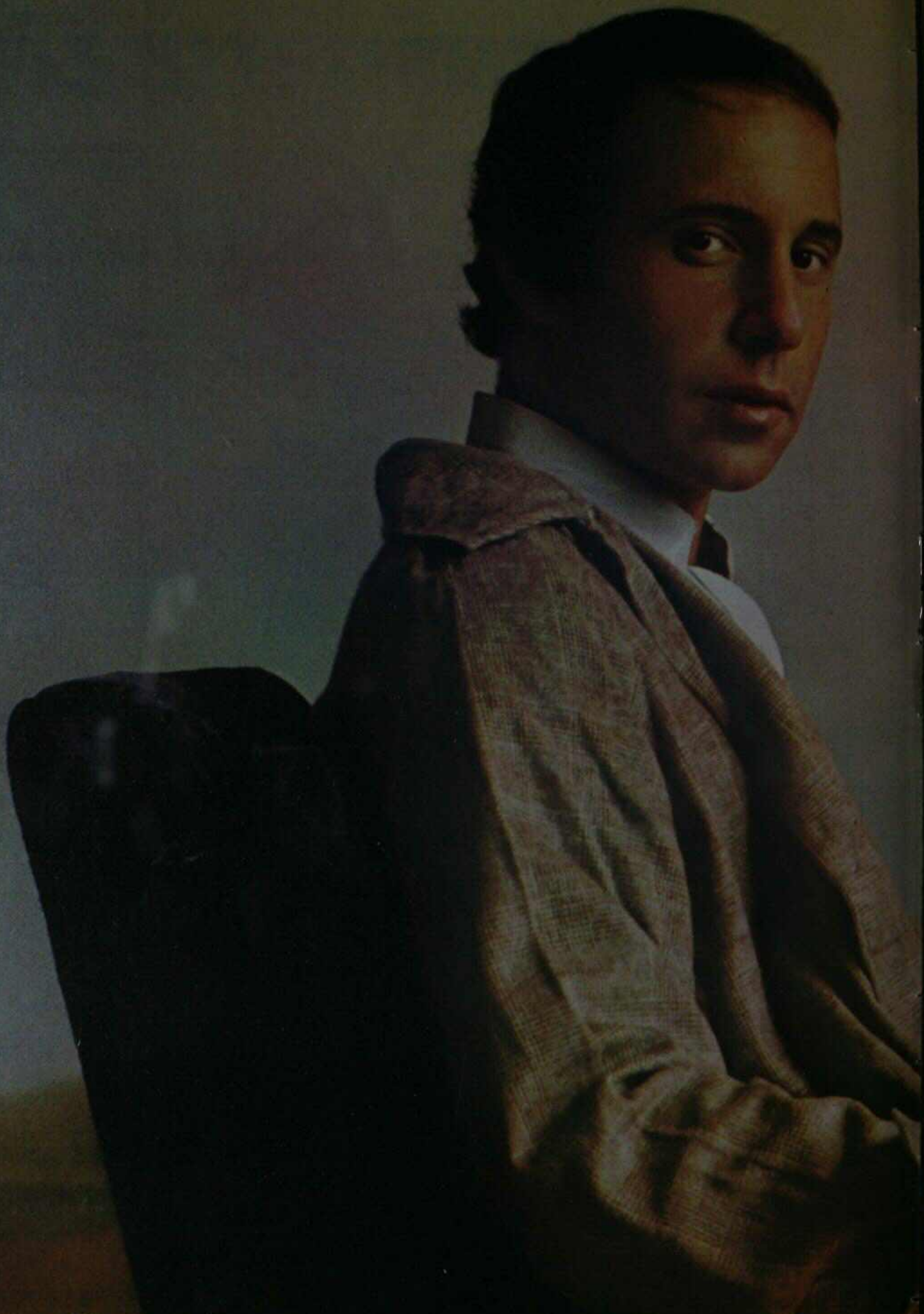


Get your hands on the STUDIO 4000 at your TASCAM dealer now. With these instruments and your ability...

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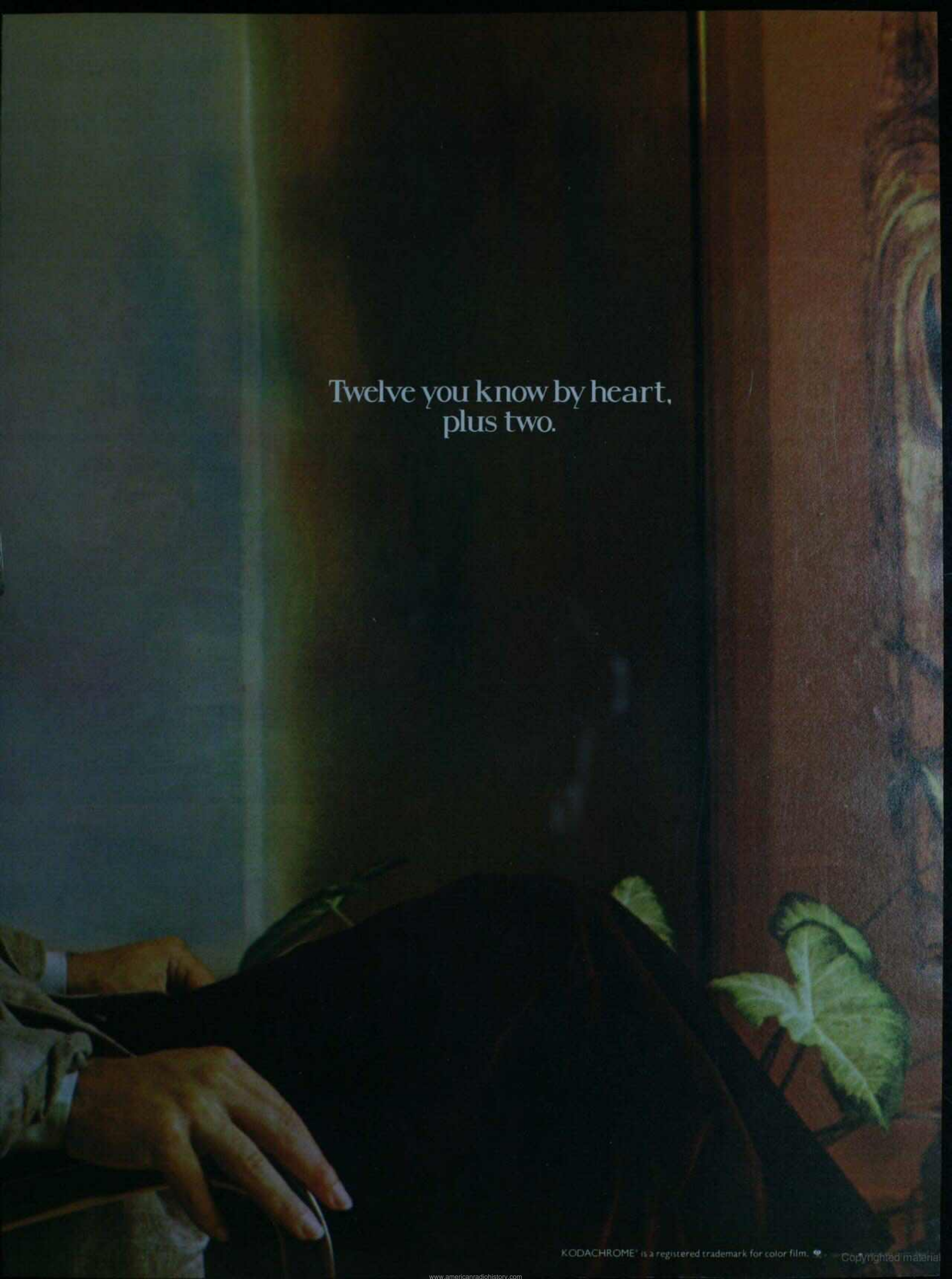
A new generation of recording instruments for a new generation of recording artists.

*Void where prohibited by law. Offer good through December 31, 1977.



"Paul Simon's Greatest Hits, Etc." © 1992

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General News

UA Music: \$10,000 For Promo

By CLAUDE HALL

LOS ANGELES—United Artists Music is gearing up a \$10,000 promotion campaign for its copyrights which land Oscar nominations.

Wally Schuster, general manager of the music company, points out

that not only does winning the award mean the difference between a song becoming a standard or just being another tune, but also the financial gain from winning the big award can be considerable.

Contenders for nominations, Schuster feels, include "New York, New York" and "When The World Goes 'Round" from "New York, New York," as well as "Nobody Does It Better" from "The Spy Who Loves Me." The latter soundtrack is currently high on Billboard's Top LPs & Tape Chart.

UA also hopes to score nominations with the scoring of "A Bridge Too Far," and for the best original score in "The Spy Who Loved Me" written by Marvin Hamlisch. "A Bridge Too Far" was by John Addison. Schuster and Danny Chrystal, vice president of motion picture music, also plan campaigns for the music in "Equus," scored by Richard Rodney Bennett and will shoot for best score adaptation on "New York, New York."

The academy's preliminary ballot goes out to member Dec. 16. The polls close Jan. 2. On Jan. 30, the nomination ballots go out. The polls for that close on Feb. 1.

The nominations for the awards are announced Feb. 21. Final ballots are sent out March 18, allowing academy members 11 voting days before the polls close March 29.

The Oscar presentation show is April 3.

"To win an Oscar for a film can mean as much as \$2 million extra in gross for the movie. On a song that

wins an Oscar, it's the difference between being a standard like "What Are You Doing The Rest Of Your Life" or "The Windmills Of Your Mind" or being one of the songs you never hear," Schuster notes.

Schuster believes that "What Are You Doing The Rest Of Your Life" got more than 100 mechanicals minimum worldwide after winning an Oscar.

So, Crystal will service all members of the academy with the soundtrack albums and singles; "they're aware of the music, of course, but we'd like them to hear the music again separate from the movie."

He'll also service all members of the Hollywood foreign press—those who write for out-of-town publications. Additional promotion people will be hired to work the records at radio and television stations. The records will be resericed to radio stations, especially in New York and Los Angeles and Palm Springs. "Palm Springs is very important because so many academy members have homes there," says Crystal.

Promoting the nominations is not cheap. Schuster says that UA Music pays a publisher's rate of \$1.75 per album, "but 'New York, New York' is a double-LP, so that will be more. And we have four or five pictures with music, so this year is going to be extra expensive for us."

Timing of promotion is also important, says Crystal. "If a hot song is still on the charts during the competition, it would be helpful. If it isn't on the chart, then we have to work to try to rejuvenate it."



Singles

Heatwave's "Boogie Nights" on Epic.

Barry White's "It's Ecstasy When You Lay Down" on 20th Century.

Brothers Johnson's "Strawberry Letter 23" on A&M.

Debby Boone's "You Light Up My Life" on Warner/Curb.

ELO's "Telephone Line" on United Artist.

Albums

Neil Young's "American Stars 'N' Bars" on Reprise (Warner Bros.).

Styx's "Grand Illusions" on A&M.

Beatles "Love Songs" on Capitol.

Elvis Presley's "Legendary Performer Volume II" on RCA.

Debby Boone's "You Light Up My Life" on Warner/Curb.

Olivia Newton-John's "Greatest Hits" on MCA.

Lynyrd Skynyrd's "Street Survivors" on MCA.

Linda Ronstadt's "Simple Dreams" on Asylum has gone platinum.

Elvis Presley's "In Concert" on RCA has gone platinum.

Rita Coolidge's "Anytime... Anywhere" on A&M has gone platinum.



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Miami, Florida

Retail Ticket Selling

• *Continued from page 8*

basis. A concert is the hub of a dynamic in-store promotion to the 29-year-old six-store owner.

He likes to know from three to five weeks in advance of a concert that he's got the ducats. He then goes to the label to get additional inventory which is displayed in a primary store location.

He conceives signs, which are made in-house. He figures he sold through the shops some 200,000 tickets in 1977 and will hit 225,000 by Dec. 31. Forty percent were sold for his own Landmark Productions' concerts.

John Marmaduke of the Hastings Book and Record Shops, a division of Western Merchandisers, Amarillo, is uncertain about ticket selling. Often his three local stores out-sell the local Civic Center boxoffice.

But he wonders if the phones' tieup and the overcrowded conditions when a major attraction's tickets flood the stores with buyers are really worth it. Marmaduke feels that the 3% deal is just break even.

The Sound Warehouse three-state chain feels it is expensive to sell tickets, but necessary to enhance community image. Tickets are handled mostly in the stores' DJ booth.

Tom Keenan of Everybody's Records, six-store two-state chain out of Portland, lauds in-store ticket sales to the point where currently four stores are undergoing physical expansion to promote a separate tape/ticket room (see separate story in this issue). Everybody's customer and cash flow is improved by the ticket business.

Steve Libman of the Music Scene and Oz stores out of Atlanta has had experience with computerized ticket sales. The original Oz store has a ticket booth outside the store front.

But the computer went out on a major music event. He and Rich's, the local department store, suffered some store damage when irate ticketbuyers got out of hand. He reports that often one of his traffic location stores has done \$20,000 to \$30,000 in tickets for a single concert.

The seven-store Harmony House chain in greater Detroit worked with promoters and venues for a number of years. Three years ago, Carl Thom decided to exclusively represent Pine Knob Theatre for its summer season. He stocks tickets only at the Royal Oak store.

At other stores, customers get a voucher for tickets which they can pick up at the summer theatre the night of the performance.

As a result, he does not get ripped-off in ticket thefts, as has been the case with Record Bar, the 76-store

chain, and Evolution Records, the 14-store Houston chain.

Pine Knob supplies Harmony House with the voucher in triplicate. One portion remains with the selling store, while the third portion goes to Pine Knob.

Sam Shapiro of the 50-plus National Record Mart out of Pittsburgh does similarly. His flagship Pittsburgh store stocks the tickets or customers can buy a voucher at an out-lying store and pick up at the venue. Shapiro figures he moves about 250,000 ducats annually. Gerri Shapiro heads the ticket department.

Sam Crowley, Texas regional chief for Disc Records, asks promoters who wish to sell tickets in his stores to open a separate account in a local bank to facilitate banking ticket money.

Crowley beefs about the slipshod manner some promoters have of coming in at odd times to pick up money and demanding cash instead of a check or cashier's check.

Several others echo Crowley's criticism. Gary Barnard soured on selling tickets in Evolution stores when a person represented himself as picking up concert ticket money turned out to be a thief.

Bill Golden of Record Bar says he can't get insurance to cover money collected for show tickets. Right now, the huge chain won't handle tickets. He says he could write a book on the dangers and disadvantages of handling tickets.

Stu Schwartz of the Harmony Huts skein out of Washington, D.C., takes a dim view of ticket selling. He says the mall-oriented stores are hobbled when ticket buyers engulf the register areas especially at peak record/tape buying times during the day.

His mall locations get consistent traffic, so he downgrades the extra customers ticket buying brings.

Standardization of procedure is necessary at both the promoter/venue and store level, executives agree. They would prefer a 5% straight commission, with promoters making final ticket pickup and payment at a regular prescribed time.

Payment should be by check, they feel. Thom suggests more concert promoters should take a leaf from Pine Knob's book. The outdoor venue supplies his Royal Oak store with personnel who do nothing but handle ticket selling and voucher distribution.

Stores dislike the 25 to 35 cent service charge. With concert tickets going for from \$5 to \$10, they feel the charge is unnecessary. And, ironically, if there is a service charge, the promoter usually takes all or most of it, they note.

AFM In New Pact

• *Continued from page 1*

procedure are about 4,000 musicians who have earned at least \$1,000 from recording session work during 1976. Approval is normally routine after recommendations by AFM executives.

Under the new deal, wages to copyists will jump by 15% the first year, plus another 5% the second.

Other terms which will add to record company costs include the payment of \$50 to personnel required to stay overnight during out-of-town sessions. The extra payment if they return the same day is \$35.

Modest increases were also won by the union in health and welfare payments. For musicians these rise from to \$3.50 per session, from the present \$3.25. The increase for copyists is also 25 cents to a new level of \$2.75 per day, and a similar raise for arrangers will bring the health and welfare payment for their services to \$2.25 per composition.

Among other terms in the deal is a provision for a special once-only overtime segment of 15 minutes following a basic session, plus a special 15-minute overtime unit for symphonic sessions.

Also, record companies transferring soundtracks to disk will now be required to submit payment for the musicians within 45 days of the album's release.

One element in the old contract that troubled record companies has been eased in the new agreement. Contracts submitted to the union for approval will now be deemed approved if not rejected within 30 days.

The current contract expires Oct. 31. With the ratification procedure expected to take up to four weeks, terms of the new agreement, when approved, will be retroactive to Nov. 1.

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NMPA N.Y. Forum

• *Continued from page 3*

pliance with its provisions. Similar talks will be held soon with commercial users, he said.

Feist, too, anticipates an "enormous number of legal actions" as the new law goes into effect. He said NMPA will support appropriate suits as amicus curiae.

Echoing the feeling of others, Feist commented that "we have some lawyers on the threshold of great riches."

Another forum participant tagged the act "the fair employment law for lawyers." Experts from the Copyright Office leading some of the seminars agreed that many matters would be resolved only through legal action.

Register of copyrights Barbara Ringer was unable to address a luncheon Monday (31) but was praised by Feist for her many contributions to revision.

In her place, Lewis Flacks, special assistant, described the growth of the compulsory license concept as unfortunate. On a long-term basis, he noted that publishers may expect some drain on their rights as non-profit groups seek and get breaks under the law.

Al Berman, president of the Harry Fox Agency, who was slated to play an important role throughout the forum, could not attend. He underwent an emergency appendectomy a few days before the workshops convened. At last word he was well on the way to recovery.

'BIGGEST' PUNK DISTRIB

Jem Riding Crest Of New Wave 45s

By ROMAN KOZAK

NEW YORK—"In the import record business you have to be six months ahead in order to make it. Warner Bros. is just now getting into new wave, but we have been importing Sex Pistols records since last year. Now we are the biggest distributor of new wave product," boasts Marty Scott, president of Jem Records.

Scott says in addition to importing punk records from England, many of the new small custom punk labels in the U.S. work with him in getting

punk into the stores. He says he is getting more dealers not only to stock but also display punk records.

Rick Lawler, general manager of Jem, says while punk is still strongest in New York and Los Angeles, there is a bandwagon effect in other cities and even the secondary and tertiary markets where if somebody there picks up on it, it spreads.

Because radio play of punk product is minimal, Lawler says in-store play and display are the prime movers. He says punk picture sleeves sell a great deal of records, especially singles and EPs.

He says since singles are not frequently displayed in stores Jem has developed a mini browser bin, which enables dealers to display punk singles and EPs on their counters.

"The key is getting the records up front so people can see them. On more than any other kind of records people buy them because the covers look so good. Many manufacturers of picture sleeves are now reporting a boom. I know one outfit out in California that has an eight-week backlog," says Lawler.

Scott says Jem and Sire, which were once allied, have now gone their separate ways, with Sire going to Warner Bros., while Jem's Passport label is now being distributed by Arista.

Jem also has its Import label, which manufactures records here from masters imported from abroad. In England it has Pacific Records, which exports the English releases.

In addition to punk, Jem also handles many progressive jazz LPs but, Scott says, the action now is in punk.

He says the Sex Pistols have been the hottest import band the company has ever dealt with. According to Lawler Jem has sold about 15,000 copies of each of the four Sex Pistols singles.

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IN-STORE STARLAND—Promoting their latest Windsong LP "Rear View Mirror," Starland Vocal Band is at the Harmony Hut in Springfield, Va., for autographs and a drawing for winners of three rear-view mirrors—attached to 10-speed bicycles. Standing from left are the store's Bill Kennedy; Starland's Bill Danoff and Margot Chapman; Hut's Clyde McElvene; group's Taffy Danoff and Jon Carroll, store's Kathy Mitchell and John Parisi of RCA, Windsong distributor. Kneeling from left are Bill Reilly and Larry Van Druff, RCA's Washington sales and promotion managers, respectively.

Full-Service Label Bowing In Nashville

By SALLY HINKLE

NASHVILLE—Offering a record label, artist management and record and concert production and promotion under one roof, the newly formed Nashville-America Group, Ltd. is looking to break an international across-the-board record company out of Nashville.

"We've gotten a lot of favorable response and reaction from financial organizations in regard to this type of company emanating from Nashville," says Alexander Shakow, one of the principal formers of the company.

According to Shakow, on every artist the company becomes involved with, it would like to be able to manage, produce the live shows, set up the tours and distribute and promote the artist's records.

Snooky Lanson, former star of the 1950's network television series "Hit Parade," has signed a management pact with the firm and is currently under wing as the company's initial project.

"We're trying to break Lanson's career all over again," comments Shakow, "and we've put together a two-hour concert production entitled 'A History Of The American Big Bands' as a vehicle."

The concept of the show deals with a history of the American big band sound from its inception to the present day, and features original arrangements from some of the old bands like Jimmy Dorsey, Benny Goodman, Tommy Dorsey and Glenn Miller to newer arrangements by the likes of Mel Lewis and Maynard Ferguson.

"Lanson will be doing the narration and we'll be using Nashville studio musicians with Dave Converse heading up the band," says Shakow.

Shakow hopes to build an interest with colleges at the NECAA convention in New Orleans for the show and is in touch with some major corporations regarding a sponsorship of a major American cities' tour.

Into jazz and pop as well, with a number of rock masters, the company has been in contact with a lot of top acts from prior years that are not connected with a label.

"We're trying to generate interest among people who do not have any kind of affiliation as far as a record

label, management, or any kind of combination just to let them know we're here," notes Shakow. "All we need is to break something out of here and I'm sure we'll have a lot of success in signing these types of people."

Others currently involved with the company in the records division include Jimmy Wakely and newcomers Marianne Christy, Ira Presley, Keith Franklin and an 18-piece contemporary jazz-oriented band—the Nashville Jazz Machine, directed by David Converse.

Concert tours for Wakely and the Nashville Jazz Machine will coincide with the release of their LPs currently in the works.

Top LPs To WEA

LOS ANGELES—WEA accounts for four of the top five albums on Billboard's pop chart for the fifth consecutive week, the greatest domination of the top of the survey by one corporation in nearly two years.

Leading the WEA pack is Fleetwood Mac's "Rumours" on Warner Bros., which is No. 1 for the 27th week (and the 17th week in a row).

Linda Ronstadt's "Simple Dreams" on Asylum is in its seventh week at number two; "Foreigner" on Atlantic is in its fourth week at number four; and the Rolling Stones' "Love You Live" on Atlanti-

(Continued on page 114)

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HENRY MANCINI

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BILL HOLMAN

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Advertisers Link Up With Rock Shows As Sponsors

• *Continued from page 1*

nationwide at colleges and city auditoriums. In its first year, Rockbill has six sponsors representing eight groups.

Budweiser has joined with two CBS groups, Journey and Mother's Finest; Jose Cuervo with Pure Prairie League and the David Bromberg Band; Pabst with the Marshall Tucker Band; Dannon Yogurt with Aztec Two-Step; Sedgefield with the Outlaws and Mateus with Tom Chapin.

For a typical program, Rockbill prints 200,000 copies which provide coverage at approximately 70 concerts across the U.S. The total cost of the programs which includes design, printing and distribution is \$28,000 and is absorbed by the sponsor.

Jay Coleman, publisher of Rockbill, says that caution is taken when associating an act with a particular product.

"We want the group to feel comfortable with the product," says Coleman, "and the company to feel comfortable with the group. It's like a marriage arrangement."

Coleman says that a group's image and credibility must conform to the product so that its endorsement doesn't seem inappropriate. "We aim to make our Rockbills as tasty as possible so it doesn't seem as if the group is selling out. The last thing is to try and make the poster look like an advertisement."

Coleman stresses that certain criteria must be taken into consideration when choosing a band. All groups must have national recognition, tour 75-100 dates a year, be on a major label and appeal to the targeted audience.

In the case of Mother's Finest, Budweiser was looking for a group with strength in the Southeast where the company felt it needed extra promotion. Journey, a West Coast band, gave Bud a firm balance of acts.

Says Al Carosi, Anheuser-Bush beer branch projects manager: "We've always been interested in the young adult college market and its potential as well as the amount of beer it consumes. We've done well in the market but now increased em-

phasis by our competitors is forcing us to make a concentrated effort to show students we're interested."

Carosi adds that this is Bud's first real venture into the rock field and response will dictate future projects.

While Rockbill is the focal point, Coleman also helps plot other promotions to maximize its effectiveness. Radio and television commercials (which Marshall Tucker did), print ads, T-shirts and other in-store merchandising items can all be tied-in.

In instances where the featured group is not headlining, Rockbill's will not be given out or else distributed on a limited basis.

"If a Peter Frampton is headlining," says Coleman, "the audience really couldn't care about the opening act."

Coleman presents two groups to participating companies for approval. Usually a firm representative will see a performance and meet the artist to make sure there is nothing offensive about the act.

The sponsor's name is incorporated into each Rockbill followed by

"In Concert Program." The product is also "subtly" mentioned in the poster.

Coleman says that 98% of the Rockbills are distributed at the concerts by the ticket-taker (the promoter is responsible for its distribution) with the other 2% used as pre-publicity at schools.

Beer and wine companies, because of restricted tv and radio advertising, are looking for new ways

of reaching the youth market and rock music is universal in appeal.

In the coming year Coleman is eyeing 20 companies to be associated with Rockbill.

Rockbill is affiliated with Campus Promotions, Inc., which specializes in youth marketing. Campus Promotions has a joint venture with Time Inc.'s College Bureau to exclusively develop and sell on-campus marketing programs.

Kean Assembles 'Broadway Musical'

NEW YORK—A slew of top creative talent, including Tony Award winning composer/lyricists Charles Strouse and Lee Adams, has been assembled by producer Norman Kean to work on a new Broadway musical titled "A Broadway Musical."

The show is scheduled for a spring opening here, following out-of-town tryouts.

Strouse and Adams who have won Tony Awards for their scores of

"Applause" and "Bye, Bye Birdie," will again join talents to score "A Broadway Musical."

The pair have also collaborated on "Golden Boy," which starred Sammy Davis Jr., "Superman" and "All American." They have also been responsible for the theme song from the television series, "All In The Family," and have scored several motion pictures including "Bonnie & Clyde" and "The Night They Raided Minsky's."

George Faison, Tony-Award winning choreographer of "The Wiz" will choreograph and direct "A Broadway Musical." Faison was also responsible for the choreography in the much-acclaimed award-winning musical, "Don't Bother Me, I Can't Cope."

William F. Brown, who won a Drama Desk award, and a Tony nomination for his book on "The Wiz," has been contracted to write the book for the new show.

Kean, the producer, has been involved with such Broadway successes as "Me and Bessie," with Linda Hopkins, "Don't Bother Me I Can't Cope," "The Island" and "Sizwe Banzi Is Dead."

"A Broadway Musical" is the story of a black playwright who allows his play to be musicalized by a white producer interested in capitalizing on the successes of black musicals on Broadway.

MS Distributor

• *Continued from page 3*

The task force devotes most of its time to creating in-store displays and helping stores create their own, but Marketeers also take inventory, function in a public relations capacity for MS, and provide valuable feedback service for the distributor.

"Often they come back with different and better feedback than salesmen," notes Salstone. "They pick up on movement before salesmen do."

Says Salstone: "We felt we needed to do it to be competitive. Our competition is that keen, Columbia and WEA are good. Also we have to do more because we don't have controlled distribution."

The cost of the Marketeers program, which MS bears entirely, will exceed \$100,000 yearly, according to Salstone. The retail promotion team reports to Jim Benz, MS ad director.

"They're geared to what the distributor and manufacturer are keying on," reports David Hutkin, A&M Records marketing coordinator here, who has seen the Marketeers in action.

Says Hutkin, who is based at MS: "They're hot, they're enthusiastic, and they're new to the business which gives them an advantage in some cases." Hutkin says the squad has proven invaluable in providing support for local artist appearances, and that they are able to influence retail sales reporting through their offices.

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Date of Talent in Action Issue: December 24, 1977
Advertising Deadline: December 2, 1977

Retail Chain Interest In Videocassette Programming Up

• Continued from page 1

VHS tapes into its rackjobber pipeline as well as its Musicland retail stores.

As Korvettes' Dave Rothfeld indicated last year at the first Visiondisc home video seminar, prerecorded programming on disk or tape would be a natural for any record/tape department (Billboard, Nov. 27, 1976). He reiterated this belief at the recent ITA consumer video session here, explaining that the chain hoped to

carry a limited array of programs early next year.

"It may be a combination of sales and rentals," he observes cautiously, "and we'll have to have a selective inventory due to the relatively high pricing and space involved. But initially people will be looking for product, and we'll have it for them."

While hardware will remain in the television department, "we're working on a display demonstration for our record departments," the Korvettes merchandising chief notes. "And there'll be enough information in the tv department to let the customers know we have the blank tapes and programs."

Sam Yarosh, manager of Pickwick International's electronics division, is equally high on the prospects for prerecorded programs in the chain's outlets. "The record industry has to wake up to the opportunities here,"

he said, following the opening ITA seminar session.

Musicland is adding video games and electronic cartridges, Yarosh revealed earlier at the company's retailer convention in Fontana, Wis. (Billboard, Sept. 17, 1977). Most of the 283 audio outlets will soon be selling 3M Beta-format videocassettes as announced by Pickwick accessories chief Bob Mitchell (Billboard, Sept. 10, 1977), with VHS tapes to enter the pipeline by 1978.

At King Karol here, owner Ben Karol definitely intends to start inventorying prerecorded videocassettes as soon as they become available, but he is testing the market with blank tape first.

The 3M Beta-format one/two-hour cassette goes for \$16.95 retail, and Stuart Triff, tape/accessory buyer, indicates VHS tapes will be added once the demand is there.

Karol was impressed with the first catalog of 50 feature films from Magnetic Video, and both he and Rothfeld realize that initially, at least, music-oriented programming will be limited.

At Sam Goody, both George Levy and Barry Goody see a potential video bonanza. The chain has been stocking Sony Betamax machines and blank tapes for more than a year now, and expects to have VHS units and videocassettes from one of the major suppliers very soon.

As for prerecorded programs, Barry Goody notes the chain's involvement in the upcoming New York Hi Fi Stereo Music Show. The disco setup will include continuous showings of rock videocassettes, courtesy of WNEW, using a Sony VTR and large-screen Advent VideoBeam projection system.

Goody is well aware of the grow-

ing availability of music videocassettes from an increasing number of labels for in-store play, and sees prerecorded programs as just an extension of this attention-getter.

None of the chains involved has any kind of a firm timetable for bringing programs on videocassettes into their retail outlets. All agree, however, that the potential is at hand for some high-profit sales, and the experience will provide solid marketing data for the videodisk program effort—if and when that materializes.



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Frisoli Forecasts 2 Industry Problems

• Continued from page 8

product penetration and exposure to credit risks."

He believes real progress has been made in that the production figures are reviewed constantly with the labels and this is reflected in the volume of product put into the field.

"Where we once were given a quota to meet, we now are able more and more to convince the labels to go with our feeling of the market for any new product," Kiernan observes.

He also points to the importance of Kelly's special products in the

product mix, with cutouts becoming a more vital part of the inventory as the typical retail outlet expands space dramatically.

This growth in retail volume relates even more emphatically to tapes than to LPs, with Franzblau noting 8-track and cassette business up to as much as 30% of overall volume this year—a 20% increase over 1976.

The cartridge is still dominant, but Kiernan believes that cassettes are more functional and should win out eventually, with the sales ratio narrowing steadily.

Packaging is still the hangup in even more tape growth, Franzblau says, with the new ideas from Capitol (Touch Me) and Ivy Hill adding up to 14-16 cents per unit, "a large number when you're trying to hold the price line."

As far as retail pricing is concerned, Frisoli believes the industry is virtually at the all \$7.98 LP level now and by the first of the year will be there. He expects to hold tape at parity, considering the value of the product received, despite the constantly escalating costs of raw materials.

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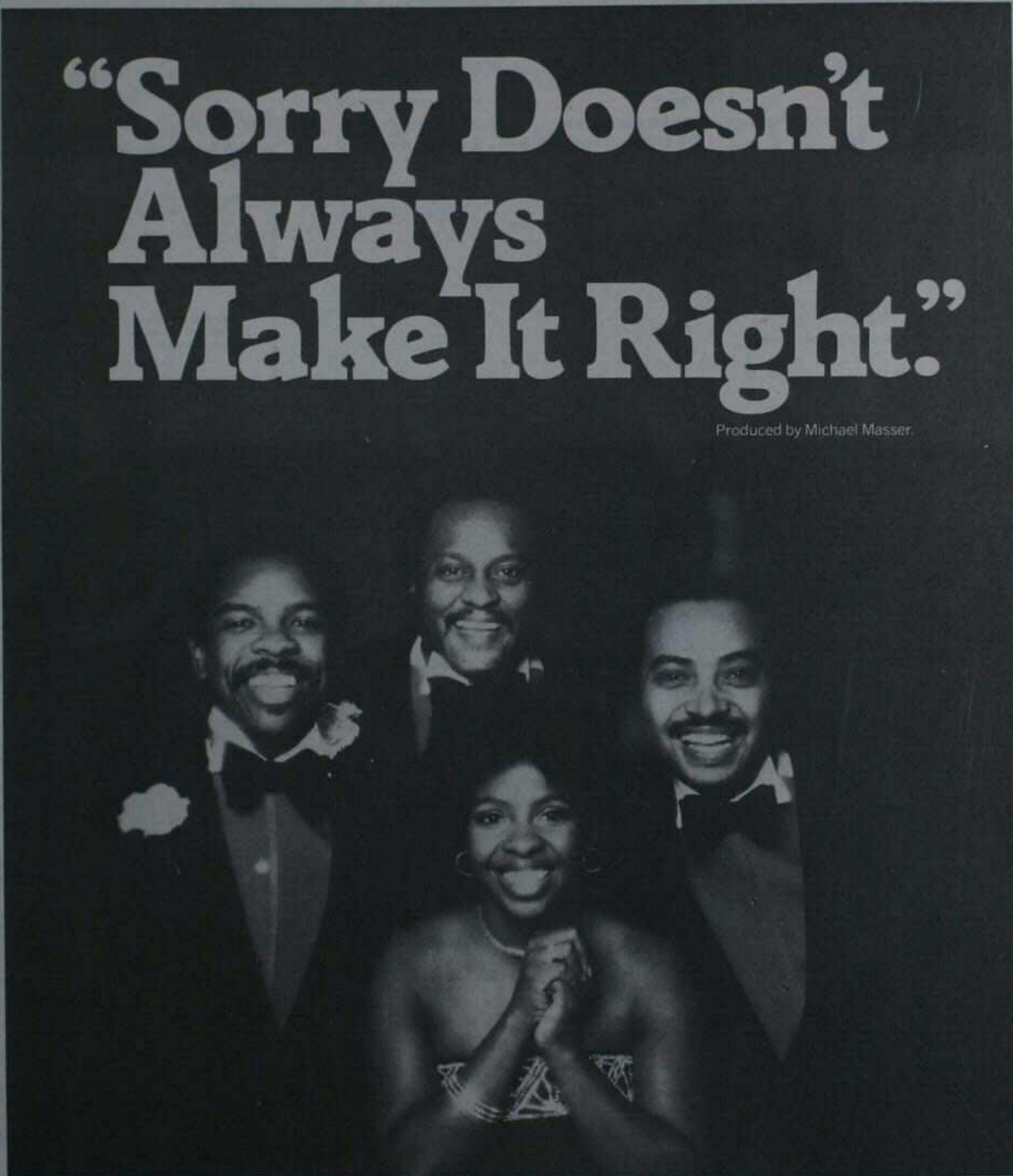
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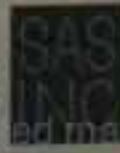
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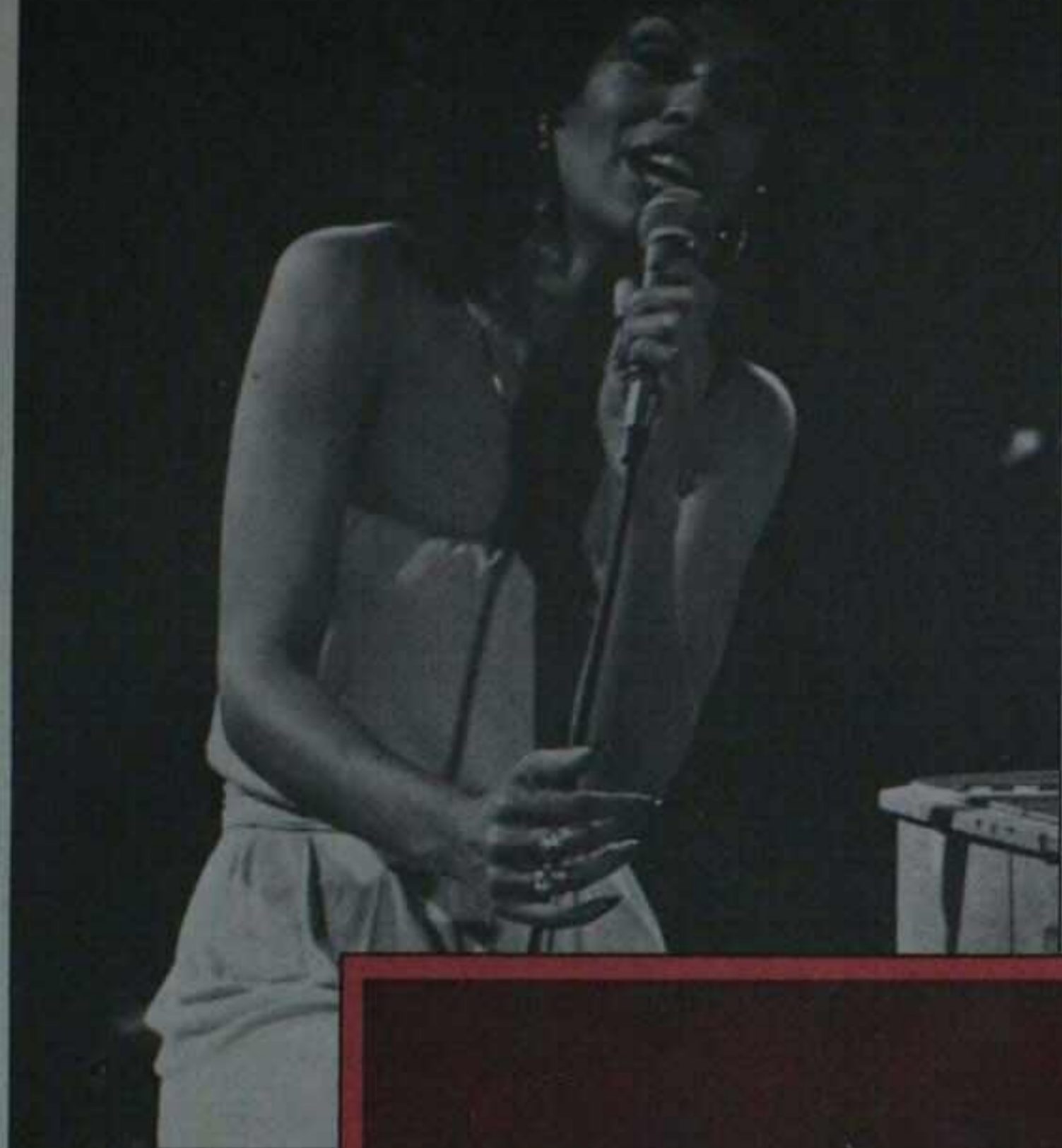
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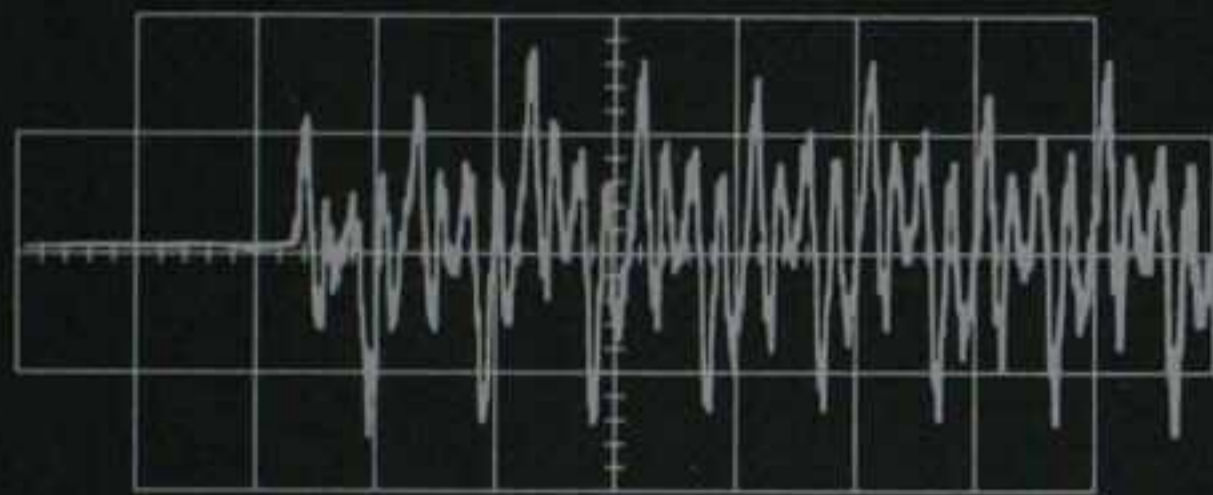
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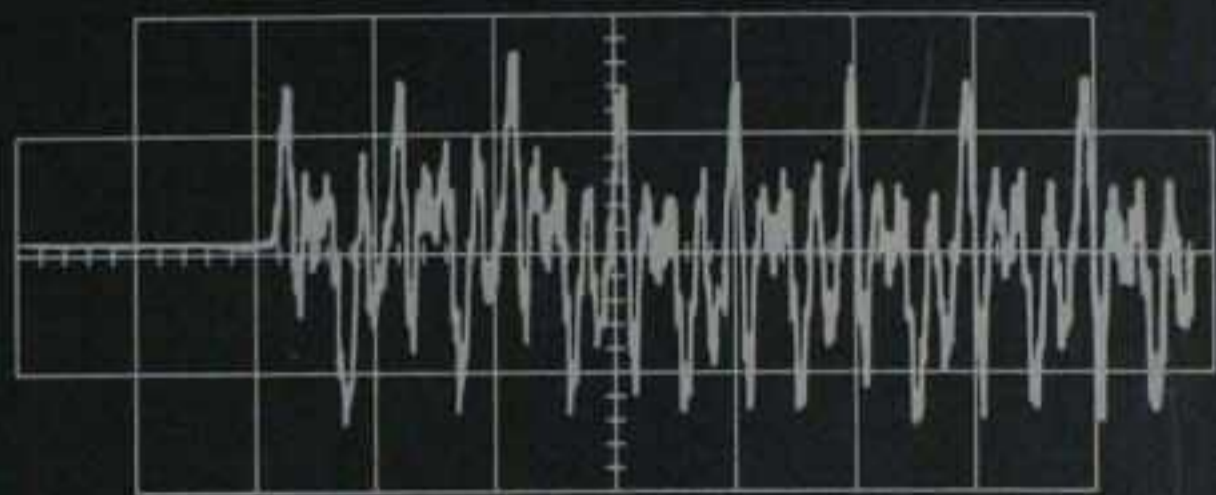


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SB-6000A

SB-7000A

SB-5000A

Rochelle Staab Fixed KIIS-FM Program Director Found Being In Right Place Helpful

By CLAUDE HALL

LOS ANGELES—Though KIIS-FM operates with several music rotation patterns, new records are "added into the second fastest rotation," says program director Rochelle Staab, "and then move to the top."

The same records are never dropped from the playlist, but slowly move lower and lower into other weaker rotation patterns.



Rochelle Staab: The first thing she had to fix on KIIS was the music.

Rochelle says, "95% of the records that I add to the FM playlist are never dropped. Another 5% are ego trips of mine... me playing a record I liked and when it doesn't sell, dropping it completely and trying to forget I ever added it."

She doesn't want it known publicly how many rotation patterns she uses or how often a given record would get exposure in each pattern for competitive reasons. The air personalities pick records for their shows from the rotation patterns.

Jazz Programs Grow To 3 Weekly On AM Hawaiian Isle Stations

By DON WELLER

HONOLULU—Jazz is beginning to make inroads on AM radio in Hawaii.

The number of weekly jazz programs on island radio has grown from one to three in less than a year.

Disk jockeys for each of these jazz programs insist that people in Hawaii are becoming increasingly interested in the musical genre.

There are differences in the three jazz programs with respect to the type of music featured and the way the music is presented.

Kit Beuret began doing his jazz programs on KGU in January 1977.

His first exposure to radio of any kind came in the form of being a ham operator in Pittsburgh. He was 16 at the time, and he gradually moved into college broadcasting when he attended the Univ. of Pittsburgh.

"I also worked at commercial stations in that market," he explains. "That's where I met Bernie Armstrong, who today is KGU's program director. He hired me to work for him there as a production engineer."

Eventually Beuret went to work for other stations, Armstrong came to Hawaii, and in 1975 Beuret also decided to move to the islands.

Armstrong hired Beuret in January 1977 to fill in for disk jockey Chris Allen, who left KGU and Hawaii to travel around the world.

Allen had a jazz program on
(Continued on page 56)

When she first arrived at the combined AM and FM stations Feb. 1, her first task was to change the music. At that point, both AM and FM had been programming for the same demographics—an audience somewhere between 18-34 years of age.

It had been through several programming stages under the former owner. Many excellent program directors had been involved with the station; some did fairly well and others not so well. The AM doesn't have the best signal pattern in town. The FM was obviously the better medium.

"If you looked at the ratings, KIIS had one of the highest cue audiences in the country and one of the lowest average quarterhour audiences. Which means that everybody knew about the station and were willing enough to give it a chance, but something about the sound of the station they didn't like and didn't listen to for very long periods.

"KIIS is a contemporary music station. There could be only one reason—one important reason—why people listened to KIIS. The music.

"If they went to the dial position to listen to music, but didn't stay, the music was obviously wrong."

First she split the targeted demographics of the listening audiences. The AM currently goes after listeners 25-49 years of age. "We chose that audience to compliment the audience on FM. And we feel we have a good chance to reach that goal audience because there are not too many stations in the market going after that particular audience.

"I consider my competition on AM the all-news stations, the beautiful music stations and KFI, KMPC, KRLA.

"But I don't really know what KFI's target audience is. Nobody's told me yet." And she observes that KMPC had been confused in its music policies of late, going hard, then dropping back to softer sounds.

So, KIIS-AM has few current records on its playlist. It's mostly an oldies station because of low cumes.

The FM station goes after an 18-34 age audience. It features 20-25 records and, because of the various rotation patterns for records, no re-currents. Records merely descent in number of times played and, after a while, might only be played once in a week or two.

In the last Arbitron ratings survey, AM & FM scored better than KHJ in the market (KIIS-AM-FM is sold in combination, while KHJ is sold separately from its FM sister station, KRTH). But Staab sees even further improvement in times to come. She pulled off a miracle with KBEQ in Kansas City. Consulting the station from 1973 for the next three years, the station went to No. 1 in the market and last year sold for once the highest price ever paid for an FM station—about \$5 million.

Her success as a program director is somewhat unique—not just because she's a woman in what has usually been the domain of the male, but because she started in the business from scratch. She didn't even know how to turn on an electric typewriter: "I kept my office door locked the first day."

But she also had the fortunate luck to be working at a radio station then programmed by George Wilson—WOKY in Milwaukee. As promotion director, she worked under then general manager Ralph Barnes. Wilson left WOKY to work at WRIT in the same city. When he returned

to WOKY, he went quickly through about five secretaries. "He's not the easiest guy in the world to work for."

Another new secretary couldn't start for a week and a half. Staab was sent upstairs to answer his phone until the new secretary came; the new girl never showed up.

"That's how I got into programming. It's an embarrassing story; my career has always consisted of being in the right place at the right time; keeping my mouth shut; and following directions. Being a girl had nothing to do with it.

"I don't know the difference because I never had the opportunity to be a male program director. I don't know if the problems are any different anyway. But I've never been discriminated against.

"Of course, I've always been fortunate to work for the right people—Bartell and Cominc, people who consider only your qualifications."

Being secretary to George Wilson was a plush job, she says. "He never puts anything on paper. The job consisted of fielding phone calls and telling whoever was on the phone that he was out of town, which he usually was, and putting down on paper what he said verbally."

Wilson rose to become national program director and then president of Bartell Broadcasters.

"When he moved to New York, I went to New York as his secretary. He traveled all of the time. So, for about three months, I read magazines. After a while, I ran out of things to read. So, I started creating projects for myself just to keep busy."

One of these projects was a music list for the various pop music Bartell stations—a sort of programming aid, not a command.

"I never was music director, though I always lied and said I was."

At that time, Jack McCoy, now president of the research firm of DPS Inc., was still with Bartell as a research specialist. "I did a lot of work with Jack."

All of this was superb education.

When Wilson decided Bartell needed a national music coordinator, she asked for the job. "You don't want to be a music coordinator," he told her.

She kept asking and several weeks later he gave up and let her have the job.

This eventually led to consulting KBEQ as a sideline. And then to the job at KIIS.

But she hasn't forgotten her training in radio, nor her teachers. "George Wilson is the best."



REAL PROFESSIONAL—Matthew Cope, air personality with FM 96 in Montreal (CJFM), interviews Sammie Davis Jr., left, before his recent performance at the Place des Arts. Davis invited several of the FM station's staff backstage after the performance just to chat.

Vox Jox

By CLAUDE HALL

Nashville was just the last stop in a road trip, that lasted about a dozen days. First, I flew to El Paso. Bruce Earle of Xerox, Garrett Hastings of KPAS, and Ray Potter of KHEY met me at the airport. Then I went with Bruce and Garrett to KPAS. After lunch at which Michelle Hastings joined us, we went back to the station and program director Danny Moffatt was kind enough to ham it up with me on the air for a while. Moffatt guides an air staff that features John Carrillio 6-10 a.m., Denis Sholey 10 a.m.-3 p.m., himself 3-7 p.m., Oscar Medina 7-midnight, and Kerry Cooper until 6 a.m.

While on the air, Gary Perkins with FM-102 in El Paso, called me; he'd been dialing around and heard the show.

Then Bruce Earle drove me over to the main office of Xerox and I was honored to meet a very pleasant lady manager, Bonnie Brand, new program director Chris Michaels, music director Bill O'Brien, and others. Then we drove over to the station, which is located outside of Juarez. Morning personality Guy Phillips shot some pictures of the radio station for me. It's located in an old adobe building and although a new 150,000-watt Continental transmitter is installed in the building now, you can still see the imprint in the concrete of the shoanails where the station's founder, an engineer named Branch, was hit and fried by a bolt of lightning from the former water-cooled transmitter.

Parts of the old unit, including some eight-foot high transmitters, were scattered over the yard. Bruce had taken one of the old tubes back to the sales office in El Paso and it stood in a corner as decoration.

Earle and O'Brien and I ate downtown in Juarez, then went back to the station that evening and went

live on the skywave for an hour; it felt strange talking to something like 44 states with those 150,000 watts.

The next morning, I listened to Guy Phillips for a while, who was doing a show without his partner. Pretty good. I'm surprised he and his partner haven't been hired away by a large market.

Later, Earle dropped me by KHEY to visit with Ray Potter. And I did an interview-music segment with Doug Bowe the regular air personality. While on the air, Jim Tabor called; he's now on the radio in El Paso and loves it. Seems like he also heard me on the air; I guess everybody listens to everybody else in that market.

That afternoon, I flew to Houston and around 11:38 p.m. listened to a Joanie something on KAUM and about 12:07 a.m. listened a while to Bob Cole on KIKK-FM. Both were doing pretty good jobs.

A few hours later, I went to New Orleans to hear some of the worse radio I've heard in years.

At 6:34 p.m., Saturday (8), I listened to Mike Adams on WWL, New Orleans, a while. He read the news rather poorly, then his production was sloppy coming out of the news into a record. Music selection was also weak, but a couple of the elements seemed to be more the fault of the program director than attributable to Mike.

Monday, Oct. 10, I listened at 7:32 a.m. to WWIW, which is heralding the tag line: "The Way It Was." The air personality tried to play "The Best Things In Life Are Free" by Gordon McRae, but it was so scratchy, he had to give up and lift the needle. Bandleader Ed Lewis was on with a promo. Then the station aired an old Tommy Dorsey
(Continued on page 38)

New On The Charts

Santa Esmeralda

Starring Leroy Gomez

"Don't Let Me Be Misunderstood"—★

This Latin disco treatment of the Animals' 1965 top 15 hit was a smash earlier this year in Europe on Fauves, a Phonogram-distributed label.

Import copies seeped into the New York market, enabling it to become a major hit in U.S. discos even before its release here. This prompted Casablanca executive vice president Larry Harris to sign the group, with the first album being released a couple of weeks ago.

The LP version of this song runs 7:57; the single edit is 3:48.

The act consists of studio musicians backing Gomez, who once played sax in Tavares. Gomez is now assembling an eight-man band of American and English musicians for road work.

Gomez is from Cape Cod and has been based in Paris for several years. He is managed by Marc Negroni of Paris, 380-2243 or 606-9715. Casablanca is handling U.S. bookings.

NBC Signs Dick Clark To Exclusive Contract

LOS ANGELES—Dick Clark and NBC-TV have announced a long-term, exclusive contract that not only insures that the legendary "American Bandstand" show almost permanent status on television, but calls for all future new programming by Clark's production firm to be on NBC-TV.

"American Bandstand," which originated in Philadelphia as a local show, is the longest-running entertainment series on tv. Clark has hosted it since 1956. Just about every major recording artist has appeared on the show at one time or another.

The main thrust of the new NBC-TV contract calls for a new early evening variety series targeted for young adults. Title of the hour show has not been decided, Clark says, but he hopes it will hit the air this fall; if not, then the following season.

Actually, ABC-TV still has options on "American Bandstand" and can continue to exercise them. "If for any reason, they fail to exercise their option, the show would go on NBC-TV. You don't think I could make a deal that wouldn't include the survival of 'American Bandstand' do you?"

Robert Mulholland, NBC-TV president, says the deal with Clark includes him hosting and producing not only the evening series, but development and production of other shows for the network.

1977

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Format Stations 'Rediscovering' Women DJs

• Continued from page 1

Nelson, Gracie Burns, June Foray, Janet Waldo, Molly Jordan (of Fibber McGee & Molly) fame, Lillian Randolph and Alice Reinheart, for example.

Ironically as format radio grew,



WLS Chicago's Yvonne Daniels.

ladies went into television and blazed new glories. But they left a void in radio which wasn't filled.

Even more ironic is the fact that a woman, Bernice Judis of WNEW-AM in New York, played an important role in the development of all-music radio that grew up womanless for the most part.

Today, the situation is quite different with female disk jockeys on the air in sundry markets of all sizes. It's no longer a token situation and the female air personality has also moved into Top 40 with considerable strength and staying power.

True, the female air personality has been marginally around for several years. The old WSDM (now a rocker under the call letters of WLUP) in Chicago featured an all-female air staff with a jazz format for several years. WHER in Memphis featured an all-girl staff for many years.

The rebirth of the female in radio, however, began to happen on the surface when Alison Steele was left at WNEW-FM in New York in 1966 after an experiment with an all-girl operation bombed out.

At first, she was placed in a brief timeslot early in the pre-dawn hours. But she later was given better timeslots and more air time. Other progressive rock FM stations followed the path set by WNEW-FM and also hired female air personalities. Bonnie Simmons, now program director of KSAN in San Francisco, and



KFMB-FM San Diego's Cherie Sannes.

Mary Turner, the evening personality on KMET in Los Angeles, were part of this movement.

Then, along came pressure groups for female rights. And many stations rushed out to hire female air person-

alities only to find that they were in extremely short supply.

Kevin Methney, program director of WZZD in Philadelphia, admits quite frankly that many of the reasons for hiring female air personalities "up to now have been wrong." A lawyer tells a radio station they're in trouble with the Equal Employment Opportunities Act people for not having a balanced staff of minorities and the manager tells the program director to hire one.

"But the truth is that as time goes by, more and more good competent women are on the air. They serve as models for other girls to emulate. We all start out in radio by imitating a Larry Lujack or somebody like that."

Michael Spears, operations manager of KHJ in Los Angeles, also felt that "they didn't have role patterns to follow like the men did." This contributed to the shortage of women in major market situations to a great extent. Spears recently let one girl go from the station's air staff.

Any pressure group situation to force hiring of girls as disk jockeys "was a long time ago," says Spears. "I've always looked upon girl air personalities as people." He says that he originally hired "Shana" at KFRC in San Francisco "just to have a balanced radio station."

"Hiring women has just become fashionable the last few years."

Shana (no last name professionally) presently works the late evening shift at KHJ in Los Angeles. Former KHJ program director Charlie Van Dyke hired her from KFRC. Then when Spears came down to KHJ from San Francisco, he inherited her. "She does well in teens and well in women, and not so well in men."

Female air personalities are as easy to direct on the job as male air personalities. "You just do it a little differently, that's all," says Spears.

One of the first female personalities to move determinedly into Top 40 radio was Yvonne Daniels, who'd been a jazz personality on WSDM until she was hired away by Top 40-formatted WLS in Chicago. She joined the Top 40 station in the summer of 1973.

It should be pointed out that the kinder sex had not been excluded from Top 40 radio completely. Ruth Meyer grew up in radio in the shadows of one of the fathers of Top 40 radio—Todd Storz. An she later programmed WMCA in New York quite successfully in a Top 40 format and was responsible for its "Good Guys" era.

But Yvonne Daniels was the first lady to move into Top 40 radio in a major market with a major station.

"She was hired by WLS because, number 1, she was doing very well against us, and number 2, she's really a pro and we felt it best to have her on our side than on the side of someone else," says WLS program director John Gehron. "She's such a fine lady and so great to work with. That's the indication of a pro. When we have format meetings, I can mention a change that I might want to make and when I next listen to her show, she's doing exactly what I'd asked."

"I'm very fortunate that she had probably more experience than most other ladies in this business. She used to work as a team with Sid McCoy on WCFL in Chicago doing a jazz show. And before that she worked at WYNN here in a number of different formats over a number of years. She already knew how to be a personality."

Daniels does 2-5:30 a.m. Tuesday

through Saturday and 9 a.m.-1 p.m. Sunday. She's earning well over scale for the station; scale is \$34,000.

As for the time slot, Gehron explains that he simply hasn't had an opening. "It's a very stable situation here, with most of the personalities



WNEW-FM New York's Alison Steele.

having worked at the station four or five years or longer."

Daniels could work several of the other time slots on the station. "In fact, I think a lot of women are getting more experience now and catching up to the men."



WYNY New York's Bree Bushaw.

"It's also a factor of educating the audience to accept them on the air, and this has happened. And Top 40 radio has changed. In the days when



WPLJ New York's Viv Roundtree.

Top 40 stations were shouting, ladies might have come across as kinda butch as disk jockeys. Now, Top 40 has softened, making it easier for them to adjust on the air."

There is some indication that at

least one female may be better than any male counterpart. WGCL, programmed by Bob Harper, has reinstated Sue O'Neil into the morning drive slot this past month after several male personalities had given that time period a shot in the past year.

O'Neil has been with the station more than one year, coming from WVBF in Boston, another Top 40 operation. She'd been doing the morning show, then was moved into the 10 p.m.-2 a.m. slot, but is now back in the morning slot.

Probably the highest paid Top 40 female air personality is Ellie Dylan, the morning personality at WNBC in New York. Scale at the Top 40 station is about \$60,000.

If you listen to pop music on New York radio at any hour of the day or night, at least one woman will be on the air. Ten women work as DJs on seven AM and FM stations in Manhattan.

Both NBC Radio flagship stations now have women working the morning drive time with Bree Bushaw on WYNY (Y-97 FM) and Dylan on WNBC.

Craig Simon, Y-97 program manager, thinks that the women are "not really any different" from male DJs

I think that New Yorkers are accustomed to different backgrounds and they're sophisticated enough to accept an accent."

On the matter of so many women on the air at one time, she thinks, "It's about time" Her reason?



WNEW New York's Ellie Dylan.

"Women are very qualified and it's just pure logic to me. It should have happened a long time ago. It's just unfortunate that many people felt that it was different with a woman that they felt like they couldn't take a risk."

"I thank God for NBC for having this faith in a woman to put her on morning drive and to put me on afternoon drive in Chicago. The time is here."

Alex Hays was originally on overnights but moved to afternoon drive at WPIX-FM. Neil McIntyre, program manager of the AOR station declares that Hays "identifies with women, but men like her." McIntyre reasons this because he feels that, "Once women played only to a male audience, but now women appeal to women also."

One program manager who can't be accused of sexist hiring practices is WPLJ's Larry Berger who has two women on the air at the ABC-owned FM station in New York.

Carol Miller, who is on from 10 p.m.-2 a.m. has been with the station since 1975 and Viv Roundtree, following her until 6 a.m. has been there since 1974. Berger thinks the women get the same audience as other jocks on the AOR station and opines that women DJs are "being assimilated into the mainstream of the business."

Miller has an unusual background for a radio air personality. During the past three years, while working at WPLJ at night, she at-



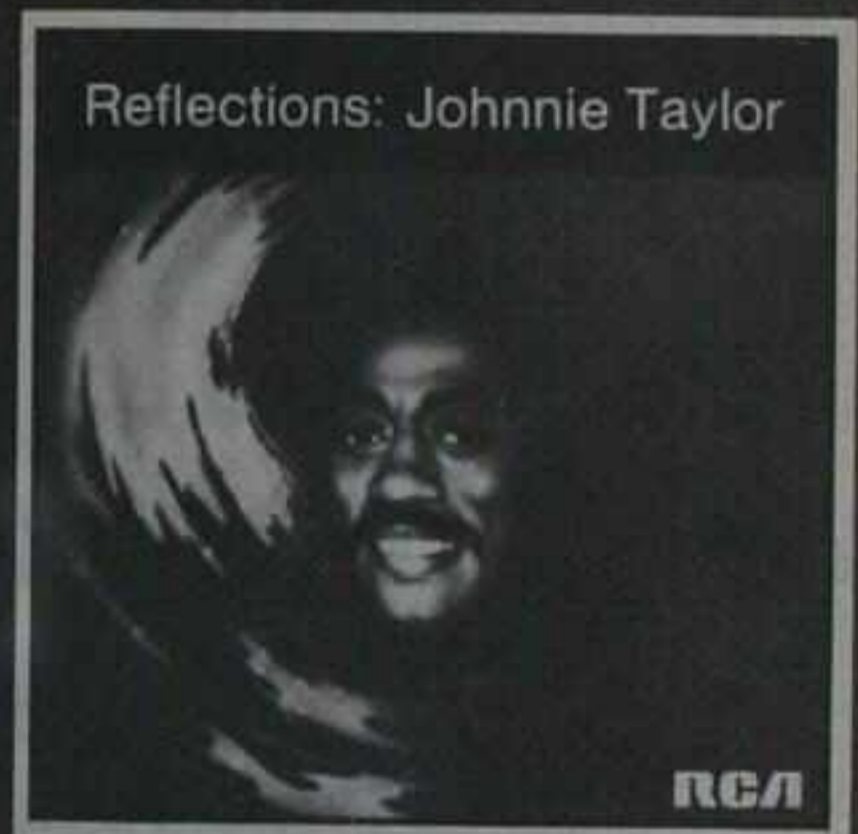
WPLJ New York's Carol Miller.

tended Hofstra Univ. during the daytime and received her law degree last June. While awaiting the results of the bar exam, Miller says she'd like to stay in media and perhaps go

(Continued on page 37)

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melody and
magic.

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by Morris Jefferson



A LUCKY CORDELL Production

3rd Musexpo Draws 2,000

Continued from page 3

mented. "It was a pleasure for me to be on the radio panel with some of the giants in the industry."

Columbia Pictures Publications representative Gary Morowitz said. "We're happy with the convention because we've closed quite a few deals."

Charles Scully, p.r. director for SESAC noted, "We've been here at Musexpo for three years and feel it is an important part of the music business. This is by far the best Musexpo to date."

Arthur Braun, of Dick James Music, had this to say, "We haven't actually concluded any deals here, but have a few we're considering. We're here to make contacts with our affiliates."

Musexpo met the expectations of Cliff Ayers, president of American

Sound Records. "We basically closed three deals mainly for distribution of our records," he said.

Uwi Lenchner of Germany's Der Musikmarkt came to Miami Beach for his magazine to discover what was happening in American music. "We didn't expect to make any deals, but we did make contacts, and did find out which way U.S. music was going."

Public relations contacts, handshakes and meeting people were probably the most important aspects of Musexpo.

Sashoua states that Musexpo no longer depends on its existence or success on support from major record companies. "We are self-supporting now and we will stay in business on our own conditions as a show designed mainly for the benefit of independent companies."

Writers Need More Publisher Protection

MIAMI BEACH—One of the most important ingredients between a writer and his publisher is trust. And the first duty of a publisher is to protect his writer on a worldwide basis, a panel of experts advised a Musexpo audience during a morning seminar on publishing and exploitation of copyrights.

The panel included: John Rees, First American National Bank of Nashville; Geoffrey Heath, Heath-Levy Music, Great Britain; Kelli Ross, vice president, RCA Music International; Walter Hofer, president Copyright Service Bureau Ltd.; Wesley Rose, president, Acuff-Rose Publishing; Arthur Braun, Dick James Music; Ralph Siegel, owner/president Siegel Music, Germany; Lou Raguso, CBS International; J.C. Bishop, April Blackwood Music. Andy Hussakowsky was the moderator.

The matter of trust is the most important ingredient in any relationship. However, Arthur Braun noted that the relationship between producer and publisher is equally important.

"The publisher has to watch the image and build a solid relationship with the producer. You also must cultivate executives within your own company and it's hard to build copyrights if you're not building your staff to be able to handle them."

Publishing is more than merely a collection agency and publishers must keep close contact with writers in order to create serene situations, the panel emphasized.

In order to get a song placed with a publisher, Kelli Ross advised, "Make a proper demo. It's also important that both the artist and producer ascertain that the song is right for the artist."

Speaking on black music, Ross explained there's a fraternity in black music today in which black artists and black songwriters use each other's material.

"Fraternity," she said, "that's the key word in black music."

J.C. Bishop gave a brief history of black music, reporting that the 1960s

2 Tomato Changes

NEW YORK—The Tomato Music Co. has a new address in New York and a new distributor in Chicago. The distributor is Progress Distributors, and the address is 611 Broadway, New York, N.Y. 10012; (212) 477-2800; Telex: 236506.

was the most productive for black composers, with such record companies as Motown turning out hit after hit. During the 1970s, with a few exceptions, black copyrights were not as easily accepted in the U.S. although they had overseas success.

"In 1975 songs seemed to have less meaning and lyrics weren't relevant to foreign countries. Socio-economics really have no meaning to people in other countries who aren't aware of conditions in the U.S."

While black music has its problems, they are not dissimilar to problems of country music in an overseas market.

"Each and every song depends on the country and the artist," commented Wesley Rose. "However, it's difficult in some foreign countries to translate country lyrics into those that make sense."

Panel members agreed that sub-publishers are vital in foreign dealings.

Lou Raguso explained that publishers in the U.S. are not familiar with product that will sell in such foreign countries as Germany, France, England or Sweden. "We have to go through a subpublisher who is familiar with his country's music and ask him what he needs. Subpublishing gives you a representative who knows what's needed, and to also collect money as well as promote the songs."

England's Geoffrey Heath firm has had 28 hits in the company's first 18 months of business.

"One of the reasons for our success is that we take on only what we feel we can handle and we promote our records to make sure they stay on top of the pile."

The role of a subpublisher previously was often one of a collection agency, but all that is changing, according to Ralph Siegel.

"We work with writers to develop them, even paying advances to help subsidize their finances. Not only do we promote the songs but we also plug the record. We now have our own label and production company and find this is the easiest way to go. When we get U.S. product we have to translate it to find the right lyrics to fit the melody, find the right German artist to perform the tune and then we have to plug the song to death."

"There's a definite need for American material today; foreigners want it and have a difficult job obtaining it," said Walter Hoffer.

ACT DEVELOPMENT SEMINAR

Black Crossover Spotlighted

MIAMI BEACH—Attendance was extremely high at Sunday morning's Musexpo seminar on the "Development Of Black Artists."

The 11-man panel included Benjamin Ashburn, president of Commodore Entertainment Corp.; Dr. George Butler, vice president, a&r, CBS Records; Steve Gold, vice president, Far Out Productions; Ray Harris, president, AVI Records; Ron Moseley, vice president of merchandising, RCA; Sidney Miller, Black Radio; Jim Tyrrell, vice president, CBS Records; Wendell Bates, MCA; Howard Smiley, vice president, T.K. Productions; and moderator Andy Hussakowsky, Music Resources.

Crossover—the crossing of black acts from r&b into the Top 40 market was the primary theme. Look at music as a whole, the audience was advised since music is universal and should not be type-cast.

"The key word to music today is eclecticism," said George Butler, pointing out that jazz is now combined with other sounds.

Record company involvement in development of acts and individual artists is of primary importance, members of the panel stressed. Record companies must support new acts by subsidizing tours, buying advertising in the media, and working closely with artists' management.

"Many record companies are cur-

rently developing artists by working closely with management," said Hussakowsky. "And this is important. Black music sells everywhere and record companies must be concerned with the use of the media."

"Black airplay is vital in crossing a black over to a white market," said Ron Moseley. "Black radio has probably developed more artists than any other media today. Black artists have to be accepted on black radio before crossing over."

Talent, a distinct sound, proper selection of material, good production and tough management is essential in making a black act happen.

"The act must have a manager with guts who will fight for what's needed," emphasized Wendell Bates.

Benjamin Ashburn, who brought the Commodores to the top, maintains it takes years to bring a group to the top spot. "We're selling millions of records, have done 90 dates since June, selling out in 90% of the locations and touring major venues. Now what do we do to stay on top?"

It's difficult for a black performer to become an "institution" such as the Rolling Stones, Beatles and Elton John. "We're still playing to an 80% to 90% black audience," said Ashburn, "yet we sell records across the board. There's a sociological problem to be solved. We've got to include white kids in our audience."

Panelists Ask Labels For More MOR

MIAMI BEACH—Record manufacturers were advised to produce more MOR and beautiful music product by a panel of radio officials. Almost all the Musexpo panelists also said that labels were overlooking an important market—the person over 35.

The Saturday morning panel on "Radio And Records" included: Julian Bream, general manager of radio programming for Greater Media Inc.; John Ross Bernard, BBC; Kent Burkhardt, who has his own consulting firm; Paul Drew, Paul Drew Enterprises; John Farina, general manager of WJZ, Bridgeport, Conn.; James J. Garbert, president and general manager of K-101 San Francisco; Michael Harper, radio station 257, Wales; Bob Henabery, Bob Henabery Associates; Charles Lake, national program director for Bartel Broadcasters; Jim Maddox, general manager, KMQJ; Ron Nickell, vice president, general sales manager of TM Programming; Phil Stout, vice president and creative director for Schulte Radio Productions; Marlin Taylor, president Bonneville Broadcasting Consultants; and Douglas Hall, editor/publisher of the Hall Radio Report, who acted as moderator.

"The mellow music format has become very successful, probably astounding the record company people," commented Stout. "Nineteen of our 65 stations are number one playing adult music on both AM and FM. According to Arbitron the youth market comprises a total of 34.8% listenership, but an astounding 17.6% listen to beautiful music."

"This is a viable format. We need to service the young, of course, but you're missing the boat completely when you think this is the only area you can service."

According to John Farina, the majority of radio stations are competing for the young audience—10% to 15% of the total market.

"There are some 7,000 radio sta-

tions in the U.S., but that number does not mean diversity in formats," he said. "Radio is geared to young people. Yet 85% of the radios in the U.S. are rarely turned on. We've got to service those people who don't listen by playing music they want to hear too."

Bob Henabery echoed Farina's sentiments. "We can't go on ignoring the 35 plus group. We've got to find new formulas which will bring in new audiences. There's a changing audience in the U.S. today. Due to the 1965 baby boom there are more 17-year olds today; by 1980 there will be more 20-year olds, and as the population converts, its tastes will convert."

Of the 100 stations serviced by Marlin Taylor's Bonneville Broadcasting, 75 are in the beautiful music, adult audience.

"We sincerely feel there's a great market out there, and a large segment of this population wants to buy records. In the U.S. they cannot find them. We want to sell albums, and we're willing to help record companies because there's money to be made in this market."

Much of the problem for these programmers lies in lack of product.

EVERYBODY'S LP PROMO

Web Picks 8, Breaks 3 Into Top 30

LOS ANGELES—The six-store Everybody's Records chain pushed three of its eight "Guaranteed Great Music" picks into its top 30 in its first coordinated program to break hits.

The Portland, Ore.-based retailer got the idea from its weekly newsletter column in which it points up relatively unknown product which its staff feels has substantial sales potential.

The albums entering the top 30 during the store drive were Little River Band, J. Geils and Norton Buffalo, while Horlups and Scarlet

"White America is scared," said Steve Gold, "as is the growing middle class in black society. Important daily newspapers report unfavorably on black concerts."

"White kids can go to a concert totally stoned and no one reports it," reported Ashburn. "However, at a black concert, even if there is diversion outside the concert hall among non-concertgoers, reporters write it up as a riot. We had that happen at Madison Square Garden, yet all the black kids were inside watching the concert."

Other points made in development of black artists were proper touring with the right group, in the right venue, and in the right area. To break an act, money is not as important to the act as the exposure it will receive.

Said Ashburn: "It's important for headliners as well as groups who are second and third on the bill to be seen by audiences of 6,000 to 8,000. Some acts think once they have a hit record they're ready to headline, when actually they are not."

"At this point, position on a bill isn't that important. What is important is that the group is ready mentally to handle touring and all its pitfalls and frustrations."

"Another important factor is to be sure your act is prepared onstage to reproduce what they put on wax," Ashburn concluded.

Several radio stations have made arrangements with the Canadian Talent Library and the BBC for available product. Others are buying foreign records to service their needs. Still others are going into production of their own records.

"When we can't find music, we do our own and have about 87 songs ourselves," said Jim Maddox.

"We try to keep up, tuned in, and plugged in to our audiences," explained Chanes Lake. "yet because of the economics, we're forced to play the ratings game. We now must look at psychological profiles not where radio is going, but where the world is going."

"Creativeness is not allowed," voiced Ron Nickell, "not if you're going to survive. You don't keep clients if you experiment."

"Radio business gross volume has increased drastically," commented Kent Burkhardt. "All stations can make money. However, radio programming is becoming more complex than just playing Billboard's top 10. We talk to 5,000 people each week to find out what they want to hear and we'll play their requests to achieve ratings. And ratings do control what each station plays."

Rivera jumped in between 30 and 35.

Other albums in the chain-wide effort were Andy Pratt, Mink DeVille and the Stranglers. Volume doubled and quadrupled.

Tom Keenan and Mike Reff of the chain hit labels with the idea that they buy from 15 to 24 spots on the opening Sept. 10 weekend. All spots heralded "Guaranteed Great Music," with no exact prices disclosed. For the push, Everybody's lowers its specials price on \$6.98 to \$3.66 and its \$7.98 to \$4.44 for the six-week period only.

RAMONES

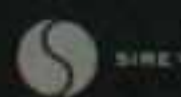
ROCKET TO RUSSIA



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*- Phil McNeill
New Musical Express
August '77*



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Deluxe DG Karajan LP

By ALAN PENCHANSKY

CHICAGO—One thousand deluxe-edition copies of the new Karajan/Berlin Philharmonic recording of the complete Beethoven symphonies have been appropriated for U.S. record stores, with the special DG sets to be distributed on a "quota basis."

The leather-bound deluxe edition, to list at \$125, includes a Karajan interview record in addition to eight program disks, and a special enclosure with the conductor's autograph.

The set will be released this month simultaneously with the release of a standard edition to list at \$63.84, a \$1 per record reduction from the regular list. A complete edition on six cassettes also appears concurrently, at list of \$53.88.

DG says marketing support for the package will include three specially prepared retail display pieces, consumer and trade press ads, and "Beethoven Festival" broadcasts at a number of key classical radio stations. Stations will get tape of Karajan interview for airing.

Polydor has scheduled a trade and press fete, Thursday (10) in New York, to celebrate release of the set. It is Karajan's third complete recording of the nine Beethoven symphonies. The conductor's second integral edition, released by DG in 1963, went gold earlier this year.

BERNSTEIN TV SYNDICATION

NEW YORK—Video Music Inc. has been formed here as an affiliate of Amberson Enterprises to handle syndication of Leonard Bernstein television properties in the U.S. and Canada.

Six 90-minute Bernstein programs, in which the conductor helms the New York Philharmonic, Boston, Vienna Philharmonic and French National Orchestra, are currently being offered. A total of some 60 Bernstein programs are contained in the Amberson catalog.

Harry Kraut, executive vice president of Amberson, is in over-all charge of Video Music. Ronald Rich is sales director.

Classical Notes

London Records is placing an initial list price of \$5.98 on the new Solti/Chicago Symphony recording of Tchaikovsky's "Pathétique" Symphony. The special price applies also to cassette and 8-track, which are being released simultaneously this month. The release will be stickered "Record Of The Year."

Domestic orchestras are well represented in the November Angel release, which includes four new symphonic disks stemming from U.S. recording dates. Disks feature the Chicago Symphony under Giulini and the Pittsburgh Symphony in its recording bow under Previn.

Swedish composer Allan Pettersson's Symphony No. 8 has been recorded by the Baltimore Symphony for release by Polar Records of Sweden. Sergiu Commissiona conducted and production was handled by Telarc Records, Cleveland, which hopes to license the disk for domestic release.

Do you wonder how Herbert von Karajan found time to sign autographs for all those special editions of his new complete recording of the Beethoven symphonies—1,000 sets for the U.S. alone. A source at DG, which produced the recording, explains: "They started him working on its months ago so he wouldn't get writer's cramp."



STAR INSTALLED—Soprano Beverly Sills becomes the 1,687th star to be honored along Hollywood's Walk Of Fame. Surrounding the diva at dedication ceremonies are, from left: William Hertz and Jerry Fairbanks representing the Hollywood Chamber Of Commerce, Councilwoman Peggy Stevenson, L.A. 13th District, and Monty Hall, Honorary Mayor of Hollywood. The Sills star is located on Vine St., directly in front of the Capitol Tower.

NOVEMBER 12, 1977, BILLBOARD

USES LIST OF 500,000

Metopera Launches New Direct Mail LP Effort

By IS HOROWITZ

NEW YORK—The Metropolitan Opera Guild is soliciting a mailing list of almost 500,000 opera fans with a direct purchase plan covering 20 major label opera albums.

The packages, standard albums produced by RCA, Columbia, London, Angel, DG and Philips, all feature repertoire mounted in the current Metopera season.

The program, still described as in an "experimental phase," represents a major extension of the guild's record marketing efforts, until now limited largely to items offered in the organization's magazine, Opera News, and in a special Christmas catalog.

At the same time, the program, known as "The Met By Mail," has extended the list of disks custom produced by RCA and London for its own Met label.

The guild, an important financial contributor to the opera, sells a variety

ety of music related product as a fund-raising activity. All profits go to the Met. Last year its contribution to the opera was \$1.6 million.

All albums plugged in the guild's new eight-page, full-color mailing piece, are offered at list price rounded off to the nearest dollar. A spokesman says they are acquired from labels at the regular dealer discount price, "or about 50% off suggested list."

Unaware of the pending price rise to \$8.98 by DG and Philips when the brochure went to the printer, albums by these labels are still offered at \$8 per disk.

"Our purpose is not to compete with record dealers," says Geoff Peterson, guild executive in charge of the program. His feeling is that most persons on his mailing list do not normally patronize record stores, with many living in isolated communities.

Albums chosen for listing in the brochure are selected by the editors of Opera News from available versions with an eye toward casts also represented in the Metopera season.

For each two albums purchased under the Met By Mail program consumers receive a free copy of a disk under the Met label.

These are regularly sold for \$7 each, or \$6 to guild members. Latter disks are devoted each to the recordings made by a star Met performer of past or present.

Current catalogs feature entries by Luciano Pavarotti, Leontyne Price, Placido Domingo, Sherrill Milnes and Enrico Caruso. An Ezio Pinza disk is in preparation.

Equivalent disks, bearing the same programming, are not available through regular retail sources.

Angel Unfurls 19 In-Store Portraits

CHICAGO—A set of 19 artist portrait display posters has been created by Angel Records, the first such point-of-purchase promotional set ever offered by the label.

The black and white portraits measure 17 by 22-inches, and are available in easel-back or soft-sheets sets. Each bears the artist's name and "musical occupation."

Says Angel: "Distribution to accounts will be made solely on an understanding between account and Angel rep that the Kit will be prominently utilized in aggressive promotional support of Angel purchases."

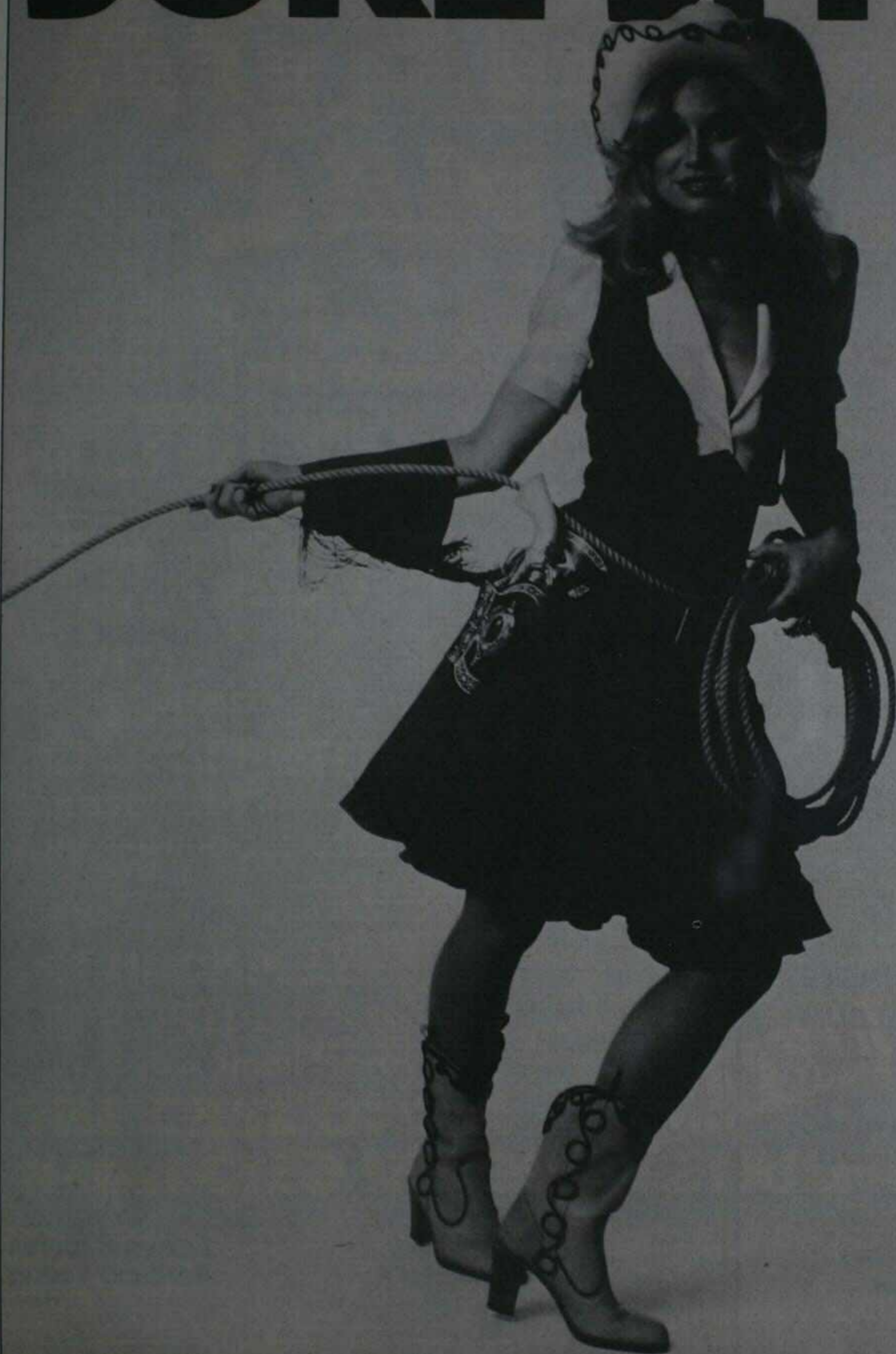
Easy Listening

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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	8	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Buz Scaggs, ASCAP)
2	4	10	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
3	3	7	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
4	5	10	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
5	1	14	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
6	6	13	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
7	7	7	DAYBREAK Bary Manilow, Arista 0273 (Kamokoni/Angel dust, BMI)
8	15	4	HERE YOU COME AGAIN Dolly Parton, RCA 11123
9	13	5	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
10	10	6	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
11	8	7	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
12	12	11	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)
13	14	5	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Downbreakers/Cold Zinc, BMI)
14	16	6	THE HAPPY GIRLS Helen Reddy, Capitol 4487 (Almo/Irving, ASCAP/Bugerfugs, BMI)
15	9	18	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
16	11	8	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
17	21	5	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
18	20	5	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Klaafons/Welbeck, ASCAP)
19	29	6	WE JUST DISAGREE Dave Mason, Columbia 3-10575 (Manitowoc, BMI)
20	18	21	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
21	22	6	FAIR GAME Crosby, Stills & Nash, Atlantic 3432 (Gold Hill, ASCAP)
22	17	30	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
23	19	10	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
24	50	2	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
25	31	3	BABY COME BACK Player, RSO 879 (Polydor)
26	23	10	HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
27	37	2	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Brintree/Snow/Gold's Gold, BMI)
28	25	8	CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
29	26	12	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
30	38	2	YOU MAKE LOVIN' FUN Fleetwood Mac, Warner Bros. 8483 (Gem-Ton, BMI)
31	24	17	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16054 (Atlantic) (Warner Bros., ASCAP)
32	40	2	STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home Sweet Home, BMI)
33	33	6	LOVER'S HOLIDAY Englebert Humperdinck, Epic 8-50447 (Silver Blue, ASCAP)
34	NEW ENTRY		MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
35	27	12	STAR WARS TITLE THEME Mecca, Millennium 604 (Casablanca) (Fox Fanfare, BMI)
36	30	8	SHE DID IT Eric Carmen, Arista 0266 (C.A.M., BMI)
37	47	2	AS Stevie Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
38	NEW ENTRY		DON'T LET THE FLAME BURN OUT Jackie De Shannon, Amherst 725 (Halwill/Plain and Simple, ASCAP)
39	28	10	IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI)
40	43	2	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
41	44	2	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
42	36	9	SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP)
43	41	11	KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Sherlyn/Harrick, BMI)
44	42	8	MY EYES GET BLURRY Kenny Nolan, 20th Century 2352 (Kenny Nolan, ASCAP)
45	46	3	MONEY, MONEY, MONEY Abba, Atlantic 3434
46	34	15	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
47	39	11	I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Address, BMI)
48	NEW ENTRY		THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
49	NEW ENTRY		ISN'T IT TIME Baby, Chrysalis 2173 (Jacon/X Ray, BMI)
50	49	2	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic)

SURE SHOT.



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From her new album, "Aimin' To Please" on Columbia Records.**

Punk Rock Club Scene Finds New Homes In The U.S.

• Continued from page 1

of the week devoted to big band jazz. Antonino's in Pittsburgh and Jay's Longhorn in Minneapolis are new rock'n'roll clubs that are booking punk extensively.

The Agora club chain in Ohio has also booked punks. The Venues report their punk ventures have been lucrative, and none reports problems with violence.

Most of the new venues also allow for dancing, something that is very difficult to do in places like CBGB or Max's in New York where tables occupy just about all the available space.

In fact, Joe Strummer, lead singer of the Clash, a band second only to the Sex Pistols in England, says that he does not want to play at CBGB's for precisely that reason.

"How can you play rock'n'roll when the people are there just sitting, eating and drinking?" he asks. At many English punk venues, the floor in front of the stage is open, and that is where the kids can

Venues Blend New Wave With Disco

"pogo," which is the punk rock dance, where the kids jump up and down and, well, beat on each other.

It sounds worst than it actually is. This reporter got involved doing the pogo at a London club, and saw little malice in the mayhem. It was fun. Stiv Bators, lead singer of the Dead Boys, calls it "a natural way of moving with the music."

Discos with their extensive dance floors seem much more conducive to punk dancing than cabarets or theatres. There is no reason why discos should only play disco music, a lesson learned at La Mere Vipere in Chicago.

"I used to be a bartender at the club when it played disco music," says Mike Rivers, La Mere Vipere's punk rock disk jockey, "and there was no business there. I got tired of not working so I suggested that we play punk rock. We did it for one night, on Mother's Day, and it was a

huge success. Now we do it every night."

Rivers says there is no live entertainment at the club which can hold 300 comfortably. He says that it is cheaper to just play records, and a special permit is needed for live entertainment.

As it is, he says, the club is busy every night, and on Saturdays lines form in front of the place two hours before its scheduled 10 p.m. opening.

"We have regular people who come in in long hair and jeans, and they pogo and go wild. Nobody feels inhibited if they can't dance. Anybody can do the pogo," says Rivers. He says that in addition to punk the club plays what he terms "new wave" music which is David Bowie, Roxy Music, Eno, Sparks, etc. The

top song at the club is "Mongoloid," by Devo.

In Philadelphia recently a faltering singles bar called the "Last Tango" was turned into the Hot Club, which features punk on Monday and Tuesdays, r&b on Wednesdays and big band jazz the rest of the week.

Steve Apple, who does bookings for the club, says that 300 people came when the 250 capacity club opened its punk program recently with the Dead Boys. Some of the other bands booked for the club include Richard Hell, Mumps, Talking Heads, Alex Chilton.

At the Hot Club the tables go up to the stage, but there is some room in back for people to dance. Because of local liquor laws, no one under 21 is allowed at the club, but Apple

says, "there are lots of old punks."

Newest club to book new wave bands is Antonino's in Pittsburgh, which was to present Talking Heads on Monday (31). Future bookings include Eddie & Hotrods, the Ramones, and Dr. Feelgood.

The club seats 200. Rick Jones who does the bookings there, says that there are plans to expand it to allow for dancing. The club also books mainstream rock, with Dwight Twilley making a recent appearance.

On June 1, Jay Berine took over Jay's Longhorn in Minneapolis, and has since adopted a policy of mainstream rock and new wave punk that has seen such acts booked as the Dead Boys, Talking Heads, Robert Gordon, and Mink De Ville perform.

Berine says that Gordon broke the house record, attracting 600 for his show. He says that there is an open space in front of the bandstand that allows for dancing, and that in between performances he plays what he calls "rock'n'roll disco."

The club also books local bands, some more punk than others. Berine says that two of the best of the local new wave bands are Suicide Commandos, and Spiphire, a group composed of four women and one man.

"I always liked rock'n'roll, and I basically saw new wave as a coming thing. People like it, so we will have some more," says Berine.

RESTRAINS CITY VENUE POLICY

Searches Stopped By Honolulu Court

By DON WELLER

HONOLULU—The city and county of Honolulu are currently restrained from their policy, invoked in 1973, of searching people who attend rock concerts at either the Waikiki Shell or the Blaisdell Arena, according to a Preliminary Injunction issued by Judge Arthur S.K. Fong of Hawaii's state Circuit Court.

The ruling came after two people issued complaints about not being able to attend these facilities unless they submitted to a search by security guards.

Susan Nakamoto was denied entrance into the Blaisdell Arena after she refused to have her purse searched prior to entry on March 8, 1977.

Charles Speake was refused entry into the Waikiki Shell for refusing to have his picnic box searched.

The American Civil Liberties Union filed the complaint on behalf of both.

The complaint further alleged that the searches were conducted indiscriminately, without warrants, without probable cause, and that

they were required as a condition to enter the municipal facilities.

On July 25, 1977, Mayor Frank F. Fasi wrote a letter to city officials stating that the searches be continued, that individuals should not have the "... right to smuggle a beer or a joint into Blaisdell Center."

During the litigation, it was discovered that Honolulu has approximately 20 to 25 rock concerts a year at the Arena alone, with an average attendance of 6,000 persons a concert. Therefore, the search policy has effected approximately 600,000 people since it was invoked.

Judge Fong ruled that such a "drastic curtailment" of individual rights cannot be tolerated. He supported his ruling stating that the defendants (the city and county of Honolulu) cited only two instances of violence in support of their policy.

In April 1975, a can of beer injured a fan at a boxing event. In May 1977, a loaded pistol was found on a person seeking to attend a rock concert.

"Two instances do not justify the unreasonable action taken at a rock concert," the judge said.

Evan Shirley, ACLU attorney who argued the case, told Judge Fong that a woman has a reasonable expectation of privacy to the contents of her purse. He further suggested to the judge that in the event he did not believe so, that the judge should rummage through his wife's purse.

Judge Fong replied that if he did so, "she would cut my hand off."

The city argued that the searches were not "state action" and therefore the Constitutional guarantee to privacy and the right to be free from unreasonable searches and seizures was not effective.

Judge Fong's preliminary injunction bars the city from enforcing its policy until a hearing is held on whether to make the preliminary injunction a permanent one. No date has yet been set.

Officials of the city and county are presently "exploring alternative avenues in light of the injunction."

According to Shirley, the injunction "reaffirms the basis of our country—that unchecked searches of citizens cannot be tolerated by the Constitution."

Liberty Tickets Going Bankrupt

LOS ANGELES—Liberty Ticket Agency here is in the throes of a bankruptcy action in Federal Court. The Chandler Act filing shows total debts of \$198,830.76 against assets of \$58,531.

Among the unsecured creditors, who are owed a cumulative \$186,728.16, are: San Diego Sports Arena, \$2,319.60; Concerts West, \$35,849; Wolf & Rissmiller, \$13,734; Starwood, Hollywood, \$508.05; Pacific Presentations, \$2,249.75; the Greek theater, \$31,599.60; Fun Productions, \$12,297; Underwriters' Adjustment for Ringling Bros. Circus, \$18,995.35 and Music Center, \$19,599.50.

Thomas Milana is listed as president of the firm. Assets include: \$24,931.73 cash on hand; \$10,918.62, accounts receivable and \$21,444.59 in office equipment.

Concerts West, a division of Kaye-Smith Enterprises, Seattle, is suing the firm for \$35,226.50 in a separate Superior Court suit here.

Cuban Jazz Junket LP

CHICAGO—A recording made earlier this year in Havana, documenting an historic visit to Cuba by U.S. musicians, will be released by Flying Fish Records, which has signed one of the key participants in the Cuban junket, composer/performer David Amram.

The recording documents jam sessions featuring Amram and Cuban percussion group Los Papines, which took place following May 16 docking of concert cruise that carried Amram, Earl Hines, Stan Getz and Dizzy Gillespie to the island nation. Group represented the first U.S. musicians visiting Cuba in 16 years. (Billboard, June 4, 1977).

Amram's debut Flying Fish release, slated for early 1978, will include what is described as an "impromptu street performance" by Amram and Los Papines, recorded in New York, and two Amram pieces cut in the studio. The performance with Los Papines feature Amram on French horn, piano and Pakistani flute.

Bruce Kaplan, Flying Fish president, says the label has secured rights to reissue Amram disks formerly on RCA, including "No More Walls," a two disk set that runs the gamut of musical idioms from country to classical.

Leiken Secures Portland Venue

LOS ANGELES—Dave Leiken of Double Tee Productions, Portland, Ore., has negotiated a one-year agreement with the operators of that city's Jantzen Beach Arena, whereby he has first right to the use of the refurbished 4,000 seat ice rink for pop attractions.

Leiken says the arena owners have poured an estimated \$100,000 into the renovation of the long-time

(Continued on page 52)

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NEGLECTED RECORD RETAILER**



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hopefuls seeks a chance to star in a new Film production. "Sgt. Pepper" is shooting in Hollywood.

...LP To ... Material

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...or touring to support her ... t she explains: "I'm not going ... into anything just because I ... hit record. I am only going to ... things that I'm ready to do, ... it one step at a time. ... ave done a lot of television ... y including talk shows, which ... help my records but the first ... thing I will do is a tv special in ... ber with John Denver. ... en to break in my act I will ... for my father (Pat Boone) ... I will have approximately 30 ... s of my own set to test my way ... come comfortable. Next year ... out on my own."

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"When we custom build a stage, we generally go on tour with the act as we did with Pink Floyd and Kiss. These acts don't want to play on other stages because our stages are custom built to their specifications."

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Punk Rock

Continued from page 1
of the week devoted to big bands. Antonino's in Pittsburgh, Jay's Longhorn in Minneapolis, new rock'n'roll clubs that are doing punk extensively.

The Agora club chain in Cleveland also booked punks. The Venues report their punk ventures have been lucrative, and none reported problems with violence.

Most of the new venues are for dancing, something that is difficult to do in places like Max's in New York which occupy just about all the available space.

In fact, Joe Strummer, leader of the Clash, a band second only to the Sex Pistols in England, does not want to play at the club for precisely that reason.

"How can you play rock when the people are there drinking, eating and drinking?" At many English punk venues, the floor in front of the stage and that is where the

THE CASE OF THE NEGLECTED RECORD RETAILER

BOY, WHAT A SEASON. I snuffed out my smoke, treated myself to another look at the empty store. A sight to make sore eyes, all right. I turned away, glanced out the window. A few brave people were plowing through the bad weather, but as usual showed no signs of wanting to come in. They kept their eyes averted as they passed.

It was raining, and I hadn't heard from the distributors in a couple of weeks. You never quite get used to the loneliness, though it's an occupational hazard here in the Record Biz.



Yeah, my business is selling records, but I wasn't breaking any records for sales, if you know what I mean.

That's how it is, I thought ironically. Facts of life—especially in your smaller operations. Long weeks of waiting for a scrap of attention from the manufacturers. Struggle to get promotional materials, display stuff—even product. You know how it is.

But the worst of it isn't even measured in dollars and cents. It's the neglect that gets you, that empty feeling that there's nobody out there, nobody who cares, no one to talk to.

I stood there awhile, thoughts elbowing each other across my cranium. Maybe it wasn't too late for that Army career. Or maybe I could take up upholstery at home, in my spare time. There seemed to be a lot of that lately. I shoved my hands deeper into

the pockets of my Cowboy Carl bluejean jacket and heaved another sigh. It echoed like a turbo-charged Bugatti.

I turned back to mop some cobwebs from the cash register.

THAT'S WHEN I SAW HIM.

He was just sort of standing there, hat cocked rakishly to one side, a half-smile playing stickball on his streetwise face. It was hard to place his age, but he was wrapped in savvy... and a tastefully nondescript suit that peeped out from under his well-travelled trenchcoat.

We looked at each other for a few seconds in silence.

"I didn't see you come in," I said. It wasn't a challenge; just a statement of fact.

"You weren't supposed to," he rejoined. It wasn't a counter-punch; just a statement of fact.

I had a feeling we spoke the same language.

"Can I help you?" I asked. After all, maybe... just maybe... he was a customer.

"As a matter of fact, I think you can help both of us," he answered, shaking some rain off his hat. He plopped it down on the dusty counter like a panther dropping from a tree.

I waited for him to continue. When he didn't, I decided to play a hunch. Looking him in the eye, I leaned across the counter, a half-smile ricocheting around my mouth.

"Okay," I said after the slightest pause, "maybe we should talk."

"Maybe we should. Got any java in this place?"

And that's how I met Sam.

YEAH, SAM HAD BEEN AROUND, ALL RIGHT. Seen it from all angles—up, down, sideways. You know the type. Sharp, but not a sharpie. Tough, but not rough. Nuts-and-bolts approach, but with a cosmic overview. A real man's man.

We talked. And talked. Suddenly it was clear to me why Sam was on the case. Not just my case—the case.

The epidemic was big. Real big. I wasn't the only poor neglected, abandoned retailer living out a hermit existence in the sticks. There were thousands of others, big and small, in the same leaky boat.

Sam had been sent in to sleuth it out, come up with some answers, find a way to stop the spread of the heinous crime

of "Retailer Neglect."

And he came on like gangbusters.

Of course, for someone of his vast experience, the solution was as easy as ABC—if you'll excuse a little cuteness.

Because that solution came in the form of a bold new policy from ABC Records. Their renewed commitment to the Record Retailer, a commitment they were backing up with action.

HERE'S WHAT THEY DID. First, they set up a Hot Line, a toll-free "800" number, for better, surer, closer communication with us retailers. So now we can call them directly, talk to their sales people, their execs, even



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(Continued on page 52)

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Plaque manufa



"Gold & Pl
Charts &
Custo

their artists, for Pete's Sakes. Without adding a penny to the phone bill. Music to my ears.

But it's more than just talk — or just talking. ABC also offers materials for promotional and display purposes, which they send us, free of charge, for in-store product displays.

In addition to that, incentive programs, sweepstakes, prizes — a total push I just couldn't believe. "Believe it," said Sam. I believed.



HERE'S ALL I HAD TO DO: call the "800" number, toll-free — just one measly phone call and I'm automatically eligible for a sweepstakes prize. Plus, I can ask for whatever available display materials I think I'll need for my display... posters, photos, album covers, etc.

ABC sends them to me. I use my creativity, do the display, then whip out my Brownie and snap a picture of the display. I send it in — THAT enters me in the Display Contest, and maybe I win a prize for Best Display. Maybe not.

But it's worth a try: prizes include cars, trips, Mopeds, hundreds of other goodies. And there are winners in each of three store categories — small, big and humungus.

Best of all, even if I don't win, I win, if you catch my drift. Because we all know that when you display product, you sell product. Newton's First Law of Retailing. They see, they tend to buy. And ABC has dynamite product to begin with.

I ASKED SAM, "IS THIS A ONE-SHOT DEAL?"

He fired back his answer, crisply.

"ONGOING," he cracked, and downed the last of his coffee,



crushed the styrofoam cup and sank a two-pointer in my waste-basket.

Standing up, he looked at his watch. He had places to go, people to see.

"You'll be hearing from me," he said, cryptically. Picking up his hat, he screwed it into place, tightened the belt of his trench-coat, and walked to the door.

"Thanks for the coffee, Kid," he said. "See you around."

And then he was gone.

I went over to the window, hoping to catch one last glimpse of him as he disappeared in the crowd.

It wasn't raining any more.



hopeful seeks a chance to star in new film production, "Sgt. Peps shooting in Hollywood.

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ABC Sweepstakes and Display Contest Rules and Prizes on Back Page

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WIN BIG TWO WAYS!

1 abc SWEEPSTAKES

GRAND PRIZE: A brand new fuel injected DATSUN 280Z...equipped with air conditioning and AM/FM Radio.



SECOND PRIZE: 2 DATSUN B-210 HATCHBACKS, equipped with automatic transmission, AM Radio, tinted glass.

THIRD PRIZE: 5 RCA SELECT-A-VISION VIDEO CASSETTE RECORDERS, plus an RCA 17" color portable TV to plug your video cassette recorder into.

FOURTH PRIZE: 10 PUCH MOPEDS...The "Newport" model motor bicycle.

FIFTH PRIZE: 25 PANASONIC TELEPHONE ANSWERING MACHINES.

SIXTH PRIZE: 500 KODAK "PLEASER" INSTANT CAMERAS.

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NO PURCHASE REQUIRED

HERE'S ALL YOU DO...

1. Just call us at our toll free number (Calif. 800-382-3328; All other states call 800-423-5300) any time between the hours of 11:00 a.m. E.S.T. and 11:00 p.m. E.S.T. All you need to do is tell us your name and address and you are automatically eligible for a sweepstakes prize. We will take sweepstakes calls up until 11:00 p.m. E.S.T., December 22, 1977.

2. All prizes will be awarded in a random drawing from among all names and addresses received by the D. L. BLAIR CORPORATION, an independent judging organization, whose decisions are final.

3. This sweepstakes is open only to retailers of phonograph records and tapes residing in the U.S., except employees of ABC Records, their affiliated companies, advertising and promotional agencies, and their vendors and suppliers and the families of each. This sweepstakes is void in the State of Missouri and where ever prohibited by law. Limit one prize per family and retail store. No substitution for prizes is permitted. Taxes are the responsibility of the prize winner.

4. To receive a list of major prize winners, send a self-addressed, stamped envelope to: ABC'S "PLAY IT AGAIN, SAM" SWEEPSTAKES WINNERS LIST, P.O. BOX 8383, BLAIR, NEBRASKA 68009.

2 abc DISPLAY CONTEST

GRAND PRIZE: A fabulous two-week European vacation for two in London, Paris and Rome! Includes round trip air fare, first class accommodations, continental breakfast, theatre tickets, sight-seeing and much more. Even \$500 spending money!



FIRST PRIZE: A one-week cruise for two aboard the "Fun Ship" Carnivale, sailing from Miami to Nassau, St. Thomas and Martinique. Includes round trip air fare to and from Miami overnight or day accommodations in Miami for winners west of the Rockies, and much more. Even \$250 spending money. Sailing date: April 1, 1978.

SECOND PRIZE: 5 G.E. PORTA COLOR II TV'S

THIRD PRIZE: 100 SAMSONITE "GADGET BAGS."

OFFICIAL CONTEST RULES

HERE'S ALL YOU DO...

1. Design and put up a display utilizing ABC Records and materials—anywhere in your store. Use as many different ABC products as you like (just dial our toll-free number to order free display materials!).

2. Take a snapshot of your completed display and write your name and home address, and the name and address of your store on the back. Photos may be in color or black and white.

All Prizes are Awarded in All three Store Size Categories, so include mention of your store size—under 2,000 sq. feet, 2,000-4,000 sq. feet or over 4,000 sq. feet. The right—Three GRAND PRIZES, Three First Prizes and so on. Every size category has its own winners!

3. Mail your snapshot to: ABC'S "DISPLAY IT AGAIN, SAM" CONTEST, P.O. Box 6222, Blair, Nebraska 68009.

4. Entries must be received by December 22nd, 1977. Displays must remain up for thirty (30) days. Entries will be judged on the following basis:

Creative utilization of ABC Records and display materials	50%
Visual appeal of the display	30%
Originality	20%

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To help you in your display, ABC has the following materials available, while supplies last:

"Display It Again, Sam" stand-up displays, buttons, T-shirts, posters.

PRODUCT POSTERS:

Crusaders	Tom Petty	Blood, Sweat & Tears
Stephen Bishop	John Klemmer	Country Music
Jimmy Buffett	Floater	Classical Music
Lenny Williams	Dramatics	Poco
Don Williams	Marilyn McCoo and Billy Davis, Jr.	Martin Mull
Steely Dan		Levon Helm

ARTIST POSTER SERIES

Marilyn McCoo and Billy Davis, Jr.	Lenny Williams	Stephen Bishop
Steely Dan	Dramatics	Don Williams
John Klemmer	Tom Petty	Floater
Jimmy Buffett	Crosby, Nash	Rufus
	Blood, Sweat & Tears	Crusaders



WHY PLAY

Plaque manuf



REMEMBER:



"DISPLAY IT AGAIN, SAM"

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Printing: Vance A. Briggs, Lithographers, Inc.

Illustration: Frank Gutierrez

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Aztec Concept Has Lightweight Stage And Barricade Materials

By JEAN WILLIAMS

LOS ANGELES—Aztec Staging Co., one of the country's leading indoor concert staging firms, believes it has come up with the answer to inadequate staging and faulty barricades.

According to Jeremy Raymond, vice president of the Ann Arbor, Mich., two-year-old firm, "We're possibly the only staging company to manufacture our own stages and barricades."

"We have developed stages that fit together giving a smooth surface and take up about half the storage space and weight as other stages. Plus they're much faster to assemble."

"We use honeycomb and aluminum instead of heavy plywood because the stages last longer, they don't warp and, again, it's much lighter in weight," says Raymond.

Aztec Staging has built stages for Alice Cooper, Aero Smith, Commodores, Doobie Brothers, Earth, Wind & Fire, Fleetwood Mac, Pink Floyd, Steve Miller, Kiss, ZZ Top and others, and works closely with concert promotion firms such as Feyline, FM, Fun, Keener/Clark, Pace Concerts, BNB and Beaver.

The firm often accompanies groups on tour and in most cases transports the staging for the acts. Says Raymond: "We generally have from four to 10 trucks out at all times. Unless it's an outdoor production, our truck drivers supervise the setting up of the stages."

He explains that the stages are transported on open, flat-bed trucks, which makes for easier handling and are quicker to unload. The stages are designed to go into palletes.

According to Raymond, the Pink Floyd stage was the firm's most elaborate to date. "The entire stage was custom cut with holes for umbrellas which come up through the stage to catch water. There were also huge mirror-balls. The stage was 80 feet to the front, 12 feet deep and came back at 50 degree angles." He notes the cost was approximately \$60,000.

He says that most acts rent their stages, "because the price of a stage is a large investment for acts, and it's much easier for them to have us service them."

At the same time he adds that the firm is beginning to get involved in selling stages and barricades. The price range for the staging is \$20,000 (without honeycomb, substituted with plywood) to \$120,000.

The rental scale per concert (indoors) ranges from \$1,400-\$2,300; outdoors from \$3,500-\$6,000.

Raymond notes that for the most part his firm has been a word of mouth situation. "Groups are now realizing they have the sound, lights and props but in many cases don't have stages that tie into their sets," he says.

"When they come to us with a basic idea of what they want," he continues, "we tell them the best way to build a stage, the easiest way to transport it, the easiest way to put it together and the most economical way to do it."

"When we custom build a stage, we generally go on tour with the act as we did with Pink Floyd and Kiss. These acts don't want to play on other stages because our stages are custom built to their specifications."

He explains that custom stages will fit any stage, adding on or taking off as the need calls. "There was a situation in Pontiac, Mich., at the

Pontiac Stadium with the Bob Seger show. The sound was set up and the night before the show the entire system was feeding back.

"It was determined that the front of the stage was too far forward, which was causing the feedback and they didn't know what to do about it. We took the front row off the stage putting it in the back and in one hour the sound was perfect."

"Another situation with Led Zepelin occurred during a rainstorm and the lights were to be hung a certain height above the stage. The people who were doing the roof could only go up so high so we lowered the entire stage for them in two hours and everything was alright."

Aztec Staging has also developed

its own prefabricated safety barricades, bringing in some of the major concert security agencies such as NES for advice on structuring.

Ten feet of cyclone fence is laid, with prefabricated aluminum angles topped with plywood and carpeting. The fence extends into the audience and when the kids are standing on the fence pushing against the barricade, they are pushing against their own weight because the front is connected to the back barricade. "This barricade has held back 80,000 Zepelin fans and avoided riots," says Raymond.

The barricade is also for sale or rent. A 100-foot barricade for an indoor arena costs approximately \$8,000 and rents for about \$200.

Signings



Wet Willie

Rock 'n' soul group, **Wet Willie**, to Sound Seventy Management group as part of a larger reorganization and new direction for the band. After seven years with the Capricorn label, Wet Willie signed with Epic Records earlier this year and the group's debut LP, "Manorisms," produced by Gary Lyons, is set for release Monday (31).

Ovation Records duo, the **Kendalls**, to Top Billing, Inc. for personal management and bookings. **Jeanne Pruett** to a long term recording contract with Mercury Records with **Jerry Kennedy** producing. **Vernon Oxford** to Hughes International Productions for personal management. Myrrh artist, **David Meece**, to Dharma Artist Agency with management contract. **Jimmy Miller** to DaySpring Records. Also joining DaySpring, a division of Word, Inc., are the **Imperials** and **Walt Mills**.

Alabama-based gospel group, **Truth**, to Paragon Records. **Wendell Burton** to Lamb & Lion Records. Playboy Records artist, **Little David Wilkins**, to United Talent agency. **Kurt James & the Blue Sky Band** to Buddy Lee Attractions, Inc. for exclusive representation. **The Vanderpools**, the **Chessmen**, and **Johnny Weldon** to Brougham Records. Songwriter-artist, **Dale Noe**, to Sunshine Country Records (SCR).

ABBA re-signed to Atlantic for the U.S. Canada. Rock group the **Monsters** to H & L Records with a re-release of Bobby Pickett's "Monster Mash" due. Group consists of Frankenstein, (bass), Mummy, (sax), Woltman (drums), and Dracula (guitar). **The Modern Folk Quartet** (featuring former Kingston Trio leader **Dave Guard**) to Great Performances Inc. for management and booking. **Christ Child**, a punk rock band from Malibu, to Barak Records (Europe) and Greedy Records (U.S.) via Kessler/Grass management.

Keyboardist/arranger **Elmo Peeler** to the Tony Ford Agency for representation in films and

television. **The Waller Family** consisting of five brothers and sisters from Richmond, Va., to MCA Records. The group's first release is expected to be disco-oriented.

Rod Stewart has re-signed with Warner Bros. with a new exclusive long-term worldwide contract. Stewart's newest LP "Foot Loose And Fancy Free" was produced by Tom Dowd. Atlantic recording artists the **Temptations** to Sidney A. Seidenberg Inc. for personal management, worldwide. Philadelphia International Records artist **Teddy Pendergrass**, soloing now after a stint with the Blue Notes, to the William Morris Agency for booking in North America.

Denny Greene of the group Sha Na Na to Midson Records as a solo act, with a new LP "Denny Greene" produced by **Michael Zager**. **The Hounds**, hard rocking New Wave group from Chicago, to Columbia, with **Terry Powell** producing a debut LP. English groups **Grand Theft**, **Pipedream**, the **Secret**, and artists/writers **Adrian Gurvitz** (ex-Three Man Army) and **Charles (Kit Russell) Gilsenan** to Famous Music for U.S. and Canadian publishing rights. **And Pierre Tubbs** and **Universal Songs Ltd.** to France for global publishing rights, excluding the U.S. and Japan. Singer/songwriter **Roz Esposito** to Mark Giles for personal management.

Rufus Thomas to Hi Records. The singer/Memphis announcer is best known for his recording of "Walkin' The Dog" on Stax. Singer/songwriter **Michael Wendroll** to Ariola, with recording set to begin shortly with producer **Michael Sherman**. The LP is set for early next year. New Wave group, **Christ Child** to Kessler/Grass for management, with an LP set for November on the firm's Barak label. **Michael T. Garvin** and husband/wife team **Carole and Allan Thomas** to ABC/Dunhill Music with exclusive songwriting contracts. **The Reach-ers** to Magic Disc Records with its first single "I Just Want To Do My Own Thing" due this month.



FRAMPTON MATE: A line of blond, blue eyed hopefuls seeks a chance to star with Peter Frampton in the upcoming Stigwood Film production, "Sgt. Pepper's Lonely Hearts Club Band" which is shooting in Hollywood.

2nd Debby Boone LP To Include Uptempo Material

LOS ANGELES—As Debby Boone's single "You Light Up My Life" tops the Hot 100 chart, crossing to the Country chart, she already is prepping for a second LP which she says will be a departure from her first effort.

With the recent release of her first LP, "You Light Up My Life," which maintains the same ballad flavor of the single, Boone notes that to avoid categorization her followup LP will offer diverse material ranging from ballads to uptempo.

The singer also plans to include self-penned tunes on her next LP with other original material by Randy Stonehill.

"You Light Up My Life" LP was produced by Joe Brooks, Michael Lloyd and Bob Gaudio with Mike Curb the executive producer.

"When putting my current LP together we had to rush in selecting the material. We didn't expect the single to be a big as it is, so all of a sudden it was 'get an LP out quick,'" says Boone.

"I didn't choose much of the material," she continues, "I had already done some tunes so I just went back into the studio and redid some of them and we put it together."

Boone is searching for producers for her next LP, the caliber of Peter Asher, Richard Perry, Brooks Authur and a few others, she says.

"What's really important to me is a good mix. I hate records where the voices are lost and things just don't balance. That happens to me a lot so I'll be involved in the mixing of my LPs. Paul Simon's albums are always mixed to perfection and I am looking for that kind of sound," says Boone.

As for touring to support her product she explains: "I'm not going to rush into anything just because I have a hit record. I am only going to do the things that I'm ready to do, taking it one step at a time."

"I have done a lot of television recently including talk shows, which should help my records but the first major thing I will do is a tv special in December with John Denver."

"Then to break in my act I will open for my father (Pat Boone) where I will have approximately 30 minutes of my own set to test my way and become comfortable. Next year I will go out on my own."

JEAN WILLIAMS

Chi Ivanhoe Booker

CHICAGO—Booking for the 570-seat Ivanhoe Theatre here is being handled now by Celebration/Flip-Side Productions. The northside venue recently ended its arrangement for booking with Jam Productions.

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Campus

Programming Panel At NECAA Confab Explores Promotion

By ED HARRISON

LOS ANGELES—The general philosophy behind contemporary programming, including dealing with agents, contracts, riders and promotion, was the subject of a programming panel at the Far West regional NECAA conference Oct. 20-23 at the Biltmore Hotel here.

Moderator Paul Beress, of Beress Productions, an independent promotion firm, attempted to answer the numerous questions students raised in the actual production of a show.

Of main concern to programmers was the difficulty in reaching agents by phone. The unanimous consensus among those in attendance was that agents were hard to reach and never returned phone calls.

"There's no way getting around it," said Beress, "except getting together as a group for better response."

This lack of communication between school and agency irked many

students who relayed incidents in which details weren't worked out until the last minute.

"There is never any contact with the advance people," said one student. "They are always on the road and it's difficult getting in touch with the act's management."

When dealing with contracts, Beress explained that the best thing to do before signing a contract (that is usually accompanied by an outrageous rider) is to research the group and agency and not to rush into a premature signing.

"Contact promoters who have worked with the agency before," suggested Beress. "It's not worth the booking if it's going to cause problems. Also ask the agent for a copy of the rider. If the agency doesn't cooperate check out other agencies."

"And establish a good rapport with the agent or secretary," he added. "Find out what the group is asking and get in touch with the sound and light people."

"But get the contract and rider beforehand," Beress stressed. "See what is involved with that act. Negotiate a contract which your school can afford."

Beress cautioned bookers to research an act's popularity in the area to insure that the act will sell. "In metropolitan areas, shy away from large shows and service your school with a good mix of acts. You have an obligation to the school to give comprehensive programming," he said.

Another problem concerning bookers was paying a steep price for an act booked months in advance because the group will have an album out at the time.

Answered Stan Goldstein, agent at Magna Artists: "The agency doesn't set the price structure. The manager sets the fee. The agency only represents the artist. There are times when the agency can't justify the price."

"But regardless of price, show the agency you're interested or else you will be overlooked," he said.

The session shifted to problems incurred when an act's acceptance comes before the planning committee, Goldstein argued that most school committees encompass as many as 10 students whose indecision and delay stall contracts.

"Agents and acts don't have the time for a committee to finally come to a decision," argued Goldstein. "Committees take too long to decide. There shouldn't be more than five people on the committee."

Once the date is agreed upon, said Beress, make sure the technicalities are together. "Promotion," he said, "is the most important element. You can have a great concert lined up, but if no one shows you're in trouble."

He suggested notifying the record company as early as possible for promotional tie-ins, work in conjunction with the campus radio station and pick compatible acts.

"Don't pick a rock act and country act just to get a greater audience," he warned. "It doesn't work. You'll wind up turning both off. Try for acts that played together in the past."

Talent

Talent In Action

ROSE ROYCE
LTD

Felt Forum, New York

These two young groups were obviously in the wrong place at the wrong time as they hit the city in the middle of a fall concert season that features the top attractions in soul music coming to New York within two months. The result was a house only quarter filled for the first of two shows. But the boxoffice was not the only place where this Oct. 22 was disappointing as Rose Royce did not come close to displaying the kind of talent needed to headline in New York.

This eight-man, one-woman band, which is produced by former Motown staffer Norman Whitfield, was an instant hit with its first single, "Car Wash," which went to No. 1 on the pop charts earlier in the year. The group has since followed up with three other charted singles and two gold albums.

But Whitfield's magic just works in the studio and Rose Royce can not match its recorded sound live. With the exception of percussionist Terral Santiel, the band is very weak musically as it substitutes electronic gimmickry for musical skill.

The most incredible thing about the one-hour eight-song set was that the group did not perform its biggest hit "Car Wash." Many people in the audience left shaking their heads and asking each other if the group had performed the gold single unnoticed. It is hard for anyone to believe that a group could headline a concert without performing the song that made it a headliner.

LTD was much more impressive in its 45-minute stint as it displayed the potential to become a major attraction. The 10-piece band features two excellent lead singers, Billy and Jeff Osborne, a creative, tasteful guitarist, Lorenzo Carnegie, and a tight horn section. The group also has one very good song, "Love To The World" and two great songs, "Love Ballad" and "Back In Love Again." Unfortunately the other four songs the band did ranged from poor to mediocre.

ROBERT FORD JR.

DON HARRISON

Whiskey, Los Angeles

K-West radio presented a real treat for rock n'rollers Oct. 20 as part of a week-long festival that on other nights included Prism and the Ramones, offering a dynamite hour-long set by the Don Harrison Band.

The band, which features a tight rhythm section consisting of keyboards, bass and drums, displayed the kind of professionalism associated with major show bands; and with sax leads and capable guitar lines, the group provided a full sound usually reserved for larger venues.

Harrison followed "American Dream," which was a display of high energy highlighted by mellow sax riffs, with "Kick Ass Rock'n'Roll," a song that set the tenor of the evening with its dominant bass and driving rhythms.

But the focal point of the eight number set was Harrison himself, and he commanded center stage with rockin' vocals. His style extended from the rock of "Red Hot (Ready To Go)" to the ballad-like title song of his new Mercury LP, "Not Far From Free." This song capsulized the strengths of the band with full, balanced sound and on-target vocals.

Throughout the set, Harrison's voice was powerful and slightly reminiscent of Joe Cocker, without the rough edges. All that was missing was a little more inspiration in the leads.

TOM CECH

Portland Arena

• *Continued from page 44*

facility. An insulated portable floor, a complete rewiring to handle any type of light show, a 40 by 56 by five-foot high stage and a huge free parking lot have been added.

Leiken expects to scale attractions for the arena at from \$5 to \$8.50. Commander Cody and David Bromberg opened Saturday (5); Firefall and Jesse Winchester work there Nov. 17, with Blue Oyster Cult and Black Oak Arkansas in Nov. 22-23.

Double Tee, which promotes in Oregon, Washington and Phoenix, Ariz., did 50 concerts in 1976, its first year and will do about 80 concerts this year.

Billboard SPECIAL SURVEY For Week Ending 10/30/77

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	ROD STEWART/AIR SUPPLY—Avalon Attractions/Sunshine Prom., Market Square Arena, Indianapolis, Indiana, Oct. 30	14,193	\$8.50-\$9	\$119,623
2	KRIS KRISTOFFERSON/RITA COOLIDGE/SPECIAL GUEST BILLY SWANN/GUEST ARTIST BARBARA CARROLL—Albert Promotions Ltd., Campbell Stadium, Florida State Univ., Tallahassee, Florida, Oct. 28	12,659	\$6.50	\$82,284
Arenas (6,000 To 20,000)				
1	JULIO IGLESIAS—Ralph Mercado/Ray Aviles/Edimart Prod., Madison Square Garden, New York, N.Y., Oct. 30	18,101	\$6.50-\$10	\$130,802
2	ROD STEWART/AIR SUPPLY—Entam/Sunshine Prod., Rupp Arena, Lexington, Ky., Oct. 29	15,719	\$7-\$9	\$130,485
3	CROSBY, STILLS & NASH—Feyline Presents Inc., Denver, Colo., Oct. 27	14,264	\$6.50-\$8.50	\$125,435
4	ROD STEWART/AIR SUPPLY—Avalon Attractions/Danny Kresky Ent., Civic Arena, Pitts., Pa., Oct. 27	14,412	\$6.75-\$8.75	\$113,333
5	CROSBY, STILLS & NASH—Cowtown Prod., Univ. Of Nebraska Sports Complex, Lincoln, Neb., Oct. 28	12,445	\$8-\$10	\$104,144
6	LINDA RONSTADT/DANNY O'KEEFE—Cross Country Concert Corp., Hartford Civic Center, Hartford, Conn., Oct. 28	11,560	\$6.50-\$8.50	\$92,131*
7	ROD STEWART—Ruffino & Vaughn, Providence Civic Center, Providence, R.I., Oct. 25	9,168	\$8.50-\$9.50	\$83,182
8	TED NUGENT/HAZARETH—Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., Oct. 30	17,457	\$4.50	\$78,557*
9	TED NUGENT/HAZARETH/REX—Contemporary Prod./Chris Fritz & Co., Fairgrounds Arena, Oklahoma City, Okla., Oct. 28	12,107	\$6.50-\$7.50	\$75,236*
10	TED NUGENT/HAZARETH—Contemporary Prod./Chris Fritz & Co./Larry Schaeffer, Assembly Center, Tulsa, Okla., Oct. 27	9,446	\$6.50-\$7.50	\$63,792*
11	TED NUGENT/HAZARETH/REX—Contemporary Prod./Chris Fritz & Co., Coliseum, Amarillo, Texas, Oct. 29	7,800	\$6.50-\$7.50	\$53,319*
12	HALL & OATES/ERIC CARMEN—Avalon Attractions, Pauley Pavilion, Los Angeles, Calif., Oct. 29	5,826	\$4.50-\$7.50	\$42,012
13	BLUE OYSTER CULT/BLACK OAK ARKANSAS/PRISM—Star Date Prod., Arena, Milwaukee, Wis., Oct. 24	5,368	\$5-\$7	\$36,050
14	AVERAGE WHITE BAND/TOWER OF POWER/BRICK—BFT-California Concerts, Sports Arena, San Diego, Calif., Oct. 27	4,875	\$6.75-\$7.75	\$33,635
Auditoriums (Under 6,000)				
1	THE GRATEFUL DEAD—Cowtown Prod./John Scher, Memorial Hall, Kansas City, Kansas, Oct. 28	3,437	\$8.50	\$29,215*
2	RUSH/UFO/MAX WEBSTER—Mid-South Concerts, Dixon-Meyers Hall, Memphis, Tenn., Oct. 30	4,273	\$6	\$25,638*
3	AL JARREAU—Fun Prod., Civic Aud., Santa Monica, Calif., Oct. 30	2,912	\$6.50-\$7.50	\$21,630*
4	UTOPIA—Contemporary Prod., Fox Theatre, St. Louis, Missouri, Oct. 28	3,195	\$5-\$7	\$21,515
5	GENTLE GIANT/DR. FEELGOOD—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 29	2,880	\$5.50-\$7.50	\$20,455
6	HALL & OATES—Bill Graham, Memorial Aud., Sacramento, Calif., Oct. 25	2,778	\$5.65-\$7.65	\$20,366
7	FIREFALL/SANFORD TOWNSEND BAND—Electric Factory Concerts, Tower Theatre, Phila., Pa., Oct. 28	3,100	\$5-\$7	\$19,604*
8	J. GEILS/TOM PETTY & THE HEARTBREAKERS—John Bauer Concerts, Paramount Theatre, Portland, Ore., Oct. 28	2,847	\$6-\$7	\$17,853
9	ANDRAE CROUCH/THE DISCIPLES—Varnell Enterprises, Heinz Hall, Pittsburgh, Pa., Oct. 28	2,775	\$5-\$7	\$17,255*
10	J. GEILS/TOM PETTY & THE HEARTBREAKERS—John Bauer Concerts, Paramount Theatre, Seattle, Wash., Oct. 27	2,586	\$6-\$7	\$16,286
11	ANDRAE CROUCH/THE DISCIPLES—Walt Williams, Trinity Gospel Temple, Canton, Ohio, Oct. 29	3,000	\$5-\$6	\$16,000*
12	RANDY NEWMAN/KENNY RANKIN—Electric Factory Concerts, Music Hall, Cincinnati, Ohio, Oct. 30	2,300	\$6-\$7	\$15,579
13	HALL & OATES—Bill Graham, Civic Aud., San Jose, Calif., Oct. 26	2,103	\$6.50-\$7.50	\$14,946
14	JEAN-LUC PONTY/ALAN PRICE—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 30	2,335	\$4.50-\$6.50	\$14,307
15	UTOPIA FEATURING TODD RUNDGREN/STAR CASTLE—Star Date Prod., Dane County Col., Madison, Wis., Oct. 24	2,199	\$6-\$7	\$14,043
16	BILLY JOEL—Gulf Artists Prod., Tampa Jai Alai, Tampa, Fla., Oct. 28	2,500	\$5.50	\$13,750*
17	UTOPIA—Contemporary Prod./Chris Fritz & Co., Memorial Hall, Kansas City, Kansas, Oct. 26	1,963	\$6.50	\$12,760
18	CHEAP TRICK/MEAT LOAF—Jan Prod., Riviera Theatre, Chicago, Ill., Oct. 29	1,738	\$7.50-\$8.50	\$12,239
19	TUBES—Whistle Stop Prod., Paramount Theatre, Portland, Ore., Oct. 29	1,560	\$6-\$8	\$11,817
20	MELISSA MANCHESTER/DAVID SAYH—Albert Promotions Ltd., Great Southern Music Hall, Gainesville, Fla., Oct. 30	1,592	\$5-\$7	\$10,336
21	CRUSADERS—Festival East Inc., Shea's Buffalo Theatre, Buffalo, N.Y., Oct. 29	1,433	\$5.50-\$7.50	\$10,058

CBS Offers Its Acts On Videotape Through VTN

NEW YORK—CBS Records has reached an agreement with the Video Tape Network (VTN) to market and lease videotape packages of CBS artists to college campuses around the country. VTN is a major college videotape distributor.

VTN will rent the one-hour video tapes to campus student organizations on a weekly basis. Each tape contains four 15-minute segments, each featuring a different artist. The first tape consists of footage of Mothers Finest, Cheap Trick, Heart and Southside Johnny and the Asbury Jukes.

VTN is also adding a 30-minute videotape of Fleetwood Mac's concert at Santa Barbara, Calif., to its closed circuit network of 534 colleges.

The Warner Bros. group has been 36 weeks on Billboard's Top LP chart, a great deal of that time spent at the No. 1 position. In addition, they have emerged as one of the country's most popular concert draws.

Included in the VTN program are the songs "Say You Love Me," "You Make Loving Fun," "Rhiannon," "Go Your Own Way" and "So Afraid."

Each campus is allowed unlimited use of the tape during the rental period, with an unlimited number of monitors. VTN has also developed a marketing strategy for the tapes, utilizing flyers, poster and ads in college papers.

"The importance of CBS Records new pact with VTN lies in our continued effort to tap the huge college market," says Eric Doctorow, director of the label's college program. "Not only does this pact allow us to visually expose CBS artists, but it also gives us the opportunity to monitor the viability of videotapes in selling our product to all students."

Next spring CBS and VTN will launch "Video awareness week" where five campuses will be blitzed with a video campaign.

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Horn's Pyramid Improvised LP

By JACK McDONOUGH

SAN RAFAEL, Calif. — Nine years ago Paul Horn released a rather extraordinary album of flute music that had been recorded inside the Taj Mahal in India.

Titled simply, "Inside," it has since sold a reported 250,000 copies for Epic and continues to be an active catalog item.

Now, Horn is in the public eye again with another album of flute music recorded inside an even more extraordinary structure—the Great Pyramid of Gizeh in Egypt, the oldest and largest construction on earth.

This album, on the Mushroom label, has already sold an estimated 40,000 copies plus, despite the austere, spiritual, totally non-commercial nature of the music.

Since the appearance of the album Horn has played a number of concerts, including a recent show at the Marin Veterans Auditorium here.

"My music is spiritually oriented," Horn says, "but it's not religious music. It's meant to soothe and uplift. It's the opposite of rock 'n' roll."

The show features a slide presentation which depicts scenes from the Taj Mahal and the Great Pyramid.

The Great Pyramid recording was done in May 1976 when Horn and David Kapralik—the former a&r head at Columbia who had purchased the Taj Mahal tape and who suggested the Pyramid follow-up—accompanied an archeological expedition to Cairo.

The recording was all done in a few hours, mostly in the King's Chamber, with engineer David Greene using a portable Nagra tape recorder.

Inside the Pyramid Horn used his standard approach to playing—total improvisation. "I felt the power there. We meditated for a while before I played and then I just let the feeling of the room take me. The echo was wonderful and the chamber responded to every note equally.

"Groups of notes would suspend and all come back as a chord. Sometimes certain notes would stick out."
(Continued on page 56)



MARKETING MEET—McCoy Tyner, center, discusses Fantasy's merchandising plans for his new Milestone LP "Inner Voices" in which voices are used for the first time with label officials.

CONSPIRACY LOUNGE

New Miami Club Fuses 2 Counties

By SARA LANE

MIAMI—The most popular jazz room in south Florida is the 10-month-old Conspiracy Lounge, located in the Airliner Motel adjacent to Miami's International Airport.

Managed by Alan Duncan, a 31-year-old promoter, the Conspiracy has been attracting jazz aficionados from all over Dade and Broward counties.

The lounge was started in November 1976 by former jazz disk jockey Joe Rico. "For the first six months of operation, Rico's policy was to try to bring in a name act every week, which was virtually impossible to do," says Duncan. "Lots of cancellations and a lot of disgruntled customers. Things just didn't work out."

Duncan, manager of the Billy Marcus Quartet, a local jazz group, arranged with Airliner owner Abdul Karim to book Marcus as the house band. He took over booking acts, handling promotion and setting policy for the room when Rico left.

The new format of booking only two name acts per month plus the house band apparently works. Duncan hopes the Conspiracy will become a nationally known jazz club which will provide a wide range of jazz music for the south Florida populace.

"The club can be profitable with just the Billy Marcus Quartet. It's built a wide following of devotees," Duncan continues. Marcus has been appearing at the club six months and recently signed a six-month extension.

When the Marcus group appears without a name act, there's no door charge. With name acts the charges range from \$2 to \$4, dependent on the price of the act. There's also a two drink minimum, with prices competitive to other clubs in town.

"The door pays for the jazz act and the drinks pay the help, advertising, overhead and profits." Advertising is minimal with weekend newspaper ads and spots on radio station Zeta 4.

However, Duncan has set up a 6,000-member mailing list and issues a monthly newsletter of pertinent data.

"Since we book six months in advance, we have no trouble letting our customers know who's coming in and on what dates."

The lounge seats 200 and is usually soldout Thursday through Sunday; Tuesday and Wednesday nights are usually slow, Duncan admits.

The average age frequenting the Conspiracy is between 25 and 35. "Quite young, but we have a good

20% over 35 as well as a few younger university age students," says Duncan. With its 5 a.m. license, the lounge also attracts many of the area's musicians on their way home from jobs.

During the previous six months, such artists as Horace Silver, McCoy Tyner, Mose Allison, Betty Carter, Stan Getz, Rahsaan Roland Kirk, Jack DeJohnette, Sonny Stitt, Joe Pass and Matrix IX have appeared. For Allison and Silver it was their first south Florida appearance.

Currently, the Thad Jones-Mel Lewis Quartet is appearing. Coming in are the Jimmy Smith Quartet Tuesday-Sunday (18-23); Sonny Rollins (Nov. 9-12); Dexter Gordon (Nov. 15-20); Dizzy Gillespie (Nov. 29-Dec. 4) and Monty Alexander with Milt Jackson (Dec. 13-18).

Duncan doesn't feel there's any particular resurgence of interest in jazz in the Miami area: "Jazz is adapting to the fusion market," he says. "Rock players are becoming better musicians, and there's no where else to go in rock music. So they've begun to listen to the accomplished jazz musician and go to the places where he is appearing."

"And the jazz artist is saying, 'It's time we made some money, so let's adapt our style a bit and cash in on it.'"

CBS LP Push

• Continued from page 3

created by Peter Wertimer of the Columbia product management department. CBS is also working on a major in-store poster with four-color art of all the releases.

On the promotional side, CBS Records field force has initiated a series of radio promotions and contests dealing with each release on an individual basis. CBS branches and their accounts are also budgeting for local advertising.

The advertising thrust is aimed at seeking outkey jazz markets while at the same time presenting releases to the general public. An example of this is multi product ads in Playboy Magazine.

Ads will appear in slicks, alternative papers, contemporary music publications, jazz publications, and major college newspapers in markets that reflect a heavy interest in jazz.

In addition, the publicity department will seek press coverage to tie-in with extensive touring by the artists. The artist development department has even created a "superstar" band of Billy Cobham, Tom Scott, Alphonso Johnson and Steve Kahn who are going on tour.

Billboard SPECIAL SURVEY For Week Ending 11/12/77
(Published Twice A Month)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	10	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
2	14	4	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
3	11	4	FEELS SO GOOD Chuck Mangione, A&M SP 4658
4	2	23	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
5	5	8	BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
6	3	23	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
7	4	13	MORE STUFF Stuff, Warner Bros. BS 3061
8	16	4	RUBY, RUBY Gato Barbieri, A&M SP 4655
9	6	21	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 282 3052
10	9	21	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
11	7	27	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
12	8	19	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
13	10	31	HEAVY WEATHER Weather Report, Columbia PC 34418
14	22	4	PICCOLO Ron Carter, Milestone M 5504
15	20	4	BYABLU Keith Jarrett, ABC/Impulse AS 9331
16	18	10	SERENGETI MINSTREL Sonny Fortune, Atlantic SD 18225
17	17	8	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. 1 CTI 7076
18	13	13	GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)
19	29	4	BUNDLE OF JOY Freddie Hubbard, Columbia JC 34902
20	15	17	LIVE! LONNIE LISTON SMITH RCA APL1-2433
21	19	8	TIM WEISBERG BAND Tim Weisberg, United Artists LA-733G
22	NEW ENTRY		QUINTET V.S.O.P., Columbia C 234976
23	12	13	PLATINUM JAZZ War, Blue Note BN-LA690 J2 (United Artists)
24	38	4	ELLINGTON IS FOREVER Vol. 2 Kenny Burrell, Fantasy F 7900
25	NEW ENTRY		HEADS Bob James, Columbia JC 34896
26	23	23	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
27	30	10	MUSIC IS MY SANCTUARY Gary Bartz, Capitol ST 11647
28	28	8	TICO BICO Hank Crawford, Kudu 35
29	25	8	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. II CTI 7077
30	21	19	STAIRCASE Keith Jarrett, ECM 2-1090 (Polydor)
31	NEW ENTRY		SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)
32	26	10	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. III CTI 7078
33	37	8	INSIDE THE GREAT PYRAMID Paul Horn, Mushroom 5507
34	31	21	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM 1-684 (Phonogram)
35	NEW ENTRY		NEW VINTAGE Maynard Ferguson, Columbia JC-34971
36	34	18	SWEET LUCY Raul De Souza, Capitol ST 4470
37	33	17	QUINTESSENCE Bill Evans, Fantasy F 9529
38	36	13	BACK TOGETHER Larry Coryell & Alphonso Mouzon, Atlantic SD 18220
39	NEW ENTRY		GRAZING DREAMS Colin Walcott, ECM 11096 (Polydor)
40	39	17	THE GIANTS Oscar Peterson, Joe Pass, Ray Brown, Pablo 2310-796 (RCA)

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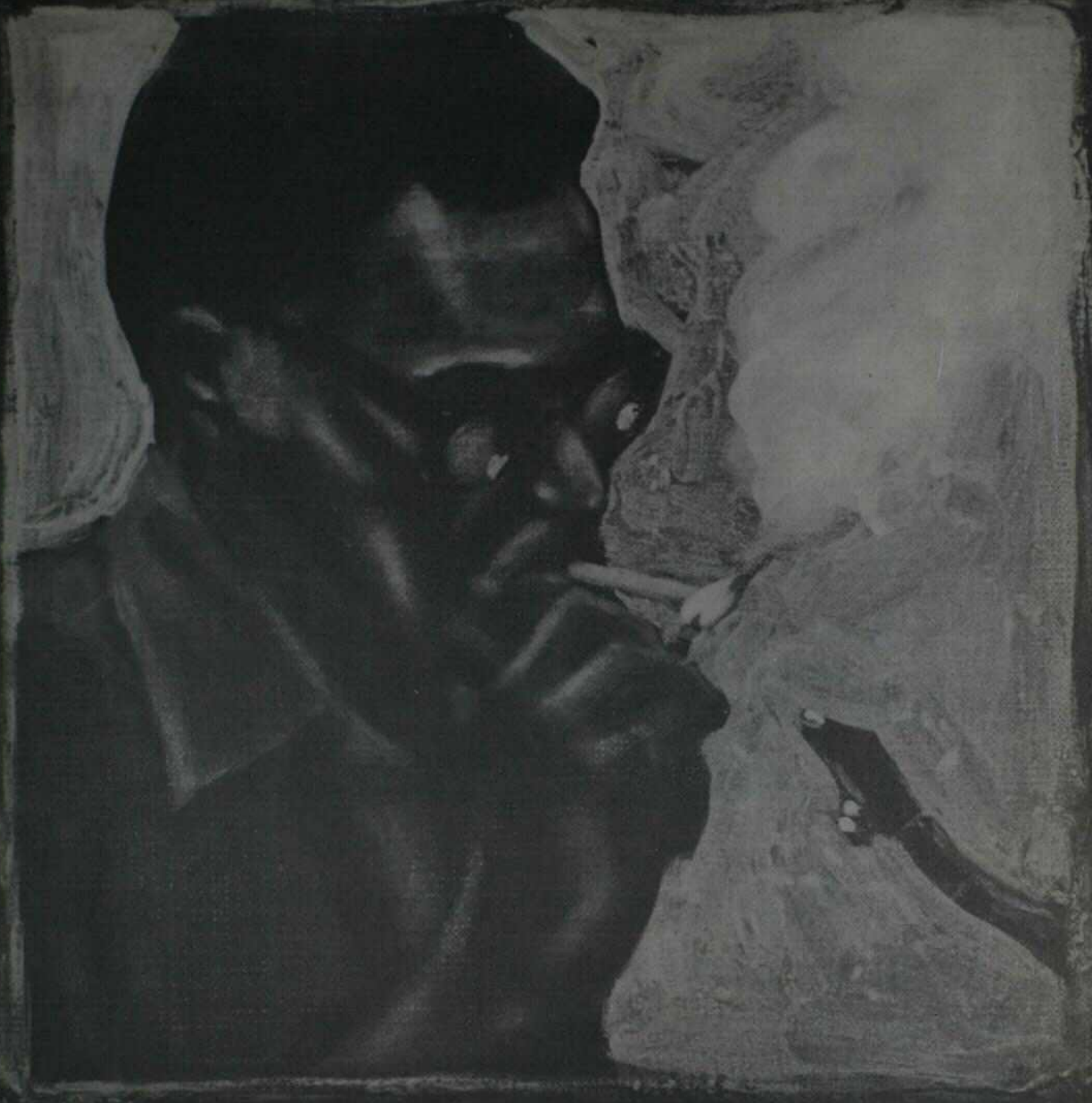
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• PORTRAIT OF A GIANT •

Dexter Gordon's live album "Homecoming" was hailed by down beat (and just about everyone else) as "one of the landmark albums of the 70's." He was recently named Number One Tenor Saxophonist in down beat's International Critics Poll. Now Dexter's second Columbia album is here. "Sophisticated Giant" is a studio album with arrangements by Slide Hampton and an eleven-piece band that includes such greats as Woody Shaw, Bobby Hutcherson, Benny Bailey and Frank Wess.

"Sophisticated Giant": the perfect setting for the consummate musicianship of the man The New York Times calls "the living master of the tenor saxophone."

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Rock Singles Best Sellers

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As Of 10/31/77

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

- | | |
|--|--|
| 1 YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb 8446 | 21 THE KING IS GONE—Ronnie McDowell—Scorpion 135 (GRT) |
| 2 NOBODY DOES IT BETTER—Carly Simon—Electra 45413 | 22 HEAVEN'S JUST A SIN AWAY—The Kendells—Ovation 1103 |
| 3 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423 | 23 WE JUST DISAGREE—Dave Mason—Columbia 3-10575 |
| 4 STAR WARS—Meco—Millennium 604 (Casablanca) | 24 SIGNED, SEALED, DELIVERED (I'm Yours)—Peter Frampton—A&M 1972 |
| 5 I FEEL LOVE—Donna Summer—Casablanca 884 | 25 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345 |
| 6 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016 | 26 SEND IN THE CLOWNS—Judy Collins—Elektra 45253 |
| 7 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094 | 27 A PLACE IN THE SUN—Pablo Cruise—A&M 1976 |
| 8 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor) | 28 YOU MAKE LOVIN' FUN—Fleetwood Mac—Warner Bros. 8483 |
| 9 WE'RE ALL ALONE—Rita Coolidge—A&M 1965 | 29 SURFIN' U.S.A.—Leif Garrett—Atlantic 3423 |
| 10 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 | 30 ON AND ON—Stephen Bishop—ABC 12260 |
| 11 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620 | 31 HANDY MAN—James Taylor—Columbia 3-10557 |
| 12 JUST REMEMBER I LOVE YOU—Firefall—Atlantic 3420 | 32 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century 2350 |
| 13 DAY BREAK—Barry Manilow—Arista 273 | 33 JUNGLE LOVE—Steve Miller—Capitol 4466 |
| 14 SHE DID IT—Eric Carmen, Arista 0266 | 34 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—Drive 6258 |
| 15 BOOGIE NIGHTS—Heatwave—Epic 8-50370 | 35 MY FAIR SHARE—Seals & Crofts—Warner Bros. WBS 8405 |
| 16 COLD AS ICE—Foreigner—Atlantic 3410 | 36 SENTIMENTAL LADY—Bob Welch—Capitol 4479 |
| 17 BRICK HOUSE—Commodores—Motown 1425 | 37 CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett—ABC 12305 |
| 18 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 38 STRAWBERRY LETTER 23—Brothers Johnson—A&M 1949 |
| 19 ISN'T IT TIME—Babys—Chrysalis 2173 | 39 I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project—Arista 0260 |
| 20 BLUE BAYOU—Linda Ronstadt—Asylum 45431 | 40 EDGE OF THE UNIVERSE—Bee Gees—RSO 880 |

Rock LP Best Sellers

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As Of 10/31/77

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

- | | |
|--|---|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 |
| 2 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 22 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 |
| 3 ELVIS IN CONCERT—Elvis Presley—APL 2-2587 | 23 ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN—Elvis Presley—RCA LSP-4776 |
| 4 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 | 24 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 5 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 25 ELVIS PRESLEY—Aloha, From Hawaii—RCA VPSX 6089 |
| 6 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 26 COMMODORES—Motown M7 884R1 |
| 7 FOREIGNER—Foreigner—Atlantic SD 18215 | 27 LOVE GUN—Kiss—Casablanca NBLP 7057 |
| 8 LIVE—Barry Manilow—Arista AL 8500 | 28 SUPERMAN—Barbra Streisand—Columbia JC 34830 |
| 9 ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616 | 29 LOVE YOU LIVE—Rolling Stones—Rolling Stone COC 29001 (Atlantic) |
| 10 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 30 ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley—RCA ANL1-1936 |
| 11 BOSTON—Epic PE 34188 | 31 AJA—Steely Dan—ABC AB 1006 |
| 12 LIVE—Foghat, Bearsville BRK 6971 (WB) | 32 WELCOME TO MY WORLD—Elvis Presley—RCA AT01-2274 |
| 13 GREATEST HITS VOLUME II—Elton John—MCA 3027 | 33 OL' WAYLON—Waylon Jennings—RCA APL1-2317 |
| 14 YOU LIGHT UP MY LIFE—Soundtrack—Arista AB-4158 | 34 LET'S GET SMALL—Warner Bros. BSK 3090 |
| 15 HOTEL CALIFORNIA—Eagles—Asylum 7E 1084 | 35 YOU LIGHT UP MY LIFE—Debby Boone—Warner-Curb WBS 8455 |
| 16 ELVIS GOLDEN RECORDS—RCA LSP-1707 | 36 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 17 WE MUST BELIEVE IN MAGIC—Crystal Gayle—United Artists UA LA771G | 37 PART 3—K.C. & The Sunshine Band—TK 605 |
| 18 CHICAGO XI—Chicago—Columbia JC 34860 | 38 JT—James Taylor—Columbia JC 34811 |
| 19 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 | 39 DAYTIME FRIENDS—Kenny Rogers—United Artists UA LA754G |
| 20 I'M IN YOU—Peter Frampton, A&M 4704 | 40 HERE AT LAST... LIVE—Bee Gees—RSO RS-2-3901 (Polydor) |

Larry Klein Plans New Chi Music Expo

CHICAGO—Plans for a music trade expo here at the Pick-Congress hotel May 25-27, have been announced by Larry Klein, president of Larry Klein Productions.

Klein says the expo, dubbed "Music 1978," is designed to be "affordable to the little guy," and he is advertising complete package rates of \$1,295 and \$895 for registrations

paid prior to Nov. 30, 1977.

Both packages include registration, hotel accommodations for the duration, exhibition booth, and a separate private office with stereo playback equipment.

Klein says the entire hotel will be occupied by the convention, which hopes to draw from all segments of the music industry.

Weekly Programs Up In Hawaii

Jazz

Continued from page 34

KGU once a week, but with Beuret working at the station, jazz soon expanded to five nights a week, and then in August to six nights a week (Monday through Saturday, from 8 p.m. to midnight).

What makes Beuret's program unique in Hawaii radio?

"I play a lot of contemporary jazz albums," he responds. "But I also try to feature a variety of music. I try not to sound like a disk jockey. I try to create the impression or feeling that the listener is in my own living room, relaxing, and enjoying good music."

Beuret, at 30, is a man who speaks with gentleness and confidence about his program and about what he sees as a growing jazz market in Hawaii.

"There's no doubt about it," he comments, "that if you take booming jazz LP sales as an index, the music is coming on strong in the islands."

Like Beuret, Don Humiston, known on K108 as Don DaHummer, is also 30 and also comes from the East Coast.

But DaHummer's involvement in broadcasting didn't really begin until 1975, eight years after he arrived in Hawaii.

He was originally in the military. After his commitment to Uncle Sam ended in 1971, he drifted around the islands for a few years in order to experience a less structured lifestyle.

Friends suggested he get into radio because of what they said was his excellent ear for music. He was offered and he accepted a part-time stint at KIPA on the Big Island of Hawaii, and then began working at KIKI on Oahu in January 1976.

But by May of that year the sta-

tion's progressive rock format ended with a change of owners, and that's when DaHummer got involved with K108.

"The station was a young organization," he reflects, "and I felt I could gain valuable experience from them."

In June 1976 he was given the opportunity to do a jazz program once a week.

By August the jazz show expanded to twice a week, and in January 1977 he went full-time with jazz in the evenings (Monday through Friday from 7 p.m. to midnight, and Sunday from 9 p.m. to 2 a.m.).

DaHummer tries to expose a greater variety of jazz than the more contemporary music which Beuret emphasizes.

Explains DaHummer: "I want to be as comprehensive as possible. I put a 60% emphasis on current jazz, and the rest can go back to 30 or 40 years. I also feature poetry—mostly my own now, but I'm encouraging my listeners to share theirs too."

He also notes that he wants to erase the notion that jazz is an esoteric exclusive sort of cult music, explaining, "I want people to feel that they can interact with this music through my show."

The youngest jazz disk jockey is Mike Bloom, known to his KNNDI listeners as Professor Bop.

At 24, Bloom has four years of experience with KNNDI, having joined the station because "they needed someone to do their long-running weekend jazz show, and I showed up with a broadcast license and was hired on the spot."

Bloom came to Hawaii in 1964 with his military family, and graduated from a local high school and from the Univ. of Hawaii.

It wasn't until May 1976 that he upped his status at KNNDI from part-

time to full-time, expanding the Professor Bop show to six nights a week (Monday through Thursday from 10 p.m. to midnight, Friday from 10 p.m. to 4 a.m., and Saturday from midnight to 4 a.m.).

"I've been accused of featuring a lot of old stuff," Bloom confesses, "but that's not really true. What I try to do is to play what I call modern jazz—not contemporary necessarily, but jazz in the style of the 1950s and 1960s by artists who are still popular today."

"The jazz I feature is more acoustic than what the other jazz programs play. It's a more natural sounding jazz, music without a lot of overdubs and without a fusion to rock."

"Not only is jazz selling better in Hawaii, but the kind of music I'm playing is also selling much better in the record stores."

"As Professor Bop, what I choose to play is strongly influenced by what the great Duke Ellington once said: 'It don't mean a thing if it ain't got that swing.'"

Entertainment Into New L.A. Offices

LOS ANGELES—The Entertainment Company Music Group has opened an office here, which will also serve as the West Coast headquarters of Manhattan Records, the UA custom label which it runs.

The office is headed by Jay Warner, vice president of West Coast activities for the publishing-production firm. Warner was most recently vice president of the publishing arm of the Wes Farrell Organization for four years.

The address of the office is 6430 Sunset Blvd., Suite 803, Los Angeles 90028, (213) 466-6127.

Monterey Fest May Hit Japan

LOS ANGELES—A Monterey Jazz Festival package is being planned for Japan—the first time such a tour has been scheduled.

Jimmy Lyons, Monterey Festival director, discloses he is preparing a 15-person package for 1979 and after its gigs in Japan, the tour could move onto Manila and Hong Kong.

First step in breaking into the Japanese market will be the airing by the Tokyo Broadcasting System of tapes made of the recent 20th annual bash (Billboard, Oct. 1, 1977).

The only other time a Monterey Festival package has been mounted occurred in the late 1960 when Lyons toured a small group of John Handy and Bole Sete among others, for West Coast regional colleges.

Horn's Pyramid

Continued from page 54

It was always changing. I just responded as if I were playing with another musician. I hadn't prepared anything specific. All of the music was totally improvised and so was a true expression of the feelings that transpired.

"But that's what jazz is—just what you feel at the moment. And how can I know what I feel until I go out on the stage in a particular auditorium before a particular audience?"

"I used to drive my band crazy because even in concert I would never set a program order. The classical musician has his program selections all set. But I feel sorry for them sometimes. What if the guy gets out onstage and doesn't feel like playing what he's committed himself to? Even if he doesn't he's got to play it anyway."

Jazz Beat

LOS ANGELES—Electric Factory Concerts of Philadelphia claims it grossed more than \$100,000 for seven play dates at the Tower Theatre in Philly during its 10th annual Quaker City Jazz Festival recently. Among the headliners: McCoy Tyner, Gary Bartz, Roy Ayers Ubiquity, Al Jarreau, Earl Klugh, Bonnie Laws, Zoot Sims, Hank Crawford, Anthony Braxton, Dexter Gordon and Freddie Hubbard.

Inner City Records will distribute Choice Records of Seacliff, N.Y., throughout the world. Label, founded by Gerry MacDonald, features LPs by Zoot Sims, Roland Hanna, Toots Thielemans, Buddy DeFranco, Joanne Brackeen and Irene Kral, among others.

Among Inner City's own upcoming releases are titles by Dexter Gordon, Otis Blackwell, Michal Urbaniak. Urbaniak's wife Urszual Dudziak accompanies him. Nat Adderley, Mal Waldron, Frank Strozier and Jeremy Steig and Eddie Gomez round out the release.

Jazz Interactions, the Manhattan information/concert bureau, has run out of funds and is appealing for finances. Organization has worked in the New York area for 12 years.

Big bands have taken over the Ladies' Fort in the Village in a re-opening blitz. So far the following have played the loft facility: Frank Foster and the Loud Minority, Monty Waters, Sam Brown, Art Jenkins big band. Upcoming Friday-Saturday (18-19) are the Noah Howard quintet from Paris with Joe Lee Wilson and Bond Street set for Nov. 25, 26.

The Uptown Jazz Junta presents the Eddie Jefferson quintet plus Junior Cook, Bill Hardman and Cecil Payne Saturday (19) at the St. Charles Auditorium, 211 W. 141st St. in Manhattan.

Don Ellis has opened UCLA's big band series at Royce Hall. The Frankie Capp-Nat Pierce Juggernaut band played the Pilgrimage free jazz concert series Oct. 23. And Damita Jo worked the L.A. Playboy Club, followed by Joe Williams.

The Las Vegas Jazz Society's recent Jazz Picnic In Sunset Park featured these local bands: Rick Davis sextet, Buck Monari's hit big band,

Carlsband and the Kenny Hing quartet. . . The "New Generation Of Chicago Blues," a blending of 13 of Chicago's new blues performers is slated to perform at the Berlin Jazz Festival in November. The bands include the Atomic Souls, Dead Eye Norris and Billy Branch. Willie Dixon will host. . . Pete Fountain helped the Waldorf-Astoria in New York celebrate Jambalaya week with a one-hour concert recently.

Upcoming at the Village Gate in New York: Charlie Byrd, Mose Allison, Dizzy Gillespie, Joe Pass, Junior Mance. . . Dick Hyman and Ruby Braff costar Thursday (10) at Jack Kleinsinger's "Highlights In Jazz" series at NYU's Loeb Student Center at 8 p.m.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Shooting Starts On Radio Movie 'FM'

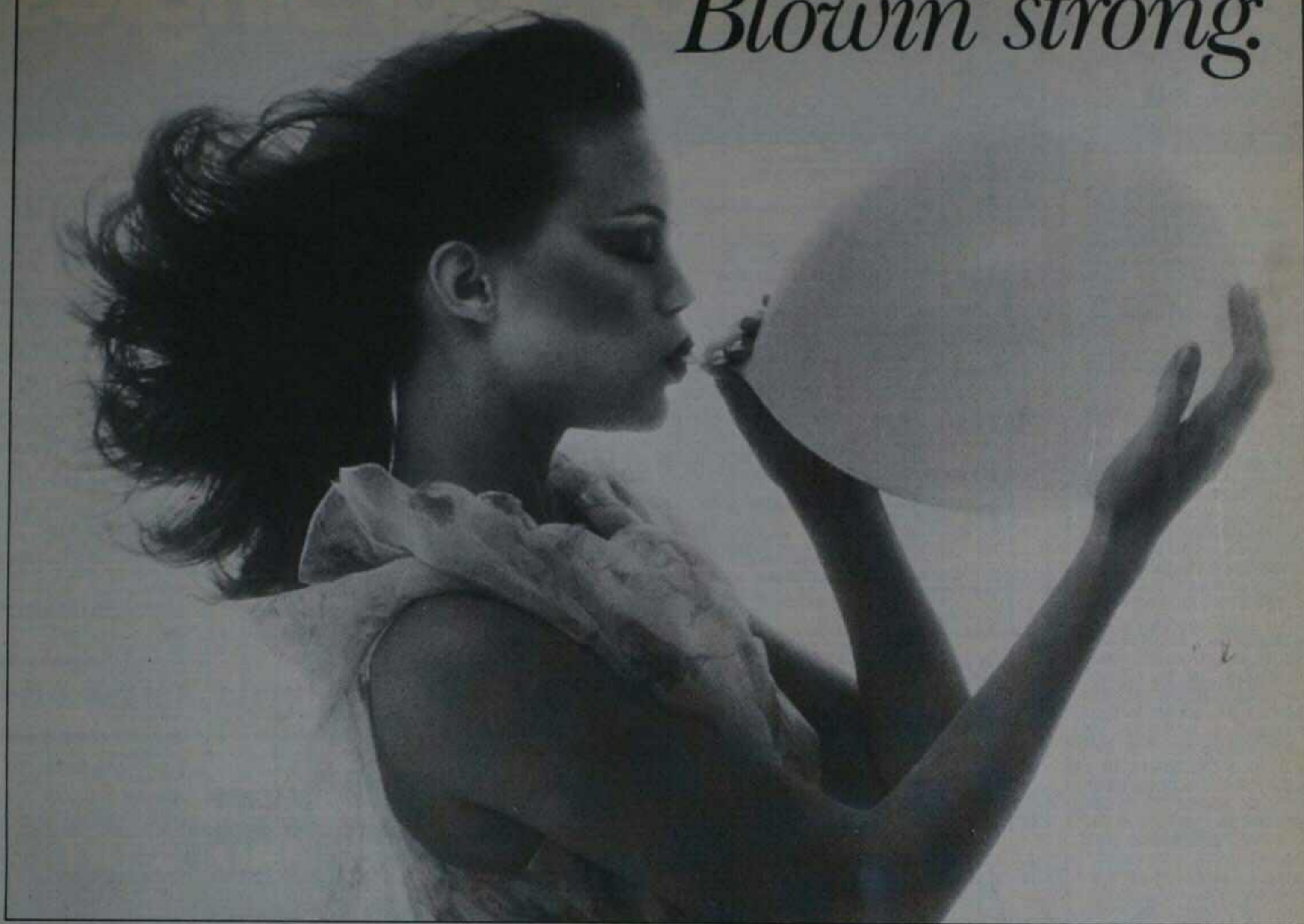
LOS ANGELES—Universal's "FM" began shooting Oct. 27 at Universal City Studios with Irving Azoff as executive producer and Steely Dan composing the title song.

"FM" is a comedy/drama which deals with the behind the scene situation at a top rock radio station starring Eileen Brennan, Cleavon Little, Michael Brandon, Martin Mull, Cassie Yates and Alex Karras. The film is directed by John Alonzo.

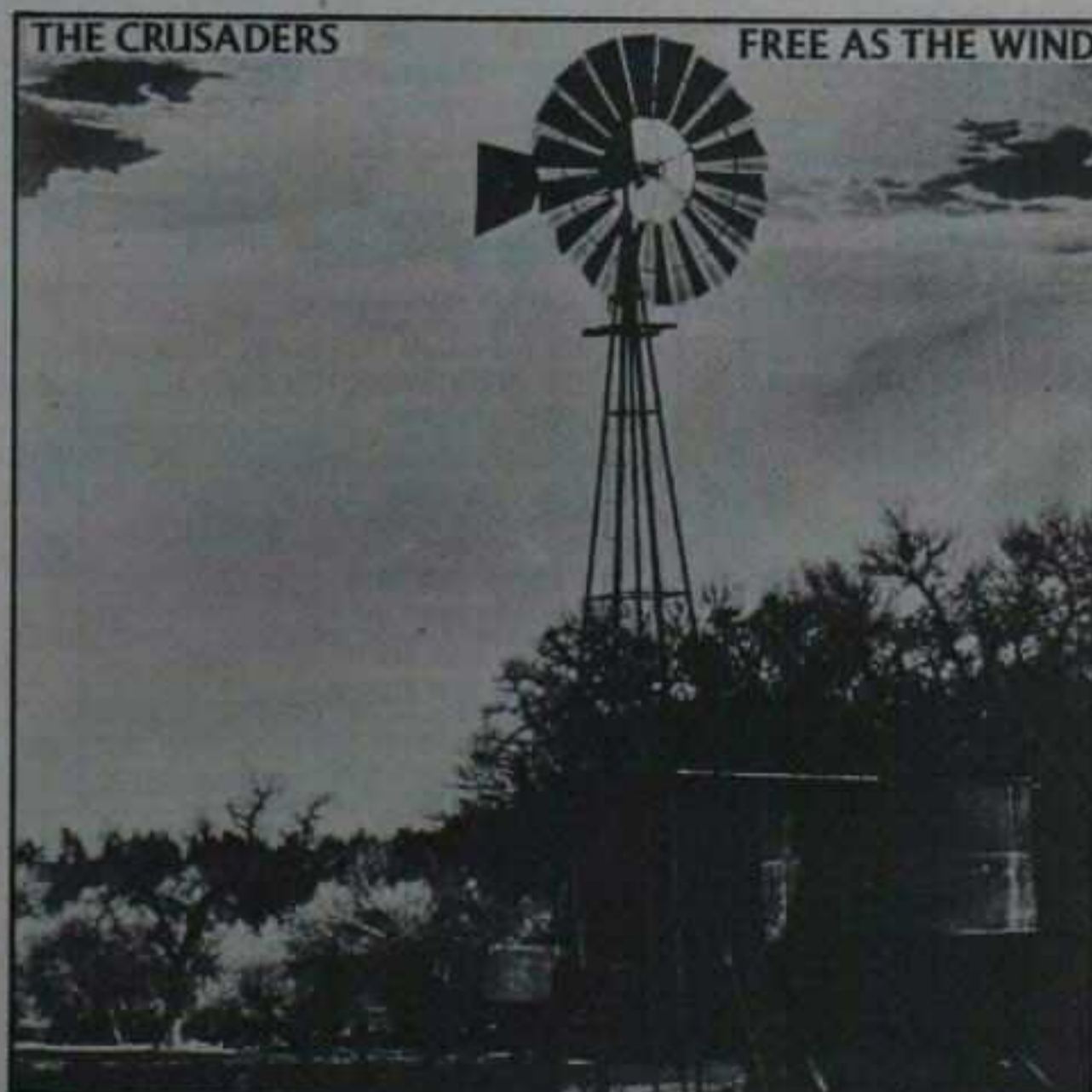
Sinatra At Caesars

LAS VEGAS—Frank Sinatra returns to Caesars Palace Thursday (3)-Nov. 16, for his fifth engagement here this year. The two week stint will have comedian Jackie Gayle opening. Paul Anka will follow Sinatra Thursday (17).

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Soul Sauce

Temptations Revert To 1st Sound

By JEAN WILLIAMS

LOS ANGELES—"There are a lot of people with preconceived ideas about what the Temptations will do now and what has happened to us. It's important to let them know that we have undergone some major changes," says Melvin Franklin, one of the two original Temptations members.

According to Franklin, the group has changed its sound. "We're going back to the sound that initially made the group work, which was an overall group sound," he says, while adding that somewhere along the way the Temps lost its sound of oneness.

"We're also returning to the old harmonies we originally started with," claims Franklin.

The group has a new label, Atlantic; new management, Sidney A. Seidenberg; active companies of its own; new costuming; new choreography; an entirely new show; and a new LP.

The Temptations branched out into production by producing its last LP on Motown "The Temptations Do The Temptations" but it has decided not to produce itself—just yet.

Says Otis Williams, the group's second original member: "We feel that we're starting our career all over again and this is no time to experiment.

"We didn't produce this first Atlantic LP because we wanted to go with someone with a track record." "We needed someone who has been tried and proven successful," injects Franklin.

The team of Baker/Harris/Young has produced the group's "Hear To Tempt You" LP set for release Thursday (10).

Another new element is the group's involvement in its own career, says Melvin. The Temptations feel they have been in the industry long enough to know the pitfalls, where its career should go, and how to achieve financial independence.

"We're getting more involved in the mechanics of the music industry," notes Melvin, adding that the group has for some time had two inactive companies, Tall-T production with Tall-Temptations Music, its publishing arm.

"We plan to develop financial stability in the industry through these companies. We have learned that that's where the big money is to be made," says Franklin.

With Franklin and Williams, other group members Richard Street, Glenn Leonard and Louis Price are all constantly writing material for the publishing company.

One of the first tunes to go into its catalog is "Let's Live In Peace," a cut on the Temps' upcoming LP.

Says Williams: "We're getting ready for the next LP on which we will participate in the production as well as writing some of the tunes."

The group is re-experiencing growth pains, according to Williams, noting that the Temptations will initially play venues that will re-establish the group, which are not necessarily the facilities where it will make the most money.

"We'll play places like the Roxy in Los Angeles, Bottom Line in New York, Bijou in Philadelphia and other such places around the country," injects Franklin.

(Continued on page 59)

Billboard Hot Soul Singles

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*STAR Performer—singles registering greatest proportionate upward progress this week				*STAR Performer—singles registering greatest proportionate upward progress this week				*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	10	BACK IN LOVE AGAIN—L.T.D. (L.R. Hanks, Z. Grey), AAM 1974 (Isman, BMI)	34	40	6	LOVER JONES—Johnny Guitar Watson (G. Watson, DJM-1029 (Amherst) (Virgin, BMI)	69	68	6	COULD HEAVEN EVER BE LIKE THIS—Ideas Muhammad (D. Matthews, Kudu B39 (CTO) (Warner Bros. ASCAP)	
2	2	14	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Piggford, E. Pace), 20th Century 7550 (Savoy, BMI)	35	27	11	FUNK, FUNK—Camel (L. Blackmon), Chocolate City-811 (Casablanca) (Bertelsmann, BMI)	70	61	7	I BELIEVE IN MUSIC—Mass Production (R. Williams), Cotillion 44221 (Atlantic) (Pepper, ASCAP)	
★	7	5	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Sagefire/Fire, Delivery, BMI)	★	54	4	YOU DON'T HAVE TO SAY YOU LOVE ME—Flaunters (V. Wickham, S. Hagerbell), ABC 12314 (Miller, ASCAP)	71	69	5	GET INTO YOUR LIFE—Beloys (Beloys), 20th Century 7153 (Flet./20th Century, ASCAP)	
4	3	12	DUSIC—Brick (R. Hanson, R. Hargis, J. Brown), Bang 734 (Web W) (Calder/Good High, ASCAP)	★	47	5	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield, Curtom 013) (Warner Bros.), (Mayfield/Short Eves, BMI)	72	64	12	WE GONNA PARTY TONIGHT—Willie Hutch (W. Hutch), Motown 1424 (Stone Diamond, BMI)	
★	8	11	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLead), Gordy 7155 (Motown) (Jobete, ASCAP)	38	41	8	WAITING IN VAIN—Bob Marley & The Wailers (B. Marley), Island 092 (Bob Marley/Aimo, ASCAP)	★	85	2	IN A LIFETIME—Temptations (R. Baker, R. Tyson), Atlantic 3436 (Burns East/Sageye/Golden/Jacobs, BMI)	
6	5	11	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton), Spring 175 (Phonogram) (Tree, BMI)	39	26	10	A STAR IN THE GHETTO—A.R.B. & Ben E. King (P. Mitchell), Atlantic 342 (Hot Stuff, BMI)	★	84	2	LET ME LIVE THE LIFE I LOVE—Latimore (B. Latimore), Glades 1744 (C.T.K.) (Sheryl's, BMI)	
7	6	11	DO YOU DANCE Pt. I—Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	40	44	6	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, Jr., J. Cohen, B. Ellison), Epic 850445 (Ravlin, ASCAP/Polygrams/Gospel Birds, BMI)	75	72	9	GLAD YOU COULD MAKE IT—Archie Bell & The Drells (V. Carstairs), Philadelphia International 83E32 (CBS) (Mighty Three, BMI)	
8	10	6	DON'T ASK MY NEIGHBORS—Emotions (S. Scarborough), Columbia 310822 (Unichappell, BMI)	41	23	16	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sheryl's/Harlick, BMI)	76	73	9	DEEPER—New Birth (J. Footman, F. Wilson, J. Winder), Warner Bros. 8422 (Screen Gems/EMI, BMI/Colgems-EMI, ASCAP)	
9	4	13	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Cinquaginta/Dee, ASCAP)	★	62	4	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	★	88	2	WHAT I DID FOR LOVE—Inner City Jam Band (M. Hamish, E. Ribban), Barchuck 535 (American Compass, ASCAP/Wren, BMI)	
★	15	6	GOIN' PLACES (No Time Given)—Jacksons (Gamble & Huff), Epic 850454 (Mighty Three, BMI)	43	25	9	DISCO 9000—Johnnie Taylor (J. Taylor, J. Avey), Columbia 310510 (Not Listed)	78	74	7	IT TOOK A WOMAN LIKE YOU—Mystique (J. Boyce), Curtom 0130 (Warner Bros.) (Song Tailors, BMI)	
11	11	20	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 850370 (Rendler/Aimo, ASCAP)	★	63	3	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shiber, W. Collins), Casablanca 900 (Ricks/Malibu, BMI)	79	77	4	SEE A LITTLE FURTHER (Than My Bed)—Staples (E. Recant, B. Achin), Warner Bros. 8460 (Irving/Angelbell, BMI)	
★	16	10	IF IT DON'T FIT DON'T FORCE IT—Koolhae Patterson (C. Johns, I. Farrow), Shadybrook 451041 (Sutton-Miller) (Funks Bomb, BMI)	45	38	10	I'M AT THE CROSSROADS—Vernon Garrett (V. Robertson, Z. Tee), JCA 003 (Alver, BMI)	★	86	NEW ENTRY	REACH FOR IT—George Duke (G. Duke), Epic 850483 (Myzone, ASCAP)	
13	9	11	STAR WARS THEME/CANTING BAND—Meco (D. Williams), Millennium 604 (Casablanca) (Fox Fanfare, BMI)	46	29	11	HEAVEN ON EARTH (So Fine)—Spinners (C. James), Atlantic 3425 (Mighty Three, BMI)	★	81	NEW ENTRY	SHOUTING OUT LOVE—Emotions (Wikes, Smith), Stax 3200 (Fantasy) (East/Memphis, BMI)	
14	13	18	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rens, Drive 8258 (TK) (Sheryl's/Deitel, BMI)	47	34	21	I BELIEVE YOU—Dorothy Moore (D. Addison, D. Address), Malaco 1042 (TK) (Muscoways/Flying Address, BMI)	★	82	NEW ENTRY	AS—Steve Wonder (S. Wonder), Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)	
★	19	8	SEND IT—Ashford & Simpson (M. Ashford, V. Simpson), Warner Bros. 8453 (Nici O'Val, ASCAP)	48	46	11	SHOO DOO FU FU OOH—Lenny Williams (L. Williams, B. Thompson), ABC 12380 (Len-Lon, BMI)	★	83	NEW ENTRY	MORE THAN A WOMAN—Tavares (Gibb, Gibb, Gibb), Capitol 4508 (Slywood/Unichappell, BMI)	
16	12	11	BRICK HOUSE—Commodores (Commodores), Motown 1425 (Jobete/Commodores, ASCAP)	49	31	17	DOCTOR LOVE—First Choice (N. Harris, A. Felder, H. Tyson), Gold Mind 4004 (Sabbell) (Lucy Three/Six Strings, BMI)	★	84	94	4	MADE IN THE U.S.A.—Melodines (F. Neerigo, B. Britton), Dele 1594 (Deitel/Caprin, BMI)
17	18	11	JUST FOR YOUR LOVE—Memphis Horns (I. Gadsen, C. McDonald, A. Abrahams), RCA 11064 (Pense Ford, ASCAP)	★	66	3	BELLE—M Green (M. Green, F. Jordan, R. Fairday), Hi 77505 (Dream) (Joc-A Green, BMI)	85	92	4	LOVE MAGNET—Freda Payne (Wieder, Footman, Wilson), Capitol 4494 (Screen Gems, EMI/Colgems, EMI/TRACO/Sony-Life, BMI, ASCAP)	
★	42	5	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Contraltos (D. Canon), Juxta 3414 (T.R.) (Every Knight, BMI)	53	51	13	CREAM CITY—Aalon (Aalon, Jerry Goldstein), Arista AS-0245 (Milwaukee Music, Inc., BMI/Far Out Music, Inc., ASCAP)	★	85	NEW ENTRY	RUNAWAY—Salsoul Orchestra featuring Leontine Holloway (R. James, V. Montana, Jr., J. Gagliuzza), Salsoul 2045 (Salsoul/Vincenzo Montana, ASCAP)	
19	17	15	I FEEL LOVE—Donna Summer (D. Summer, G. Meroder, P. Belinfante), Casablanca 884 (Pick's, BMI)	54	58	7	SUPER SEXY—Leon Haywood (L. Haywood), MCA 40793 (Jim EDD, BMI)	87	91	2	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell Nat./Belinda, BMI)	
20	20	11	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Boudanz), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	55	52	17	WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	★	86	NEW ENTRY	KISS ME (The Way I Like It)—George McCrae (S. Kari), T.K. 1024 (Sheryl's, BMI)	
21	21	11	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wertham), Philadelphia International 34390 (Epic) (Mighty Three, BMI)	56	50	9	"THEME FROM BIG TIME"—Smokey Robinson (W. Robinson), Tamla 54288 (Motown) (Bertan, ASCAP)	89	97	2	YOU NEED TO BE LOVED—Jermaine Jackson (J. Jackson, K. Wakefield, M. McGlincy), Motown 1403 (Jobete, ASCAP/Stone Diamond, BMI)	
22	14	18	THE GREATEST LOVE OF ALL—George Benson (M. Mason, L. Creed), Arista 0251 (Columbia Pictures, BMI)	57	48	14	WHEN I THINK ABOUT YOU—Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)	90	95	2	SOLO FLIGHT (Opus I)—Wand'ra (R. Lewis), Motown 1429 (Jobete, ASCAP)	
23	22	15	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Picke, BMI)	58	53	10	I'VE NEVER BEEN TO ME—Nancy Wilson (R. Miller, K. Hursh), Capitol 4476 (Stone Diamond, BMI)	★	87	NEW ENTRY	A PIECE OF THE ACTION—Mavis Staples (C. Mayfield), Curtom 0132 (Warner Bros.) (Mayfield/Primus Artists/Verdon, BMI)	
24	24	17	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)	59	36	11	ANOTHER STAR—Stevie Wonder (S. Wonder), Tamla 54286 (Motown) (Stone Diamond, Black Bull/ASCAP)	92	80	6	THIS TIME WE'RE REALLY THROUGH—Eleanor Grant (L. Weaver), Columbia 310617 (Muscle Shoals, BMI)	
★	43	5	I'M HERE AGAIN—Thelma Houston (K. Wakefield, B. Sutton, M. Sutton), Tamla 54287 (Motown), (Jobete, ASCAP/Stone Diamond, BMI)	★	81	2	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camilio, M. Sawyer), Buddah 564 (Arista)	93	83	7	BE MY LADY—Meters (A. Neville, C. Neville, J. Modeliste, L. Nozareth), G. Porter Jr., Warner Bros. 8434 (Cabbage Alley/Rhineclander, BMI)	
★	55	3	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, L. Johnson), A&M 1982 (Kidada/Gouglers, BMI)	★	71	2	VOYAGE TO ATLANTIS—The Isley Brothers (R. Isley, D. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2270 (Columbia) (Bovina, ASCAP)	★	88	NEW ENTRY	MERRY GO ROUND—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Sanchez, L. Bonner), Mercury 72956 (Phonogram) (Playone, BMI)	
★	35	5	NATIVE NEW YORKER—Odyssey (S. Linter, D. Randolph), RCA 11129 (Featherbed/Desiderata/Unichappell, BMI)	62	57	16	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kapp, Jr.), Motown 1420 (Charles Kapp, BMI)	95	87	3	IF I HAD A GIRL—Chi-Lites (P. Guritt), Mercury 73954 (Phonogram) (Josiah, BMI)	
28	28	8	ONE STEP AT A TIME—Joe Simon (T. Randazzo), Spring 126 (Polydor) (Teddy Randazzo, BMI)	63	60	17	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, H. Rizzo), Shields 6307 (TK) (Special Delivery/Sheryl's, BMI)	96	93	6	THEME FROM STARSKY & HUTCH—Rhythm Heritage (T.W. Scott), ABC 12273 (Spellbound, BMI)	
★	37	5	ANYWAY YOU WANT ME—Sylvers (L. Sylvers, E. Sylvers), Capitol 4493 (Rusy, ASCAP)	★	82	2	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Verdangels/Pocket, BMI)	97	90	10	RIGHT PLACE, WRONG TIME—Bobby Patterson (B. Patterson), All Platinum 2371 (Gambi, BMI)	
★	56	3	FFUN—Con Funk Shun (M. Cooper), Mercury 72959 (Val-Lee, BMI)	★	75	4	HAVING A PARTY—Painter Sisters (S. Cook), Blue Thumb 275 (ABC) (Kapp, BMI)	98	96	4	INVITATION TO THE WORLD—Jimmy Brison & The Beavers (P. Hayes), Wandersick 7001 (T.R.) (Sheryl's/Wandersick, BMI)	
★	39	7	I GOT TO HAVE YOUR LOVE—Fantastic Four (L. Perry, J. Epps, D. Coffey), Westbound 55403 (Atlantic) (Bridgeport, BMI)	★	76	3	FUNKY MONKEY—Mandril (C. Wilson, L. Wilson, R. Wilson, M.D., E. Cave II, W. Wilson), Arista 0274 (Mandril, ASCAP)	99	89	9	LOVING ARMS—De Knight & Ruth Davis (T. Jans), Claridge 427 (Aimo, ASCAP)	
32	32	7	ALL YOU GOT—Tyronne Davis (L. Graham), Columbia 3-10604 (Blackwood/Content, BMI)	★	67	65	6	LAY IT ON ME—Sybil (S. Robinson, T. Heath, M. Moore, R. Tate), Vibration 570 (All Platinum) (Gambi, BMI)	100	99	6	TAKE FIVE—M. Jarrreau (P. Desmond), Warner Bros. 8443 (Derry, BMI)
33	30	9	DON'T BE AFRAID—Rannie Dyson (C. Jackson, M. Yancy), Columbia 310599 (Jay-Z/Chappell, ASCAP)	★	79	3	DANCE, DANCE, DANCE—Chic (K. Lehman, B. Woods, N. Rodgers), Atlantic 3435 (Collins/Koemans, BMI)					

REGGAE ROUTES Jamaican Producers Seek Formulas For U.S. Hits

By JEAN WILLIAMS

KINGSTON, Jamaica—Although reggae is struggling to carve its niche in the U.S., contemporary music scene, Jamaican producers differ on musical methods to firmly grab a sizable chunk of the U.S. charts.

At the same time, while reggae is the music of Jamaica, American r&b acts are topping this city's charts.

Tony Robertson, reggae producer and owner of Tony's Record Mart here, says that during the past few months, since reggae has begun to creep into the American music scene, he has taken several trips to "the States" to become familiar with American musical tastes.

He notes that when the targeted audience is disco, he maintains the heavy reggae bottom. On the other hand, when reaching for the r&b audience, "I keep the reggae bottom but try to give the record a slight Motown beat. I also find that Americans like a lot of sweetening and horns so I add strings and horns on top of the reggae bottom."

Robinson, who is producing 10 acts (he is currently building his own studio), had two acts, Chosen Few and U-Roy signed to Virgin Inc. CBS' affiliate in London.

"The problem in the U.S. is, if we leave the reggae raw, without sweetening, it's not appealing to Americans. Horns and strings are their bag but they also like the heavy bottom, even in mellow music," claims Robinson.

He believes the American and European rock groups are beginning to incorporate a little reggae into their music.

He feels the reason for the slow reggae entry into the U.S. is, "You must keep in touch with the American market. Jamaican artists don't get the chance to travel like European and American artists, so they are not known internationally."

In contrast to Robinson's studied approach, noted Jamaican group Ras Michael is quite ethereal in his

musical approach, choosing instead a more spiritual approach to reggae.

The Ras Michael trio of Rastafarians says it is currently talking to Atlantic and United Artists Records about recording contracts. The group presently records on a local label.

Ras Michael explains that all of its
(Continued on page 105)



ON THE ROAD—San Francisco is the first stop for the Temptations on their current promo junket for the group's first single on Atlantic, "In A Lifetime." Here they're seen with K-101 air personality Sam Van Zandt, in the car.

Soul Sauce

• *Continued from page 58*

The Tempts will embark on a month-long concert tour of these small nightclubs Wednesday (16).

"At this point in our career it's im-

portant that the people we reach are the people who in turn can reach the masses. These people can go out and tell the story about the new Temptations," says Williams.

The concert tour tagged "An Evening With The Temptations" with no supporting act, is the first of its kind for the group, notes Williams.

"Our manager (Seidenberg) feels that we can reach a broader audience by going into smaller facilities that primarily feature pop or rock acts. Then the second time around we'll play to the masses by going into the large auditoriums," he adds. "But this is the time for re-establishment," injects Franklin.

The group, which has not had any product released in more than a year, is completely changing its stage presentation.

"We have gone through six weeks of new choreography with Cholly Atkins teaching us brand new, fresh routines. We're also getting involved in special staging and lighting and new and different costumes," says Franklin. Williams explains that the new costumes will be "classier but still slick."

The Temptations have for the most part always had a lead singer, but following the departure of Dennis Edwards, other members began to emerge as lead vocalists.

The group says this last change was by design. "Our new image will be the group as a whole. Everybody will now be at the front taking lead roles.

"When we originally formed, our concept was that everybody would sing lead, then it moved somewhere else."

The group notes that Atlantic is setting up a major merchandising campaign, complete with giant in-store displays, radio, huge billboards, T-shirts and will support the group whenever its appearing in a town.

The Temptations have a promotional tour on the drawing board and next year plan to embark on an international junket.

* * *

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Billboard Soul LPs

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★	This Week			Last Week			Weeks on Chart			TITLE Artist, Label & Number (Dist. Label)	
	★	★	★	★	★	★	★	★	★		
★	3	10	BRICK	★	41	3	TRUE TO LIFE	★	41	3	Ray Charles, Atlantic SD 19142
	2	1	BARRY WHITE SINGS FOR SOMEONE YOU LOVE	32	28	31	GO FOR YOUR GUNS		32	31	Joley Brothers, T-Neck PZ 34432 (Epic)
	3	2	IN FULL BLOOM	33	33	15	DOROTHY MOORE		33	15	Mulaco 6352 (TK)
	4	4	SOMETHING TO LOVE	★	44	3	REACH FOR IT		44	3	George Duke, Epic IE 34883
	5	5	TOO HOT TO HANDLE	35	31	30	A REAL MOTHER FOR YA		35	30	Johnny "Guitar" Watson, DIM DILPA7 (Ambers)
	6	6	FEELIN' BITCHY	★	46	3	VILLAGE PEOPLE		46	3	Village People, Casablanca 7064
	7	7	REJOICE	37	37	16	BENNY AND US		37	16	Average White Band & Ben E. King, Atlantic SD 19105
	8	9	ACTION	38	30	14	GOIN' PLACES		38	14	Michael Henderson, Buddah BD5 5653 (RCA)
★	11	6	BABY IT'S ME	39	35	22	ENCHANTMENT		39	22	Roadshow RS LA682 G (United Artists)
	10	10	SHAKE IT WELL	40	43	4	FOREVER GOLD		40	43	Joley Brothers, T-Neck PZ 34452 (Epic)
	11	8	STAR WARS & OTHER GALACTIC FUNK	41	34	17	PLATINUM JAZZ		41	17	War, Blue Note BN LA690 J2 (United Artists)
	12	12	COMMODORES	42	36	22	SWEET PASSION		42	22	Aretha Franklin, Atlantic SD 19109
	13	15	SENT IT	★	55	2	BEHOLD THE MIGHTY ARMY		55	2	New Birth, Warner Bros. BS 3071
	14	13	I REMEMBER YESTERDAY	★	56	2	BEST OF TAVARES		56	2	Tavares, Capitol ST 11701
★	32	2	GOIN' PLACES	★	45	38	HAVIN' A HOUSE PARTY		45	38	Willie Hutch, Motown MG 87451
★	24	4	TURNIN' ON	46	45	6	AALON		46	45	Cream City, Arista AL 4127
	17	16	PATTI LABELLE	47	42	24	TURN THIS MUTHA OUT		47	42	Idris Muhammad, Kudu KA 071
	18	18	MAZE featuring FRANKIE BEVERLY	48	52	2	COCOMOTION		48	52	El Coco, AVI 6012
	19	17	RIGHT ON TIME	49	53	2	LOVE IN ALL FLAVORS		49	53	Ronnie Dyson, Columbia PC 34866
	20	14	FLOATERS	50	54	4	BE HAPPY		50	54	Kelley Patterson, Shadybrook SB 33-007
	21	19	LIFELINE	51	50	14	INTO SOMETHING (Can't Shake Loose)		51	50	G.V. Wright, Hi HLP 6001 (Cream)
	22	22	SECRETS	52	48	17	OPEN UP YOUR LOVE		52	48	Whispers, Soul Train BVLJ-2270 (RCA)
	23	26	COME GO WITH US	53	49	22	FREE AS THE WIND		53	49	Crusaders, ABC/Blue Thumb BT 6029
	24	20	CARDIAC ARREST	54	NEW ENTRY	NEVER LETTING GO		54	NEW ENTRY	Phoebe Snow, Columbia JC 34875	
	25	21	FRIENDS & STRANGERS	55	57	2	THE SHOW MUST GO ON		55	57	Fair Tops, ABC AB 1014
	26	23	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE	56	51	6	EDDIE KENDRICKS		56	51	Slick, Tama T-354
	27	27	ODYSSEY	57	NEW ENTRY	GET UP AND DANCE		57	NEW ENTRY	Memphis Horns, RCA APLJ 7196	
	28	25	CHOOSING YOU	58	NEW ENTRY	A PIECE OF THE ACTION		58	NEW ENTRY	Mo'Nique, Curtom 5019 (Warner Bros.)	
	29	29	TRAVELIN' AT THE SPEED OF THOUGHT	59	NEW ENTRY	STARTING ALL OVER		59	NEW ENTRY	Phillip Wynn, Curbline SD 9920	
★	40	2	MENAGERIE	60	47	13	THE TWO OF US		60	47	Marilyn McCoo & Billy Davis Jr., ABC 1026

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Chi Food Web Uses Disk/Tape Giveaway Plan

CHICAGO—In what is claimed to be a local first of its kind promotion, the Dominick's supermarket chain here is using a record/tape giveaway as an inducement to shoppers.

The promotion, which began late last month, offers customers one free CBS LP, 8-track or cassette with \$250 in cumulative purchases. Shoppers affix stamps awarded for each \$5 spent to a "saver book," which is redeemed when filled.

The promotion, running at all 65 Dominick's stores in the area, is getting newspaper and radio ad support.

"We've never seen it before in any of our trade magazines," explains a Dominick's spokesman. He says CBS Records premium division, which is involved in the promotion, also believes it to be a supermart first.

Dominick's customers can choose from a list of 300 CBS titles (most available in both tape formats), representing rock, country, classical, mood music, "a little bit of everything." Shopper with requisite purchases fills out an order form in the store and returns to pick up the disk a week and a half later—or so the program is expected to work. Merchandise is mailed to the stores by CBS.

Chain says it selected records/tapes premium because of universal interest, says spokesman.



SKIFFLE SOUNDS—The Memphis Nighthawks perform their special brand of jazz at Chicago's Sounds Good Records & Tapes. Group's instruments include C-melody and bass saxes. Its promo effort tied in with its current Delmark LP "Jazz Lips." P.S., the band is not from Memphis.

Biograph Releases Crosby Movie LP

LOS ANGELES — An album culled from the soundtracks of Bing Crosby's first six movies has been released by Biograph Records, an independently-distributed New York label which deals in jazz, blues, folk and nostalgia product.

The LP, "When The Blue Of The Night Meets The Gold Of The Day," features material from Crosby's

1930-31 features and Mack Sennett shorts. The initial pressing is 15,000 units.

The recordings have never been released before, but Biograph recently acquired the rights to them along with soundtrack music from Ethel Merman, George Burns, W.C. Fields and Duke Ellington, which it will also be releasing.

Pens Crosby Tune

LOS ANGELES—"Thank You Mr. Crosby," a soft ballad tribute to the late crooner, has been written by Joseph Nicoletti, who produces radio commercials locally. Nicoletti is seeking a split publishing deal between a major and his own music company, P.O. Box 2818, Newport Beach, Calif. 92663, (714) 497-3758.

Foundation Aims For School Kids

NASHVILLE—Actively seeking methods to bring school age children an opportunity to explore and interpret country music, the Country Music Foundation is adding an associate curator of education to its staff.

The addition of Agnelia Gacesa (see Executive Turntable) should boost the efforts of the foundation to attract a youthful audience to its exhibits and projects, according to Kyle Young, the foundation's curator of education.

"Her responsibilities include maintaining the Country Music Hall of Fame and Museum's relationship with area schools, scheduling visits, coordinating our programs with the Metro Nashville schools curriculum and serving as a resource person for teachers," comments Young.

Gacesa, whose past experience includes teaching and journalism, will also be in charge of the Museum's first traveling exhibition, a program utilizing museum exhibits and commemorating the centennial of the discovery of sound recording by Thomas Edison.

N.Y. CLUBS HAUNTED BY HALLOWEEN

NEW YORK—Much of the Halloween festivities in the city centered around posh Manhattan discotheques like Studio 54, New York, N.Y., the Copacabana, and the Hippopotamus.

Although Mondays are usually slow nights at most clubs, hundreds of patrons costumed in every form of bizarre attire from Roman togas to Star Wars, King Kong and Frankenstein masks, began queuing for entry from early evening.

By 10:30 p.m. the lines were as long as city blocks at some venues and even celebrities and specially invited guests were being turned away.

At the chic Studio 54, milling crowds on the footpath led police to believe there was overcrowding inside and the Fire Dept. was called. Most people assumed the fire inspectors were part of the show.

The owners knew differently, however, for although there was no overcrowding, a number of other building violations were found including blocked emergency exits.

Summonses were issued and fines could be levelled if the club owners are found guilty. Still, it was a bumper and profitable night for the operators, and who really cares about a few small fines under the circumstances?

New Wave Dip

• *Continued from page 3*
which will not be "produced" unless such assistance is requested, he says.

Even the label's logo will carry through the untutored feel. "The logo is not professionally done, one of the people in the company spray-painted a logo for us," explains Burnstein.

Phonogram affiliates in England and Canada reportedly have expressed strong interest in Dip, and releases are expected to be issued in those countries shortly after appearing here. Dip expects to work primarily with U.S. acts, says Burnstein.

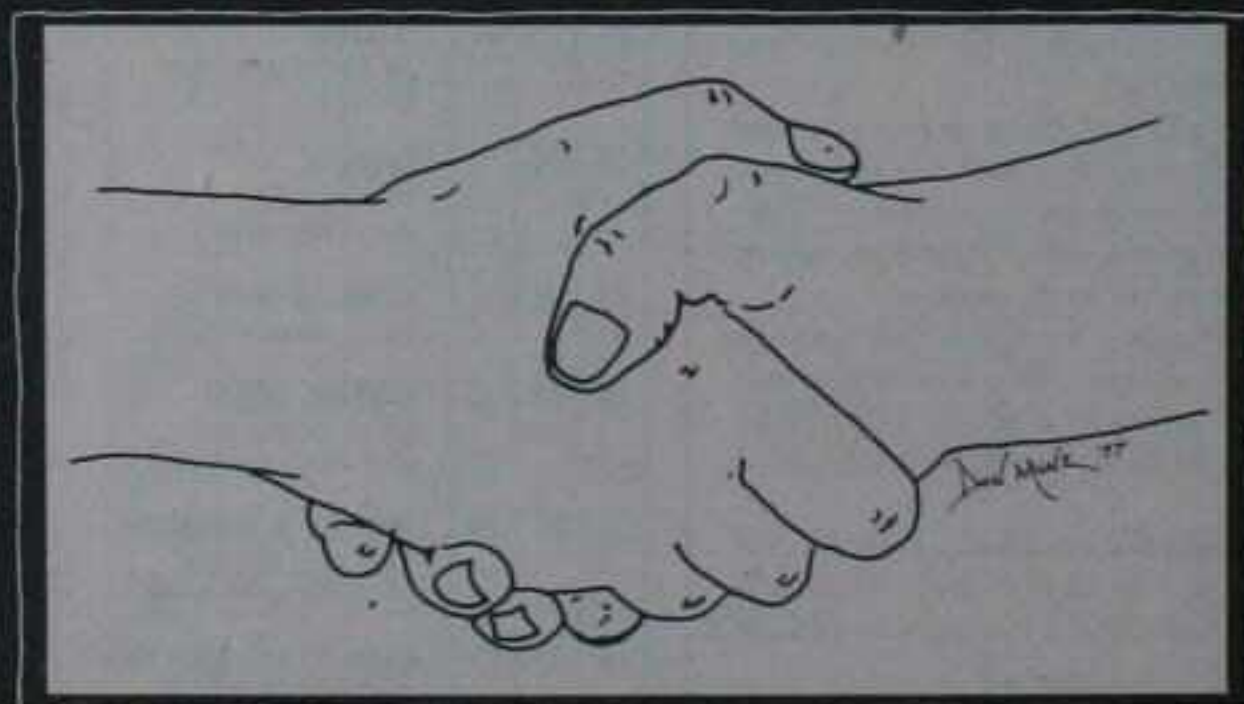
The label also has recruited Peter Mensch as East Coast label manager based in New York. Working out of Phonogram's New York office, Mensch will combine promotion, publicity and marketing duties.

Congratulations

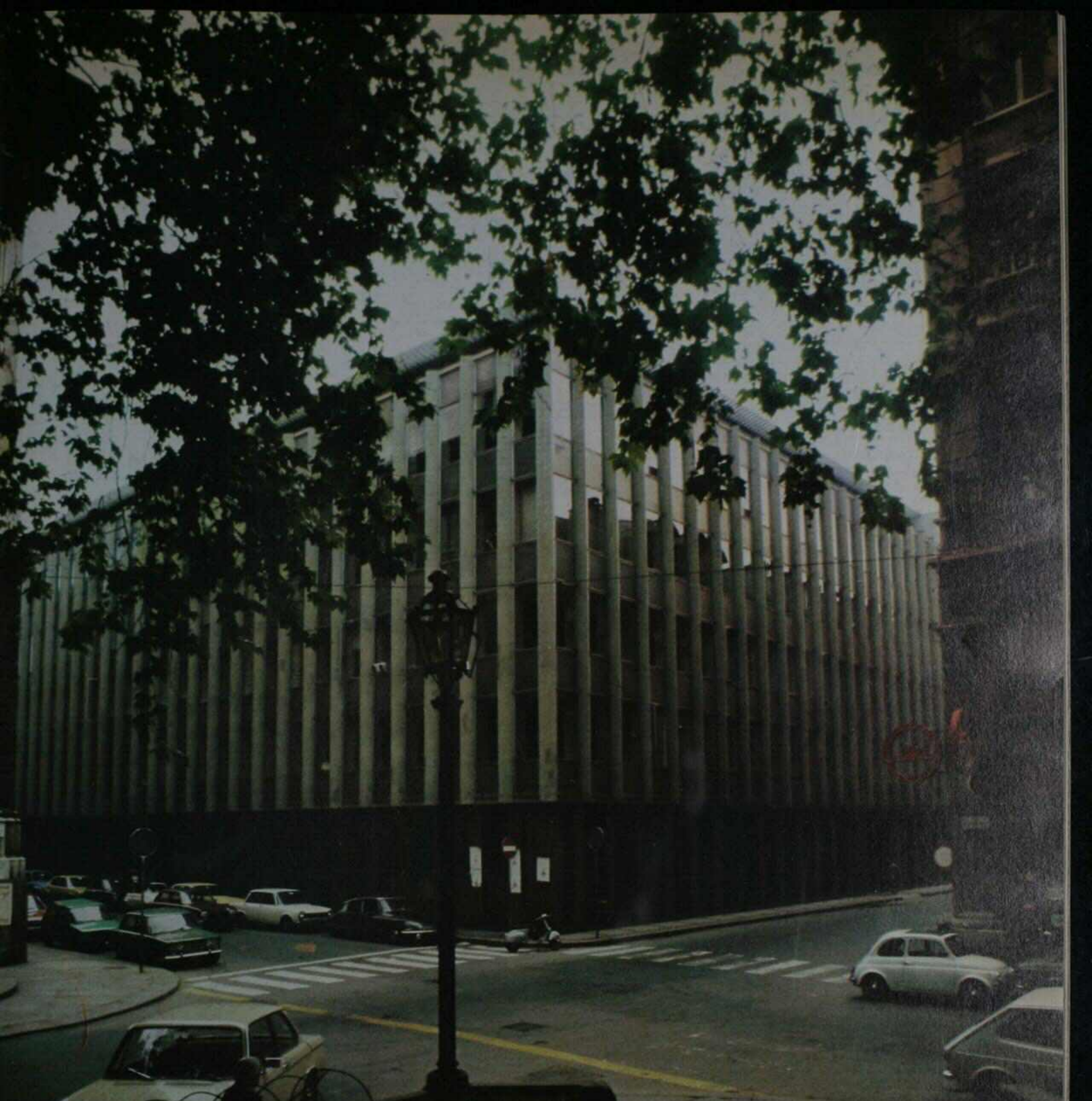
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Fonit Cetra
Italia
1927-1977

Fonit-Cetra is the only Italian recording company that has been on the market for fifty years.

Fonit-Cetra may be considered Italy's oldest record company. It was formed in 1957 with the merger of Fonit (Fonodisco Italiano Trevisan), founded in 1927, and Cetra (Compagnia Edizioni, Teatro, Registrazioni, Affini), founded in 1933.

These were the pioneer years. The radio had carried the human voice over the air, and the record stopped it in time. Until Fonit began printing records, only imports were available in Italy, and Fonit immediately concentrated on dance music. At more or less the same time, Cetra began recording classical and opera, aided by its ties with Italy's national radio network which put top level orchestras at its disposal. Cetra was also collaborating with the top conductors of the pre-war years, like Victor De Sabata and Bernardino Molinari, and with singers like Tina Paglughini and Ferruccio Tagliavini. This permitted the recording of whole operas with an excellent cast, and even today Fonit-Cetra's catalogue of complete operas, with over 110 titles, is the most prestigious for a certain period of Italian music.

Also from that period date the first recordings of drama and poetry by the best known voices of the time, such as Ruggero Ruggeri and Emma Gramatica. These are the forerunners of Fonit Cetra's series of literary recordings of the late fifties, the «Collana Letteraria Documento».

Cetra from the beginning tried to obtain the best quality possible also with dance music. In 1934 there was a live broadcast from a well known Turin ballroom, The Gat, where the orchestra of Cinico Angelini was playing, and Angelini went on to be Cetra's artistic advisor for many years. He signed for Cetra some of the top singing stars of the time, like Alberto Rabagliati and the Trio Lescano, three Dutch girls that Angelini discovered in a circus, and who went on to become the success story of the time. Cesare Gallino, Tito Petralia, and Titto Barzizza are among other famous orchestra leaders who began recording for Cetra at that time. The best known singers were Oscar Carboni, Ernesto Bonino, the Duo Fasan, and the Quartetto Cetra, all names that lasted for many years in Italian popular music.

Fonit also had its singing star, Natalino Otto, who with his jazz-influenced style was very successful with young people. No less successful was the «confidential» style of Alberto Rabagliati, who with «La Mer» sold 13,000 copies, an enormous figure for the time.

Also worth mentioning in the Cetra «team», of the 'forties: Silvana Fiorese, Norma Bruni, Jone Cacciagli, Alfredo Clerici, Nella Colombo, Aldo Doria, Dea Carbaccio, and Lucio Ardenzio, who later became Ornella Vanoni's husband and an important theatrical impresario. These were the most listened-to singers of the 'forties, providing release from the trials of the Second World War.

But the real «boom» begins in 1951, with the first Sanremo festival. Nilla Pizzi, a pupil of Angelini, wins with «Grazie Dei Fiori», which sells 60258 copies.

Then with «Papaveri e Papavere» she breaks the 100,000 mark, and with «Vola Colomba» she sells 114992 records. Achille Togliani, Carla Boni, Gino Latilla, Tonina Torrielli and Claudio Villa join Cetra in the 'fifties. At the same time, Fonit has, among others, Natalino Otto, Kramer and Semprini, Nino Taranto, and Giacomo Rondinella.

Meanwhile the record has become a «45» or an «LP», it's made of vinyl, it's light and unbreakable. And in 1958 Fonit prints a promotional edition of Domenico Modugno's Sanremo hit, «Nel Blu



LEONE PICCIONI - President

Leone Piccioni was born in Turin in 1925, and studied with De Robertis in Florence and Ungaretti in Rome. Professor of modern and contemporary Italian literature, he has taught for many years at a Milan university.

He entered RAI, Italy's national radio and TV network, in 1946. He worked in the news services and cultural programs, and subsequently was director of the Telegiornale news service, of the first channel, and of all radio programs, until in 1969 he became vice-director general. Named president of Fonit-Cetra, he has remained at the disposal of RAI's director general for special assignments.

Moreover, he takes part in current political and cultural matters through articles in

newspapers and magazines.

Among his main literary works: «Leopardi's literature and other essays» (Valsecchi '52); «On contemporaries» (Fratelli Fabbri '54); «Italian prose between novel and story» (Mondadori '59); «Anthology of black american poets» (Mondadori '64); «White Blackboard» (Vallecchi '64); «Patience and impatience» (Sansoni '68); «Too much death too much life» (Vallecchi '69); «Life of a poet: Giuseppe Ungaretti» (Rizzoli '70).

Rizzoli is about to publish a retrospective of his critical and militant activities, which brings together articles from 1946 to the present. The book contains much unpublished material, and is titled «Portrait out of style».

Dipinto Di Blu» in blue plastic. Total sales of this record were over the half million mark.

And thus with the merger of these two companies, Fonit-Cetra S.p.A. came into being with a capital of 300,000,000 lire, or about 280,000 dollars. It is still today the only Italian record company working with Italian capital, Italian technicians, and Italian management.

All Fonit-Cetra's records are made in the 7000 square meter Milan factory. There are three production lines with ten presses each, capable of turning out 30,000 «45s» in eight hours. Fonit-Cetra has a Milan auditorium, recording studios in Rome and Turin, and its central headquarters in Turin.

The large and varied commercial product of Fonit-Cetra has been achieved thanks to the company's efficient organization. There are various departments, each of which deals with one aspect of production, on an administrative as well as on an artistic and production level. Each department has almost total freedom, and the central management comes in on the final stages of production to coordinate release, distribution etc.

Each department director works according to his personal musical specialisation, and even the various recording studios deal with different aspects of Fonit-Cetra's record production. A press office takes care of relations with the press, radio and TV.

Fonit-Cetra has made a choice which transcends commercial considerations, and that is a search for musical and technical quality which is reflected in all its production. Not surprisingly, each year Fonit-Cetra is awarded one or more awards by Italian record critics. Its most recent awards have regarded literature recordings, progressive rock, folk music, and its most recent initiatives in the classical field. In the poetry and drama fields, Fonit-Cetra has Italy's most complete recordings, by artists like Vittorio Gassman, Ruggero Ruggeri, and Arnaldo Foà. There is the 18 LP recording of Dante's Divina Commedia, the 12 LPs of the «Popular Anthology of Italian Poetry», the «Orlando Furioso», and the series of releases, «Voci Dei Poeti», by numerous Italian and foreign poets. It is a production of a very serious and rigorous nature, which gives to the public valuable instruments of study and research.

The solid cultural foundations of the company can also be found in its catalogue of folk music. Begun in 1972, this series of releases includes recordings of folk music from all regions of Italy, and has been acclaimed by the critics. At the moment an international folk catalogue is being prepared.

Fonit-Cetra has also made a wise choice in its «popular» music department. Not limiting itself to the continuation of the tradition of solo singers, such



GIORGIO AGOSTI - Vice-President

Giorgio Agosti was born in Turin in 1910, and graduated with top grades from Turin University in 1931. He became a magistrate in 1935 and was a judge in the Vercelli and Turin courts.

On leaving the courts, he was hired by SIP-Societa Idroelettrica Piemonte, and in 1950 became its General Secretary.

When the electric industry was nationalized, he was named in 1963 Vice director general of l'Impresa Elettrica, and subsequently vice director of the Turin department of ENEL. He retired in 1973.

Secretary of the board of directors of Cetra since 1950, he was named consultant to Fonit-Cetra in 1960. As secretary of SIP, at the time controlling Cetra, he was particularly involved in the merger of Fonit with Cetra. He still believes that an important part of Fonit-Cetra's reasons for existing are its close relationship with Rai, and that the situation is ripe for Fonit-Cetra to take a place of preeminence in Italy's record industry once again.

Modugno, Milva and Claudio Villa, it has opened studio doors to the most avant garde groups and musicians, giving proof of its sensitivity to the more advanced musical tastes of the young, and giving creative opportunities to numerous Italian rock groups. Fonit-Cetra was responsible for the first recordings of groups such as the New Trolls, Melirium, Osanna, as well as «Orfeo 9» by Tito Schipa Jr., Italy's first rock opera, shown also on video television.

In recent years Fonit-Cetra has greatly increased its «pop» music section, signing singers like Santino Badinetti, Roberto Soffici, Il Guardiano Del Faro, Ambretta Colli and many other young artists, most of whom have achieved popular success.

Following the policy of the company and of its sister company, Radiotelevisione Italiana, Fonit-Cetra has also renewed its regional interests, working with people outside the large production centers of Rome and Milan. The first experiment in this direction took place in Bologna, where Fonit-Cetra «discovered» two interesting new singer-songwriters, Roberto Picchi and Fabio Ferriani, and promising new group, the Tomstones.

In Rome, a special agreement has been reached with the «Folkstudio», the well known jazz-folk club where Bob Dylan once performed, to release a series of albums called «Spazio G». These will deal with various alternative forms of music, such as urban folk and local jazz, as well as those kinds of music that are hard to define precisely.

1975 saw renewed interest in classical music, and especially opera, where Fonit and Cetra had reigned supreme in earlier decades. These recordings are being collected in two series of releases, «Opera 75» and «Archivio Italiano», which have the purpose of presenting to the public the most famous operatic voices, as well as exploiting historic recordings by the great Italian voices of the thirties and forties.

Classical music is the sector in which Fonit-Cetra's greatest «renaissance» is taking place, reaching its peak in the 1976-77 period. In November of 1976 the company signed Roberto Cappello, a pianist who after 24 years brought back to Italy the Ferruccio Busoni Award. This was the beginning of a new era for Fonit-Cetra, which



GIUSEPPE LAMBERTO - Managing Director

Giuseppe Lamberto is 54 years old. He graduated at 22 from the University of Turin and began his career in Italy's main paper manufacturing group, Cartiere Burgo, becoming managing director of the fiscal department and of personnel. He is a member of the International Fiscal Association and has worked at a managerial level with various companies. Among these he has been vice-president of the SIP telephone company, advisor to the company for radio and TV publicity, SIPRA, and auditor of the Istituto Bancario San Paolo and of the SINA freeway company.

Since 1971 he has been Fonit-Cetra's general director, and recently he has been nominated administrator of the company.

«In seven years of activity», he explains, «I have faced the problem of promoting and developing commercially the label, encouraging its entry into the state radio-TV corporation, in 1976. I have also encouraged the «rejuvenation» of Fonit-Cetra, by the insertion into Fonit-Cetra's managerial group of young people who in 3-4 years will take the place of those leaving the company to retire. The know-how and enthusiasm of these young people are the guarantee to our artists and writers, and also to the foreign companies with which we deal, that Fonit-Cetra is determined to compete on even terms, and not through state «protection».

Giuseppe Lamberto has been one of the most enthusiastic promoters of the creation, with RAI and the Italian symphony and opera organisations, of a great Italian classical label. The release of the first «Italia» recordings is a demonstration of Fonit-Cetra's renewed interest in this sector.

Lamberto believes in a modern and dynamic company policy, almost «private» in its aggressiveness, and he believes in the commercial growth which is already under way. According to Lamberto, many of Fonit-Cetra's competitors will soon be facing fierce competition from a completely renewed company.

would bear fruit with the Italia label described in other pages of this supplement.

«Opera Live» is another series of releases born in this period. It consists of some of the greatest live recordings of the fifties, including some by the legendary Maria Callas.

Another important aspect of Fonit-Cetra's interest in classical music is reflected in the acquisition of the distribution rights for the Harmonia Mundi catalogue, which in Italy is known as Deutsche Harmonia Mundi to distinguish it from the French label of the same name. And while for the rest of the world Harmonia Mundi distributes through EMI, only in Italy did they choose Fonit-Cetra as their representative.

Apart from its diversification of musical interests, Fonit-Cetra has not remained indifferent to the new technical aspects of the record industry, especially the production of pre-recorded tapes. Thus the manufacture of stereo 8 and cassettes has reached 25% of the total product. With a highly developed system of distribution, Fonit-Cetra also takes care of pressing and sales for numerous Italian and foreign labels.



FRANCESCO SICILIANI - General Classical Consultant

Francesco Siciliani's celebrity began with the artistic direction of the San Carlo in Naples in 1940, and the foundation of the Sagra Musicale Umbra in 1947. Known also for his musical and humanistic studies, he became internationally known when he assumed the direction of Florence's Teatro Comunale and of the Maggio Musicale Fiorentino.

The nine years of his directorship may be considered the most important and constructive period of the Maggio Musicale.

As director of La Scala from 1957, he considered it his job to make sure that respect for tradition should not become conformism. While taking into consideration the character of La Scala's programs, he nevertheless did a great deal to insert in this program forms of music, drama and sometimes merely information of a different kind. He was often responsible for the staging of opera's by composers that had never been represented at La Scala.

Among these are Janacek, Bloch, Hindemith, Weill, Schostakovich, and Dallapiccola. Not to mention operas of the 17th, 18th and 19th century written by people like Haendel and Berlioz, but which had never before been staged there.

Following these principles, he also helped to bring certain singers and conductors to the position of international status that they now occupy. He also drew directors such as Visconti and Strehler, from the cinema and the theatre, to direct operas at La Scala. After working at La Scala and RAI, Francesco Siciliani is currently musical advisor to Fonit-Cetra.

All Fonit-Cetra's men

- PRESIDENT -- Leone Piccioni
- Vice-president -- Giorgio Agosti
- Managing director -- Giuseppe Lamberto
- General manager -- Mario Zanoletti
- Commercial director -- Luigi Arduino
- Administrative director -- Ettore Minoretti
- Technical director -- Bruno Villa
- Vice-artistic director and director for Rome -- Giancarlo Chiaramello
- Legal manager -- Maurizio D'Argento
- General classical consultant -- Francesco Siciliani
- Classical product manager -- Salvatore Caruselli
- Pop product manager -- Marino Marini
- Labels distribution -- Mario Magenta
- Cultural -- Ugo Gregoretti
- Foreign office director -- Dante Notti
- Press office director -- Antonino Buratti
- Radio and TV promotion -- Elio Cipri
- Usignolo director -- Ettore Minoretti
- Publishing department -- Wilma Battigelli

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00153 ROMA - Via Pietro Roselli, 4 - Tel. 5806159.

We are present in every field: classical, rock, mor, jazz folk and cultural

Artistic director of Fonit Cetra since 1962, Mario Zanoletti began working in the record business after a long experience in Italy's national radio-television company, which he entered as newscaster, going on to organise and produce radio and TV programs. This past experience is one of the reasons for which he has been chosen as Fonit Cetra's general director, after Fonit Cetra became a part of the industrial group which also controls the radio and TV company.

«There are many aspects to the relationship between records and radio and TV. For Italy's record industry, radio-TV is mainly a means of promotion, but the main record companies are looking for a deeper kind of collaboration. And this is what I'm thinking about as we are trying to set up a kind of creative partnership with radio and TV programmers, to make the record an indispensable mainstay of radio and TV programs.

«This is a form of collaboration which will take place on a day to day basis, but often program producers will wish to leave a tangible trace of their work. In this way the public will be able to re-listen to an interview, a piece of music, or a dramatic interpretation at will. And often there is more material to a TV or radio program than is actually transmitted.

«And no other recording company, not even the



MARIO ZANOLETTI - General Manager

To
Fonit Cetra
Congratulations and best wishes
from



S. A. S. E. A.

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subsidiaries in Italy of the big multinationals, have as wide an area of operations as Fonit-Cetra. Apart from considerations of sales figures, which at the moment are not in our favor, in terms of quality Fonit-Cetra is number one. We are present literally in every sector, classical, rock, MOR, cultural recordings, records for teaching and records for children, as well as jazz and folk music.

«In 1977 the «Italia» line of classical releases was born, which with «Opera Live», begun in 1976, is the mainstay of our production.

«Regarding the «Italia» label, I would like to add to Professor Leone Piccioni's remarks on pages 6 and 7. We realized that in Italy various foreign labels of strong tradition and commercial potential were already on the market. So we had to give a specific character to these recordings without imposing any limits of a nationalistic nature. I think we have succeeded in doing this, and hope to take our product outside of Italy to those countries where a similar expansion in classical music sales is underway.

«As for «Opera Live» and «Grandi Concerti Live», these releases should satisfy those opera stars who complained of two things. The «bootlegging» of their performances, and the fact that some of their performances are not available on record. I believe we have succeeded in bettering both these situations, as well as taking these recordings from the restricted circles of collectors to a larger audience.

«The ample space that Fonit-Cetra devotes to its classical recordings should not allow anyone to assume that the rock and pop area is neglected. But then this is natural, since all of us in the business realize both the economic and cultural importance of these kinds of music. Not many years ago Fonit-Cetra was a leader in this field, remember «Volare», and thanks to our teams of excellent producers and technicians, as well as artists and distributors, we should become a leader once more.

«I would like to conclude by expressing my best wishes to all those in the business, who find in Billboard an invaluable instrument for collaboration and for mutual information».

An aggressive professional and competitive sales network

FC-3

Luigi Arduino was born in Genova and lived here till he was fifteen. He then moved to Paris with his family and there studied at the university. His experience in the record business goes from the production and recording of Italian and foreign artists to actual sales and distribution. He worked first for Ricordi, and from 1964 has been commercial director of Fonit-Cetra.

A competent jazz enthusiast, he did much to encourage Fonit-Cetra's interests in this field, an interest that has made the company Italy's most important jazz distributor. Arduino is convinced that there is much scope for further expansion of jazz sales in Italy.

«But I am also convinced», he explains, «that the traditional Italian song still has great possibilities, both in Italy itself and abroad. Especially worthy of attention is that group of singer-songwriters that originated in Genova a few years ago, and subsequently made Milan their center of operations». Luigi Arduino is also a sensitive supporter of the fashions that manifest themselves in Europe and the United States, and he is sure that the big American labels will soon seek a point of reference in Italy, in the form of a modern, balanced and dynamic recording company such as Fonit-Cetra has become.

In the classical sector, the release of the Deutsche Harmonia Mundi label and the re-releases of the Box-Turnabout-Candide catalogue will soon be



LUIGI ARDUINO - Commercial Director.

crowned by the worldwide release of the new Italia label. And of course the pop and MOR fields have not been neglected, as Fonit-Cetra's chart successes demonstrate.

Arduino believes very strongly in the commercial renewal of Fonit-Cetra both in Italy and the rest of the world. He bases this belief on the efficiency of a sales organization composed for the most part by

young people who couple commercial aggressiveness with professional competence. Moreover several large retail chains and distributors have agreed to favor, from 1977, Fonit-Cetra's product.

And because of the effectiveness of this sales and distribution system, Fonit-Cetra has obtained contracts to press and distribute in Italy many important Italian and foreign labels.

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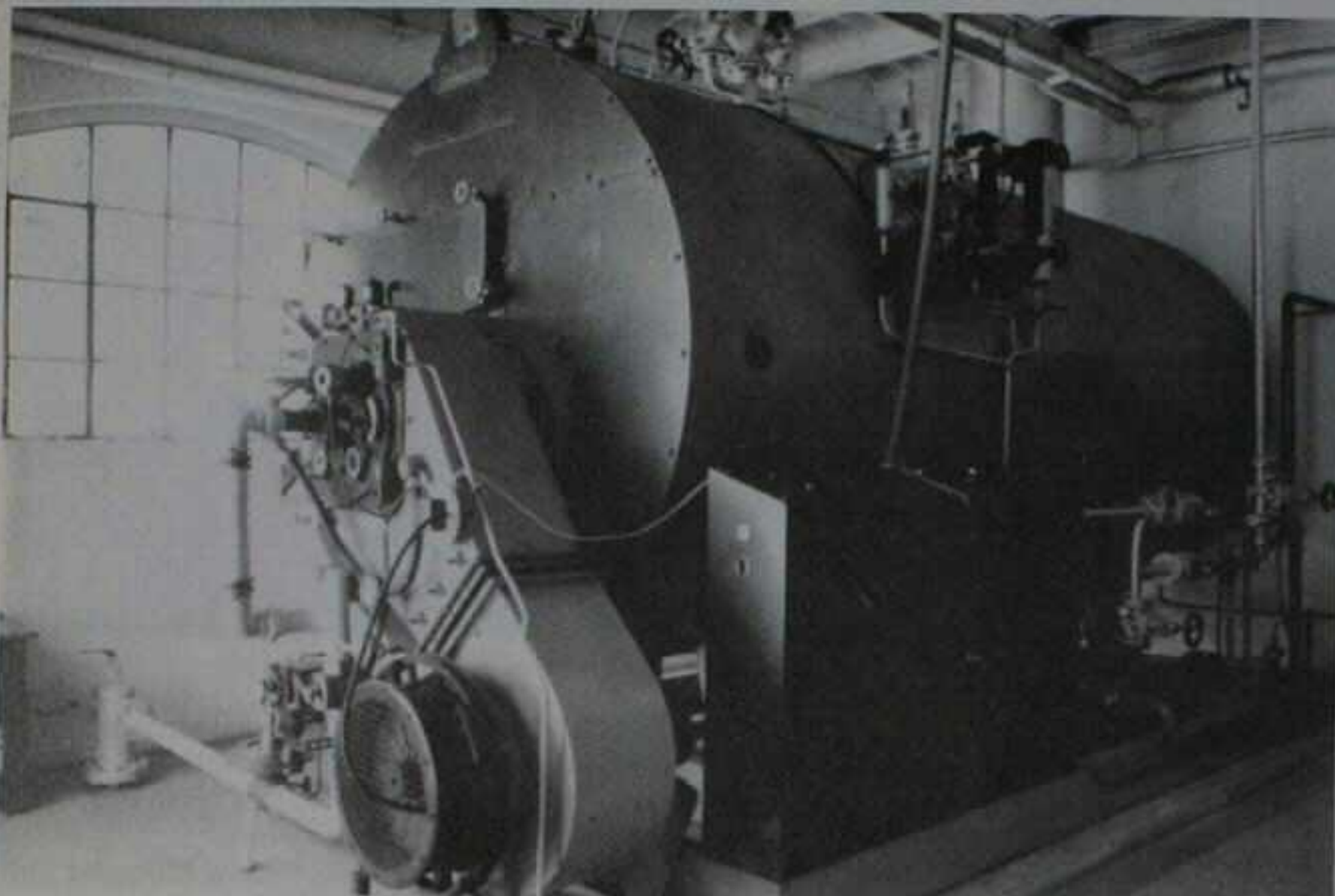
*Vanilla Records congratulates
Fonit Cetra for its
prestigious commercial
achievements and on this
anniversary expresses its best
wishes for the future*

cast: ORNELLA VANONI
SERGIO ENDRIGO
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From the studio

Milan



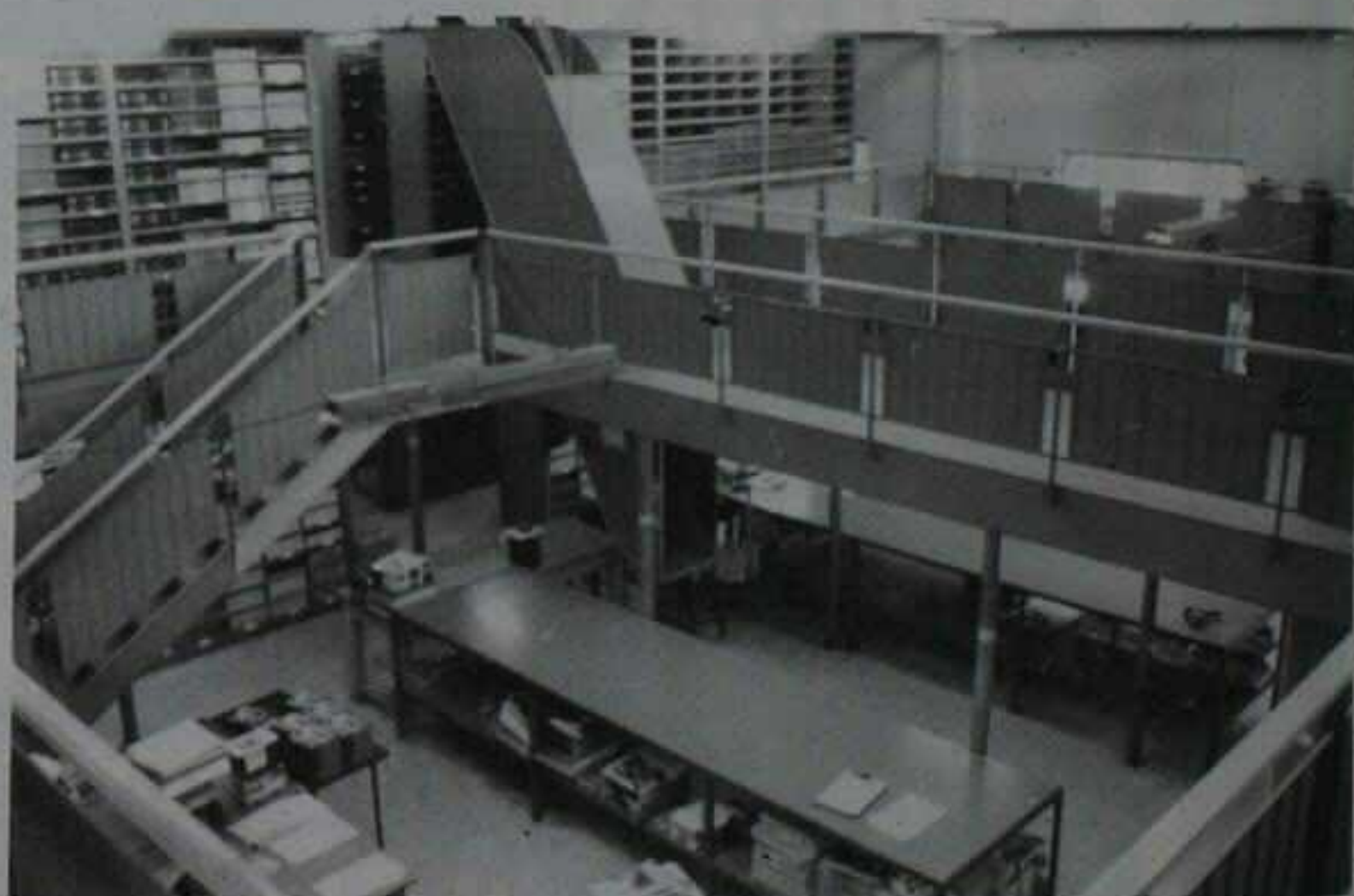
The Milan Factory: In the picture above a part of the machinery. The factory's production in 1976 totalled one million LPs and one and a half million 45s. At right, the ultra-modern mixing console with engineer Plinio Chiesa.



"Even the competition comes to record here"



The pressing room, equipped with 18 semi-automatic presses.



The specially designed store-room

Fonit-Cetra's Milan auditorium has seen a great deal of the Italian music of the last twenty years, from Natalino Otto, to Giacomo Rondinella, to Claudio Villa and Domenico Modugno. At the same time it has kept up with technical developments in recording, being among the first studios with eight tracks when all the others had six.

The studio's success is demonstrated by the artists that record there. Some tied by contract to Fonit-Cetra, some because some particular aspect of the Milan auditorium, the atmosphere or the people who work there, as well as the high quality, attracts them.

Among the people who have recorded here we would like to remember Sergio Endrigo, winner of Sanremo, Carmen Villani, Claudio Villa, I Ricchi e Poveri, Marisa Sannia, Alberto Lupo, Ombretta Colli, and the Guardiano Del Faro.

In this studio groups like the New Trolls found a new sound, as did Delirium and Osanna. Among the artists on other labels that have come to this studio we can mention Le Orme, I Camaleonti, I Pooh, Lucio Battisti, Bruno Lauzi, and Mina.

Other artists who have chosen to work in the Milan auditorium of Fonit-Cetra are: Al Bano and Romina, Bobby Solo, Ornella Vanoni, Giorgio Gaber, Memo Remigi, Santino Rocchetti, Roberto Soffici, Nicola Di Bari, Peppino Gagliardi. Among our successes we would like to mention «Popcorn» by the Strana Società, and «Satisfaction» by the Tritons.

Moreover numerous arrangers and composers have made use of our facilities, among these Bacalov, Reverberi, Calvi, Chiaramello, and Lombardi. Some of these have recorded movie

sound tracks, theatre music and instrumental music, always with excellent results.

The Spanish musician Juan Manuel Serrat for many years has been coming from Spain to record his albums at Fonit-Cetra. And Angelo Branduardi, who will soon record an album at the auditorium, made it a condition of his contract that he be allowed to record with Fonit-Cetra studio facilities.

At the moment the auditorium is equipped with a Cadac quadraphonic console, with 24 inputs and 16 outputs. There are 4 stereo echos, 4 foldbacks, and 4 monitors. There is a 16 track Studer A80, 4 Telefunken tape decks, compressors and dolby. Various filters and special effects complete the studio.

We are convinced, in conclusion that a great deal of our success is due to the enthusiasm with which we make our recordings and mixings.

o to the record

Rome

When Fonit-Cetra opened its Rome headquarters in 1972, the first project was the construction of recording facilities capable of turning out a top level product.

Studio «A», under the direction of Massimo Becagli, is equipped with the following instruments: CADAC console, 24 tracks input and 16 output with 4 echoes and 4 monitors. STUDER MULTITRACK A80, 16 tracks set for 24. Telefunken stereo tape decks M10 and M15. EMT filters and compressors, EMT stereo and quad echo chambers. Infrared BEYER headphones. NEWMANN and SCHOEPS microphones, and EMT 930 turntable.

Virtually all Fonit-Cetra's artists have worked in this studio, as well as numerous musicians and singers from other labels.

Studio «A» is particularly suited to the production of sound tracks for movies and television, and this is where the soundtracks for Luca Ronconi's «Orlando Furioso» and Alberto Sordi's «Un Borghese Piccolo» were made.

This is also where the «Italia» label was born. Mercadante's «Bravo» was mixed here from a live performance at the Teatro dell'Opera di Roma, and numerous classical musicians of international repute have recorded here. And the historic tapes of operas recorded by Cetra in the 30s and 40s were «restored» in this studio.

Studio «B», under the direction of Franco Uggeri, is dedicated primarily to the recording of folk music. Uggeri has been active at Fonit-Cetra for many years, having recorded, among other things, the whole of Shakespear's Coriolanus. His particular interest and competence in the folk music field make him particularly suited to studio «B»'s management.



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From the sophistication of the "Italia" label to peasant folk songs

Fonit-Cetra has three recording studios, above, in Rome. Engineer Franco Uggeri has been working with the company for over twenty years and is specialized in folk recordings. At right, also in Rome, engineer Massimo Becagli, responsible for a good part of the «Italia» label. Below a view of the Turin studio.

Below: another aspect of the company's work regards films. The Rome studios include top level equipment for dubbing and sound tracks, including 35 MM projector, 16MM video scanner, tape machines for synchronization, dubbing and mixing, and two moviolas.



In the "Dictionary of Current Ideas", Flaubert hastily wrote under the topic "Italians": "tous musiciens" (and then went on, of course). In the case of music, I don't know how much this commonplace saying could be considered irony, as it certainly could have been considered such later on in time, when by all rights, doubts could very well be nurtured as to the permanent existence of an authentic musical vocation on either an inventive level or from a popular following by the Italians. In fact, too many passing fashions, in every field, were seen to catch on rapidly with us; too many declines in taste, and if we want to be generous, we could say certain noble repetitions, but these in secluded, often almost inaccessible areas. And in addition, and together with the aforementioned, a large dose of xenomania. Choosing the label "Italia" for a vast national classical music catalog could have occurred, and justly so, for the pure polemics of it, on one hand to recall the permanent vitality of our very great tradition, and on the other, as a reaction to certain omissions and oversights, inciting (always with caution and moderation) the pride, in respect to our authentic musical presence in the world, that risked turning to indifference.

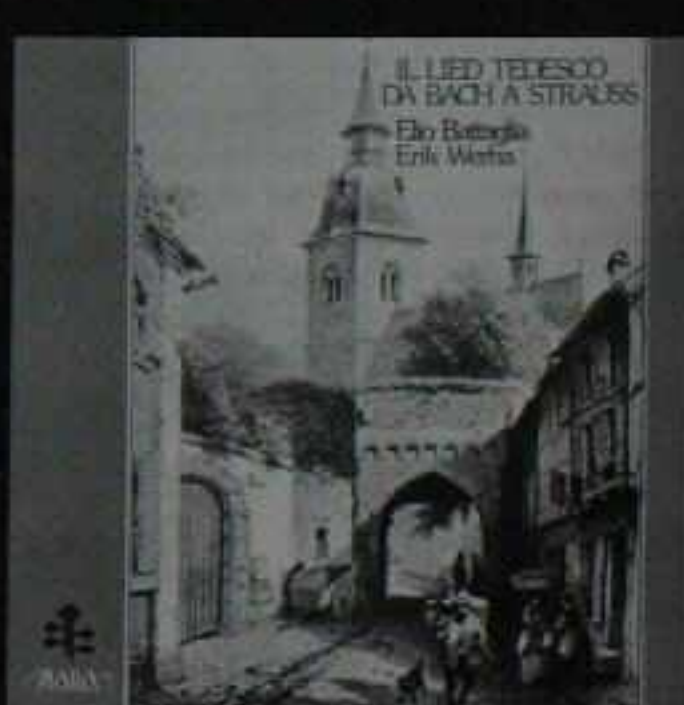
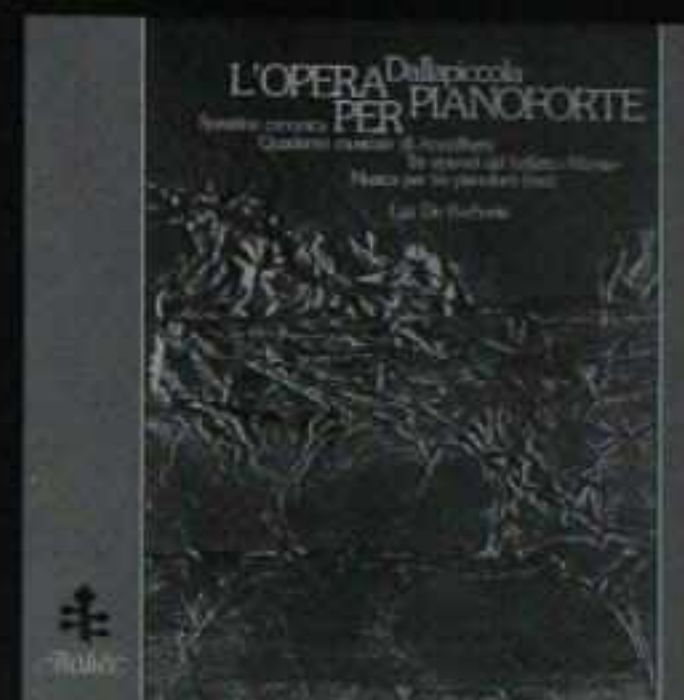
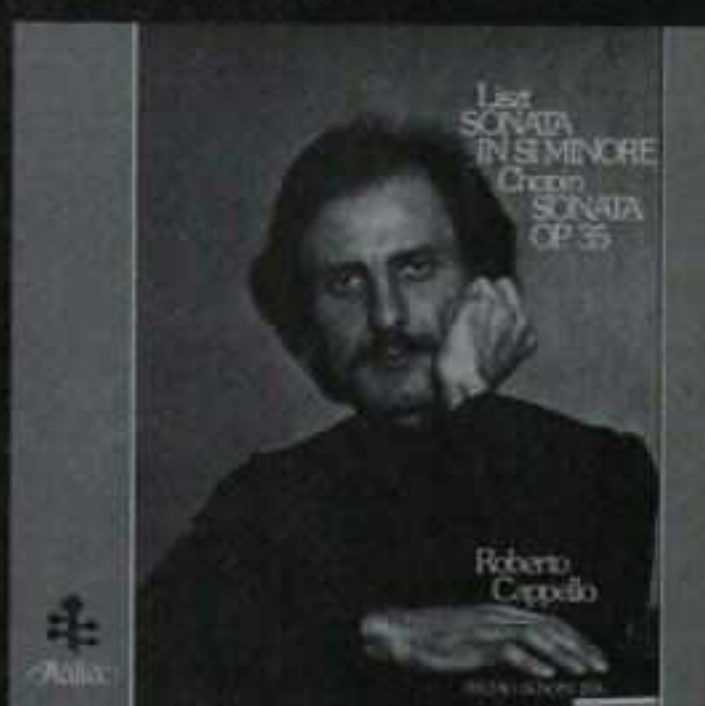
Therefore, the "Italia" label is intended for an international market and mainly aims at exploiting Italian music and Italian artists: thus its LPs will present either Italian compositions, often rare and in many cases unpublished; or it will spotlight Italian groups and soloists; in many cases, this will mean a true recording debut for these artists, for with this "label", certain doors until now closed, will open for young and/or highly-valid artists. From this aspect, which we feel in worth insisting upon, we have broken out of the abnormal situation which reserved the right to record to a very limited number of Italian artists, denying access to this by-now indispensable means of diffusing and conserving our musical patrimony to singers, instrumentalists and conductors of an international level. But we must admit we derive an equal satisfaction from offering the listener an important and rare Italian repertory.

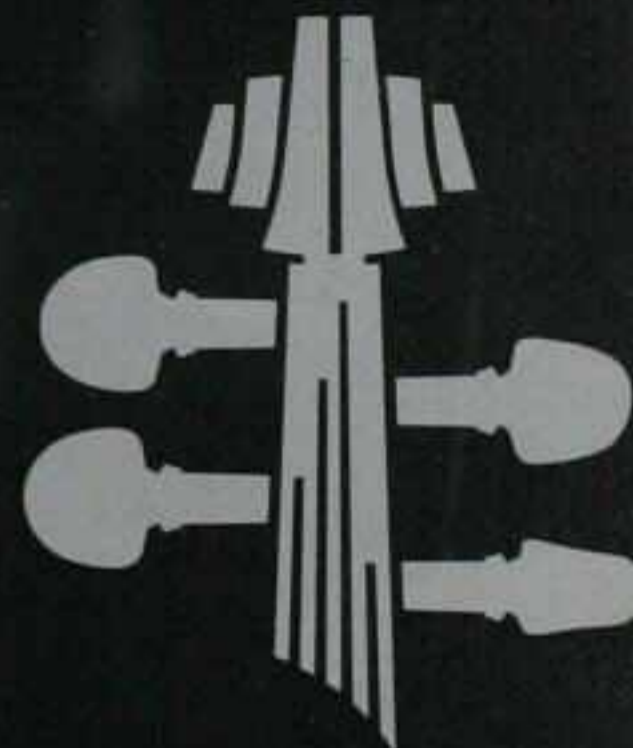
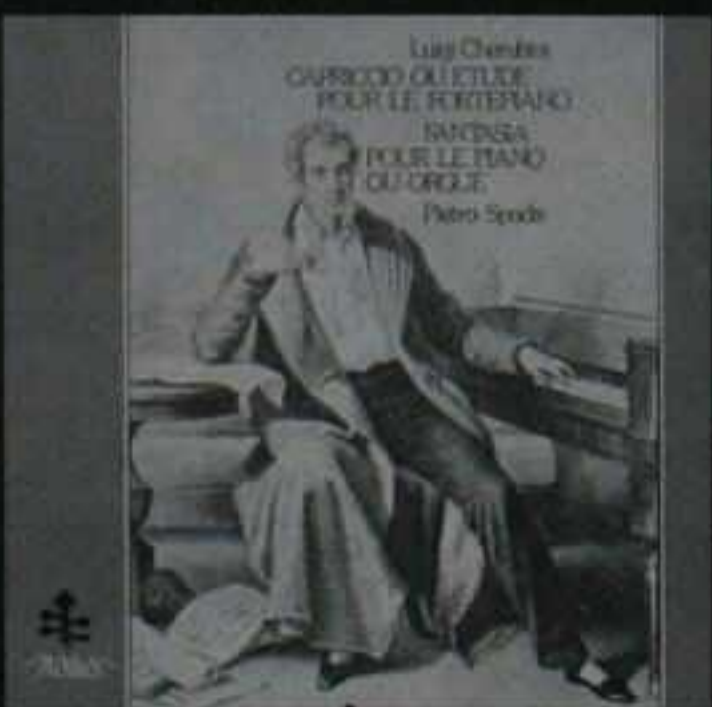
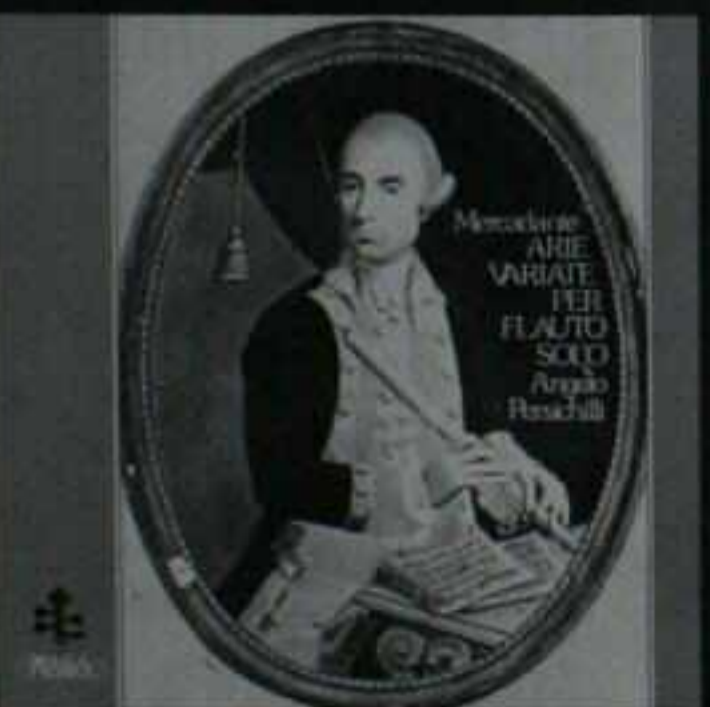
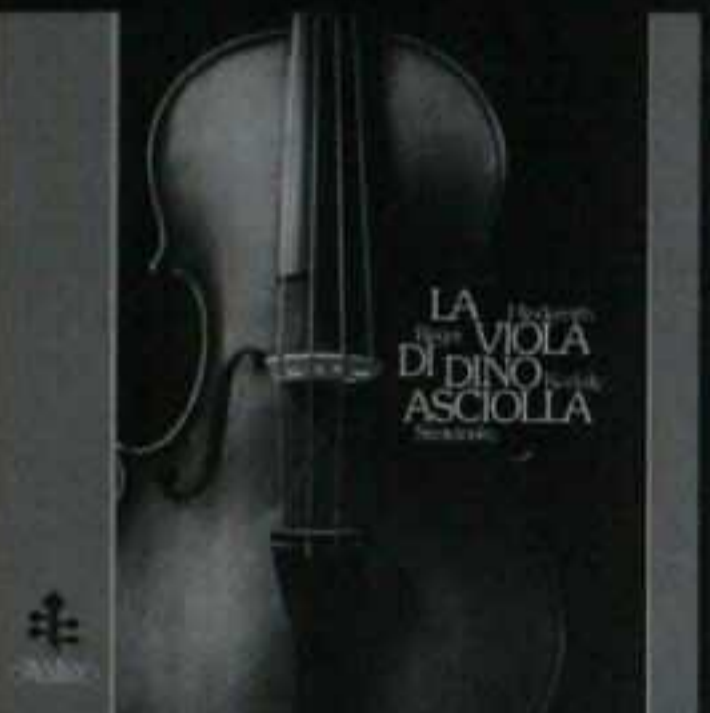
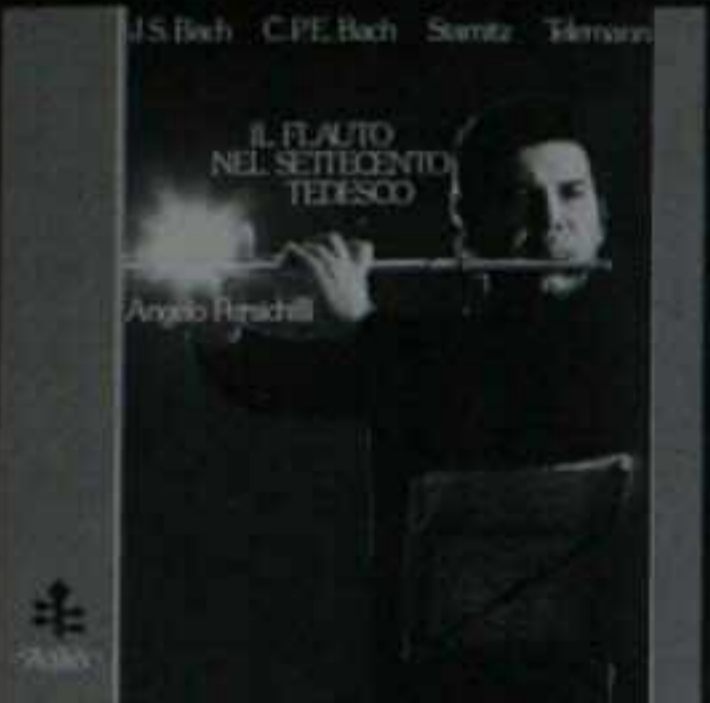
We haven't the space here to mention all of the catalog's contents, but we can briefly give you an idea of the range offered: on one side, there are 3 LPs containing "Oberto conte di San Bonifacio", one of the earliest works of Giuseppe Verdi (1839), never before recorded and very rarely per-

formed, as well as "Il Bravo" by Saverio Mercadante in 4 LPs; on the other side, there is an LP dedicated to German Lieder, from Bach to Strauss, which demonstrates the talent of an exceptional Italian artist, Elio Battaglia, in a vocal style not very diffuse here and considered difficult for Italians; while 1976 Busoni prize-winner, Roberto Cappello, is featured in a recording of Liszt and Chopin sonatas. While the well-known Gazzelloni dedicates his attention to giving us a panorama of the "contemporary flute" literature, an excellent though lesser-known artist, Mariolina De Robertis, also offers up a picture of modern music for her instrument, the harpsichord, etc. Usually when Italian music is mentioned, the first thing that comes to mind is opera, with perhaps a slight straying of attention to the Baroque period, plus perhaps Palestrina and Monteverdi. International record companies almost ignore such musicians as Cherubini, Clementi, Salieri, Cimarosa, Mercadante, Paisiello and many others, not to mention the great polyphonic composers or the 19th & 20th-century Italian symphonic and chamber music composers. Therefore, it seems a clear-cut duty (seconded by the demands on the record market) for a public enterprise to set itself the goal of filling this obvious void. If, on top of this, we add that in the majority of cases, the music is unpublished, this effort furthermore fulfills the very important function of stimulating musicological research, which involves individual researchers, public and private institutions, universities and publishers. Also, a large part of the production is dedicated to contemporary music. In fact, it might seem surprising that names like Busoni, Casella, Malipiero, Dallapiccola, Pettrassi, Berio, Maderna and Nono are almost entirely absent from record catalogs. It seems equally justified to find prestigious musicians from the last and recent generations, such as Donatoni, Clementi, Togni and Sciarrino represented in their just rights in the new catalog.

The "Italia" recording's technical quality is of a very high level: the company has called in extremely experienced technicians with many years' work in international record companies behind them. We also think the graphical side of "Italia" records has been given a new and important role, which is coherent with the entire initiative, which proposes to act in the general interest of national musical culture.

Leone Piccioni





Italia

DISCHI D'ARTE

Dynamic and

GIANCARLO CHIARAMELLO

Born in Bra, near Cuneo, in 1939, Giancarlo Chiaramello graduated the Giuseppe Verdi Conservatory in Turin in piano, composition, and vocal poliphony.

He won two important international competitions for young authors, the Francesco Ballo prize and the Ranieri of Monaco award, where the jury consisted, among others, of Darius Mihaud, George Aurio and Zoltan Kodaly.

In the sixties he worked as arranger for many Italian pop stars, as well as writing music for theatrical productions. He has worked on plays directed by Franco Enriquez, Luigi Squarzina, and many other top directors, including a whole series of Shakespeare plays.

He is known for the music of the televised «Orlando Furioso», and of a series of plays at the Burgtheatre in Vienna directed by Luca Ronconi.

The films he has worked on include «Crazy Joe» (Carlo Lizzani), «La Linea Del Fiume» (Aldo Seavarda), «La Traque» (Serge Leroy), «La Guepiere» (Roger Pigout), and recently Alberto Sordi's «Un Borghese Piccolo Piccolo».

His album, «Popoperaconcerto», an electronic version of well known Italian opera themes, has been bought by WEA and PYE.



ETTORE MINORETTI - Administrative Director and Usignolo publishing director.

Many foreign artists have recorded Usignolo music: Amalia Rodriguez, Roberto Carlos, Peters and Lee, Mary Hopkins, Georges Moustaki, Vinicius de Moraes, Toquinho, Shirley Bassey, Santo 8 Johnny, Vicky Leondros, Antoine, Vicky Carr, Frank Pourcel, Paul Mauriat, and others.

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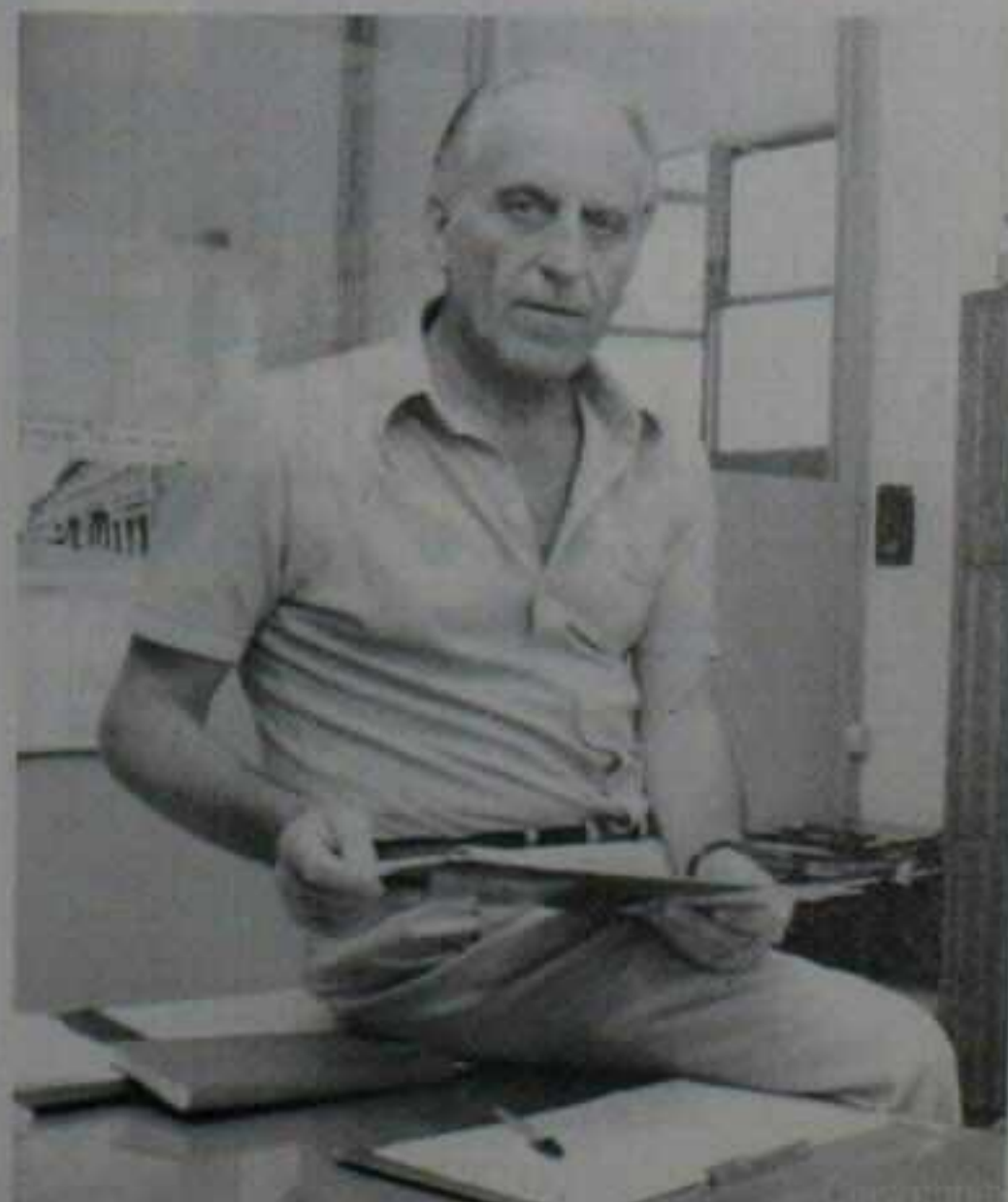


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...nt Cetra's staff, clockwise: Antonino Buratti, press and
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...lma Battigelli, publishing department; Dante Notti,
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...els distribution.



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MACBETH
E. Mascherini, I. Tajo, M. Callas, G. Penno
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Napoli: Teatro S. Carlo 1949
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LA TRAVIATA
M. Callas, G. Di Stefano, E. Bastianini
Orchestra e Coro del Teatro alla Scala
Direttore *Carlo Maria Giulini*
Milano: Teatro alla Scala 1955
* Cetra LO 28/2

GIUSEPPE VERDI
IL TROVATORE
M. Callas, G. Lauri Volpi, P. Silveri, C. Elmo

Orchestra e Coro del Teatro S. Carlo di Napoli
Direttore *Tullio Serafin*
Napoli: Teatro S. Carlo 1951

GIUSEPPE VERDI
IL TROVATORE
M. Callas, G. Penno, C. Tagliabue, E. Stignani
Orchestra e Coro del Teatro alla Scala
Direttore *Antonino Votto*
Milano: Teatro alla Scala 1953
* Cetra LO 35/3

GIUSEPPE VERDI
I VESPRI SICILIANI
M. Callas, B. Christoff, E. Mascherini, G. Kokolios
Orchestra e Coro del Maggio Musicale Fiorentino
Direttore *Enrich Kleiber*
Maggio Musicale Fiorentino 1951
* Cetra LO 5/3

VINCENZO BELLINI
NORMA
M. Callas, M. Del Monaco, G. Simionato, N. Zaccaria
Orchestra e Coro del Teatro alla Scala
Direttore *Antonino Votto*
Milano: Teatro alla Scala 1955
* Cetra LO 31/3

VINCENZO BELLINI
LA SONNAMBULA
M. Callas, C. Valletti, G. Modesti
Orchestra e Coro del Teatro alla Scala
Direttore *Leonard Bernstein*

Milano: Teatro alla Scala 1955
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LUIGI CHERUBINI
MEDEA
M. Callas, F. Barbieri, G. Penno, M.L. Nache, G. Modesti
Orchestra e Coro del Teatro alla Scala
Direttore *Leonard Bernstein*
Milano: Teatro alla Scala 1953
* Cetra LO 36/3

Gaetano Donizetti
LUCIA DI LAMMERMOOR
M. Callas, G. Di Stefano, R. Panerai
Orchestra e Coro del Teatro alla Scala
Direttore *Herbert von Karajan*
Berlino: Staatliche-Oper 1955
* Cetra LO 18/13

GAETANO DONIZETTI
ANNA BOLENA
M. Callas, G. Simionato, G. Raimondi, N. Rossi-Lemeni
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Direttore *Gianadrea Gavazzeni*
Milano: Teatro alla Scala 1957
* Cetra LO 53/3

UMBERTO GIORDANO
ANDREA CHENIER
M. Callas, M. Del Monaco, A. Protti
Orchestra e Coro del Teatro alla Scala
Direttore *Antonino Votto*
Milano: Teatro alla Scala 1955
* Cetra LO 38 2

CHRISTOPH WILLIBALD GLUCK
ALCESTE
Maria Callas, R. Gavarini, P. Silveri, R. Panerai, N. Zaccaria

Orchestra e Coro del Teatro alla Scala
Direttore *Carlo Maria Giulini*
Milano: Teatro alla Scala 1954
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CHRISTOPH WILLIBALD GLUCK
IPHIGENIE EN TAURIDE
(Ifigenia in Tauride)
M. Callas, D. Dondi, F. Albanese, F. Cossotto, A. Colzani
Orchestra e Coro del Teatro alla Scala
Direttore *Nino Sonzogno*
Milano: Teatro alla Scala 1957
* Cetra LO 54/2

GIOACCHINO ROSSINI
IL BARBIERE DI SIVIGLIA
M. Callas, T. Gobbi, L. Alva, N. Rossi-Lemeni, M. Luise
Orchestra e Coro del Teatro alla Scala
Direttore *Carlo Maria Giulini*
Milano: Teatro alla Scala 1956
* Cetra LO 34/3

GIOACCHINO ROSSINI
ARMIDA
M. Callas, F. Albanese, G. Raimondi, M. Filippeschi
Orchestra e Coro del Teatro Comunale di Firenze
Direttore *Tullio Serafin*
Maggio Musicale Fiorentino 1952
* Cetra LO 39/2

GASPARE SPONTINI
LA VESTALE
M. Callas, F. Corelli, E. Stignani, N. Rossi-Lemeni, N. Zaccaria
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Direttore *Antonino Votto*
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DISCHI D'ARTE



Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	78	WALTER HAWKINS & THE LOVE CENTER CHOIR <i>Love Alive</i> , Light 15 5686 (Word/ABC)
2	5	48	ANDRAE CROUCH & THE DISCIPLES <i>This Is Another Day</i> , Light 3667 (Word/ABC)
3	14	95	ANDRAE CROUCH AND THE DISCIPLES <i>The Best Of Andrae</i> , Light 15 5678 (Word/ABC)
4	7	19	SHIRLEY CAESAR <i>First Lady</i> , Roadshow RD 1A744 G (United Artists)
5	3	51	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS <i>Wonderful</i> , Birtwright BRS 4025 (Ranwood)
6	2	55	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II <i>Savoy DBL 7009</i> (Arista)
7	22	36	SENSATIONAL WILLIAMS BROTHERS <i>Taking Gospel Higher</i> , Savoy SGL 14436 (Arista)
8	16	6	MRYNA SUMMERS <i>Wynne</i> , Savoy 14446
9	32	131	THE GOSPEL KEYNOTES <i>Reach Out</i> , Nashboro 7147
10	15	36	REVEREND MACED WOODS & THE CHRISTIAN TABERNACLE CHOIR <i>The Soul & Spirit Concert</i> , Savoy DBL 7011 (Arista)
11	6	113	JAMES CLEVELAND & CHARLES FOLD SINGERS <i>Jesus Is The Best Thing That Ever Happened To Me</i> , Savoy SGL 7905 (Arista)
12	NEW ENTRY		ARETHA FRANKLIN <i>Amazing Grace</i> , Atlantic 2 906
13	4	27	WALTER HAWKINS <i>Jesus Is The Way</i> , Light 5705 (Word/ABC)
14	9	32	ANGELIC CHOIR <i>The President & The Missionary</i> , Savoy SGL 14416 (Arista)
15	20	14	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR <i>Joy</i> , Creed 3078 (Nashboro)
16	NEW ENTRY		EDWIN HAWKINS & SINGERS <i>The Comforter</i> , Birtwright 4020
17	17	6	TESSIE HILL <i>Think About It</i> , ABC/Peacock 59229
18	8	43	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. <i>I Found Jesus And I'm Glad</i> , Savoy SGL 14407 (Arista)
19	11	55	GOSPEL KEYNOTES <i>Ride The Ship To Zion</i> , Nashboro 7172
20	19	6	GOSPEL KEYNOTES <i>Destiny</i> , Nashboro 7159
21	NEW ENTRY		SWANEE QUINTET <i>From Augusta With Love</i> , Nashboro 3077
22	28	6	REV. ISAAC DOUGLAS <i>Stand Up For Jesus</i> , Creed 23076
23	NEW ENTRY		JAMES CLEVELAND <i>Live At Carnegie</i> , Savoy 7014
24	35	6	JAMES CLEVELAND PRESENTS RUTH SHOFIELD EDITION <i>Savoy 14445</i>
25	26	19	ANDRAE CROUCH & DISCIPLES <i>Take Me Back</i> , Light 15 5637 (Word/ABC)
26	NEW ENTRY		INSTITUTIONAL RADIO CHOIR OF BKLYN. <i>He's Standing By</i> , Savoy 14458
27	30	14	HENRY JACKSON COMPANY <i>Saved</i> , Birtwright BRS 4008 (Ranwood)
28	21	43	SENSATIONAL NIGHTINGALES <i>See You In The Rapture</i> , ABC/Peacock PLP 59227
29	10	14	GOSPEL WORKSHOP OF AMERICA MASS CHOIR <i>RECORDED IN KANSAS CITY</i> , Savoy DBL 7010 (Arista)
30	25	27	ANGELIC GOSPEL SINGERS <i>Gotta Feed A Better Home</i> , Nashboro 7178
31	34	23	JAMES CLEVELAND & REV. ISAAC WHITTMAN with the GREATER METROPOLITAN CHURCH OF CHRIST CHOIR <i>Savoy SGL 14425</i> (Arista)
32	NEW ENTRY		REV. LEO DANIELS <i>What Is The Hill</i> , Jewel 0110
33	NEW ENTRY		JAMES CLEVELAND/SO. CALIF. COMM. CHOIR <i>Savoy 14470</i>
34	NEW ENTRY		REV. BILLY ROBINSON <i>Hang On Help Is On The Way</i> , Savoy 14432
35	23	32	DONALD VAILS CHORALEERS <i>Savoy SGL 14421</i> (Arista)

Gospel

PRECEDES DOVE CEREMONY

GMA Schedules Election Meet

NASHVILLE—A general membership meeting to elect the Gospel Music Assn.'s new board members will commence two-days of meetings and seminars preceding the annual Dove Awards ceremony, Nov. 29, at the Hyatt Regency Hotel. Newly-selected board members will in turn elect officers for the coming year at the Nov. 28 meet.

Also scheduled for Monday, is a choral music reading session designed for choir directors and ministers of music. Participants for the 7-10 p.m. session include Don Marsh, Benson Co.; Jesse Peterson, Lillenas Co.; Elwyn Raymer, Triune Music Inc.; and Jeff Jeffrey, Manna Music Co.

A songwriting seminar set for 10 a.m. will begin Tuesday's activities with participants including Hal Spencer, Manna Music; J. Aaron Brown, Canaanland Music; Ed Benson, Benson Co.; and songwriters Gordon Jensen, Mosie Lister and Dottie Dambo.

At 1 p.m., the seminar on recording will feature panelists Marvin Norcross, Canaan Records; Peterson; Joe Huffman, Mark V Records; and Bob MacKenzie, Paragon Records.

Cost for the songwriting and recording seminars is \$5 while Monday's choral music reading session is free of charge.

6 Awarded For Music At Annual SESAC Luncheon

NASHVILLE—The annual SESAC Gospel Music Luncheon at Nashville's Hyatt Regency Hotel, Oct. 6, featured the presentation of six awards.

Some 300 gospel music writers, publishers and industry executives attended the event, a highlight of the weeklong National Quartet Convention.

SESAC awards went to the Rev. Courtney B. Hewlett, Jr. in the category of broadcast media; the National Singing Convention for distinguished service in the field of gospel music; Dallas Holm, songwriter of the year; Brock Speer, cited as "humanist"; "One Way Flight," written by Roger Holmes and Jim Wood and published by Music of Calvary, for song of the year; Clara Ward's "How I Got Over" for the black gospel music award.

Entertainment was provided by Gene Bartlett who presented an "old fashioned singing" assisted by the

Speer Family, and the National Convention Singers and Enthusiasts with Rosa Nell Speer Powell at the piano. HSE recording artist Martha Abbott also performed "How I Got Over."

The luncheon was hosted by SESAC's president, A.H. Prager and was attended by SESAC executives Jim Black, director of gospel music; W.F. Myers, vice president and director of international relations; Norman Odlum, vice president and director of copyright administration; A.F. Ciancimino, vice president and counsel; Eddie Morgan, coordinator of copyright services; Brad McCuen, director of country music; and Debbie Dunn, administrative assistant, Nashville office.

Jewel Inks Distrib Setup With Vesper

NASHVILLE—Jewel Records, will distribute the Vesper label along with Jewel's own black gospel product.

Vesper product will retail for the same price as Jewel gospel, \$6.98 for albums and \$7.98 for tapes. There are nine albums currently in the Vesper catalog by artists including Shirley Caesar, James Cleveland, Clarence Fountain and the Five Blind Boys of Alabama, Swan Silvertones and Rev. Claude Jeter.

Dayspring Bows In Promo Push

NASHVILLE—A special radio campaign, banners, circulars, a seven-inch sample disk, note pads, stickers and other promotional plans are underway for the latest member of the Word family—DaySpring Records.

Using a butterfly as the logo, DaySpring is already on the marketplace with LPs by the Imperials, Walt Mills, the Sharretts and Jimmy Miller.

"The label will be a blend of the candor of Jesus Music, the exuberance of Southern gospel and the lyrical beauty of traditional church music," comments Buddy Huey, director of a&r.

Word Sets Christmas Marketing Plan

NASHVILLE—Word, Inc. is launching what could become the most comprehensive Christmas season marketing campaign in gospel music history.

Featuring Evie Tornquist, the promotion will boost seasonal releases by Ralph Carmichael, Ron Huff, Danniebelle, Dino and Anita Bryant.

Promotional plans include four-color posters, radio and television spots, counter displays, stuffers, newspaper slicks, radio mailings and a strong publicity campaign. Tornquist and Carmichael will be featured on the Billy Graham tv special this Christmas. Tornquist will host her own 60-minute radio Christmas program.

like Evie this season," says Dan Johnson, director of marketing.

The title song of the Tornquist LP—"Come On, Ring Those Bells"—will be the object of the largest radio promotion in Word's 25-year history, notes Johnson.

The Word sales network will work closely with key distributors for Christmas merchandising. "Christmas is an ideal time for every store in America to be introduced to gospel music," says Roland Lundy, national sales manager for records and music, who urges merchandisers to listen to the LPs and include them in the marketing schedules.


Word will strive for crossover action. "We expect to see a strong crossover appeal with gospel artists

Sullivan Recalls H.S.E. Price Hike


NASHVILLE—H.S.E. Records of Nashville has recalled its price increase established July 15. The label requests that all retail shops not charge more than \$5.98 for LPs and \$1 for singles.

"People who buy gospel records are not able to pay \$6.98 for albums and \$1.25 for singles," comments Hoyt Sullivan, president of H.S.E.


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WILLIE BANKS & THE MESSENGERS
"GOD WILL TAKE CARE OF HIS OWN"
HSE-1497



JOSEPH JOHNSON & THE CBS TRUMPETEERS
"THE MIGHTY NUMBER" HSE-1499



J.J. FARLEY AND THE ORIGINAL SOUL STIRRERS
"I WILL TRAVEL ON"
HSE-14200

HSE RECORDS

1707 Church Street, Nashville, Tenn. 37203
(615) 320-1561

NOVEMBER 12, 1977, BILLBOARD

Country's Intl Impact Skyrockets Business 300% In '77

• *Continued from page 6*

try Music at Wembley, a third festival in Sweden, a second in Finland and will be introducing two new festivals in 1978 in Holland and Norway.

It will bring the total to five major festivals which will feature such acts as Kenny Rogers, Merle Haggard, Marty Robbins, Ronnie Milsap, Mel Tillis, Donna Fargo, Tompall Glaser, Carl Perkins, George Hamilton, Moe Bandy and Jody Miller, among others.

"A few years ago in Europe, country music programming was relatively unheard of by radio and there were no country television programs," says Conn. "But in the past year, a total of five 45-minute specials on the Wembley Festival have come about, along with a Tammy Wynette series, a George Hamilton series and many guest appearances by country artists on general variety series. And radio programming would be incomplete without country music."

Increasing his operations, Conn has opened a company in Nashville, in the CMA building, which will be actively involved in record production and music publishing and to coordinate his five festivals and the numerous concert tours that he will be promoting across Europe.

At present, he is in the midst of productions with Felton Jarvis, Larry Butler and Allen Reynolds with his artists and hopes to increase his production activities over the next few months.

International business at the Jim Halsey Agency in Tulsa has tripled during the past year, according to Halsey who expects it to triple once again next year.

"That's why we started our international festival this year," comments Halsey, referring to his initial Tulsa International Country Music Festival last September. International buyers and media were invited to the festival which featured acts from the Halsey Agency as well as other artists.

Halsey states the festival has helped to generate more overseas bookings and he's now working out tours and/or television appearances for his acts in Holland, Scandinavia, West Germany, Italy, Spain, England, New Zealand, Australia and Japan.

Recently returned from New York where he held meetings regarding an encore tour of the Soviet Union, Halsey expects to journey to Russia before Christmas for "significant talks" regarding a tour of his acts and a record deal in Russia for Roy Clark, Buck Trent and the Oak Ridge Boys.

Country music seems to be cracking the Iron Curtain fast, and Halsey hopes for a deal with the Russians allowing for a series of shows featuring Clark, the Oak Ridge Boys and several other acts.

The hottest international spots for Halsey acts are Great Britain, West Germany, Holland and Scandinavia with Italy and Spain starting to show some growth. South America remains a weak market for country, but Halsey hopes to "crack South America in the next 18 months."

Australia and New Zealand are good record markets for Freddy Fender, Hank Thompson and Don Williams, but its distance makes it a hard market to tour, Halsey notes.

Involved with British television have been Mel Tillis and Clark, and Dick Howard, vice president of the Halsey Agency, recently returned from England where he has been talking to BBC officials about a Don Williams special.

The William Morris Agency and Top Billing in Nashville both have done business with Mervyn Conn, tour wise and with his Wembley Festival, but both report that their international bookings are running about the same.

"We've done a number of things with Conn in England," says Bob Neal of the William Morris Agency, "and we've also had some dealings in Australia, New Zealand, Sweden and Denmark, but our bookings are about the same."

In the future however, Neal expects an increase in his international business as the appeal of country music internationally grows.

Andrea Smith, senior vice president of Top Billing, reports that not more than 1% of the agency's business is international, although she'd like to see more.

"There are not as many established people like Mervyn Conn in Europe and/or internationally as I'd like to see," comments Smith.

"There's certainly a lot of interest for country music overseas, but the bookers aren't able to pay the prices for many country artists, and many of the country artists are not willing to cut their prices to make the investment in the European market that we sometimes think they ought to."

For ABC/Doc, its international business started building about two years ago with Freddy Fender, when he achieved gold status in Australia, New Zealand and Canada. Don Williams was quick to follow through the efforts of Anchor Records, ABC's England-based company.

"In the last 1½ years Anchor has broken Williams open," notes Elaine Corlett, vice president, artist development, international division for ABC in Los Angeles.

"And because of the business and interest generated from England as far as Don is concerned, his success overseas has now spread into Germany, Holland, Belgium, Sweden, Denmark, Australia and Canada."

With the increased business from these two major acts, ABC/Doc followed with chart success in various parts of the world with Barbara Mandrell, and is experiencing an interest in the Oak Ridge Boys, who just signed with the label.

According to Corlett, the interest in country music is as far flung as South Africa, Australia and Japan, all of which are growing markets, but the forerunner for country music is Europe.

"A lot of our licensees are beginning to recognize the fact that they can sell a lot of country records," says Corlett, "and we are constantly feeding them with as much information as possible, including taped artist interviews, which they can use for radio or for journalists to hear, or for marketing. Our promotion manager is also constantly working on phoned with countries either from a press standpoint or with radio."

In the future, ABC hopes to undergo a project that would involve five of its country artists in a tv special and a tour, which would become available to the world if it happens.

"We are talking with two of our licensees in Europe now who are talking with some of the top tv people in Holland and Germany on a project for next year," notes Corlett.

Touring in Australia, New Zealand, Europe and Japan at some point next year is also being investigated for Williams, the Oak Ridge Boys, Clark, Mandrell and Fender.

Japan has proved to be a good market for MCA artists Brenda Lee and Tanya Tucker, reports John Brown, vice president of country marketing for MCA in Los Angeles, and Bill Anderson has met with success in Holland and the U.K.

"The U.K., Australia and Japan seem to be the hottest markets for us," says Brown, who notes that MCA has a whole new office staff in the U.K. which are especially concerned about getting the company involved bigger and better in the international market.

"We're sending over Merle Haggard, Joe Ely and Mel Tillis for the Mervyn Conn Festival, and we hope we get some results from that since this will be the first outings for these artists," says Brown.

In publishing areas, Tree International has experienced a dramatic increase with foreign income over the previous year, which, according to Tree's chairman Jack Stapp, is up 46%. "One Piece At A Time," "Country Bumpkin" and a parody of "D.I.V.O.R.C.E." helped boost the foreign royalties.

Peer Southern cites the success of the CMA's televised country show at Billboard's IMIC conference and the growing number of major labels giving more tour support to allow country artists to gain exposure overseas as significant contributions to international sales and royalties.

"Our sales and royalties are definitely on the increase, especially in the northern part of Europe," says Ralph Peer II, who adds that the significant chart success of "Lucille" has also been an important event overseas.

"In the past, there has been some close-mindedness about songs from Nashville, but the public has heard some country music hits and found they like it, and are now more willing to listen to country music," notes Peer.

Peer Southern's "Walk Right In," as performed by Dr. Hook, has enjoyed substantial chart success in Australia and New Zealand.

Building upon the worldwide success of such writers as Hank Wil-

liams, Felice and Boudleaux Bryant, Don Gibson and Mickey Newbury, Acuff-Rose Publications continue to expand its international activities.

"I would say that our international business has increased 30% but our international business has always been pretty big," comments Wesley Rose, "especially in the U.K."

Rose reports that Germany has proven to be a good market with increases of 50% alone in that area and sees Holland and Japan as potentially big centers in the future.

Weak areas for Acuff-Rose are Italy and Spain, "where there's a bigger language barrier," notes Rose. "Much like South America, these countries use predominately their own native music."

For Cedarwood Publishing, Germany, England, Sweden, Australia and Japan have had a continuing interest in country music and "are growing bigger and bigger all of the time," says Bill Denny, who reports a substantial increase in the last few years.

"Generally, records that do well in the country field overseas, must be released in a market that has a culture close to ours," says Denny. "Take the English or the Germans. They have a very distinctive folk culture that allows them to relate to our own country music culture."

France, Italy and Spain are relatively weak markets, according to Denny, "although France, from a culture standpoint shouldn't be."

Denny sees a cultivation of the international market happening with the record companies who are placing more and more emphasis into selectivity of artists.

"It is no longer a U.S. only product, and record companies and a&r people are becoming aware of that fact and are slanting their views in that direction," notes Denny.

Canada has helped to boost Chappell's business in the past year, as well as England, Australia and France.

"France, of course, is not that strong on country, but we've had a few copyrights recorded in France like 'Smile For Me' by Rory Bourke," notes Henry Hurt of Chappell.

"The CMA has done a lot to build the international scope of country music, and from our end, we've had almost every Chappell representative in the world come through to become acquainted with our material, and as a result, they have asked us to provide them with all of our tapes," notes Hurt.

As a result of Don Williams, the Lawrence Welk publishing operations have seen dramatic increases in its international business.

"Don is probably the biggest thing happening in Europe currently, and as a result of having most of his catalog, our income from country music has gone from virtually nothing right up through the roof," says Dean Kay, vice president and general manager of Lawrence Welk Music Publishing.

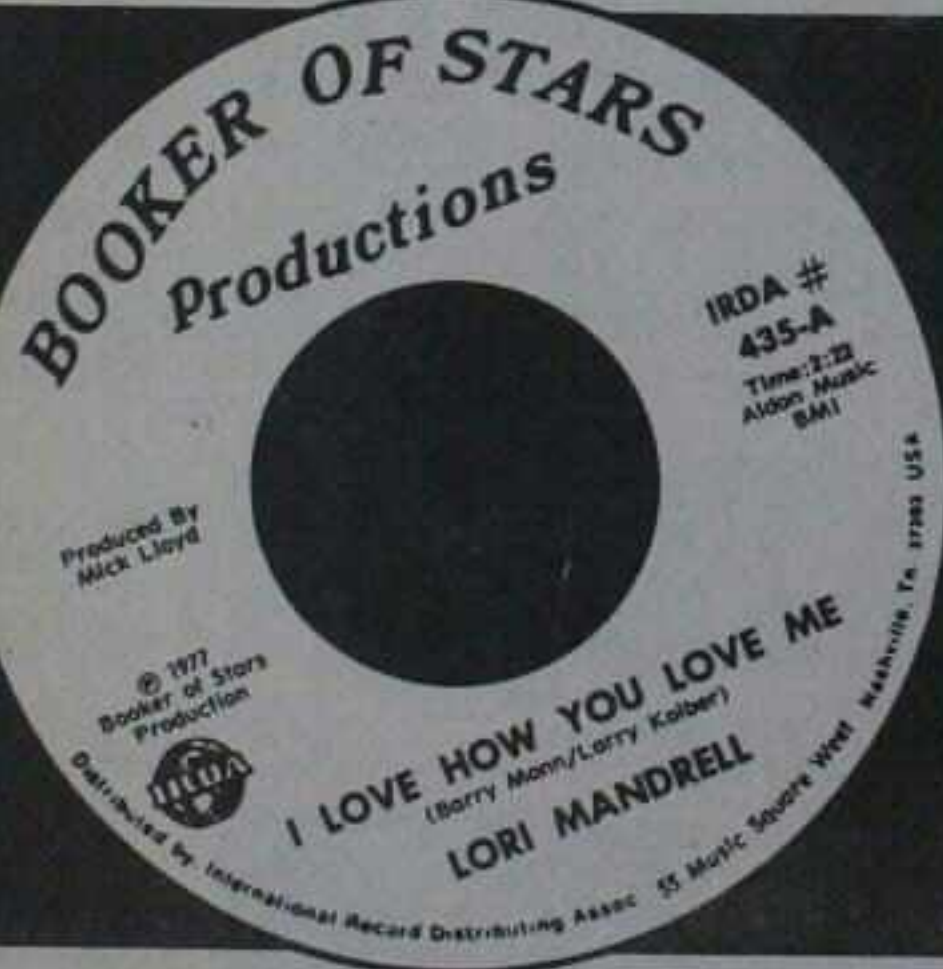
Kay sees the Scandinavian countries starting to pick up along with Germany and Japan, but the hottest for his operations are England and Australia.

The international arena is a prime target for the CMA which has set up an international committee to boost the sales and airplay of country music across the world.

Having conquered Nashville, the South and the U.S., country music now takes its cause across the borders into lucrative new frontiers.

NOVEMBER 12, 1977, BILLBOARD

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**— Johnny Paycheck,
on Epic Records and Tapes.**

Produced by Billy Sherrill.

RCA, Singleton Settle Elvis Suit

NASHVILLE—The litigation between RCA and Shelby Singleton over Singleton's release of the Sun Records LP "Elvis Presley—The Sun Years" has been settled.

As part of the settlement, Singleton agreed to pay RCA \$45,000 but is allowed to retain some \$600,000 which the LP grossed. Singleton is prohibited from manufacturing or distributing the LP.

RCA had filed a \$4 million damage suit in Davidson County Circuit Court against Shelby Singleton Corp. and Sun International Corp. controlled by Singleton. RCA obtained a temporary restraining order prohibiting manufacture or distribution of the album.

The suit was then transferred to U.S. District Court in Nashville. RCA claimed it had owned all Presley recordings since 1955 when it purchased Presley product from Sun Record Co. of Memphis, Bob Neal, Col. Tom Parker and Presley.

RCA also alleged Singleton was violating Tennessee's record piracy

act by using portions of Presley songs on the album.

Singleton's counter-complaint alleged that RCA made unauthorized use of the Sun name and that the album was a historical document rather than a musical release.

Singleton was waiting for the out-

come of this case before deciding what to do with some possibly valuable product in the vault. The Sun material reportedly contains about two hours of tape on what Singleton calls the "Million Dollar Quartet": Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins.

Mercury Unveils Plans At Chi Meet

NASHVILLE—New marketing programs and an LP release schedule through 1978 were outlined at Phonogram/Mercury's semi-annual country a&r meeting in Chicago, Oct. 26.

The album release schedule for the entire year should prove beneficial, according to Jerry Kennedy, vice president, Nashville a&r. "I know now what I've got coming up and when I've got to get it out," says Kennedy. "I can also notify the artists to block out those weeks."

Kennedy attended the meetings along with Jerry Gillespie, Nashville

a&r; Frank Leffel, national country promotion; Doyal McCollum, regional country promotion; and Janet Rickman, publicity/South.

Also on the agenda were the presentation of new product, analysis of current performance, a marketing department overview, establishment of future goals for the country division, and a review of the current artist roster.

Mercury's Nashville roster is now up to 12 with the signing of Jeanne Pruett. Kennedy believes the roster will be expanded.

A major marketing program will be launched in March involving three or four LPs, perhaps as a pre-pack.

The Nashville executives were also brought up-to-date on the latest advances at Polygram and Phonodisc.

Nashville Scene

By PAT NELSON

George Jones' Possum Holler club was the taping scene for a major portion of the "Alan King Goes Country" segment of ABC-TV's "Wide World of Entertainment" series. Co-produced by DMK Productions, Inc., a Nashville-based film and tv production company, the show will feature artists including Bill Anderson, Mary Lou Turner, George Jones, Barbara Mandrell, Johnny Duncan, Del Reeves and John Hartford. The program also includes visits to the homes of Webb Pierce and Ronnie Milsap, and segments taped backstage at the Grand Ole Opry House with Minnie Pearl and Roy Acuff.

WPUP Radio in Bay St. Louis, Miss., is switching from MOR to modern country programming as part of its major revamping plan scheduled to be in effect by January 1978. Bill Plummer has joined the 5,000 watt station as general manager and reports that the facility will undergo a major "image building change" involving updated advertising campaigns and new call letter I.D.

Joe Ely returned to Chip Young's Young 'Un Studio in Murfreesboro, Tenn., to record his second MCA album due for release early in 1978.

George Weems, owner of the Silver Dollar club in Austin, packed 1,500 fans into his 1,200 seat facility for an October appearance by Gary Stewart and the Drugstore Cowboys. Brenda Lee has been in Jack Clement Studios with Larry Butler producing and Bill Sherrill engineering the remix of cuts previously recorded in Japan for release in that country on MCA. Lee recorded part of the album in Japanese and her November tour there marks her 17th appearance in that country.

According to Barry Grant, program director of WIRK-FM in West Palm Beach, Fla., the station's "Moe Bandy Day" promotion was one of the most successful in its history. Bandy taped a one-hour interview, broadcast with cuts from his "Cowboys Ain't Supposed To Cry" LP, and the station logged more than 100 calls at the end of the interview.

The Ernest Tubb classic, "Walkin' The Floor Over You," has been recorded by songstress Patty Parker for the Comstock label released by Nationwide Sound Distributors. For the past three years, Parker has been touring as vocalist and drummer with the Frank Fara Show making appearances throughout the U.S. and Canada.

Clark Taylor, announcer for the Armed Forces Radio Network's "Hallmarks Of Country Music," has been in Nashville taping interviews with LaCosta, Dottie, Linda Hargrove, Ronnie McDowell, Vernon Oxford, Moe Bandy, Susan St. Marie, Ronnie Sessions, R.W. Blackwood, Roni Stoneman, Vern Gosdin, Stella Parton, O.B.

Billboard Hot Country LPs

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This Week	Last Week	Weeks on Chart	Star Performer—LPs registering proportionate upward progress this week.
★ 4	3	3	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
2	2	17	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
3	1	18	MOODY BLUE—Elvis Presley, RCA APL 1-1428
★ 8	10	10	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2428
5	5	5	SIMPLE DREAMS—Linda Ronstadt, Asylum AS 204
6	6	9	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OH 1718
7	3	13	DAYTIME FRIENDS—Kenny Rogers, United Artists UAKA 754C
★ 12	3	3	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
9	7	7	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
★ 14	5	5	COUNTRY BOY—Don Williams, ABC/Dot D02368
11	11	10	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
★ 36	2	2	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS2118
13	9	10	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
14	10	10	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
15	17	26	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
★ 23	5	5	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02088
17	13	11	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2291
18	18	4	THE KING IS GONE—Ronnie McDowell, Scepter S021 (SRT)
19	20	5	ROLLIN' WITH THE FLOW—Charlie Rich, Epic 34891
20	22	10	PURE GOLD—Elvis Presley, RCA ANL1-0971
21	21	9	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
22	24	10	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1345
23	15	21	RABBITT—Eddie Rabbitt, Elektra TE1105
24	26	10	TODAY—Elvis Presley, RCA APL1-1024
25	25	35	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AS 998
26	16	7	THE SUN SESSIONS—Elvis Presley, RCA APM1-1625
27	19	23	RAMBLIN' FEVER—Merle Haggard, MCA 2267
28	32	30	KENNY ROGERS, United Artists UA-LA885-G
29	29	6	LIVE AT MADISON SQUARE GARDEN—Elvis Presley, RCA LSP 4776
★ 37	2	2	SHAME ON ME—Donna Fargo, Warner Bros. BS 2098
31	31	62	CRYSTAL—Crystal Gayle, United Artists UA-LA814-G
32	30	9	PRESLEY BLVD.—Elvis Presley, RCA APL 1-1506
33	33	4	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1-1421
34	35	5	IF YOU DON'T LOVE ME—Freddy Fender, ABC/Dot D02089
35	28	5	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard, Capitol ST11693
36	27	12	SMOKEY AND THE BANDIT—Soundtrack, MCA 2098
37	42	45	GREATEST HITS—Linda Ronstadt, Asylum AS 1062
38	38	6	I LOVE WHAT LOVE IS DOING TO ME/HE AIN'T YOU—Lynn Anderson, Columbia PC 34871
39	40	8	JOHN WESLEY RYLES, ABC/Dot D0-2089
40	43	11	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7016 (Phonogram)
41	48	10	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
42	45	2	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP11715
43	49	10	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
44	NEW ENTRY		HANGIN' ROUND—Tommy Overstreet, ABC/Dot D0-2086
45	46	6	MEL STREET, Polydor PD 36114
46	NEW ENTRY		LUXURY LINER—Emmylou Harris, Warner Bros. BS 2098
47	47	19	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34895
48	NEW ENTRY		FREE AND EASY—Barbara Fairchild, Columbia PC 34898
49	41	15	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2395
50	50	16	TILL THE END—Vern Gosdin, Elektra TE-1112

McClinton, Gilbert Ortega, David Houston, Tommy Overstreet and Even Stevens. The 55-minute radio program is broadcast worldwide. Artists traveling in the Washington, D.C., area who wish to tape interviews for the program can contact Taylor at (202) 433-2404.

Danny Davis & the Nashville Brass just completed taping their second appearance on "Hee-Haw," performing the group's new single, "How I Love Them Old Songs." Merle Haggard is

set for California concerts Friday (11) Sunday (13) at the Convention Center in Anaheim, Swing Auditorium in San Bernardino and the Coliseum in Oakland. Christy Lane's "Let Me Down Easy" LS Records single was featured on the three network broadcast of the Hot Air Balloon Convention in Albuquerque, N.M. A Glen Campbell "live" album, recorded in Great Britain during his 1977 tour there, is tentatively scheduled for release in November.

NOVEMBER 12, 1977, BILLBOARD

A TRUE STORY THAT PEOPLE LOVE

BERNARD THE MULE

by Doug McGuire

from the album



Friendship Take Me Along

= MMLP-1

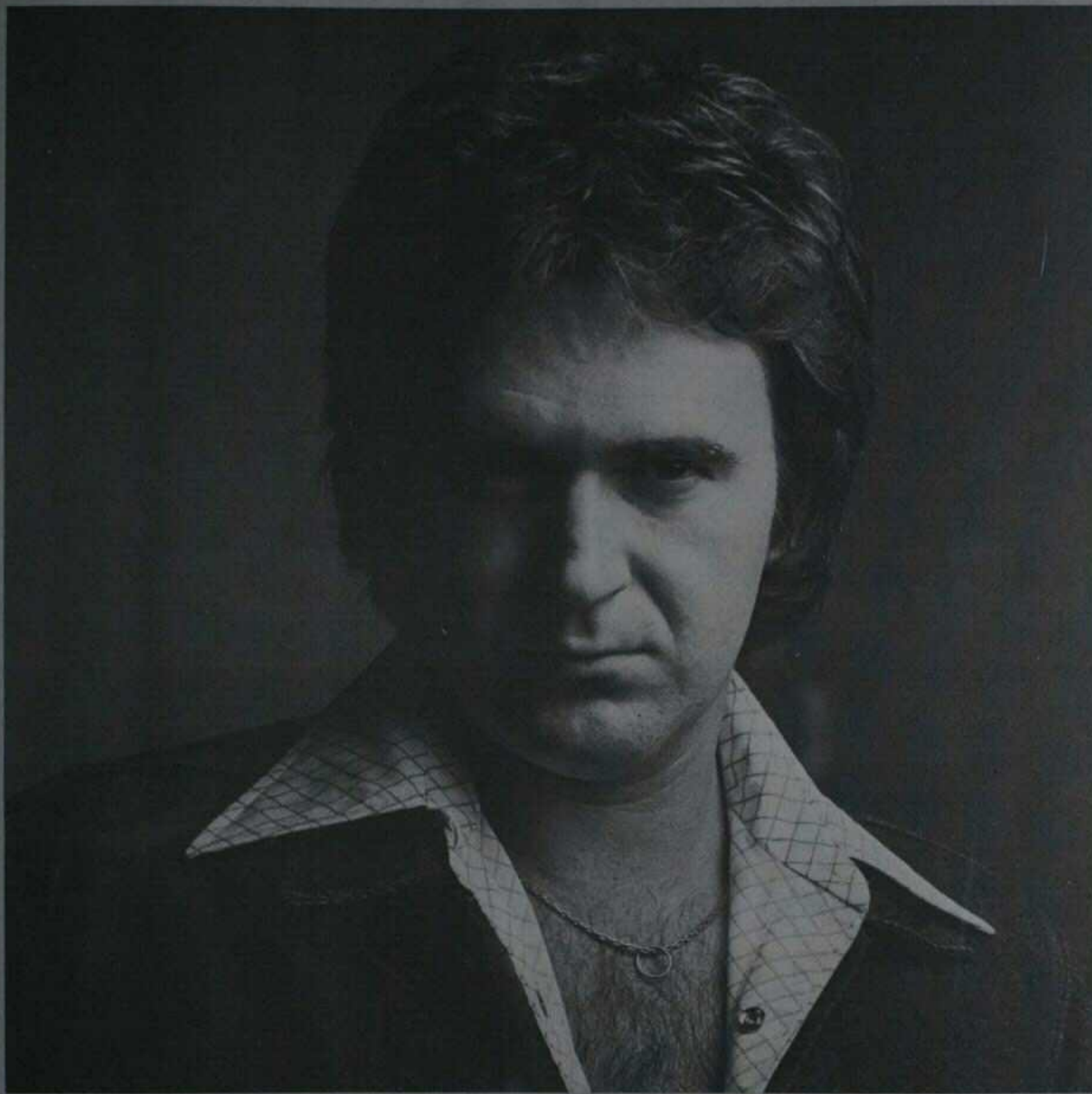
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Billboard Hot Country Singles

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* STAR PERFORMER—Singles registering greatest proportional 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	2	9	MORE TO ME —Charley Pride (B. Peters), RCA 11095 (P-Gen, BMI)	35	20	9	THIS TIME I'M IN IT FOR THE LOVE —Tommy Overstreet (B. McEllis), ABC/Dot 17721 (Hull-Clement, BMI)	68	70	3	I'M COMING HOME TO FACE THE MUSIC —Nat Stuckey (O. Goodman, M. Sherrill), MCA 40808 (Highland, BMI)			
★	4	9	ROSES FOR MAMA —C.W. McCall (J. Wilson, G. Dobbins, W. Sharpe), Polydor 14420 (Chappell, ASCAP)	36	27	9	SOUL OF A HONKY TONK WOMAN —Mel McDaniel (B. Morrison, H. Coleman), Capitol 4481 (Music City, ASCAP)	★	82	2	BABY, LAST NIGHT MADE MY DAY —Susie Allison (B. Springfield), Warner/Curb 8472 (House of Gold, BMI)			
3	3	10	LOVE IS JUST A GAME —Larry Gatlin (L. Gatlin), Monument 45226 (Phonogram) (First Generation, BMI)	★	53	2	CHAINS OF LOVE —Mickey Gilley (A. Nugent), Playboy 858 (Belinda/Umchappell, BMI)	70	71	6	COME TO ME —Roy Head (G. Price), ABC/Dot 17722 (Acoustic/Longstreet, BMI)			
★	5	6	THE WURLITZER PRIZE (I Don't Want To Get Over You/Lookin' For A Feeling) —Waylon Jennings (B. Emmons, C. Moman/W. Jennings), RCA 11118 (Baby Chick, BMI/Waylon Jennings, BMI)	38	22	11	A WORKING MAN CAN'T GET NOWHERE TODAY —Merle Haggard (M. Haggard), Capitol 4477 (Shadette, BMI)	71	74	4	RAYMOND'S PLACE —Ray Griff (R. Griff), Capitol 4492 (Blue Echo, ASCAP)			
★	6	9	BLUE BAYOU —Linda Ronstadt (B. Orson, J. Nelson), Asylum 45411 (Elektra) (Acuff-Rose, BMI)	39	19	14	EAST BOUND AND DOWN/(I'M JUST A) REDNECK IN A ROCK AND ROLL BAR —Jerry Reed (J. R. Hubbard, D. Feller), RCA 11056 (Duchess/Vector, BMI)	★	NEW ENTRY	→	THE FIRST TIME —Billy "Crash" Craddock (I. Adrian), ABC/Dot 17725 (Pick-A-Hit, BMI)			
★	8	6	FROM GRACELAND TO THE PROMISED LAND —Merle Haggard (M. Haggard), MCA 40804 (Shade Tree, BMI)	★	57	4	ABILENE —Sonny James (J.D. Loudermilk, L. Brown, B. Gibson), Columbia 310628 (Acuff-Rose, BMI)	73	73	6	LIPSTICK TRACES —Jimmy Peters (N. Neville), Mercury 55005 (Mini, BMI)			
★	13	5	HERE YOU COME AGAIN —Dolly Parton (B. Mann, C. White), RCA 11123 (Screen Gems-EMI) (Sunburst, BMI)	41	42	6	I MUST BE DREAMING —Don King (D. King, D. Woodard), Cap. Bros 126 (NSD) (Wijex, ASCAP)	74	52	18	Y'ALL COME BACK SALOON —Oakridge Boys (S. Vaughn), ABC/Dot 17710 (Jack and Jill, ASCAP)			
8	9	10	SHAME ON ME —Donna Fargo (L. Williams, B. Eno), Warner Brothers 8431 (Regent-Tort Knox, BMI)	★	42	29	13	WE CAN'T GO ON LIVING LIKE THIS —Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45418 (Briarpatch/Dee Dee, BMI)	★	87	2	THE SEARCH —Freddie Hart (S. Winley), Capitol 4458 (Channel, ASCAP)		
★	11	6	ONE OF A KIND —Tammy Wynette (B. Sherrill, S. Davis), Epic 850450 (Algon, BMI)	★	59	4	AGREE TO DISAGREE —Little David Wilkins (R. Hughes, T. Vernon), Playboy 85822 (Epic) (Little David, BMI)	★	86	4	RINGGOLD GEORGIA —Billy Walker & Brenda Kaye Perry (T. McEhee), MRC 1005 (Larmagn, ASCAP)			
★	14	10	FOOLS FALL IN LOVE —Jacky Ward (J. Leiber, M. Stoller), Mercury 511 (Phonogram) (Chappell/Quintel/Benstock, ASCAP)	★	54	4	QUITS —Gary Stewart (D. O'Keefe), RCA 11131 (Road Canyon, Warner-Tamerlane, BMI)	★	NEW ENTRY	→	MISTER D.J.—T. G. Sheppard (C. Franco, B. Housh), Warner Bros. 58496 (Portrait Star, BMI/Imp. 8-Fut, Witbeck, ASCAP)			
★	15	7	STILL THE ONE —Bill Anderson (J. Hall, J. Holt), MCA 40754 (Siren Songs, BMI)	★	45	31	11	HE AINT YOU —Lynn Anderson (B. Burg, D. Hoffner, J. Barry, L. Hartman), Columbia 3 12597 (Kirshner, ASCAP/Dan Rabiner, BMI)	★	89	2	SOON AS I TOUCHED HER —Dorsey Burnette (N. Helm, A. Harsh), Calliope 8012 (Screen Gems-EMI, BMI)		
★	12	1	11	I'M JUST A COUNTRY BOY —Don Williams (M. Borer, F. Brooks), ABC/Dot 17717 (Folkways, BMI)	★	56	4	AFTER THE BALL —Johnny Cash (J.R. Cash), Columbia 310623 (House of Cash, BMI)	★	90	2	I'LL GET OVER YOU —Nick Nixon (B. Peters), Mercury 517 (Sheila Singleton, BMI)		
★	13	7	13	LET ME DOWN EASY —Cristy Lane (Lobo), LS 131 (Kaiser) (Fatman, ASCAP)	★	47	7	ONE NIGHT STANDS —Hank Williams Jr. (B. Knight), Warner/Curb 845 (Dunbar, BMI)	★	81	47	13	TOO MUCH IS NOT ENOUGH —Billie Jo Spears (B. O'Dell), United Artists 1041 (Hungry Mountain, BMI)	
★	14	10	15	HEAVEN'S JUST A SIN AWAY —Kendalls (J. Gillespie), Division 1103 (Lorville, SESAC)	★	48	50	7	WALK AWAY WITH ME —Randy Barlow (F. Kelly), Scepter 427 (RCA) (Fedor, BMI)	★	NEW ENTRY	→	I'LL PROMISE YOU TOMORROW —Jerry Wallace (F. Stanton, S. Slaughter, K. Badale), BMA 700 (Edwin R. Morris/Chip 'n' Dale, ASCAP)	
★	15	12	11	HOLD ME —Barbara Mandrell (G. Roy), ABC/Dot 17719 (Galar, SESAC)	★	49	44	14	I GOT THE HOSS —Mel Tillis (J. House), MCA 40764 (Sawgrass, BMI)	★	83	75	5	SHE KEEPS HANGIN' ON —Rayburn Anthony (S. Stone, M. Johnson), Polydor 14425 (ATV/Dawnbreaker, BMI)
★	16	17	8	CLOSE ENOUGH FOR LONESOME —Mel Street (B. McDill), Polydor 14421 (Hull-Clement, BMI)	★	51	49	7	FOR ALL THE RIGHT REASONS —Barbara Fairchild (R. Reynolds, M. Barak), Columbia 3 10607 (Delaware, BMI)	★	NEW ENTRY	→	STANDARD LIE NUMBER ONE —Stella Parton (D. Wilson), Elektra 45437 (Tree, BMI)	
★	17	16	10	YOU OUGHT TO HEAR ME CRY —Willie Nelson (W. Nelson), RCA 11061 (Tree, BMI)	★	54	58	6	YOU JUST DON'T KNOW —Mary K. Miller (B. Davis), Jareg 1 302 (NSD) (Hudson Bay, BMI)	★	85	3	I THINK I'LL SAY GOODBYE —Jerris Ross (J. Wething, M. Chapman), Gaffney 421 (Vogue, BMI)	
★	24	6	6	SHE JUST LOVED THE CHEATIN' OUT OF ME —Moe Bandy (C.D. Shapiro, A. Owens), Columbia 3 10619 (Acuff-Rose, BMI)	★	58	3	IT SHOULD HAVE BEEN EASY —Dottie West (B. McDill), RCA 11136 (Hull-Clement, BMI)	★	88	85	4	HEAVEN CAN BE ANYWHERE (Twin Pines Theme) —Charlie Daniels Band (C. Daniels), Epic 850456 (Nat Band, BMI)	
★	25	5	5	DON'T LET ME TOUCH YOU —Marty Robbins (M. Robbins, B. Sherrill), Columbia 3 10629 (Mercury, BMI)	★	59	46	8	YOU'VE GOT TO MEND THIS HEARTACHE —Ruby Falls (Fields, Rice, Falls) 50 States 56 (NSD) (Sandburn Music Craftshop, ASCAP)	★	NEW ENTRY	→	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND —Red Steagall (D. Fraser, S. Shale), ABC/Dot 17726 (Acuff-Rose, BMI)	
★	30	4	4	YOU LIGHT UP MY LIFE —Debbi Boone (J. Brooks), Warner/Curb 8446 (Big Hit, ASCAP)	★	57	60	6	THAT'S ALL I WANTED TO KNOW —Dottie West (E. Penney, H. Moffat), United Artists 1084 (Chappell, ASCAP/P-Gen, BMI)	★	NEW ENTRY	→	GET DOWN COUNTRY MUSIC —Brush Arbor (J. A. Rice), Monument 45230 (Combine, BMI)	
★	21	21	9	WHAT'RE YOU DOING TONIGHT —Janie Fricke (B. McDill), Columbia 3 10605 (Hull-Clement, BMI)	★	58	41	11	WHAT A WAY TO GO —Bobby Borchers (B. Davis, J. Rushing), Playboy 8516 (Epic) (Vogue, BMI/Bibi, ASCAP)	★	NEW ENTRY	→	IT'S SO EASY —Linda Ronstadt (P. Asher), Asylum 45438 (MPL Communications, BMI)	
★	22	26	7	BORN TO LOVE ME —Ray Price (B. Murawski), Columbia 3 10631 (Combine, ASCAP)	★	61	45	10	LEAN ON JESUS (Before He Leans On You) —Paul Craft (R. Scamie, M. Gorman), RCA 11079 (Songwriters, ASCAP)	★	NEW ENTRY	→	HELEN —Cal Smith (J. Mundy), MCA 4739 (Newbreak, ASCAP)	
★	35	3	3	I'M KNEE DEEP IN LOVING YOU —Dave & Sugar (S. Throckmorton), RCA 11141 (Tree, BMI)	★	62	62	6	MEXICAN LOVE SONGS —Linda Hargrove (L. Hargrove, P. Drake), Capitol 4447 (Beechwood/Window, BMI)	★	NEW ENTRY	→	BETTER OFF ALONE —Jan Howard (S. Summers), Cap. Bros 125 (NSD) (Cap. Bros, BMI)	
★	24	28	7	CHANGES IN LATITUDES, CHANGES IN ATTITUDES —Jimmy Buffett (J. Buffett), ABC 12305 (Coral Records/Outer Banks, BMI)	★	63	55	7	EVERYTHING —Connie Smith (B. Gibb), Monument 45231 (Shelwood, BMI)	★	NEW ENTRY	→	A LITTLE SOMETHING ON THE SIDE —Pat Garrett (P. Siskafus), Kama 3000 (Twin Song, BMI)	
★	32	6	6	THE PAY PHONE —Bob Luman (G. Martin), Polydor 14431 (Tree, BMI)	★	64	61	8	DEAR ALICE —Johnny Lee (L. Anderson), GRT 137 (Big Heart/Harmony & Grit, BMI)	★	NEW ENTRY	→	ALL I WANT IS TO LOVE YOU —Jack Rainwater (A. Garfield), Laurie 3658 (Johnny Powers, BMI)	
★	34	4	4	EVERYDAY I HAVE TO CRY SOME —Joe Stampley (A. Alexander), Epic 850453 (Combine, BMI)	★	67	72	4	WHEN DO WE STOP STARTING OVER —Don Gibson (M. Newbury), ABC/Hickory 54029 (Acuff-Rose, BMI)	★	NEW ENTRY	→	I HAVEN'T LEARNED A THING —Porter Wagoner (S. Throckmorton), RCA 10970 (Tree, BMI)	
★	33	5	5	PEANUT BUTTER —Dickey Lee (H. Bailey), RCA 11125 (Razak, BMI)	★	65	79	2						
★	39	3	3	GEORGIA KEEPS PULLING ON MY RING —Conway Twitty (D. Wilkins, T. Marshall), MCA 40805 (Emerald Isle/Battleground, BMI)	★	66	77	3						
★	38	4	4	SWEET MUSIC MAN —Kenny Rogers (K. Rogers), United Artists 1095 (Dolly Rogers, ASCAP)										
★	36	7	7	I'LL ALWAYS LOVE YOU —Cates Sisters (B. Lee), Caprice 2036 (Sound Corp., ASCAP)										
★	40	3	3	COME A LITTLE BIT CLOSER —Johnny Duncan (with Janie Fricke) (Boyce, Hart, Farris), Columbia 310634 (Wren, BMI)										
★	32	23	9	DAYS THAT END IN "Y" —Sammi Smith (E. Stevens, J. Malloy), Elektra 45429 (DeSaves, BMI)										
★	33	18	14	ONCE IN A LIFETIME THING —John Wesley Ryles (J. Foster, B. Rice), ABC/Dot 17696 (Jack & Jill, ASCAP)										
★	43	4	4	MOTHER COUNTRY MUSIC —Vern Gosdin (J. Nixon), Elektra 45436 (ATV, BMI)										

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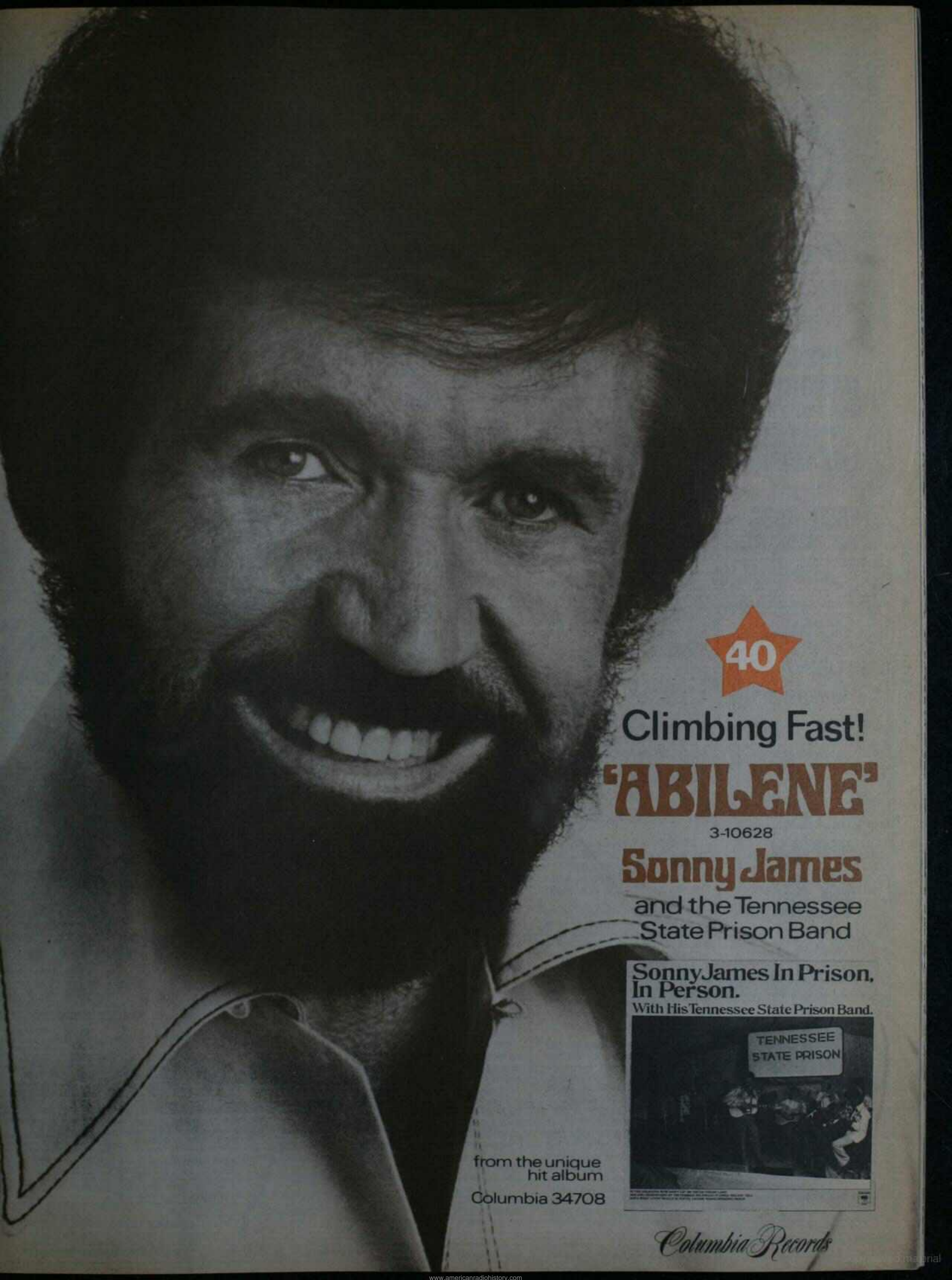


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'Economical' Laser System Bows

4-Channel 'Varilaser' Cuts Competition Prices In Half

By RADCLIFFE JOE

NEW YORK—Illusion Lighting International, has developed what executives of the company call a "safe" programmable 4-channel laser system for discotheques.

The unit, designated "Varilaser," is said to be capable of outperforming competitive systems currently available, while costing only about half the price.

According to Stephen Shaue, Illusion's president, "Varilaser" is a five milliwatt helium neon laser, capable of achieving patterns which had hitherto been possible only with

substantially more expensive systems.

"Varilaser," designed by Swiss engineer, Heinz Gisel, is priced at \$3,700. Comparable systems on the market are said to range from \$7,000 to \$10,000 in price. The unit, according to Shaue, is one of the most advanced in Illusion's catalog of second generation lighting systems.

One of the prime safety features in the "Varilaser" system is that it is designed to maintain constant current to the laser tubes, even if power voltage fluctuate by as much as 10% in either direction. It also caters to rapid voltage drops of as much as 40%.

Shaue explains that the complete units are weatherproof and shock resistant, and the laser tubes are anti-vibration mounted. He adds, "The high voltage supply is multiple isolated and fuse protected with additional overheating circuit breaker."

Shaue describes the unit as an all solid state disco laser providing unlimited pattern combinations. It consists of a helium neon laser with deflection heads mounted in a portable metal case with ceiling fixing; and the "Varilaser" controller which is connected to the laser unit via a multiway cable which may be installed in the deejay's booth.

The controller is designed to facilitate:

- Four program settings to create "genuine oscilloscope type dimensional images on a flat screen.
- A selector for manual, automatic or sound-to-light switching of programs.
- Image inventor and image booster.
- Dynamic range and synchronization settings.

The unit is unconditionally guaranteed for 12 months.

Still in the developmental stages is a plug-on module from which additional patterns and even drawings

and writings can be generated.

Also new from Illusion is a \$280, 600 watt per channel sound to light color organ designed for mobile disco operators. The unit, model Video 3003 is available either in console mounting or free standing versions.

A professional, 4-channel color organ logic controller and light mixer is planned for release before the end of the year. The unit, model Video 8000, is defined by Shaue as "an ultra safe, extra low voltage controller requiring no main hookup." It is said to be ideal for controlling all light sources.

Other new units in Illusion's second generation of disco lighting systems include a new low voltage 10-way Twin Power Pac, which Shaue describes as a stereo version of a first generation system.

Illusion Lighting was originally part of the British based Meteor Illusion Lighting Co., founded in 1968 by Tony Gottelier. In 1970 the company joined forces with Revox in a move aimed at exploiting the potential of the U.S. market.

However, it was not until three years ago that the disco market in this country appeared ready for quality disco equipment, and according to Shaue, Gottelier parted company with Hammond Industries, parent of Revox, dropped the word Meteor from his firm's name, and began work on "an entirely new range of products designed for high quality at competitive prices."

Today, the firm has offices in Amsterdam and in New York, while maintaining its headquarters in London. Its products are installed in clubs all over the world including Australia, Hong Kong, Singapore, Africa, the Middle East, Canada and the United States.

The New York offices and distribution center are located at Hempstead, L.I.



MERRY MAKING—This overflow crowd of revellers jams Shepherds discotheque in Manhattan for the club's reopening. Music emphasis in the "new" room is on a mix of disco music with live bands.

1977 CANADIAN DISCO AWARDS

U.S. Labels, Talent Vying With Local Nominees

NEW YORK—Top U.S.-based record companies and disco entertainers are in the forefront of an impressive list of nominees for honors at the upcoming 1977 Canadian Disco Awards.

The show, sponsored jointly by the Montreal-based Canadian Record Pool and that city's Channel 10, will have RCA, CBS, WEA, London and Polydor, vying with Canada's Quality and TC, labels for the honor of Canadian record company of the year.

Meanwhile, the T-Connection, the Ritchie Family, K.C. & the Sunshine Band, Boney M and El Coco, have been nominated for the title, international group of the year.

Among the international female vocalists nominated for top honors are Donna Summer, Claudja Barry, Leotta Holloway, Tina Charles, Roberta Kelly and Raffaella Carrà. Grace Jones, Thelma Houston, Celi Bee, Patty Brooks, Kelly Marie and Gilla, are competing for the honor of most promising international female vocalist.

Lou Rawls and Joe Tex are among the top U.S. based male acts vying for the title of international male vocalist of the year. They are competing with Biddu, Georgio Moroder and Jesse Green.

The Salsoul Orchestra, Munich Machine, Larry Page, John Davis, Bebu Silvetti and Meco are among the lineup of nominees for international orchestra of the year.

Dennis Coffey & Mike Theodore, Georgio Moroder & Pete Bellote, Alex Constantino & Cerrone, and Baker, Harris & Young are in the running for international producers of the year.

Nominees in the international song of the year category include Donna Summer's "I Feel Love," Claudja Barry's "Dancing Fever," C.J. & Co. "Devil's Gun," The Philadelphia All Stars, "Let's Clean Up The Ghetto" and Ronnie Jones' "Soul Sister."

(Continued on page 112)

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Disco Mix

By TOM MOULTON

NEW YORK—The new Donna Summer LP titled "Once Upon A Time" has emerged as one of the leading contenders for the disco LP of the year. It is a fantasy about a girl who lives in a land where everything unreal is real and vice versa.

The "A" side opens with the theme, and Summer's vocals sound like a small girl talking to herself. This moves into "Faster & Faster To Nowhere" in which the dream begins at an incredible rate of speed and continues to escalate.

"Fairy Tale High" is the result of the previous song. Again the small girl voice is utilized. "Say Something Nice" deals with the dreamer's efforts to return to reality and things with which she can relate. All the songs on the "A" side are joined together and each one is designed for dancing.

The "B" side is the strongest of this four sided LP. It starts off with "Now I Need You" the closest song to "I Feel Love," and the most beautiful on the album. Here Summer sings with a chorus-style background, and along with the instrumentation and break this amounts to the most creative and exciting tune on the LP.

Next is "Working The Midnight Shift" much in the style of "Now I Need You" with a strong melodic hook. "Queen For A Day" is also unusually strong. The "C" side of this double album is basically slow, while side "D" starts with "Rumour Has It," which is not as creative as the other uptempo cuts. "I Love You" is quite different with more of an American sound. This cut, like the others, has a beautiful melody line and its overall production is very simple. "Happily Ever After," is in a Gloria Gaynor style, and sounds like it could have been arranged and produced for her. Bob Esty has done an out-

standing job on the arrangements of all the songs, and has succeeded in bringing Summer to even greater heights.

NEW YORK—Philadelphia International Records is expected to release records this month by MFSB and the Philadelphia Classics. The product being offered by the latter represents the label's first specially priced two-record set featuring special long versions of some of its strongest disco-oriented hits. "Don't Leave Me This Way" featuring Teddy Pendergrass is the strongest, and runs for more than 11 minutes.

"Love Is The Message" by MFSB featuring the Three Degrees, is the original long version which has never before been made available. "Bad Luck," the Harold Melvin & The Blue Notes classic, incorporates an interesting break which builds to a strong instrumental.

"I'll Always Love My Mama," by the Intruders was available as a 12-inch 33 1/3 r.p.m. disco disk last spring. On "Dirty Old Man," the Three Degrees have added a percussion break which makes it sound like an entirely different song.

"I Love Music" by the O'Jays is much longer than the group's original version, and also includes a strong instrumental break with background vocals and organ.

The final cut on the album is TSOP featuring the Three Degrees. The entire album has been remixed, and in some cases things have been added to enhance the overall quality.

Dee Dee Sharp Gamble's second album titled, "What Color Is Love" has two good cuts. "Nobody Could Take Your Place," is one of the strongest things this artist has done to date. Here is a beautiful Gamble/Huff tune with an uptempo mellow track which sounds like it embodies gospel undertones.

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DOWNSTAIR RECORDS

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National Disco Action Top 40

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ATLANTA

- This Week**
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - KING OF CLUBS/EL CARAVANERO/ORFEU NEGRO—Chocofat's—Salsoul (LP)
 - BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - FUNKY STARDUST/LOVE SIGN—Roberta Kelly—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)
 - HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - THE BULL/COSMIC WIND/AIN'T NOTHING TO IT—Mike Theodore Orchestra—Westbound (LP)
 - SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - LA VIE EN ROSE/TOMORROW—Grace Jones—Island (LP)
 - YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (LP)

DALLAS/HOUSTON

- This Week**
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - JE TAIME/ON A RIEN A PERDRE/VIOLATION—Saint Tropez—Butterfly (LP)
 - HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - WATCH OUT—Trax—Polydor (LP)
 - COCOMOTION—El Coco—AVI (LP)
 - RUN TO ME—Kelly Marie—Pye (import)

NEW ORLEANS

- This Week**
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - GIRL DON'T MAKE ME WAIT/LOVE SHOOK/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - SEND IN THE CLOWNS/WHAT I DID FOR LOVE/LA VIE EN ROSE/TOMORROW—Grace Jones—Island (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP/12-inch)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - COCOMOTION—El Coco—AVI (LP)
 - SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - ON A RIEN A PERDRE—Saint Tropez—Butterfly (LP)

PITTSBURGH

- This Week**
- WHAT I DID FOR LOVE/TOMORROW/LA VIE EN ROSE/SEND IN THE CLOWNS—Grace Jones—Island (LP)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - NATIVE NEW YORKER—Odyssey—RCA (LP)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - DISCO BLOOD—Vamps—Building (12-inch import)
 - YOU'RE SO RIGHT FOR ME—East Side Connection—Rampart (12-inch)
 - POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP/12-inch)
 - I'M HERE AGAIN—Thelma Houston—Motown (LP)
 - FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)

ALT./WASHINGTON D.C.

- This Week**
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
 - CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - DISCO BLOOD—Vamps—Building (12-inch import)
 - THE BULL/BELLY BOOGIE/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - LET THE MUSIC PLAY—Dorothy Moore—TK
 - YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - KISS ME (The Way I Like It)—George McGee—TK

DETROIT

- This Week**
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - LOVE SHOOK/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - MANHATTAN LOVE SONG/WELL HAVE A NICE DAY—King Errisson—Westbound (LP)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - DO YOUR DANCE/IT MAKES YOU FEEL LIKE DANCING—Rene Rayze—Whitfield (LP)
 - LA VIE EN ROSE—Grace Jones—Island (LP)
 - SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - COCOMOTION—El Coco—AVI (LP)
 - BACK IN LOVE AGAIN—L.T.D.—A&M (LP)
 - KING OF CLUBS/EL CARAVANERO—Chocofat's—Salsoul (LP)

NEW YORK

- This Week**
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC/GIRL DON'T MAKE ME WAIT/POP COLLAGE (Medley)—Pattie Brooks—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/CASH MONEY/DISCO POOL BLUES—Fantastic Four—Westbound (12-inch)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (LP)
 - SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - KEEP IT UP—Olympic Runners—London (12-inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - SAL SOUL SISTER/WELL HAVE A NICE DAY/MANHATTAN LOVE SONG—King Errisson—Westbound (LP)
 - YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)

SAN FRANCISCO

- This Week**
- BACK IN LOVE AGAIN—L.T.D.—A&M (LP/12-inch)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES/CASH MONEY—Fantastic Four—Westbound (LP)
 - ON FIRE (Getting Higher)—T Connection—TK (12-inch)
 - CAN'T YOU FEEL IT/MAGIC LOVE/DISCO DANCE—Michele—West End (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - KING OF CLUBS/EL CARAVANERO—Chocofat's—Salsoul (LP)
 - THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - YOU'VE GOT MAGIC/COCONUT GROOVE—Rice & Beans Orchestra—TK (12-inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - LA VIE EN ROSE/SEND IN THE CLOWNS—Grace Jones—Island (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)

BOSTON

- This Week**
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
 - THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - KING OF CLUBS/EL CARAVANERO—Chocofat's—Salsoul (LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - DISCO CONGO/MANHATTAN LOVE SONG/LA BOUND/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - TOMORROW—Grace Jones—Island (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - POP COLLAGE (Medley)/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - ZODIACS/LOVE SIGN/FUNKY STARDUST—Roberta Kelly—Casablanca (LP)
 - COCOMOTION—El Coco—AVI (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT/LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - KING OF CLUBS/EL CARAVANERO—Chocofat's—Salsoul (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP)
 - LE SPANK—Le Pamplemousse—AVI (LP)
 - ZODIACS/LOVE SIGN/FUNKY STARDUST—Roberta Kelly—Casablanca (LP)
 - MAGIC LOVE/DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - I'M HERE AGAIN—Thelma Houston—Motown (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah
 - THE BULL—Mike Theodore Orchestra—Westbound (LP/12-inch)
 - YOUR LOVE IS SO GOOD FOR ME/TOP OF THE WORLD—Diana Ross—Motown (LP)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)

PHILADELPHIA

- This Week**
- NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/CASH MONEY/DISCO POOL BLUES—Fantastic Four—Westbound (12-inch)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - LA VIE EN ROSE/SEND IN THE CLOWNS/WHAT I DID FOR LOVE—Grace Jones—Island (LP)
 - SPEAK WELL—Philly U.S.A.—West End (12-inch remix)
 - DISCO CONGO/MANHATTAN LOVE SONG—King Errisson—Westbound (LP)
 - MOON BOOTS—Orlando Riva Sound—Salsoul (LP)
 - CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME—Michele—West End (LP)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12-inch)
 - COCOMOTION—El Coco—AVI (LP)

SEATTLE/PORTLAND

- This Week**
- SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - I GOT TO HAVE YOUR LOVE/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
 - MUSIC—Montreal Sound—TK (12-inch)
 - COCOMOTION—El Coco—AVI (LP)
 - FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - WATCH OUT—Trax—Polydor (LP)
 - LA VIE EN ROSE—Grace Jones—Island (LP)
 - POP COLLAGE (Medley)/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - KING OF CLUBS—Chocofat's—Salsoul (LP)
 - I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
 - YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (LP)
 - HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)

CHICAGO

- This Week**
- DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
 - NATIVE NEW YORKER—Odyssey—RCA (LP)
 - I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW/DISCO POOL BLUES—Fantastic Four—Westbound (LP/12-inch)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - THE BULL/COSMIC WIND/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - COCOMOTION—El Coco—AVI (LP)
 - RUNNING AWAY—Roy Ayers Ubiquity—Polydor (12-inch)
 - YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (LP)
 - DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP)
 - I'M HERE AGAIN—Thelma Houston—Motown (LP)

MIAMI

- This Week**
- NATIVE NEW YORKER—Odyssey—RCA (LP)
 - TOMORROW/LA VIE EN ROSE—Grace Jones—Island (LP)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - LOVE SHOOK/LET'S MAKE LOVE TO THE MUSIC—Pattie Brooks—Casablanca (LP)
 - I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (LP/12-inch)
 - DISCO CONGO/MANHATTAN LOVE SONG/SAL SOUL SISTER—King Errisson—Westbound (LP)
 - LIVING FOR TODAY/INVITATION TO THE WORLD—Jimmy Briscoe & The Little Beavers—TK (LP/12-inch)
 - ON FIRE (Getting Higher)—T Connection—TK (12-inch)
 - COSMIC WIND/BRAZILIAN LULLABY/THE BULL—Mike Theodore Orchestra—Westbound (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - KING OF CLUBS/EL CARAVANERO—Chocofat's—Salsoul (LP)
 - YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - WHAT I DID FOR LOVE—Inner City Jam Band—Salsoul (12-inch)

PHOENIX

- This Week**
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW—Fantastic Four—Westbound (LP/12-inch)
 - DANCE, DANCE, DANCE—Chic—Atlantic (12-inch)
 - THE BULL/BELLY BOOGIE/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - POP COLLAGE (Medley)/LOVE SHOOK/GIRL DON'T MAKE ME WAIT—Pattie Brooks—Casablanca (LP)
 - JU TAIME/VIOLATION/ON A RIEN A PERDRE/COEUR COEUR—Saint Tropez—Butterfly (LP)
 - KING OF CLUBS/EL CARAVANERO/ORFEU NEGRO—Chocofat's—Salsoul (LP)
 - LE SPANK—Le Pamplemousse—AVI (12-inch)
 - WATCH OUT—Trax—Polydor (LP)
 - HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch)
 - EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - COCOMOTION—El Coco—AVI (LP)
 - SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - YOU'VE GOT MAGIC—Rice & Beans Orchestra—TK (12-inch)
 - NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (LP/12-inch)

MONTREAL

- This Week**
- MA BAKER—Boney M.—WEA
 - PIPELINE—Bruce Johnston—CBS (12-inch)
 - SUGAR DADDY—Patsy Gallant—London (12-inch)
 - HEY YOU SHOULD BE DANCING—Gene Farrow—RCA (12-inch)
 - JOHNNY QHINNY/DANCING FEVER—Claudia Barry—London (12-inch)
 - THEME FROM "STAR WARS"—Meco/Galaxie 42—Quality/London
 - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—TK (LP)
 - OU SONT LES FEMMES—Patrick Jevé—Polydor (12-inch)
 - SAN FRANCISCO-HOLLYWOOD—Village People—Polydor (12-inch)
 - LOVE ME BABY—S.B. Devotions—Solo (12-inch)
 - RUN TO ME—Kelly Marie/Eaine Overholt—Pye/RCA (12-inch)
 - DANCE ON DISCO DANCING—Randy Raider—RCA (12-inch)
 - HELP HELP—Gina—RCA (12-inch)
 - I'M HERE AGAIN—Thelma Houston—Alta
 - THEME FROM "BIG TIME"—Smokey Robinson—Alta (12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Acts Set With Goody For N.Y. Hi Fi Expo

NEW YORK—A half-dozen recording acts will perform and/or sign autographs to highlight the Sam Goody disco/bazaar featured with the New York Hi Fi Stereo Music Show, opening its four-day run Thursday (10) at the Statler Hilton.

Opening night disco showcase, courtesy of De-Lite Records, will feature Crown Heights Affair, with Jeanne Napoli and Made In U.S.A. Set for autograph sessions are David Clayton-Thomas of Blood, Sweat & Tears, who will help cut the opening ribbon, and Buddah's Melba Moore and Phyllis Hyman. Several other top acts were anticipated but not confirmed at press time.

With Goody taking 12,000 square feet in the penthouse Sky Top Room, the retail disk/tape bazaar itself will offer product from WEA, ABC, Capitol and MCA, according to coordinator Barry Goody. TDK blank tapes will have the exclusive in that area, he notes.

In the disco, which will feature Technics equipment from turntables

to speakers, and custom lighting from Meteor Light & Sound, local air personalities and disco deejays will spin the platters. One special DJ is Cheryl Rixon, the December Penthouse Pet centerfold, who ran her own disco at the Sheraton in her hometown of Perth, Australia. She also is one of the official Hi Fi Show hostesses.

The disco also will serve as a video showcase for continuous showings of rock concert videotapes by WNEW-FM, using a Sony U-Matic VTR and large-screen Advent VideoBeam projection system.

Also participating in the show are three other local radio stations, WYNY, WPIX-FM and WLIR, with several remotes from the expo, and their respective air personalities spinning requests from attendees.

All exhibit space is long gone, notes co-producer Teresa Rogers, now in the 23rd year of such productions with husband Bob, who handles the promotion end.

(Continued on page 72)



PCM VENTURE—AES was to hear first report on joint Mitsubishi/TEAC/Tokyo Denka laser disk recording system (right) and PCM player with one-sided 30-min. disk (above) shown recently in Japan. Player and disk will be demonstrated Nov. 12 in L.A., after N.Y. AES closes.



Retailers Seeing Early Software & Hardware Sales

By JIM SCHNEIDER

NEW YORK—Home video systems merchandisers are reporting initial sales success in both software and hardware lines.

Citing a growing consumer product awareness, lower pricing and expanded supplier advertising campaigns, panelists at an ITA seminar here touted this new market as an "exciting business, with great opportunities."

(Continued on page 76)

ITA Seminar Focuses On All Home Video Aspects

By STEPHEN TRAIMAN

NEW YORK—"It's another historic moment when a significant new product in consumer electronics is introduced," noted Irwin "Skip" Tarr of Panasonic as the new ITA president capsuled the first ITA home video systems seminar that drew 220 registrants here Oct. 25-27.

Two solid days of presentations and workshops on all aspects of the emerging home video mart were covered—from hardware and software sales and marketing, to copy-

rights, programming and interface with cable television and other media.

"We had to cut off registration at that point," enthused Larry Finley, ITA executive director, as the New York Sheraton just couldn't comfortably accommodate more in a seminar setup.

Among key points noted by the various panels and speakers, put in

(Continued on page 74)

'EURO-STANDARDS'

New 3M Mastering Tape

LONDON—3M United Kingdom has introduced a new professional recording tape, specially designed for the U.K./European market which demands a quality tape with high output and low signal-to-print ratio.

In addition to these features, the new tape, Scotch 256, has improved winding characteristics, the result of a newly-developed black back coating.

Scotch 256 has been evolved to provide a high dynamic range, low distortion, low signal-to-print ratio and high wind quality. It has a print-through level of -59dB, a bias noise

level of -67dB and signal-to-noise value of 77dB (DIN measurements).

In sizes of 1/4-, 1/2-, 1 and 2-inch widths, it is suitable for open-hub type applications. It was developed in the 3M laboratories in Gorseinon, South Wales.

The tape is given thorough quality control tests on equipment that includes a Bruel and Kjaer 3rd. octave spectrometer type 2114 and beat frequency oscillator type 1022, with a Bruel and Kjaer level recorder type 2305, a Telefunken M15 tape deck; a Hewlett-Packard distortion analyzer type 333A; and a Quantech wave analyzer.

Schaak Chain Looking To Future Training Boosts Prospects After a Chapter 11 Revival

By IRENE CLEPPER

(This exclusive two-part report began last week with a recap of the chain's problems and turnaround from the near disaster of a Chapter 11 situation.)

ST. PAUL—Schaak Electronics is growing and maturing in many ways, emphasizes Dick Schaak, the 38-year-old president of the locally-based audio chain that will have 30 locations in four states by next February.

Always a strong sales organization, Schaak is intensifying its sales training. "As a result," he reports, "our salespeople develop some fantastic percentages on closings—four of every five, for instance."

"It's called a 'unity selling program'—salespeople are unified behind certain lines to take the confusion out of the transaction. The salesperson is taught how to talk customer language."

"For example, instead of asking the customer, 'What are you interested in?', the salesperson is ready to tell him what he should buy. We're supposed to be the professionals. If a customer is sincerely interested in the product, it is hard for them not to buy from one of our salespeople, who says, 'We guarantee it; we'll give a refund or a return, but this is it. This is what you should buy.'"

The sales training schedule occupies 28 hours—two hours a day for 14 weeks. Salespersons come to the home office or, for salespersons in Milwaukee and Chicago, headquarters staff goes there.

There's a beginner's, an advanced course (with diploma) and a management training course (for managers and assistant managers).

A store manager is expected—two out of every three months—to be among the top three salespeople in

(Continued on page 73)

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Biggest N.Y. AES Honors 10

NEW YORK—The biggest East Coast AES expected to wind up Monday (7) with more than 4,000 attendees at the Waldorf-Astoria, after honoring 10 of its own with citations for service to the industry.

A record-breaking 120-plus exhibiting companies—50% larger than last year's prior high point—focused on a wide range of new electronics in audio, with digital recording and PCM disks taking the limelight.

A capacity 58th convention banquet audience was set to hear Dr. Peter Goldmark Sunday (6), as the father of the LP disk was to highlight the past, present and future of audio and video recording.

Cited as AES fellows are Mahlon Burkhard, research manager with Industrial Research Products, for contributions in the area of electro-acoustic component miniaturization; Abraham Cohen, most recently with Polydax Speaker Corp., for contributions to loud-speaker technology; Albert Grundy, president and director of the Institute of Audio Research, for contributions to audio education.

Also, Richard Marcucci, president of Capps & Co. and an AES charter member, for contributions to the development of recording styli; James V. White, staff scientist in the CBS Technology Center sound reproduction department, for contributions to the understanding of stylus-groove relationships in phonograph records, and Bert Whyte, co-founder of Everest Records and a veteran producer, writer/reviewer and critic, for his early contributions to stereo recording and for continuing audio criticism of a high order.

Named honorary members are Donald Plunkett, executive director

of the society, for his many years of service and dedication to the AES; and Arthur Haddy, chief engineer and technical director for Decca Record Co. (U.K.), for his contribu-

(Continued on page 72)

Ampex Digital Tape Bows; Prices Going Up 5-10%

NEW YORK—Ampex was set to introduce the first commercially available digital audio recording tape at the 58th AES here (4-7), along with price increases averaging 5 to 10% on its professional and consumer blank tape lines.

The digital tape, available immediately, is the 460 series with an oxide coating on a 1 mil back-coated base film and was demonstrated with the Soundstream digital tape recorder. It is being offered in 4,600 foot, 10½-inch reels at \$71.40 in ½-

inch and \$114.75 in 1-inch.

Price increases effective Nov. 15 include 406/407 mastering up an average 6%, and Grand Master, 5%; 600 series open reel duplicating, 6-10%; consumer blank, 7%.

IF YOU WANT TO IMPROVE YOUR HI-END COMPONENT SALES STOCK THIS EQUIPMENT.



People who know about quality equipment know about Maxell.

Among tape users who paid \$1000 or more for their hi-fi systems, we're the number one brand. So by selling Maxell, you'll have more potential hi-end component customers stopping by your store regularly.

Also, a recent High Fidelity Magazine survey shows that Maxell users spend more on tape than users of any other brand.

At your request we can provide you with displays, counter cards, and a wide variety of P.O.P. materials.

A special in-store tape clinic can also be arranged to help your customers understand more about tape. In the past, these clinics have proven to draw extremely large crowds. And sell a lot of Maxell, as well.

For more information on Maxell tapes and their profit potential, contact us.

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Maxell Corporation of America, Moonachie, N.J.

Everybody's Opening Its Tape Cases

By JOHN SIPPEL

LOS ANGELES—In a move to bolster prerecorded tape volume, Everybody's Record Co. is segregating 8-tracks and cassettes in the four largest of its six stores before 1978.

In three of those four stores physical expansion is occurring. The Eugene, Ore., store was enlarged 1,000 square feet to 4,000 square feet last month so that tapes could be partitioned off in a corral-type area.

Tape in this isolated area is on open shelves for the first time. Some of the tape titles are in "touch-me" cases. Tom Keenan, president of the six-store chain in Oregon and Washington, estimates that about 4,000 units of tape will be stocked, representing about 3,000 different titles.

The tape room has its own cash register, which also handles concert ticket sales to lure additional traffic to that area.

Currently preparing for opening is the Canyon Rd. Portland store, which is expanding from 3,000 to 6,200 square feet. The tape room will be almost identical to that in the Eugene outlet. The Eugene outlet reported a 5% jump in tape sales in its first four weeks, Keenan adds.

Opening later this month will be an 800 square foot tape room in the Bellevue, Wash. shop. It will be enlarged over-all from 2,000 to 4,200 square feet. About the same time, the Stark St. Portland store is undergoing a reconversion of its 2,600 square feet, of which 600 square feet will be devoted to the isolated tape inventory.

Top East Coast AES Cites 10; Digital Recording Eyed

• Continued from page 71
tions to the art and sciences of sound recording over many years.

A special AES citation went to John Bubbers, president of the U.S.

marketing company of Celestion Industries (U.K.), for his long and devoted service to the society. The biennial publications award to the author under 35 years old was

presented to AES fellow Robert Schulein, manager of the electro-acoustical systems department of Shure Brothers, for his April 1975 paper on "In Situ Measurements

And Equalization Of Sound Reproduction Systems."

Taking over as AES president for the coming year is Emil Torick of the CBS Technology Center, Stamford,

Conn., who took the gavel from his predecessor, Rex Isom, retired chief engineer of RCA Records. Named president-elect is John McKnight, formerly with Ampex and now head of Magnetic Reference Laboratories, Mountain View, Calif.

Digital interest brought several last-minute program changes, with the Sunday afternoon (6) digital techniques session chaired by Thomas Stockham Jr. adding a special report on the jointly developed PCM laser sound disk and player of Mitsubishi, TEAC and Tokyo Denka, shown recently in Japan.

As a result, shifted to the Monday audio in broadcasting session was an excellent interview titled "New Technology: The Impact Of Digital Tape," by Paul Hutson Jr., 26th U.S. Army Band recording studio, States Island, N.Y.

Exhibits took all available ballroom space and expanded 10th floor demonstration room areas, notes Jacqueline Harvey, AES exhibit coordinator.

Joining virtually at the last minute were Asgard Inc., and Audioarts Engineering, while a late cancellation found Sansui Electric Corp. giving up its demonstration room.

Tying in with the centennial of recorded sound was an audio display with eight listening posts that

(Continued on page 76)

There's a whole new business in the accessory department.

In the short time it's been around, Sound Guard® record preservative is setting records in just about every outlet it's in.

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1. Sound Guard™ record cleaner kit. Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.
2. Sound Guard™ Total Record Care System. Sound Guard record preservative and Sound Guard record cleaner—all in one package. There's no other system like it for total record care.

See your Sound Guard representative.



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Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System
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N.Y. Hi Fi Expo

• Continued from page 70

Among "firsts" set for the show, which will have dealer hours from 1-5 on Friday (11) and 10 a.m.-noon Sunday (13), are the public debut of the B.I.C. Beam Box FM antenna, a new JBL speaker system, a debut for an Advent speaker and the first metro area showing of the Shahinian speaker line.

In addition to Goody, other retailers participating include Harmony House, Harvey Sound, Stereo Warehouse, Audio Breakthroughs, Lyric Hi-Fi and Designatron's Stereo.

Some 75 companies are exhibiting, including Acoustic Research, Acoustique 3A International, ADC/BSR, Aiwa/Meriton, Allison Acoustics, Analogue Systems, APT Preamplifiers, Audio International, Audio Pulse, Audio Technica, Avid, Bang & Olufsen, B.I.C./Venture Bose.

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Also, Great American Sound, Harman-Kardon, IMF, Janis Audio, JBL, Kenwood, Kirksaeter, Koss, Lenco, Lux Audio, Magneplanar, McIntosh, MXR Innovations, Nakamichi, Neosonic, Onkyo, Optomes/Sharp, Paragon Audio, Phase Linear, Philips, Pickering, Polk Audio, Revox/Studer.

Also, Rondaley Sound Systems, Sankyo-Seiki, Shahinian Acoustics, Setton, Shure Bros., Sonosphere-Sound Concepts, Sound Dynamics, Speakerkit, Spectro Acoustics, Spondor, STR, Superex, Tandberg, TDK, Technics By Panasonic, Thorens and Ultralinear.

Public hours are Thursday and Friday from 5-10 p.m.; Saturday from 11 a.m.-10 p.m. and Sunday from noon-7 p.m. The Goody disco/bazaar is open Thursday and Friday from 7-11 p.m., Saturday from 5-11 p.m. and Sunday from 4-9 p.m.

Schaak Chain Looking Ahead After Chapter 11 Revival

Continued from page 70

the store. "We haven't had a case where this has failed to happen," Schaak reflects. "They all come up from the sales floor; they're pretty sharp and well-trained and experienced. Our youngest manager, in terms of service, has been in the job for three years."

Included in sales training is emphasis on appearance. "We're very rigid about a dress code for our people," Schaak informs. "And we insist that the people from our suppliers who give sales clinics appear as professional as our own people do. We don't want the casual effect that some company representatives feel contributes to an effective sales meeting. The purpose of the meeting is to inculcate professionalism. A professional appearance is part of that."

The focus on people—from sales training, to helping with personal problems, to motivating them toward success—is a dominant one for Schaak. "Our product is our people," he insists. "Other stores can obtain the same merchandise, display it well, offer promotions—the difference has to be in our people. We can open 10 new stores next year if we have the people to staff them. We have the financial capabilities, but we must have the people. They are the lifeblood of the company."

When a new store is being opened, sales trainees will live in the homes of store managers, "picking up their attitudes and philosophies." "The manager has more than a casual interest in his people," Schaak emphasizes.

"There is, as a matter of fact, a series of what we call 'customer relations' in our company. I feel that the other officers of our company are 'my customers'. I must make sure that they are happy with their jobs."

"I know I'm doing my job right if they are. In turn, they must be sure that the district managers, their customers, are happy; and the district managers' customers are the store managers, whose customers are the employees in the store."

"On each level, there is a concern for both personal or business problems the individuals may have. If a mistake is made—for example, a salesman fails to close for an obvious reason—the store manager first asks himself, 'What did I do wrong that the salesman didn't know the procedure or didn't follow it?'"

If the whole chain of responsibility is kept intact, the consumer will be well served and happy with his purchase and with the service of the Schaak company, the president notes.

How is the future shaping up. Expansion is more careful, more conservative. The practice of financing customer credit has been given up (more than \$500,000 in uncollectable debts had to be written off in 1974). The only major change in merchandise is the addition of the Kenwood brand. All other lines are the same as they have been.

"We're very careful not to add new products or new categories until we're doing an excellent job with the previous addition," Schaak notes. "We're getting more into video. We're not into the home computer market yet. Right now we're concentrating on being truly professional in handling every product we stock at the present time."

The system is obviously working: The first quarter of the 1978 fiscal year showed earnings per share of 50 cents, compared to last year's 19 cents, a 150% increase. Working capital had increased to \$2.9 million during the quarter.

Gross profit margin was nearly 34% at the end of fiscal 1977 (May 31); sales have jumped 52% since fiscal 1974.

"We're stronger than we were before," Schaak says thoughtfully. "The experience was a nightmare in some respects, but it drew us closer

together; we learned from our mistakes.

"We never doubted that we would emerge from Chapter 11, but the

spirit we generated in going through those times has made us more unified, more conscious of the basic values of loyalty and concern."

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ITA Seminar Focus On All Aspects Of Home Video Mart

• *Continued from page 70*

context of the interest in how fast and how extensive the new market would grow.

• Dave Lachenbruch of Television Digest reported a consensus

on 130,000 to 150,000 sales to dealers this year, with total anticipated production in Japan of 1.3 to 1.7 million units next year. With about 40% earmarked for the U.S., this would mean about 550,000 here in 1978,

and perhaps 850,000 sales to dealers in 1979.

• Bob Pfannkuch of Bell & Howell, whose firm will be marketing the BASF LVR system, incompatible with the existing Beta and VHS for-

mat systems, sees the focus on developing cheaper blank software, noting the reduction of almost 10 times from U-Matic to the four-hour VHS tape.

He believes new add-on features

such as "jog ahead" for editing will separate the two major systems in the consumer mart, and that prerecorded programs will enhance the sale of home VTRs.

• Chuck Dolk of Magnavox re-emphasized that Philips and MCA were committed to a videodisk system in late 1978, and that the delay was felt well worth the trade-off for a one-sided hour videodisk.

He was questioned sharply on the "credibility gap" caused by the dealer, but held his ground in maintaining that the improved disk would also play back through any hooked-up hi fi system.

• Andrew Kohut of The Gallup Organization, highlighting some ongoing research on consumer attitudes, noted that the three distinct uses of home video were being checked: TV taping, prerecorded playback and home videotaping. He feels it will take longer to understand the market—until programs become available in significant volume. Consumers are definitely going to be skeptical on pricing, due to their experience with CBs and calculators.

• Bill Madden of 3M feels that if the combined marketing push by equipment manufacturers can result in 1% of U.S. households owning a VTR by the end of 1978—as is being predicted, then the industry will be on its way to a real blockbuster of a total market.

He sees a trend toward miniaturization with such new tapes as 3M's Metafine IV and others, and agrees that at this point standardization on one system is not that vital.

Peter Kuyper of Paramount Pictures feels the piracy question is the most serious one facing the industry. Involved in the Sony/Paramount joint programming venture, he'd rather see "six movies sold over the counter at \$20 each than one stolen 'Star Wars' sold under the same counter for \$120."

• A well attended session on video copyrights moderated by Ernest Meyers, RIAA and ITA special counsel, heard general agreement that the Universal/Disney suit versus Sony would not be settled for some years, during which time the home VTR industry would become an established fact.

Concern over a possible hardware and/or software tax with proceeds toward the copyright owners was felt to be a growing possibility, particularly in view of the new Copyright Tribunal's wide-ranging powers.

• Blank software is selling extremely well, Tony Mirabelli of Quasar confirmed, and his dealers see no indications of consumer desire of consumer desire for prerecorded programming. The product is being used basically as a time-shift device, and the volume of blank tapes sold is staggering—in fact, there was general agreement that there might be more of a crunch in blank software, particularly for the VHS players, than in hardware later this year.

• Programming opportunities are definitely there, as the audience heard from a number of speakers involved in various markets.

But determining consumer attitudes on types of entertainment, and prices they were willing to pay, would take some time, the consensus agreed. The Warner Cable QUBE pilot system in Columbus, Ohio, will be watched closely, as it will offer the first full-scale consumer choice on pay programming.

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Video Retailers See Early Software & Hardware Interest

• Continued from page 70

"We are beginning to sell video recorders to mid-American families, those returning to the home and looking for an extension of television entertainment. So far, the re-

sponse has been excellent," remarked Jack Luskin, president, Luskin's, Inc. appliance/tv chain.

Most merchants agree that early launchings of video equipment has

taken place in the television section of their stores. This was documented by non-retailer panelist Robert Garbutt, manager, special products division, Sharp Electronics Corp.

"In researching this question, we

have found that 92% of department stores and mass merchandisers market video recorders in the television department. Some are beginning to offer the product in advanced consumer electronics sections, along

with video games and wide-screen TVs," he noted.

Dave Rothfeld, vice president and division merchandise manager, Korvettes, offered a third alternative. "I look to segregate these products into an audio/video department. I would sell the videodisks in the record department as well. I see no problem in selling all types of video equipment in our stores."

A looming factor in this market will be the specialty outlet, according to Gene Kahn, vice president, marketing, Chicago-based Columbia Video Systems. "The home video stores, with its experience and knowledge in an industry that is brand new, will become strong factors in the marketplace."

This sentiment was echoed by Stuart Brenner, executive vice president, Video Theatre, an Atlanta specialist. "We have set up three living room areas in our stores and have our systems going 24 hours a day. We show customers what they can do with the units in their own homes. As a specialty shop, we can devote more time to the potential buyer."

The audio/hi fi outlets were represented by Danny Selvin, operations director, Borger's, a two-store New York City dealer. "We are really the neighborhood store, where customers once came to buy color tv and audio equipment. We have made a strong commitment to video and have devoted one room to its merchandising. I look to the neighborhood store as garnering a large share of the local video business."

As for blank videocassettes, as well as other software, Don Rushin, retail products manager, 3M Co., indicated, "Retailers must create consumer demand and brand preference for video software. I think they have the best chance to succeed if merchandised with television products." 3M will be marketing both Scotch Beta and VHS format blank tapes.

The total videotape potential was reinforced by Aaron Neretin, publisher, Merchandising Magazine, who reported on the publication's consumer surveys.

In noting the differences between a survey taken in April and one six months later in October, he said: "In a six-month period, 17.5% more consumers evinced a familiarity with videotape recorders; 23% more consumers indicated they have considered the purchase of videotape, recording while not at home moved from the second to the top reason for purchase, with making their own videotapes going from first to second spot.

"Interestingly, playing prerecorded tapes, low on the scale in the first survey, moved even further down the ladder—to last place—in the second survey."

And speaking to a luncheon audience on the subject, Jack Sauter, division vice president, marketing, RCA consumer Electronics Division, summed up: "But there is no doubt that as awareness of the existence of the VCR product grows, the concept will capture the attention of a much broader demographic base that will be more similar to that of today's color tv owners."

Biggest N.Y. AES

• Continued from page 72

allowed visitors to "tune in" on six-minute tapes with excerpts from historic recordings culled from the Thomas A. Edison Recording Laboratory at the Syracuse Univ. Library. Inspired by AES president Rex Isom, the display was put together through the efforts of Walter Welch, museum curator/director.

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THE HOT LATIN DANCE MUSIC



Salsa

By AGUSTIN GURZA

Even to this day, the success of salsa and its viability as a commercial force are facts that do not go unquestioned. Skeptics still abound. And the music still struggles to attain its due recognition.

But one certain measure of how far salsa has moved towards stability is the fact that for this music and its makers, the introductions are over.

A flurry of national press attention in late 1975 and early 1976 splashed the salsa sound onto the busy consciousness of the American public. Time, Newsweek, The Times, both of New York and Los Angeles, as well as the music trades focused momentarily intense attention on the music and caught its sub-culture creators off-guard. Stunned and star-struck by the spotlight, to be exact.

And salsa went through a rather tedious, self-explanatory period. Writers, trying to transmit the meaning of the music, independently wrote surprisingly similar articles on opposite coasts. A music that to so many Latin persons had been a fact of daily life for decades was suddenly a novel curiosity for everyone else.

Salsa must have seemed exotic. Where does the music come from? Who gave it that

name? And why? Who's making it? Who's selling it? And where? It was all told and retold, and centuries of musical development were collapsed into 2,500 words. It was "Roots" as a one-act play.

At this stage, it no longer makes any sense to explain the elementary. To tell that the music has its rhythmic origins in Africa, that it flourished in the Caribbean, especially Cuba, where the cultures of slave and slave-master bled and blended; that it was transplanted by migration to New York in the early decades of this century, adopting there an urbane style and jazzy texture; that before it got its current name it enjoyed broad popularity among Americans who learned to mambo and cha-cha before rock was born; and that it reemerged, profoundly reshaped, in the tumultuous '60s, now dubbed salsa, and has been both sword and symbol for the cultural renaissance of Latin communities in the U.S.

The ballyhoo and the horn-blowing finally settled, and many apparently got the impression that the music was fizzling like a fading fad. Counter-interests, in fact, have deliberately fostered that impression.

But what has happened in reality is that when the introductions ended, the salsa industry simply went on with the show. No matter who was listening.

For those who stayed tuned in during the past year, the performance has been rewarding, intense, full of surprise and promise. Increasingly self-assured, salsa has continued defining and renewing itself. It has introduced new talent, extended its creative reach in all directions, discovered a whole continent of new listeners, and has experienced the awesome thrill of returning to its Cuban birthplace after decades of separation.

Salsa, in short, has come of age. And like all things matured, it is less self-conscious and more concerned with what it is than what it could become.

As an industry, it seems more relaxed, less hysterical, less impatient. Its growing success within the worldwide Latin market has made the drive to capture the American public's attention seem less urgent.

(Continued on page 82)



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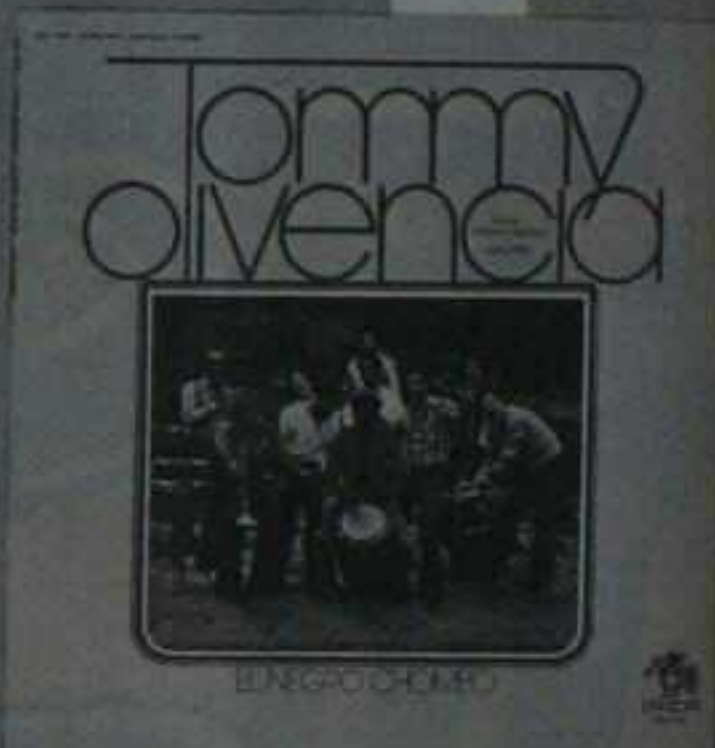
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SALSA

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Jerry Masucci and Johnny Pacheco (left).

• *Continued from page 79*

Nevertheless, the motives initially behind that drive are still valid today. They are based primarily on three factors:

Faith on the part of its fanatical adherents that the music is a valuable art form of exceptional sophistication and appeal; recognition of the fact that in its modern phase the music is an American phenomenon, created at the core of the Big Apple under the noses, though out of ear-shot, of its non-Latin residents; and an urgent desire to bend the ear of those residents toward El Barrio so that the music might outgrow its ethnic market confines, and those dedicated, richly talented musicians might begin to earn more than \$35 for an evening's performance.

That was it. The music was too good to stand still. Too good to be sold cheap. The heads of both artists and label executives bubbled with ideas to help the music break out.

Spanish was the problem, said some. Simplify the lyrics or put them in English, they advocated. Distribution was the key, others argued. Put the music in the hands of the powerful American labels and let their promotion muscle do the work. And so it went. The rhythm was too African, the melody too Spanish, the image too ethnic. Artists tinkered with variations; label executives hustled new deals. All was fusion, polish and fanfare.

Some remained somehow restrained in their eagerness. In last year's Billboard Salsa Special, Coco Records president Harvey Averne had this to say: "Frankly, despite the current salsa explosion, we don't believe it will become a truly national or internationally accepted crossover musical genre in its present form."

A year and a half later, the course of events have proven Averne only half right. For while salsa's inroads into the mass American market have been less than spectacular, its acceptance on an international plane over the past year has been so spectacular that it has surprised even the salsa industry itself.

In the U.S., salsa has crept into the everyday life of Americans only as a word, vaguely understood, often grossly misunderstood. To most, the music is still a curiosity.

True, the group of non-Latins who follow the music has grown somewhat. But there were no more fair-complected faces at this year's Fania All-Stars Hollywood Palladium concert than at last year's. And the selection of salsa albums at the Tower Records retail outlet on Sunset Blvd. has dwindled to a meager, out-dated collection.

Further, the albums released during the year on American majors as a result of loudly touted deals did not surpass unit levels formerly done by the Latin labels themselves. Columbia Records claims about 100,000 units sold on each of two Fania All-Stars albums, roughly comparable to the performance of Fania Records itself with its biggest hits.

And in the case of Ray Barretto's live album on Atlantic, the roughly 60,000 units claimed by the label was perhaps less than what Barretto had sold on Fania. But here was a special case. Barretto's bold new jazz direction had alienated a good bulk of his straight salsa fans, and many observers felt Atlantic bungled its move by releasing a live double LP set as its first Barretto offering.

Still, no one has uttered the word failure. Columbia, which just picked up its third LP option on the All-Stars, and Atlantic, which just released its second, this time studio Barretto LP, have not given up. Epic, which intends to make a go with Eddie Palmieri under a three-LP agreement, has not even gotten started. The lesson learned over the past year, though, is that crossover hopes must be tempered with patience, and crossover success must be measured by special standards.

States Don Dempsey, Columbia's vice president of a marketing: "My guidelines in terms of evaluating our performance is to find out whether an act which would normally record for a Latin label would suffer an identity crisis (on a non-Latin label).

"But our penetration of the Latin market was exactly parallel in sales to that of the Latin companies. So that my concern that a company without a Latin-American image would not

Raymond Silva, Atlantic's East Coast a&r director who brought Barretto to the label, is probably wishing the same thing. The first live album was originally, and more sensibly intended as Barretto's last Fania release. In Atlantic's hands Silva admits, "it just didn't cross the market."

"We didn't expect to sell thousands on that album," qualifies Silva in retrospect. "We wanted to set a ground for the next album. We wanted people to get to know him."

In that respect, the album simply didn't work. It backfired in fact. Few new people "got to know" Barretto, and many who already knew him, decided to forget him.

Bill Marin, long-time West Coast promotion man for both Fania and Coco, was contracted by Atlantic to push the Barretto LP shortly after its release.

He offers this analysis: "The reason for going to an American label with Latin product is to acquire promotion and distribution strength in non-Latin markets. That's obvious. But you've got to hit the bottom floor first. You've got to blanket the Latin market just the way a Latin label would."

"The problem with Atlantic was that it just forgot all about the Latin market. So it lost thousands and thousands of sales."

Marin charges that the firm failed to approach Latin one-stop and failed to release a single for Latin radio.

He recommends that American companies not used to dealing inside the sub-culture that is the Latin record industry should get special marketing staffs, just as in the case of r&b, if they want to succeed.

"The American companies go a lot for titles," says Marin. "But in the Latin business, their titles don't mean a thing. In the Latin business, identity is important. So if they want to sell albums, they're going to have to forget about titles and get themselves a street person."

The alternative, of course, is to forget the Latin market altogether. Aim the music entirely at the American public instead. But that is no longer crossover. Salsa purists call it double cross. All others know it as fusion.

Says Silva of Barretto's recently released "Eye Of The Beholder," his second Atlantic LP: "It is total fusion—Latin, r&b, funky, soul, rock, jazz. It is more a black album than a Latin one for sure. . . . The follow-up album was a touchy subject for Ray. He decided he wanted to go all the way. That he would try to be as big in the American market as he is in the Latin market now. He's taking a gamble. A big gamble."

Since this album has lifted off so far from a salsa base, would its success mean more for Barretto as an artist than to salsa as a form of music?

"Probably," Silva concedes.

But he hopes that the new album might do 250,000 units, and even cautiously eyes gold for it. No salsa album, no matter how modified, could hope for those numbers. Not at this time.

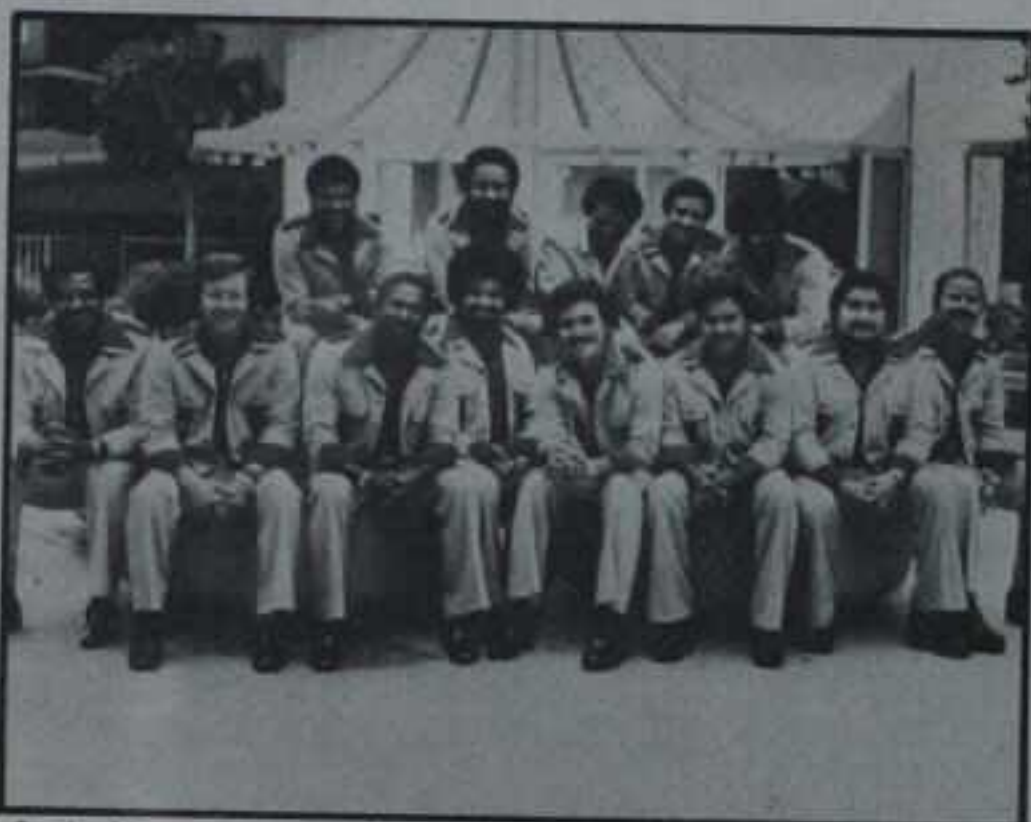
The artists who have landed these deals are under extraordinary pressure. First, to please everyone, Latin and American, all in one blow. Second to open the way for all other artists interested in capturing a mass American market. Many salsa artists feel they are being represented by Palmieri, Barretto and the All-Stars to the public at large.

The feeling among the salsa community is that if these artists don't make it, no one will. And the feeling is more than justified. Consider the following statements:

Dempsey for Columbia: "The Fania All-Stars is the premiere Latin group. We feel that our particular responsibility is to see how well we can do on their behalf. In other words, a kind of box score is being determined with this group. . . . Eventually, we'll need to decide if we'll continue."

Silva for Atlantic: "If Barretto's first (studio) album doesn't

(Continued on page 80)



Andy Montanez (left) and Rafael Ithier of El Gran Combo.



Richardo Ray, a salsa pioneer.



Scene from the film, "Our Latin Thing," which helped popularize salsa.



C. Curet Alonso (left) and Ruben Blades, representing the vanguard of two generations of salsa composers.

function within the Latin market was dispelled."

But while holding on to previously secured territory, Dempsey admits Columbia "didn't create the crossover situation we wanted." Not yet, in any case.

Crossover, clearly, is a delicate, long-run operation. Dempsey considers Columbia's marketing performance "satisfactory" thus far simply because it hasn't lost ground. He explains: "If an artist walks away from his base audience there's no certainty he'll ever get it back."

That, Dempsey claims, is why Columbia did not try to impose musical directions on the All-Stars for commercial reasons. And sensing perhaps that critics will scoff at that statement, he emphasizes that the first All-Stars LP, considered sterile, elevator music by salsa critics, was not Columbia-produced. Fania itself, ironically, had produced the album before Columbia picked it up for distribution.

Observes Dempsey: "The group is not going to make us or break us, so we'll try to do it naturally, authentically and see what happens. . . . I would have liked to have had a first album as good as the second so we could have built momentum."

Salsa



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INSIDE THE CHANGING MUSIC AND LYRICS

Since the salsa market is one that is supported by Latins commercially, salsa acts have been shaping their music artistically with the Latin audience uppermost in their minds. Never, in fact, have the tastes and demands of Latin consumers made themselves felt so strongly on the music as they do today.

What the leading salsa creative figures are realizing more and more is that their Latin audience can be found in Caracas, Bogota, Lima, Mexico, Mexico City or Panama as easily as in New York. And as a corollary a Latin audience for salsa can be found anywhere more easily than an American audience.

Resigned to the fact that salsa in its native form will not crossover, Coco Records president and producer Harvey Avene declares flatly: "I make Latin records for Spanish-speaking people, for the Latin market all over the world."

That statement says much about the state of salsa today. For while denouncing persistent crossover attempts as contrived aberrations, the exponents of mainstream salsa trend to remain loyal to origins, to identify more strongly with the community that is the life-blood of the music, to enhance the use of Spanish lyrics, to incorporate instruments and musical accents from non-salsa forms throughout Latin America, and to render in salsa a greater number of songs penned by composers working in other Latin genres.

Clearly, the crossover movement, which advocates muted Latin rhythms, truncated, non-Spanish lyrics and American electronic instrumentation, is at odds with the salsa mainstream.

That is why Latin artists who insist that their salsa fans follow them into non-Latin musical territory are bound to wind up lonesome. As Columbia Records marketing vice president Don Dempsey puts it, "An artist can adjust to an audience much easier than an audience adjusts to an artist."

But public resistance to crossover is not synonymous with public resistance to change.

Veteran salsa producer Louie Ramirez notes that salsa productions have recently become more polished with the increased use of strings and other sophisticated orchestration. And he points out the greater use of Brazilian instruments and rhythms in salsa works.

Spontaneous in-studio experimentation often yields novel results, says Ramirez. Like the scat singing of pianist Papo Lucca on the recent Sonora Poncena LP which won him the nickname of "Papo Benson."

Both Ramirez and TR Records president Stanley Cohen notice a move in salsa towards pop Latin forms. A good recent example: the Charanga 76 version of "Soy" by Miami-based pop composer Chirino.

For Cohen, this development promises to deliver a pop Latin audience which formerly feared salsa's high-energy sound and "wild" image.

Creative openness also led this past year to the universally respected salsa tune "Juan Pachanga" from the second Fania All-Stars Columbia LP.

The tune's structure deviates substantially from the common form, opening with keyboard solo, restricting the central mambo section, closing with a wandering piano/bass interchange. But its popularity among Latin listeners indicates they were prepared for the changes.

There is clearly a strain and tension produced by various musical forces impinging on the music. A tension, perhaps, that is at the root of the intense creativity in the field.

Producer Ramirez observes, "The strength of this music is that it absorbs other forms."

That, indeed, is happening more and more. But what salsa musicians and salsa consumers are trying to guarantee is that the music absorbs without being absorbed.

No doubt the resistance of the salsa public to jazz, r&b or rock intrusions derives from the role salsa has played both in sparking and in reflecting social change.

The civil rights movement of the last decade forged a vibrant Latin community which is fiercely protective of its rights and boundaries, and intensely concerned with the preservation of its culture. Since that preservation came to be viewed as a matter of survival, salsa became a cultural institution not to be tampered with.

Says Grupo Folklorico co-producer Rene Lopez, "As we expose our culture through our music, we expose what we stand for. We're looking for national liberation as far as I'm concerned. The music must express social concerns, because if we don't view music as an instrument for development, then we're really in trouble."

Few salsa compositions are quite so explicit in their politics. Those that are sell poorly. Moreover, salsa composers, even the most socially committed, are not given to making their point in stiff ideological terms.

The work of Puerto Rican composer C. Curet Alonso is instructive. Considered the elder statesman of salsa songwriters, he is regarded with as much affection as respect by his fans.

His writing style is lean and simple, lyrical and evocative. He makes his statements in subtle, irresistible strokes. He never bludgeons. He understates, and thus states more powerfully.

His frequent outcry against slavery and servitude is made, for example, by sketching warm, sympathetic portraits of hu-

man characters with names like Babaila, Camilo Manrique Anacaona and Yambao.

Unlike ideological language, Curet Alonso's phrases are ways short, declarative, his language concrete and descriptive. His verses are carefully crafted with great sensitivity, shades of meaning.

His technique is equally effective when dealing with the sorrow and melancholy of human relations ("Salome," "Triste Problema") or the thrill he feels for the living history of salsa as a music form ("Esto Es El Guaguanco," "H. Furo").

Clearly, salsa in its current phase is much more holly merry-making or mindless drum-pounding. True, the music is festive and inextricably linked to dancing. But unlike dance with which it commonly associated, it is a music with a history and something to say.

Ramirez observes that the increased role of lyrics in salsa has fostered an unprecedented phenomenon—the cult of the singer.

Says Ramirez: "The Latin audience wants lyrics, so they listen to singers. And the singers, not the bandleaders, have become the stars now."

The emphasis on lyrics has also allowed salsa artists to pick up more numbers from pop Latin poets—like Wilkins or Jo Manuel Serrat—whose lyrics, intended for another form, are richly elaborate.

That is why to remove lyrics from contemporary salsa is to disembowel it substantively, as most artists readily recognize. So important has content become that normal lyric structures are bursting out of their boundaries.

Disputedly, composer/vocalist Ruben Blades is the trendsetter in this area. The young Panamanian, who looms as the Curet Alonso of this generation, has extended the usual two or three introductory verses of salsa songs to as many as five or six. (The opening written verses of salsa tunes precede the sections of improvisational singing.) Note, as a prime example, his masterful "Pablo Pueblo" on his collaborative LP with Willie Colon.

Note also his tune "Cipriano Armenteros," recorded by mael Miranda, which borrows from the Mexican "corrido" idiom to tell a story in running verses about the adventures of a folk hero.

More than once, musicians have turned Blades down on such compositions, worried that the salsa public was unprepared for such solid substance. And more than once the songs, when finally recorded, became powerful hits.

Blades' "El Canzangero" is perhaps the most interesting.

(Continued on page 9)

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SALSA

RADIO LAGS BEHIND CONCERTS IN SALSA EXPOSURE

By AURORA FLORES

Although salsa music has been growing by leaps and bounds, the promotional efforts placed behind the music have been of an elementary nature.

In New York, the unofficial salsa capital where the major record companies and artists can be found, promotions are limited to airplay on two of three major radio stations, some television exposure on Spanish channels 41 and 47, various local magazines and concerts.

In a city which boasts of a Latin population of some three million, two out of three major commercial radio stations which cater to salsa programming is a small figure (Billboard July 2, 1977). These stations have only recently begun to realize the lucrative demand of salsa.

According to Mike Casino, program director of Radio WJIT, New York, his station's audience has increased three-fold since it changed its call letters from WHOM and changed its format to include a top 40s playlist featuring salsa music.

Meanwhile, radio station WBNX dedicates all its afternoons and part of its morning programming to salsa music.

Channels 41 and 47 are the prominent Latin tv stations. Although novelas, usually cheap soap operas, are dominant on the channels, variety shows are aired which feature many salsa groups from time to time.

Recently, Realidades, a Latin American tv program on PBS channel 13, aired a Latin ballet based on the traditional burial of dead children entitled "El Baquino De Angelitos Negros" and featured the music of salsa star Willie Colon.

This particular show has created a great demand among the young public here and has been replayed on the station

several times now. In addition, the show has helped to move the recording from the tv special of the same name on Fania Records.

However, of all these vehicles, more energies are geared toward concerts which have been growing continually.

The major concert promoters, Ralph Mercado and Ray

magazines, as well as on radio stations.

Tickets can be purchased through Ticketron but since concerts are a new breed of animal to the average listener used to seeing a favorite group in a dance hall, Ticketron remains an alien source. Tickets are usually bought in local Latin record shops and the promoters' own offices.

Unlike the California market where salsa acts are mixed with jazz and funk groups, acts in New York are rarely mixed with any other type of music. Some variety is added when acts are taken out of the East Coast market.

When acts are sold abroad, usually a package deal is agreed upon whereby the acts tour different cities and countries in the immediate area of the specified concert.

In the past few years California has developed into a promising market for salsa.

Bill Marin, promoter and Coco Record's West Coast promotion man, points out that Los An-

geles and San Francisco are the major forces in the proliferation of salsa.

Total radio stations featuring some form of salsa music for both cities include 35 stations with two major commercial stations in San Francisco, KBRG-FM and KOPY.

In Los Angeles stations KALI, KWKW, KLVE, XPRS and Radio 95 are the majors, leaving a total of 28 stations in the surrounding cities which are aware of salsa music. "This wasn't the case five years ago," Marin emphasizes.

The major stations in California dedicate approximately 20% of their programming to salsa and feature the top salsa artists most in demand.

(Continued on page 90)



El Gran Combo is pictured during its fourth trip to Mexico where the act performed in Mexico City, Veracruz and on "Siempre En Domingo," the popular television show.



The Fania All Stars vocal line-up (from left) Ismael Miranda, Ismael Quintana, Cheo Feliciano, Justo Betancourt, Hector LaVoe and Santos Colon.

Aviles, not only present their varied concerts here but take their acts on tour to Central and South America, the Caribbean and various U.S. markets. And as the salsa industry is still so young, most promoters also act as managers and booking agents for the artists.

Groups are brought in from the Dominican Republic, South America and Puerto Rico, usually remaining for a week or so to play the regular club circuit before and after the concerts. Accommodations are provided in hotels by the promoters.

The most common form of concert advertising in N.Y. is posters slapped up in the various sector of the city that are occupied by Latinos.

In addition, ads are run in local Spanish newspapers and

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It has been written that in salsa the human voice must be counted as another instrument. While true of other musical forms as well, this fact is a critical one in salsa because the singer's duties go well beyond the simple transmission of melody. So special is the role of the vocalist in this genre that a special name—"sonero"—developed to replace the usual Spanish word for singer.

Since a good portion of salsa vocals are improvised, the so-

SALSA SINGERS



Justo Betancourt



Ruben Blades



Jose (Cheo) Feliciano

nero must not only have a trained and versatile larynx, he must also exhibit a sharp imagination and wit, a spontaneous and instinctual spirit and, if that were not enough, personal charm and stage charisma. In short, the salsa singer's voice, as well as his personality, must balance discipline, style and control on the one hand with unre-

strained energy and raw passion on the other.

The role of this key figure cannot be understated. Put a first-rate salsa vocalist at the head of a mediocre band and it will make quantum leaps in quality levels. Conversely, a lack-luster singer can significantly dampen the impact of even the most powerful orchestras.



Hector Lavoe

The exacting demands made on a sonero's voice projection and stage presence are, in a way, built into the high energy nature of the salsa band itself. It takes an exceptional talent to mount the stage, and command attention, in front of a dozen musicians, half of them pounding out a thunder of complex percussion, the other half riding above the rhythm on a blast of

soaring horns.

Those individuals who can accomplish that feat, who can unite that special constellation of virtues, are today's salsa super-singers. Following, some notes on several of the best:

JUSTO BETANCOURT—Like Celia Cruz, Betancourt is also a Cuban who began his career with the fabled Sonora Matancera. He was the only solo singer among the pioneer artists at Fania Records, and his career has kept pace with the rest. His

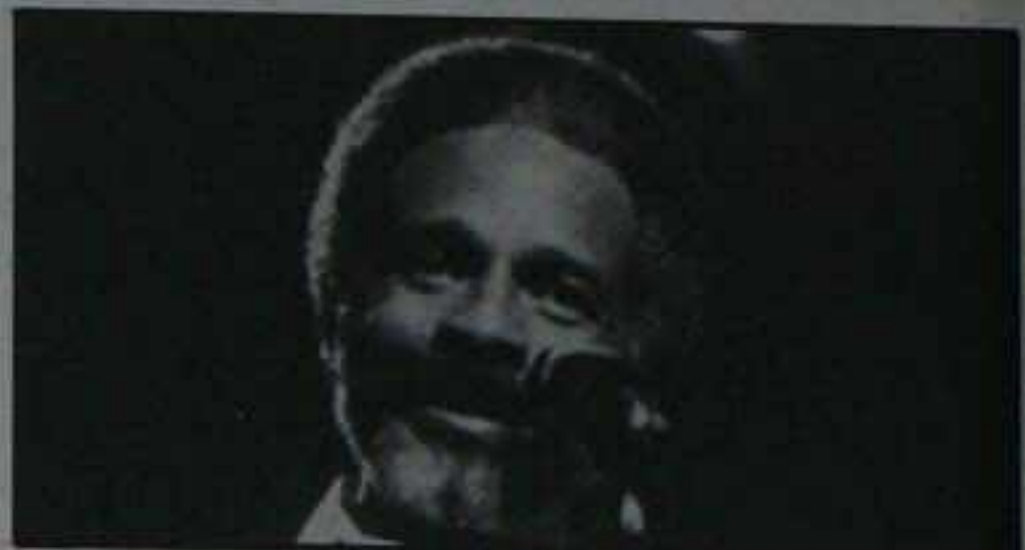
(Continued on page 92)



Ismael Miranda



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A Billboard Spotlight

NOVEMBER 12, 1977, BILLBOARD

SALSA!



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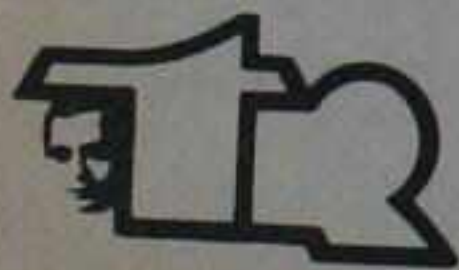
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SALSA

THE BANDS



Hector Castro & Conjunto Candela

There are legendary bands in salsa which over the years have come to be regarded as institutions. La Sonora Matancera, or Orquesta Aragon, for example. Individuals may or may not stand out as personalities, but the bands have a character and identity of their own. The mention of their names evokes immediate response and recognition from fans.

Perhaps the history of the modern group can be best traced the Cuban conjunto. Music writer John Storm Roberts has fined the term as follows: "The classic Cuban conjunto rang from the carnival marching bands and combined voices, trumpets, piano bass, conga and bongo. Arsenio Rodriguez ran a seminal Cuban conjunto to use the smoky tone of the tres (Cuban guitar) to balance the brass. Over the years,

conjuntos began adding a trombone and, in New York, substituting trombones for trumpets."

In the fluid salsa sub-culture today, bands are constantly disbanding and regrouping. Splinter groups from one unit yield the nucleus of a new aggregation. The result is a constant revitalization of the music.

Below are some of the more successful groups on the contemporary scene:

CONJUNTO CANDELA—Another band of renegades, this time from Johnny Pacheco's old unit, Conjunto Candela gave its relatively small label, Rico Records, one of its biggest hits with "Amor Pa' Que," by Ruben Blades. Its only album so far features outstanding vocals by Nestor Sanchez and the striking
(Continued on page 92)



Bobby Rodriguez & Co.



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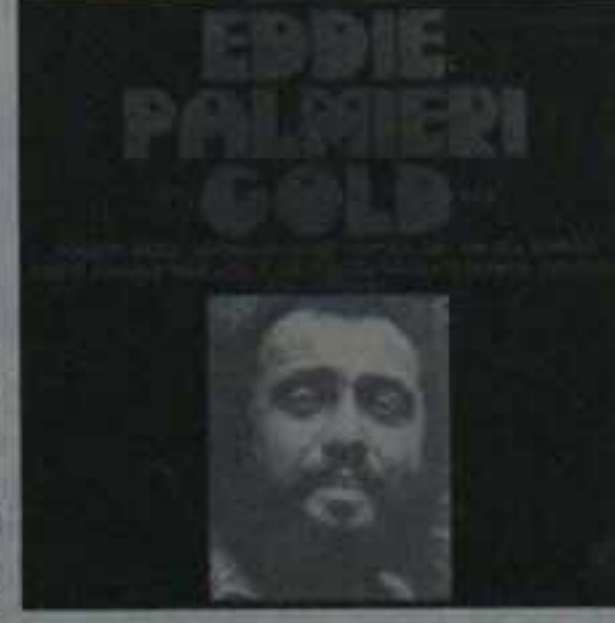


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A Billboard Spotlight NOVEMBER 12, 1977, BILLBOARD

SALSA

BANDLEADERS



Ray Barretto

Willie Colon



Larry Harlow



Tommy Olivencia & Chamaco Ramirez (right)

Contrary to the uninformed impression that salsa is a narrow, homogenous or confined genre, the possibilities for variation in the salsa sound are boundless. They are limited, in fact, only by the number of creative individuals determined, inspired or forceful enough to take a musical lead. That function often falls to the salsa bandleaders who, aside from the singers, are the only other class of individuals in salsa capable of ranking as superstars.

They can be either pianists, percussionists or horn-players, and their chosen instrument will usually impose itself slightly on the band's sound. Their main responsibility, apart from administrative duties, is to exert the overriding musical influence on the group. A band's distinctiveness and special character, therefore, derives in large measure from the strength of the bandleader's musical concepts and the appeal of his own personality.

Insofar as that combination of imagination and personality gives salsa its capacity for diversity, the salsa bandleader is greatly responsible for making the music a rich art form of constant surprises. Hence, the perplexed reaction of salsa fanatics to claims by its detractors that "it all sounds the same." The special sound of each salsa band is so unique, in fact, that knowledgeable listeners can identify most groups upon listening to only a few bars of previously unknown tunes. Significantly, many of the great groups are identified by the name of their leaders, some of the more important of whom are listed below.



Johnny Pacheco



Charlie Palmieri

RAY BARRETTO—Brooklyn-born Barretto was nicknamed Hard Hands as a tribute to his powerful conga-playing skill. While having offered some of the most outstanding straight-up salsa works of any bandleader (with his distinguished Fania LP titled "Barretto" as his climactic achievement), Barretto is known also for his liberal experimentation with jazz and r&b forms. He recorded a Latin/jazz album, "The Other Road," years before the current crossover rage heated up. Unlike Palmieri, however, Barretto's non-salsa dabblings have alienated a good portion of his hard-core salsa followers. Nevertheless, his rich and extensive salsa catalog (in both "charanga"

(Continued on page 92)



Eddie Palmieri



Roberto Roena



Bobby Valentin

TRENDS

• *Continued from page 84*

case of all. The song speaks of life on an island prison in Panama, referring to obscure place names, relying on esoteric prison vernacular and assuming knowledge of internal prison routine. Few people beyond the Panamanian prison population would understand the piece, and Blades knew it.

But he fought to record it, Willie Colon agreed, and it was one of the biggest hits of 1975. On some level, Blades believes, people understood the song's message.

But true or not, the point is that today's salsa public gladly accepts the challenge to understand. **AGUSTIN GURZA**

HORIZONS

• *Continued from page 82*

happen, we'll go on to try two or three more before we decide to quit. . . I'd like to have more Latin artists but we're not looking for them. It doesn't make sense to go with three Latin artists before you have success with one."

The point is, ultimately, that while the tedious crossover process is still working itself out, nobody in the salsa industry is holding his breath. With or without the attention of the non-Latin public salsa is flourishing. More product of higher quality is being released at a faster pace by more companies than ever before.

So the growth of salsa during the past year is truly in the eye of the beholder. Consider the following developments:

- Jerry Masucci, president of Fania Records, the leading salsa label, reports his firm is doing \$5 million this year on the domestic market, up \$1 million from last year's gross.

- Harvey Averne, Coco Records president, says his firm will top the \$1 million sales mark for the first time this year, with salsa accounting for 40% of his volume even without Eddie Palmieri.

- TH Records, a Venezuela based firm, consolidated its market foothold in the U.S. and Puerto Rico with albums by Osacar D'Leon and La Dimension Latina, the latter featuring vocalist Andy Montanez for the first time. The presence of the label (a minor entity only a year ago) on the salsa scene is now universal.

- Karen Records, a label from the Dominican Republic, became an instant force in the New York salsa market after licensing its product to Fania for distribution. Artists like Wilfrido Vargas or Los Hijos Del Rey, unknown to Latin New Yorkers until recently, are now among the public's favorites.

- Joe Cain, heading up the Caytronics salsa division, is proud of the firm's showcase concert at Avery Fisher Hall ear-

lier this year at which his best salsa acts appeared together on stage for the first time.

- TR Records, a previously marginal label started by the late Tito Rodriguez, has stepped into the thick of things with artists like Angel Canales, Guarare, and especially Charanga 76, giving the firm's roster and market status a revitalizing lift.

- Both Coco Records with Orquesta Broadway and TR Records with Charanga 76 have had Top 10 salsa hits with charanga-style albums. Their success this past year has broken previous sales expectations for that salsa sub-genre. Especially, says Averne, in Puerto Rico where the style has been historically non-commercial.

- While for years the salsa consumer in New York could count on only a single, small publication geared to its musical tastes, the last few months have seen the birth of two new consumer magazines, "Sangre Nueva" and "Clave," which are grounded in salsa consciousness.

- Compared to its very first \$2,000 shipment to Puerto Rico 10 years ago (all of it returned unsold after four months), Fania today does 40% of its business on the island and is moving its headquarters there after having acquired a manufacturing plant for records, tapes and album jackets which will make it totally self-sufficient in production (Billboard, Oct. 1, 1977).

- On the West Coast, the growth of the music, while a struggle, has been firm and steady. Fania arrived in October to open a Los Angeles branch aiming to finally capture this coming year the gradually responding Chicano audience. And Ralph Cartagena, president of Rico Records, promises that El Gran Combo will debut live in upcoming months at concerts outside of Los Angeles and San Francisco, performing for the first time in San Diego, San Jose and Tucson.

- As if to underscore the fact that the salsa market has increasing elbow room for everyone, Fania arranger/session man Luis "Perico" Ortiz launched his own venture, Turnstyle Records, in partnership with percussion instrument manufacturer Marty Cohen, who already had a label of his own.

- And in Texas, the last virgin frontier, the salsa potential is greater than many realize. Chicano groups there have been incorporating salsa influence for some time, and demand for the New York product has grown. Manuel Rangel, an important Texas distributor, reports he feels a growing demand for salsa and wonders why the salsa labels are not pushing harder to make their product available.

These and other developments point to a very positive conclusion: The salsa industry is active, enthusiastic and vibrant. And to the man, salsa executives are optimistic about the future. A striking contrast to the negativism of ill-wishers in other segments of the Latin industry who combat salsa as if they sensed a threat to their interests. Comments Fania's Masucci: "It hasn't been an easy thing from the beginning.

We've always had to fight for the music. But wherever we go, works. I just never worry about other types of music, and don't know why they bother to talk about us so much."

Masucci unintentionally answers his own question with statement applicable to any form of music which rises in popular groundswell to challenge a stuffy and stale establishment.

"This is not just a style of music," Masucci declares. "This is a sort of music force."

RADIO

• *Continued from page 86*

However, one basic difference between the West Coast audience and the East is culture. The Chicano population, being more assimilated into the American way of life, is into various forms of music and has more command of the English language. In New York many Latinos still speak Spanish at home and it is still their first language. And because of regional closeness the people are still in tune to what's happening on the islands.

"In light of this culture shock, an educational process has to be attempted by the record companies. Before they can sell the music to the American public, they must first be able to sell it to other Latinos," states Marin.

But this is not the first time that salsa has been popular on the West Coast. In the early '60s the music was at its peak there. The most popular record companies then, Seeco, Roulette, Riverside, etc., educated the public by adding English titles to the songs and describing the various rhythms of the tunes as well as giving bios on the artists.

According to Marin, this process has to be taken up again if the West Coast market is to be conquered completely. This would give impetus and enhance attraction to the non-Latin listener who is usually creative musically and is into different forms of music.

Fania Records, a major promoter on the West Coast, buys four hours of programming time nightly on radio station KALI in L.A. as well as on WBNX in N.Y.

Victor Gallo, comptroller of Fania Records, claims that although there is no direct relation between radio airplay and sales there, the airplay helps create a salsa sound in California which people can get used to. They become familiar with the product and can then make a choice in selection, which is important. He predicts that in three to four years, salsa will not be an alien sound on the West Coast, admitting that "it's an educational process."

Marin states that concerts are the major movers of the music on the West Coast.

Acts are brought in from the East Coast and Puerto Rico the

(Continued on page 92)

SALSA

ARRANGERS

SONNY BRAVO—The giant (he's over six ft. tall) of the salsa world. Besides being musical director for Tipica '73, his progressive arrangements for that group's latest LP are modeled after Cuban electronic group Irakere. In addition, he arranges for artists such as Pacheco, Colon, Harlow and many others.

LOUIE CRUZ—Another new York arranger who in addition to arranging for some of the major salsa bands also conducts

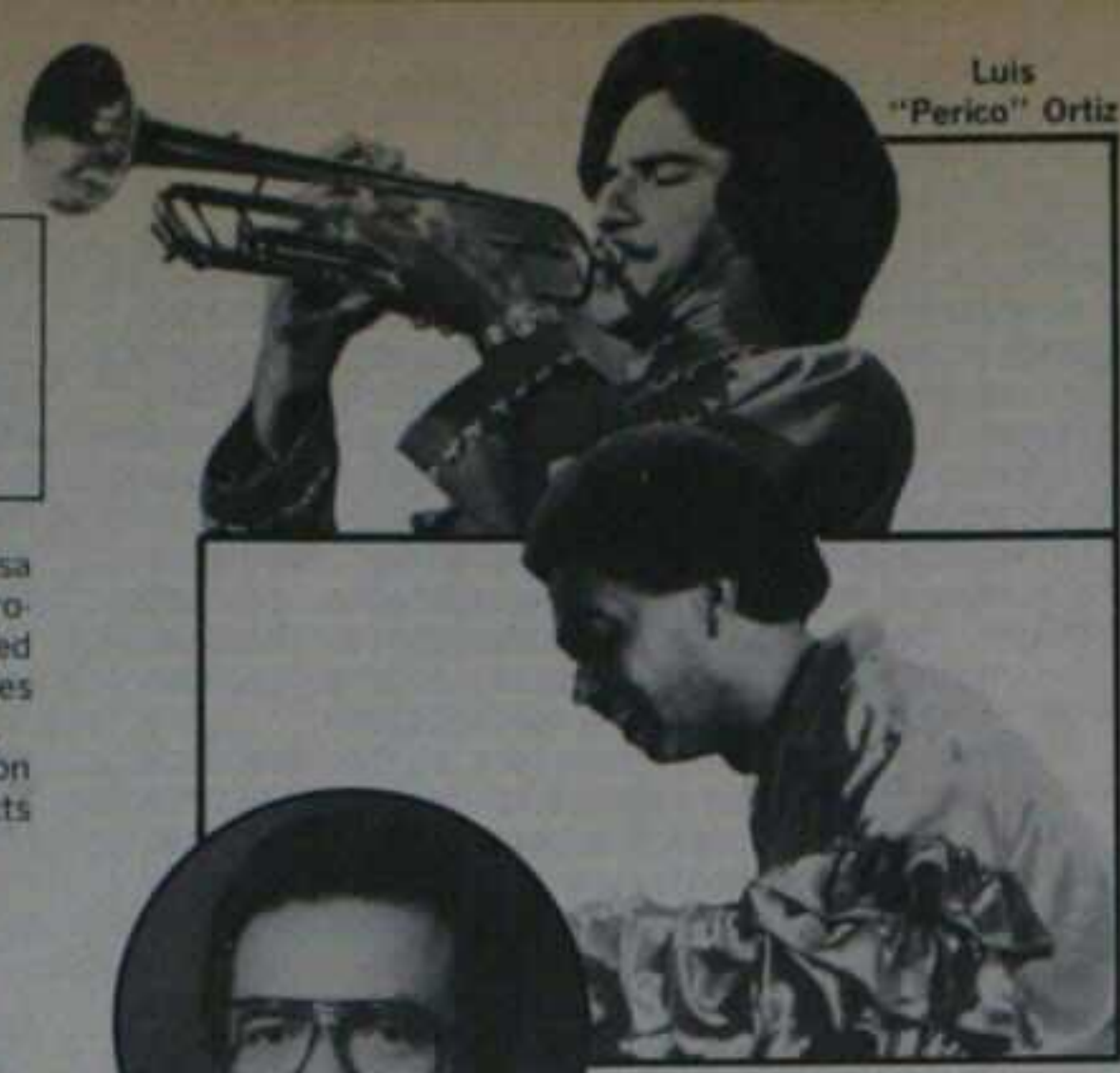


Sonny Bravo Louis Cruz

own orchestra which is currently backing Ismael Quintana, former lead singer with Eddie Palmieri.

ENE HERNANDEZ—Hernandez recently passed away in Puerto Rico at the age of 64. He had been brought to the U.S. by Machito and played with him, as well as with Tito Rodriguez, over many years. His most recent arrangements appeared on the highly acclaimed Eddie Palmieri Grammy-winning albums. His untimely death came on his return to Puerto Rico after doing charts for the yet unreleased Palmieri album Epic.

GIL LOPEZ—Former pianist for Ray Barretto and arranger



Luis "Perico" Ortiz



Lito Pena

of many of Barretto's tunes, he is currently leading Orquesta Guarare on the T.R. label as well as writing the arrangements for most of the tunes on the Orquesta Guarare's latest LP and for many artists on other labels.

PAPO LUCCA—The piano player for the Fania All-Stars and for his group Sonora Poncena, the oldest active band in Puerto Rico. His arrangements may be heard on the Poncena LPs as well as backing Celia Cruz, Cheo Feliciano and others.

EDDIE MARTINEZ—Pianist/arranger/composer, Martinez is among the more versatile of salsa arrangers. He has worked for jazz artist Gato Barbieri with whom he often performs as keyboardist. In salsa, Martinez most recently worked on the Angel Canales LP on TR Records, giving the work an unusually wide musical scope.

JORGE MILLET—The veteran arranger from Puerto Rico. Besides arranging for various artists, he is best known for his work with Ismael Miranda and the Puerto Rico All Stars.

LUIS "PERICO" ORTIZ—The young superstar trumpet player with the Fania All Stars who is also known for his meticulous arrangements. Recently he has merged with Martin

Cohen of LP Percussion and created his own label, Turnstyle, in which his arrangements and horn talent are best illustrated.

LITO PENA—One of the most respected veteran musicians and arranger/composers on the island of Puerto Rico. Many of his compositions have become hits in Latin America. He has traveled to music festivals throughout South America as arranger/composer and conductor, leading his own band for 20 years. Currently playing in Puerto Rico, he composes and arranges music for tv shows, night clubs and major commercial jingles.

LOUIE RAMIREZ—Young arranger and producer working with Fania Records who became most popular for his arrangements in progressive music, with Tito Rodriguez employing an electronic sound. In addition, the talented arranger/vibraharpist performs and arranges with the Fania All Stars and on various LPs for other artists.

MARTY SCHELLER—Best known for his arrangements with Mongo Santamaria. In addition, his works can be heard with Larry Harlow, and on Willie Colon's music for the tv special "Banquine De Angelitos Negros."



Louie Ramirez

Javier Vazquez

JAVIER VAZQUEZ—Though having released several albums of his own over the years (most recently on the Mericana roster) Vazquez is best known for his contemporary work on albums by Ismael Rivera for whom he figures, practically, as musical director. A talented pianist, Vazquez' engagingly melodic work has helped make the Rivera LPs consistent best-sellers.

BOBBY VALENTIN—A is a versatile musician from Puerto Rico who leads a band on the island under his own label, Bronco. He does arrangements for the Fania All Stars, most recently on the Columbia Release "Rhythm Machine" as well as for other bands on the island and in New York.

Other arrangers in demand include Javier Vazquez, Jose Febles and Bobby Rodriguez.

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• *Continued from page 88*

style is more smooth and relaxed than most, and his repeated use of pet expressions and exclamations appear like signatures on each of his eight Fania albums.

RUBEN BLADES—Though young like most contemporary salsa stars, Blades rocketed to the forefront with almost no apprenticeship. The Panamanian's debut was with Ray Barretto on what turned out to be the summit album of the conga player's long career. Blades went on to collaborate with Willie Colon on his recent LP which, perhaps not coincidentally, was also judged the most impressive of his 12-LP catalog. With a thrilling vocal style, a commanding stage manner and a brilliant composing talent, this young singer stands as a most promising star in salsa's future.

CELIA CRUZ—Known as the queen of salsa vocalists, Celia Cruz is one of the few women who have achieved respect and recognition in this male-dominated sphere. Her career spans decades and her popularity has outlived that of her associates at every stage. She began as lead singer for the classic Sonora Matancera but remains active and contemporary, cheered reverently by fans in her appearances at recent Fania All Stars concerts. Her series of LPs with Johnny Pacheco, reflecting the tradition of her Cuban background, have been consistent No. 1 sellers.

CHEO FELICIANO—Famed for his naturally hoarse and throaty vocal style, Feliciano has emerged as the sex symbol among salsa singers. His trademark concert climax is the distribution of a floral bouquet among adoring fans. His initial early '50s success with Joe Cuba's band was interrupted by personal turmoil. He re-emerged with a now classic album (Vaya, VS-5) of Curet Alonso compositions considered a triumph as much personal as professional.

JUNIOR GONZALEZ—Gonzalez replaced Ismael Miranda in Larry Harlow's orchestra, starting as an unknown, and meeting the challenge of matching his predecessor's status while defining his own style and approach. He worked with Harlow on four popular LPs, and recently recorded his first solo work. The handsome performer was a major attraction of Harlow's band in its many live appearances, employing a unique narrative, culturally-based humor to highlight some of the songs.

HECTOR LAVOE—Perhaps the wittiest of all salsa vocalists, LaVoe has neither the power nor range of some of his colleagues. But he comes closest to matching Rivera's speed and imaginative improvisational flair. He is also one of the pioneers of the new salsa generation, attracting early attention as Willie Colon's first lead singer. His humor and raw, nervous energy on uptempo ballads make a striking contrast to his surprising tenderness on ballads. His two solo albums, among Fania's best sellers, amply reflect both those traits.

ISMAEL MIRANDA—Initiated as a teenager with Larry Harlow's band, Miranda has enjoyed a no-slump career trajectory. With the recent release of his fourth solo album, the irrepressible young Puerto Rican established himself as the prototype of the polished and professional salsa star. His creative impact is seen in every facet of his carefully crafted new LP which for the first time credits him as sole producer.

ISMAEL QUINTANA—After a long and successful association with Eddie Palmieri's band, Quintana has recorded three powerful solo LPs and is often featured with the Fania All Stars. Quintana puts flash and flamboyance aside, letting his engaging vocal work speak for itself. He is known as one of the most serious, hard-working professionals in the field.

ISMAEL RIVERA—Rivera rightfully holds the title of "El Sonero Mayor," which translates with the dual meaning of the eldest and the greatest. The greying, bearded Rivera was among several great talents to emerge from the legendary original Cortijo band in the '50s. His rapid-fire phrasing and tongue-twisting improvisations can simply not be imitated. If the cult of salsa singers has a guru, Rivera is it.

LALO RODRIGUEZ—Like Blades, the young Rodriguez was catapulted suddenly to salsa stardom at the head of the most mythologized band in the business, Eddie Palmieri's. Few other vocalists have the range of Rodriguez whose power and control in the upper reaches is masterful. His characteristic style exploits that range with sudden plunges playing against soaring leaps in his singing. Having been featured on Palmieri's two Grammy-winning albums, Rodriguez is about to embark on a solo career.

PETE "EL CONDE" RODRIGUEZ—Rodriguez came to fame as the lead singer for Johnny Pacheco's band, and he now has two solo albums of his own. He also lets serious professionalism take precedence over personal flamboyance, though he is a respected and attractive performer. To his tribute, his vocal style is often imitated by younger singers.

THE BANDS

• *Continued from page 89*

ing tres virtuosity of Johnny Rodriguez. Its leader is veteran musician Hector Castro.

LA DIMENSION LATINA—This Venezuelan group was already on its way to broad acceptance in the U.S. and Puerto Rico when vocalist Andy Montanez, famed for his work with El Gran Combo, joined up to the surprise and pleasure of many fans. The new combination gave the group's popularity a rocket boost making the latest album among salsa's overall best sellers. The group's sound typifies the South American salsa strain which is constantly gaining international strength.

EL GRAN COMBO—Perhaps the most widely known of the salsa groups, this Puerto Rican-based unit creates powerfully

rhythmic and festive music which has a specially strong cross-boundary appeal. Its unmistakable trademark sound is provided by pianist/leader Rafael Ithier's arrangements. The band's consummate showmanship makes it best appreciated in live performance. Wisely, then, it is constantly on tour and has been a concert trailblazer for salsa around the world.

EL GRUPO FOLKLORICO EXPERIMENTAL NUEVAYORQUINO—With a name as unique as its sound and purpose, this novel group was composed of relatively unheralded salsa sidemen who sought to preserve the natural, street spontaneity of salsa in studio recordings. The group's two albums, produced by Rene Lopez and Andy Kaufman with virtually no reliance on formal charts, employed unusual recording techniques and uncommon instrumentation to achieve that goal. The group is highly respected among salsa musicians, and its success opened the salsa market to Caytronics which has since launched other successful bands.

GUARARE—Composed of members of Ray Barretto's former band, this group is making a valiant attempt to strike out on its own. It has one well-regarded LP on TR Records, produced by Ralph Law and featuring fine charts by pianist Gil Lopez. The album also offers a novel bilingual cut, "My Beautiful Bembe," by Johnny Ortiz.

LIBRE—One of the new salsa bands in Caytronics' stable is Libre. Its nucleus, bassist Andy Gonzalez and percussionist Manny Oquendo, splintered from Grupo Folklorico when the latter began a move in more commercial directions. Members are considered avant-garde musicians, who, as the group's name suggests, lean towards a free-form salsa style. Traditional elements, however, still are crucial to Libre's sound.

BOBBY RODRIGUEZ & LA COMPANIA—Like the early salsa bands led by young New Yorkers such as Willie Colon, La Compania started from the bottom up. Formed in 1974, the band paid hefty dues on the New York club circuit with little initial return before recording its first LP. Its impact was immediate. With hits like "Numero 6," the band's work mirrors the daily life of young Latin New Yorkers. Its style has been called "salsa funk," and its second album contained the cut (again by Ruben Blades) "Wha' Happened" which was among the first with bilingual lyrics to receive broad attention.

SAOCO—This group revealed much of its identity with the choice of title for its first album, "Siempre Sere Guajiro." It means in essence that the group is heavily grounded in folkloric and cultural tradition. Its focus is the staunch preservation of roots without simply offering covers of traditional works. "To create within the structure," as co-leaders William Millan and Henry Fiol put it. Its live appearances are a special treat with a unique performance by folkloric dancers complementing the band.

LA SONORA PONCENA—Hailing, as its name indicates, from the Puerto Rican southern coastal town of Ponce, this group has recorded and performed for many years, but has only recently attained mass attention and commercial success. Led and inspired by the father-son team of Enrique Lucca and his young arranger/pianist son Papo, the band features an earthy Puerto Rican sound, and a commitment to the island's culture in its themes. Skilled, gutsy vocals have been provided by the singing team of Luigui Texidor and Miguelito Ortiz, though the group recently reshaped its vocal lineup.

RADIO

• *Continued from page 90*

day before a weekend gig is scheduled. The acts play San Francisco on Friday and Los Angeles on Saturday and leave the following day.

Tickets are easily obtained for concerts through Ticketron, while ads are placed on Spanish and American radio stations and in magazines.

Acts are mixed with some type of Latin rock or jazz artists such as Mandrill, Tower of Power, Chick Corea, etc.

As of late, some black and jazz stations are beginning to program salsa music into their formats, but the non-Latins who are aware of salsa are music lovers in general who listen to a variety of music.

One major promotional disappointment on the West Coast came with the airing of a Los Angeles program called the "Mean Salsa Machine" whose only salsa was in its title. This deceptive tactic aimed at acquiring a Latin audience succeeded in receiving many complaints from the audience who only heard disco music on the show.

The only Latin show coming out of the West Coast is "Siempre En Domingo" which broadcasts out of Mexico. This variety show which can be picked up by satellite in New York and South America features salsa acts such as Impacto Crea and others on the show. Miami is another major U.S. market for salsa, but to a limited degree.

The major commercial radio stations have only recently begun programming salsa into their formats and to varying degrees.

The salsa events in Miami, promoted by Eddie Martinez, are of the ballroom dance nature. The Fania All Stars' recent trip there reaped a mere 3,500 in attendance compared to figures close to 10,000 in South America and Mexico, which is the newest market opening up for salsa.

Because of the vast population of Cubans living in Miami, charanga bands are popular and Cuban records are easily obtainable.

Cuban records come into Miami from Venezuela which has a licensee agreement with Egrem Records in Cuba which is government-owned and operated. Pressed and distributed by Phonogron in Caracas, the LPs illustrate a different jacket than the original Cuban version but carry the Cuban slogan on the right hand corner of the records which states "El Disco Es Cultura." These Cuban recordings are often turned to musicians, pro-

ducers and certain shops that are knowledgeable in Venezuelan contacts.

In Miami it is easy to pick up Radio Havana transmissions from Cuba on any shortwave set, making the taping of Cuban music easy. Recently, bootleg tapes of popular groups such as Orquesta Aragon have been mysteriously appearing in record shops there (Billboard Sept. 11, 1977).

The smallest market by far is considered by record executives to be Chicago. Although frequent concerts are held, Chicago has only one radio station, WQJO, which airs a daily 11-hour salsa show called "The Latin Explosion" hosted by Juan Montenegro. About 70% of the music played is salsa with a selection of about 20 cuts that are repeated on the air. Rotation of the playlists occurs every two months with an approximate listenership of 500,000, according to a Pulse radio survey.

BANDLEADERS

• *Continued from page 90*

and conjunto styles) stands as a major contribution.

WILLIE COLON—Like most of the original Fania musicians, Bronx-born Colon, who began his career at 17, started from the ground up. Originally relying on a "bad dude" image for which he received notoriety (and macho challenges calling his bluff), Colon has now shed the promotional trappings and emerged as one of the most restlessly creative bandleaders in the field. His sound has been characterized by a unique three-trombone lineup and his special interest in the bomba and plena rhythms native to Puerto Rico. His most recent triumph was his unprecedented and critically acclaimed musical score for the first "salsa ballet" titled "El Baquino De Angelitos Negros" which aired nationally on public television.

LARRY HARLOW—Dubbed "El Judío Maravilloso" by his colleagues, Harlow is a Jewish New Yorker who became inspired with salsa during a stay in pre-revolutionary Cuba. Like Pacheco, he has never turned his back on the past and Cuba continues to be the dominant source for Harlow's inspiration. But his special style derives from his ability to balance within his work the loyalty to Cuban roots with a commitment to innovation. The former is reflected in the numerous Arsenio Rodriguez tunes included in his albums; the latter in work like the masterful 1974 Latin Opera (co-written with Jerry Alvarez), and his newly recorded "Salsa Suite." Though often personally controversial.

RAPHY LEAVITT—Leavitt is not as broadly known, and thus not as influential as other star bandleaders. But his group "La Selecta," has been one of the more consistently popular bands in Puerto Rico, with long-time lead singer Sammy Marro providing a distinctive vocal trademark.

TOMMY OLIVENCIA—Also one of Puerto Rico's most popular artists, Tommy Olivencia is a veteran of the salsa scene. Though underrated by New Yorkers, his fans on the island consider his group one of the most well-rounded, self-sustaining units in the field. His music is not necessarily challenging or exploratory, but it is powerful, festive and ever-popular.

JOHNNY PACHECO—Dominican-born and New York-made, Johnny Pacheco has been creating and promoting Latin music for some two decades. He is co-founder of Fania Records and musical director of the Fania All Stars. But as head of his own band, he is best known for the faithful preservation of the "tipico" or traditional sound. His musical leadership, perhaps, resides in his ability to remain loyal to the initial essence of the music while nurturing an atmosphere of experimentation and progressivism within the company he helps direct.

CHARLIE PALMIERI—Though overshadowed in public fame by brother Eddie, pianist/bandleader/arranger Charlie Palmieri is considered by salsa observers an important and influential figure. Writing in a BMI-published booklet on salsa.

EDDIE PALMIERI—The 15-year metamorphosis in Eddie Palmieri's personal appearance parallels the changes in his music. From a pudgy, buttoned-down and balding man dressed in dark suits and narrow ties he's gone to a bearded and bejeweled band leader draped in loose-fitting embroidered chemise and is fabled (as is his music) for unconventional and unpredictable spirit. He has gained notoriety for his rambling, free-form experimental preludes to some of his songs as well as for his unmatched piano virtuosity and the truly superlative musicians he has gathered in his band. All this, combined with his fitful and possessed stage performances, have given Palmieri an aura of mystery and mysticism and have earned for him the not-loosely-bestowed title of salsa genius. Palmieri is a two-time winner of the Grammy Award in the two-year-old Latin category.

ROBERTO ROENA—Roberto Roena is a Puerto Rican-based leader whose hard-nosed respect for no-nonsense, down-to-earth salsa does not prevent him from flavoring some cuts with a wailing rock guitar, others with the textures and rhythms of salsa's kindred music from Brazil. A bongocero first come to fame with Cortijo's original band, Roena's machine-gun percussion and fleet-footed dance steps have been regular features of Fania All Stars concerts. Also a member of the original Fania roster, Roena's music is driving and explosive, even violent at times, to match the defiant, snarling challenge contained in some of his songs.

BOBBY VALENTIN—Highly respected by salsa insiders, bass-player Valentin has won less commercial success for himself than for others with his skillful arrangements. His own Puerto Rican-based band turns out straight-ahead, full-bodied contemporary salsa with few frills and no foolishness.

Caytronics Pushing 'Conjuntos' Unleashes Drive Into Combo Mart With Discount Plan

By AGUSTIN GURZA

LOS ANGELES—Caytronics has launched a concerted drive to gain a stronger foothold in the lucrative market of small combos referred to broadly as "conjuntos."

Using the occasion of its first release by Rigo Tovar this week, the label announced what it calls a "festival of groups," offering a 5% discount on LPs, cassettes, and 8-tracks of certain catalog items by several groups in the Cayre stable.

The offer is limited to one order only on all box lot purchases by the following acts: Los Muecas, Los Muecas, Los Alegres De Teran, Los Pinnars, La Banda Macho, Grupo La Cruz, Los Troqueiros, Rigo Tovar, Los Bukis, Los Sepultureros, Los Autenticos, and Los Terribles.

A leaflet mailed to all the label's clients notes the offer expires Tuesday (15) and urges buyers to take advantage of the program for Christmas, declaring that "this is the year of the groups."

The Cayre group of Latin labels as lagged behind its smaller competitors in this type of Latin music,

much of which is produced in Mexico and, to a lesser degree, Texas and California.

The groups are usually four to six man combos using electric instruments and playing romantic pop ballads and light tropical rhythms.

Their music usually features a distinctive lead vocal style, spare arrangements and simple melody lines. It is influenced by a variety of forms, from the Mexican norteno and ranchera to the primitive early rock ballad.

The current Cayre promotion underscores the label's commitment to catch up to firms like Musart, Fama, and others that have cornered the hottest acts in the genre for quite some time.

Musart has had enormous success with groups like Los Felinos and Los Freddys, issued here both on Musart and its sister label Peerless, but originating with the parent firm in Mexico.

Fama has been the most successful label on this side of the border, having accomplished the unusual

feat of establishing its U.S.-produced acts, principally Los Humildes and Los Tigres Del Norte, in both countries.

Discolando is another label that is enjoying great success in most U.S. sectors with the group Los Terricolos.

The Los Angeles-based label Latin International has also been active in this genre, having given a solid status to its premiere group Los Diablos.

Cayre's wedge into the group market was widened when it pactied a distribution deal with the Mexico City label Melody Records, gaining U.S. rights to successful Melody groups like Rigo Tovar and Los Bukis.

In another matter, a separate Caytronics promotion centering around an "artist-of-the-month" concept (Billboard, Oct. 29, 1977) was apparently widely misinterpreted by U.S. distributors and dealers.

The program was geared to promote catalog LPs of select superstar artists following release of new albums by those artists.

Caytronics vice president Lee Schapiro stresses that the special offer applies to catalog LPs of those superstar artists only, not to the entire Caytronics catalog as some Caytronics clients erroneously inferred from the article.

Furthermore, Schapiro clarifies, the program is offered to all Caytronics accounts, not just those in California.

Record Week Suspending Publication; Cites No Ads

TORONTO—Canadian trade tabloid Record Week has suspended publication due to lack of trade advertising in the 1977 fiscal year.

Publisher Joey Cee has not made an official announcement on the paper's future but sources close to the organization say that talks with other publishers are underway which could lead to outside investors becoming involved with the paper.

According to Cee, the advertising situation has deteriorated since initiating the trade paper in 1975, while production and mailing costs have escalated.

Ironically, the financial pressures brought to bear on the paper, ac-

cording to Cee, were largely brought about by the lavish but ultra-costly Canadian National Exhibition.

The \$1 million plus pavilion all but wiped out promotional budgets according to Cee who says "for the same price we could have had a solid music paper serving the international community for the next 10 years."

Record Week was started in the spring of 1975 following a bout of criticism over the then sole existing trade weekly, RPM. Financed by Cee, Record Week was fed information from bureaus in Vancouver, Winnipeg, Montreal, the Maritimes and based itself out of Toronto.

Hill Bucks Trend, Attracts Large Concert Audiences

TORONTO—With over 197,000 albums sold in Canada, spread over three releases, Dan Hill is about as hot a property here as they come.

Currently on a national tour, his box office receipts buck the trend of low concert grosses in Canada at present. Independent promoters in some markets already are trying to lock in Hill's manager, Bernie Fiedler for 1978 dates.

Signed to GRT Canada, the momentum behind Hill's product sales for the moment is rooted in the dazzling success of his single "Sometimes When We Touch," a song co-authored with Barry Mann. Culled from Hill's recent album, "Longer Fuse," the single has gone to the No. 1 position in every major market so far except Montreal and Toronto where it remains a top-10 listing.

Jeff Burns, national promotion director for GRT, realized that the single was due for broad acceptance early in the marketing strategy of the new album and coordinated a national promo tour for the artist, meeting with radio programmers as well as print media personnel.

"We don't often do this," Burns says, "but I felt that the single was a winner and wanted to maximize his chances for success and a national promotion tour is what this project called for."

Hill's 23-city, 26-concert tour winds up in Edmonton on Dec. 6. Plans for the new year include a number of select concert appearances in the U.S. to support 20th Century's promotion on the single and album.

It is worth noting that Hill's Canadian tour dates, which have included a number of late-addition second show appearances, have been billed as "An Evening With Dan Hill" and simply present the singer as a solo act, without an opening attraction and no band support behind Hill on stage.

Bannon Leaves EMI For CBS

TORONTO—In another surprise move in the executive musical chairs confrontation between Capitol EMI and CBS in Canada, former national promotion director for Capitol, Bill Bannon has moved into a similar seat at the CBS building joining Arnold Gosewich.

No comment is available from Capitol since both Dave Evans and Dennis White, vice chairman and vice president-marketing, respectively, were attending an EMI meet in the U.K. at the time CBS made Bannon's hiring official.

Bannon will be responsible for the coordination of radio promotion for CBS on a national level and reports directly to Bert Dunseith, vice president of marketing for the label.

The national promotion slot was formerly held by Mike McCoy who joined the label from CHUM-FM. It is expected that the former disk jockey will return to broadcasting following his departure from CBS.

Billboard SPECIAL SURVEY For Week Ending 11/12/77

Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	MARIO ECHEVERRIA En Este Momento & A Estas Horas, Latin International 6036
2	LOS HUMILDES Beatos, Fama 560	2	ALMA Alma, Alhambra 148
3	GRUPO MIRAMAR Una Lagrime & Un Recuerdo, Accion 4014	3	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino
4	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	4	MIAMI SOUND MACHINE Renacer, Audiofon 5426
5	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	5	CAMILO SESTO Rasgos, Pronto 1025
6	COSTA CHICA Tapame, Fama 549	6	LOS SOBRINOS DEL JUEZ Audio Latino 5030
7	JUAN GABRIEL Con Marachi, Vol. 2, Arcano 3373	7	SUSY LEMAN Vico 722
8	JUAN GABRIEL Siempre En Mente, Arcano 3388	8	ROCIO JURADO Arcano 3382
9	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	9	NELSON NED El Romantico De America, West Side Latino 4114
10	JULIO IGLESIAS America, Alhambra 27	10	JULIO IGLESIAS America, Alhambra 27
11	ELIO ROCA Contigo Y Agui, Miami 6042	11	LISSETTE Justo Yo, Borinquen 1306
12	LOS TERRICOLAS En Mexico, Discolando 8240	12	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
13	LOS FELINOS Los Felinos, Musart 1701	13	CHIRINO Chirino 3, Grand Artists
14	NAPOLEON Vive, Raff 9055	14	SOPHY Sophy, Velvet 1521
15	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042	15	JULIO IGLESIAS El Amor, Alhambra 23
16	JULIO IGLESIAS A Mexico, Alhambra 21	16	LOS SOBRINOS DEL JUEZ Audio Latino 5000
17	MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912	17	LUIS GARDEY Nosotros, Miami 6193
18	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	18	JULIO IGLESIAS A Mexico, Alhambra 21
19	JUAN GABRIEL Con Marachi, Arcano 3283	19	EYDIE GORME La Gorme, Gala 2001
20	LOS BABYS Regresa Ya, Peerless 1999	20	LISSETTE Quiereme, Borinquen 1302
21	CELO Con Marachi, Musart 10585	21	CAMILO SESTO Memorias, Pronto 1021
22	LOS POTROS Cantando Llego El Amor, Peerless 10037	22	ROBERTO CARLOS En Espanol, Caytronics 1487
23	LEO DAN Leo Dan, Caytronics 1442	23	LOS ANGELES NEGROS Bolesimo, International 911
24	EDUARDO NUNEZ El Arrullador, Raff 9057	24	JOSE-JOSE Reencuentro, Pronto 1026
25	YNDIO Herida De Amor, Miami 6165	25	TOMAS DE SAN JULIAN Pronto 1023

Latin Scene

LOS ANGELES

A rash of break-ins, apparently burglary motivated, hit Pico Blvd.'s Record Row during the past month. The first victims were Amigo Records Distributors and its immediate neighbor Marsal Records. Little more than a week later, the offices of Gas Records and the adjacent Raff Records were hit. Though some damage and vandalizing of offices occurred, managers of each location report nothing stolen.

Word of recent retail developments in Miami have reached here. Rey Records owner Rey Sanchez reports he has expanded his retail operation with a second outlet, Rey Records No. 2, at 3727 S.W. 8th St. in Coral Gables. The 1,600 square foot shop is located in a 10 store shopping center called Gables Plaza. Sanchez says he carries a full line of Latin records/tapes (with a strong salsa section) and some musical instruments/accessories.

And Raul Lemes, head of the Caytronics Miami branch reports that La Tijera, a sort of all-purpose discount department store, has reopened after its recovery from a recent fire and, as Lemes tells it, is buying more Latin product than ever for its records/tapes section. Both Lemes and Sanchez volunteer without asking that Hugo Blanco's LP is the hottest thing on the Miami scene. But both report independently that supplies of the album dried up last week.

On the L.A. radio scene, Raul Ortal was named program director of Station KALI-AM as of Monday (31) replacing Johnny Fernandez Moreno who had himself replaced, only a year ago, the controversial Juan Rafael Meeno. But no one has yet to leave the station despite the dizzying musical-jobs situation. Station manager Philip Malkin says Fernandez Moreno will stay on as announcer. Noting that under Fernandez Moreno KALI beat its competitors in the January-February ARB rating for the first time, Malkin credits him with "having done a good job." But he claims Fernandez Moreno was "getting a little tight on likes and dislikes" and feels it's healthy to rotate the p.d. slot. Malkin confirms, in his own way, the industry observation here that Ortal will steer the station back some-

(Continued on page 112)

From The Music Capitals Of The World

TORONTO

Music Shoppe International, recently successful in booking an Eddie and the Hotrods tour in Ontario and Montreal with local act Teenage Head on the bill, now reports a five week "new wave" run at the MSI-booked Chimney club on Toronto's downtown strip, Yonge Street. The acts booked are either New York or Boston based and include The Boyfriends (Nov. 7-12), The Fast (14-19), Johnny Barnes Group (21-26), Nervous Eaters (28-Dec. 3), Deamonds (7-12).

Steve Miller made a successful appearance at Maple Leaf Gardens, Oct. 24, receiving a double platinum presentation from Capitol for sales on the LP "Fly Like An Eagle." Follow-up album, "Book Of Dreams" is now certified platinum in Canada. ... CBS act The Diodes makes its U.S. debut at Max's Kansas City, Nov. 25-26 and the appearance is to include filming for an independently financed U.S. television show. The band's debut album is set for November release in Canada, preceded by release on the single cover "Red Rubber Ball," a Paul Simon

composition made into a hit by the Cyrle.

A tentative booking is scheduled for Dr. Hook at the Senneca Fieldhouse Nov. 28 and Capitol plans presenting gold to the band for the recent LP release, "A Little Bit More."

Treble Clef Distributors has a new address in Ottawa: 1050 Baxter Road, Ottawa, Ont. K2C 3P1 (613) 820-8600. ... TCD has reached agreement with Transatlantic Records of England for exclusive distribution rights on the debut album by Metro, now on general release by Sire in the U.S. Domestic pressings are being manufactured by RCA.

Keith Patten moves from a&r at UA in Canada to MCA as national promotions director. Bilingual, Patten replaces Bob Johnston who moves to a similar position with newly formed Change Records based in Toronto. ... A&M released its first EP in this market in last week of October with a \$1.25 retail price. The four tracks include material recorded by former Dudes and Wackers vocalist Bob Segarini, signed to Costly Productions. The label plans on culling a single for AM radio use.

Imports Cheaper, Exports Dearer, As Pound Floats To Higher Level

• Continued from page 1

make exports of finished product more expensive—and this may be a cause for rejoicing in Germany, Benelux and Scandinavia where the local industries suffer from fierce competition from direct imports of international product," he says.

"But for the moment the change in the pound's value is so marginal and liable to fluctuation that it is impossible to make any firm predictions.

Bridge also points out that imports of finished product into the U.K. would now be less expensive—and it is earnestly to be hoped that this does not result in an increase in

the amount of schlock material and deletions cluttering up the shelves in British record shops."

For Britain's importers of quality finished product, the ascent of the pound represents a welcome pre-Christmas windfall.

Graham Pauncefort, head of Continental Record Distributors, a major import company which handles a flock of foreign labels, says, "After having been on the wrong end of currency fluctuations and changing exchange rates for so long, this is really welcome news, the pound is now 20% up on its lowest level—which it hit this time last year—and

this means that all our imports will cost substantially less.

"We shall thus be able to maintain our prices in the immediate future. Otherwise, because of increasing costs, we should certainly have had to raise them."

Outside the import-export sector of the business, the effect of the stronger pound is difficult to assess, because much will depend on sterling's ability to maintain its improved position, it only took the decision of Britain's miners to reject their productivity deal this week to provoke heavy selling of the pound and to reverse its upward trend.

LIFE-SIZE FURORE

Liverpool Solons Reject Bid For Beatles Statues

LIVERPOOL—Plans to erect life-size statues of the Beatles here have been turned down by Liverpool City Council. Among the reasons given are that the group could not sing, paid no real contribution to the city and took drugs.

Roy Stoddart, a councillor, said: "It is my opinion that they are not worthy of a place in our history." Tony McVeigh, another councillor, said: "The Beatles could not sing for toffee. They ended up taking drugs and bringing tremendous discredit to our city. They have turned down requests to appear in the city on official functions.

"And the Queen awarded them medals and they sent them back—an absolute insult."

End result of the Beatle-bashing was that the general purposes committee of the council rejected the plan to spend some \$30,000 on the statue by 10 votes to eight.

John Chambers, who originated the plan, says: "The turndown is an insult to the whole people of Liverpool. The Beatles are the biggest thing to come out of the city this century. They are folk heroes. It's a disgrace that there is virtually nothing in the city for the thousands of tourists who come each year to see places like the Cavern and Penny Lane.

"The slanging match about drugs is ridiculous—many great men have been controversial in their time."

And the Lord Mayor of Liverpool adds: "The Beatles certainly helped put Liverpool on the map. Of course they have created a lot of controversy, but what young fellows have not?"

Now the committee decision goes to the full council for ratification. But it could yet be that a statue will be financed privately and sited on private land.

CISAC To Meet On Satellite TV Copyright Issues

PARIS—A second meeting between CISAC, the International Confederation of Authors & Composers Copyright Societies, and the Radio European Union, will be held in the next few months to draw up a copyright plan in readiness for the transmission of programs by satellite.

The European satellite program starts in just over two years and will be used to transmit television programs. The upcoming meeting will try to find common areas on which negotiations can start.

Articles to be drawn will aim at protecting the rights of the public as consumers of programs transmitted by satellite and also the rights of composers and authors.

Brewer Oldies Due On Decca

LONDON—British Decca will release an LP of Teresa Brewer's original records of the '50s. The album features songs never released on LP before. The LP is due for release Dec. 3 in the U.K. to coincide with a British television air date the vocalist has on the "Muppet Show."

Brewer's hits, including "Music, Music, Music," were originally released in the U.S. on the London and Coral labels.

SHOW DRAWS CRITICISM

Britannia Awards Future On BPI December Agenda

By PETER JONES

LONDON—A decision as to whether the new Britannia Awards presentation (Billboard, Oct. 29, 1977) should become an annual event will be made at the December meeting of the British Phonographic Industry.

Geoffrey Bridge, BPI director-general, says the event as staged at the Wembley Conference Center was designed to become a yearly ceremony. But there has been considerable industry criticism about delays in the television recording of the presentation and there are feelings that it was geared more towards television than to the music business audience in the hall.

Bridge admits the tv side had thrown up problems and Thames Television was very apologetic after the event. "But from letters and calls I have had, everything the BPI was involved in, including the post-awards reception and the displays, went off well.

"The general view is that the event should not be dropped. One learns by mistakes and this was the first time such an event involving the record industry has been held in the U.K."

The Britannia Awards were instituted for the first time this year as a link with both the centenary of the invention of recorded sound and the Queen's silver jubilee. Awards were given for services rendered, or performances given, over the past 25 years.

Bridge now says: "Some people feel that to have the event every year would be too regular. Perhaps every two years would be better. There has been criticism that we should not have tried to cram 25 years of music into a one-hour show."

As to comments that the award list

ignored pioneer names from the 1950s, Bridge says: "The voting was carried out by members of the industry and I can only assume that a lot of people involved in the voting procedure were not even born 25 years ago, or were too young to remember the names of that time."

"But the major disappointment for me was that more award winners would not be there in person. I'm particularly disappointed that at least one Beatle didn't turn up to collect the group's two awards."

Len Wood, EMI's group director, was also disappointed at this aspect, though he says: "It isn't entirely fair to criticize artists for not turning up, because they obviously have other longstanding engagements. But I do feel there were not sufficient live appearances."

Wood, himself a recipient of an award for his services to the recording industry, says he felt the final edited tv show was quite good entertainment, but needed to be more theatrical."

Louis Benjamin, Pye Records chairman, feels that any show-business event can be improved upon after the event. "To try and put 25 years of recorded music into an hour-long show is a phenomenal undertaking and under the circumstances it was a praiseworthy effort."

However the aim was to emulate the Grammy Awards ceremony in the U.S. and other industry figures were not so complimentary.

Denis Knowles, United Artists Records marketing chief, says: "I don't know of any function of this kind that hasn't been an anticlimax. I often feel embarrassed for the artists. Maybe it is because it is a very blase industry and doesn't respond to those who get the awards."

INTL SAFEGUARDS SOUGHT

Piracy Is Key Issue At IMC Meet

By LUBOMIR DORUZKA

by executive secretary Jack Bornoff.

Five Honor Prizes from the ICM went to Soviet composer Tikhon Khrennikov, U.S. jazzman Benny Goodman, Brazilian music ethnologist Corea di Azevedo and to composers E. Abbu (Ghana) and R. Sonbatti (Egypt).

Following the Bratislava meeting, many of the delegates moved on to Prague for a congress on the role of the performing artist in today's music world. There were five round-table panels with themes ranging from education and sponsoring young talent to relations between the performers and the recording industry, and the social problems of performing musicians.

Dr. Leutinger, of Switzerland, representing the International Federation of Musicians, charged that the record industry constitutes a grave social danger for performing musicians and he asked for a better participation by musicians in industry profits. Main cause of concern is not the production and sale of records, but that records are used in so many other ways without the musicians gaining benefit.

It was suggested that radio and television should give more attention to live transmissions of concerts and personal appearances and concentrate on recordings not available through normal commercial channels.

BRATISLAVA—The global fight against piracy received strong support at the 17th general assembly of the International Music Council, held here recently.

Of equal concern in the deliberations of the non-governmental body associated with UNESCO was greater protection for the rights of performing artists at all levels of musical activity.

On the question of piracy, the IMC executive committee will now approach UNESCO with a request that all member states be asked to ratify the Rome Convention.

But it was emphasized that such ratification is merely a first step. Wider protection than that offered by the pact is needed, delegates were told.

The need to study the changing perspectives of musical life in all continents was also stressed and this is supported by annual reports, "Music and Tomorrow's Public," which IMC prepares with a grant from the International Federation of the Phonographic Industry.

The general assembly also voted in new officers, with John Roberts, of Canada, being elected president, replacing for a two-year period the Indian scholar Narayana Menon. The position of general secretary remains in the hands of Bulgarian composer Dimitry Christoff, and the Paris-based secretariat is headed up

However, an opposite view was expressed that musicians and the industry should not be put into antagonistic positions because music in general gains in many ways from the development of mass media and the industry itself.

Dr. J. Seda, former director of Supraphon, put forward the view that present "stagnation" in the fields of video and quadrasonic techniques, was because of "unnecessary hesitation" on the part of some large record companies.

It was urged that UNESCO tried to find ways to overcome these difficulties and that new techniques in quadrasonic and video should be put to the widest possible use in spreading world culture and arts.

Discussions brought out that problems of performing artists vary considerably from one geographic region to another, particularly in countries of the Third World, now taking part more prominently in meetings such as that of the IMC.

IMC membership is made up of national music councils in various countries, in addition to 18 other international music organizations. Among its projects is a series of UNESCO-sponsored recordings of traditional and ethnic music, often undertaken in cooperation with leading record companies.

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IN PORTUGAL



FERNANDO TENENTE

... who has taken a close interest in the record industry for ten years, starting when he was guest of an English family, learning the English language at a school for foreigners. From collecting records and attending concerts, he moved into a career as record reviewer and industry reporter.

Seven years ago the producers of Pagina 1, on Radio Renascença in Portugal, invited him to become the series' record-picker and reviewer as well as handle its international public relations and image building. This led to visits to London and Paris, making many industry contacts. Though invited to contribute to many newspapers and magazines, he has worked exclusively for the radio show and for Billboard.

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LATIN AMERICAN ASSN.

FLAPP Plots Growth Orbit

By MARV FISHER

MEXICO CITY—Well into his two-year term as new president of the 16-year-old FLAPP (Latin American phonograph producers' group), Heinz Klinckwort, who also heads up the long-established Peerless De Mexico, is clearing the decks for what could be the biggest strides ever taken by the 86-member association.

High on the agenda for FLAPP is the piracy situation, more agreement for the recognition of the Rome and Geneva conventions, better statistics for the territories, and a closing of ranks in the controversy over whether to include U.S. Latin companies in the group.

"It would be an error if we admitted those companies in the States," comments Klinckwort, "because they do not have the same general concerns as those in the Latin bloc." He adds that even though many U.S. Latin companies are 100% concerned with Latin music, they are "still not in our common territory." "Their prime objective is just to get

hold of the product—but that's about as far as they go," he maintains.

A drive will begin shortly to keep in closer contact with all of the local record associations in order to have a tighter network of contact. Klinckwort vows to keep things as much up to date as time will allow.

"I don't believe we will ever be able to eradicate piracy in our territories," he states. "However, there will come a day when we will be able to bring it under better control."

He plans more cooperation with IFPI in order to get better information as to what is being done about the matter in other parts of the world.

Klinckwort will push for more lobbying of laws in the respective countries "so that there is more respect for our industry." He observes that some countries are on the right track, while others need more prompting in order to bring about proper legislation.

The subject of ALALC (one of

two common markets existing in Latin America) was brought up at the Santiago, Chile conclave, and that, too, will be high on the Klinckwort calendar early in his term. Those assisting him on basic matters are: Henry Jessen, secretary (Brazil); and vice presidents Ernesto Aue (Venezuela); Nestor Selasco (Argentina); and Jorge Undurraga (Chile).

"We must insist in getting much better statistics from the various participating associations," urges Klinckwort, "otherwise we stand the risk of falling behind the rest of the world." He says there is a greater need for it now because of sales increase each year in every Latin American country.

Until now there have only been estimates of the respective markets, it is observed by Klinckwort and his colleagues. "But we are out to stress the great importance of obtaining more accurate statistics, something which will guide us a lot better in the future," he says.



SMOKIE ON TOP—Rak Records group Smokie receives a variety of platinum, gold and silver from Scandinavian EMI companies during a recent tour there. Flanking Jerry Ritz, head of international a&r, EMI Denmark, center, are, from left, group members Pete Spencer, Terry Uttley, Chris Norman and Alan Silson. In the U.S., Smokie is on the RSO label.

RCA Italiana Promo Tour Helped Launch New Acts

By DANIELE CAROLI

MILAN—The value of RCA Italiana's national promotional tour "GG 77" last summer in introducing upcoming talent to retailers was stressed at the company's marketing and sales conference at Stresa on Lake Maggiore.

And Domenico Corsi, distribution manager, recalling the success of the tour as a showcase, said RCA Italiana involvement in the national pop scene is being further enhanced by product from distributed domestic labels such as CIV, IT, Ultima Spiaggia and Numero Uno.

As to foreign catalogs, delegate attention was focused on albums by Al Stewart and the Ramones, on singles by Iggy Pop and Larry Martin's Factory, and on a new licensing deal with Salsoul Records.

Giacomo Peroni, sales promotion

manager, introduced the company's newly appointed branch promotion men, each assigned a regional area. Regional promotion manager is Fabrizio Ferrucci, with Eugenio Morgantino assisting as press officer.

Luciano Bernacchi, vice general manager and marketing manager, summarized RCA Italiana's new promotional policies, prior to a presentation on the Linea Tre mid-price line, which has reached a sales high of 5 million units over the past year.

Classical and jazz product has recently been added to the mid-price catalog, as well as domestic and international pop and folk product. Among new additions are compilations of Mario Lanza Neopolitan songs and the ABKCO two-album set of the Rolling Stones' hits.

Superstar Albums Bolster U.K. Mart

LONDON—U.K. record dealers, sifting through an ever-growing list of superstar releases, hope for a sales bonanza in the pre-Christmas build-up, linked with the better news about Britain's economy.

The Electric Light Orchestra, Rod Stewart, Queen and the Sex Pistols ran up a total advance of about 750,000 units, while the death of Bing Crosby sparked off bumper business across a range of repertoire. Coming in the next week or so are records from Neil Diamond, Donna Summer and Emerson, Lake & Palmer.

One retailer said: "Business so far has been steady but we expect it to

build for Christmas. We certainly need a good Christmas this year, but the real answer is for dealers to be more selective.

"There are many albums being promoted on television, and a good shop has to stock them all, but I'll cut down on actual quantities. The talk about 'you must take 25 LPs' has to go by the board this year."

Other dealers felt the tv market for artist compilations was fading fast, with the trend moving towards single artist compilations.

A general feeling is that record sales have bottomed out and are starting a genuine climb.

LONDON

London last week hosted the 31st convention of America's Sweet Adelines Inc., with some 5,000 visitors of this organization of barbershop and female harmony groups. ... Rainbow Theater plan to use its name for new label rejected by the Henry Hadaway Organization, which owns Satril Records, because it has already registered the name.

Published here: disk jockey Kenny Everett's comic book "Captain Kremmen and the Krells." ... Strong rumors that Aretha Franklin will call off her long-awaited November concerts here.

Chris Garrod appointed to the board of printing and packaging company Garrod and Loft-house, having worked for the organization, started by his father Norman Garrod 25 years ago, for eight years.

Heavy radio promotion campaign from Polydor to push the first Roxy Music compilation "Greatest Hits." ... Jack Stewart Grayson new Arista creative services manager, replacing John Dyer. ... CBS U.K. managing director Maurice Oberstein in New York to organize Tina Charles' New Year disco promotion there.

Decca signing Robert Campbell is 22, actor with the National Youth Theatre, writer of stage and tv plays, composer of West End musical Dean and now has solo album as singer/writer. ... Legal action from the Belgian Travel Service meant 60,000 copies of the picture bag of the Sex Pistols' "Holidays In The Sun" were legally impounded, with a copyright breach of the BTS summer brochure alleged.

Michael Lehr appointed director, finance and administration, of EMI Records subsidiary Music for Pleasure. ... Deaf School had to cancel projected tour of East Germany and Poland because of recording plans for their third album for Warner Bros. ... Farewell tour finished for Nova, the group now moving to U.S. to live and work in a house in Boulder, Colorado, recording in Caribou Recording Ranch.

"Opportunity Knocks" tv talent show winners the Duane Family, eight-strong team from Ireland, snapped up by Phonogram on recording deal. ... Sex Pistols' album (out Nov. 4) certified gold on advance order and group's film now likely to be called Who Killed Bambi, with Marianne Faithfull playing part of Sid Vicious' mother. ... British Lions, new band, mix of four ex-members of Mott The Hoople and John Fiddle, co-leader of Medicine Head earlier.

Smokey Robinson in for his first U.K. concert dates in a decade. ... Wilko Johnson, former Dr. Feelgood guitarist, now out with his new band called Wilko. ... Gold award to Slim Whitman at the London Palladium for his third country music album smash here ("Home On The Range") in three years.

Roger Daltrey single "Say It Ain't So Jo," on Polydor, held back until early next year. ... Album track by Billy Connolly goes into political satire and is called "John Stonehouse Went

Swimming." ... Neville Schulman, Twigg's manager, has cancelled her U.S. release through Mercury and is now looking for another American outlet, the singer being with Phonogram for the U.K. and rest of the world.

New studio album for Eric Clapton, "Slowhand," produced by Glyn Johns for RSO (Nov. 4). ... Revamping of label identity and direction for MAM Records, including new studio in Los Angeles to bring new U.S. talent to company. ... Disk jockey John James trying to crack world record of 800 hours for non-stop jockeying, in aid of Action Research for the Crippled Child.

PETER JONES

MADRID

Hispavox, together with Walt Disney Productions in Spain, is launching a new young singer, Enrique, aimed at the children's market, his first single being "Muy Pronto Hay Que Triunfar." ... Promotional visit here for Fausto Leali (Epic), whose "Yo Caminare" is getting much airplay here.

"Rockollection" by French singer Laurent Voulzy (RCA) a number one in both singles and LP configuration. ... Carlos Mejia Godoy (RCA), a recent chart-topper with his song "Son Tus Perjumenes Mujer," still touring Spain together with Los de Palacaguina, has the follow-up, "Clodomiro El Najo," out. He has also composed two themes for Elsa Baeza (CBS) and it is likely that one, "Credo," produced by Oscar Gomez, will hit the charts.

Jose Maria Puron, a promotion man and now a performer for Movieplay, has a debut single "Y

Publishing Pact Ties Sweden & Wishbone

NEW YORK—Sweden Music AB has signed an agreement with Wishbone Productions of Muscle Shoals under which Sweden Music will subpublish Wishbone's Songtailor's Music (BMI) and I've Got the Music (ASCAP) catalogs in Scandinavia and U.K. In U.K. the deal involves Bocu Music.

Principal of Sweden Music is Stig Anderson, manager of Abba, who also operates Bocu Music Ltd. in England. New managing director of Bocu is John Spalding, former director of United Artists Music in England.

The subpublishing deal is for three years and is Bocu's Music first major American acquisition. Included in the deal is the Woodford-Ivey composition "Angel In Your Arms," a hit for Hot

Seras Capaz," taken from his first album "Alma," out here. He wrote all the album tracks. ... Movieplay involved in big promotional activity for Peter McCann's "Do You Wanna Make Love?" which should score in the Spanish market.

After a long spell away from singing, during which he has produced several records and written numerous songs, Juan Pardo (Ariola) is out with a new single "Eso Le Ha Pasada A Todos." ... Zafiro now distributing in Spain DJM Records from the U.K., including product by Dennis Waterman, the Horslips, Brian Bennett Band, Danny Kirwan, Arbre and Johnny "Guitar" Watson.

Maria Jimenez (Movieplay), a Flamenco-styled singer whose song "Vamonos" is strongly airplayed here, will in future be produced by Alvaro Nieto, who has been involved with such big names as Pablo Abraira and Joan Bautista Humet. ... Also from Movieplay: a new disk series "The Word," featuring speeches by international names like Fidel Castro, Pablo Neruda, Nicolas Guillon, Ernesto Che Guevara, Salvador Allende and Alejo Carpentier.

Spanish tour taking in Madrid, Barcelona, Valencia and Bilbao for Camel (Columbia), currently selling well on the album "Moonmadness." ... Betty Missiego (Columbia) representing Spain at the Tokyo Festival (Nov. 11-13) with Felipe Campuzano's song "Me Siento Triste."

After two years away from Madrid audiences, Joan Manuel Serrat (Ariola) played in the pop festival "Solidaridad Con Los Pueblos," on the feast of the Hispanicism. Other artists included Soledad Bravo (CBS), Luis Pastor (Movieplay) and Victor Manuel (Fonograms).

FERNANDO SALAVERRI

International Turntable

James Fisher has been appointed general manager of Motown Records Ltd., in London, replacing John Cooper who left the company three months ago. Reporting directly to Ken East, international vice president, Fisher moves from the company's publishing arm Jobete and will be responsible for both record and publishing divisions, though he will appoint a replacement for Jobete.

He has extensive experience in the music and communication industries, having been previously U.K. promotion and artist liaison manager, and then European pop manager and promotion manager for RCA.

Geoff Grimes has been appointed promotion manager of WEA in Lon-

don, overseeing the regional promotion staff but with increasing departmental responsibilities. This move will allow Bill Fowler, director of promotions, more time for involvement with specific major WEA promotional activities.

Charles Webster has been appointed manager, press and public relations, of EMI's group repertoire division in the U.K., reporting to general manager Peter Buckleigh. He was formerly publicity manager for the Capitol label in London. Now, he is responsible for divisional press office, artist liaison and his duties also include production of the house magazine "Music Talk."

David Munns, general manager of Capitol, is announcing a restructuring of the label's staffing shortly.

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NOVEMBER 12, 1977, BILLBOARD

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	5	NAME OF THE GAME	Abba (Epic)
2	1	YES SIR I CAN BOOGIE	Baccara (RCA)
3	3	YOU'RE IN MY HEART	Rod Stewart (Riva)
4	2	BLACK IS BLACK	La Belle Epoque (Harvest)
5	6	ROCKIN' ALL OVER THE WORLD	Status Quo (Vertigo)
6	13	WE ARE THE CHAMPIONS	Queen (EMI)
7	4	SILVER LADY	David Soul (Private Stock)
8	15	2.4.6.8. MOTORWAY	Tom Robinson Band (EMI)
9	8	HOLIDAY IN THE SUN	Sex Pistols (Virgin)
10	11	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	Carpenters (A&M)
11	7	BLACK BETTY	Ram Jam (Epic)
12	10	STAR WARS THEME	Meco (RCA)
13	17	NEEDLES & PINS	Smokie (RAK)
14	12	NO MORE HEROES	Stranglers (United Artists)
15	20	VIRGINIA PLAIN	Roxy Music (Polydor)
16	9	I REMEMBER ELVIS PRESLEY	Danny Mirror (Sonet)
17	24	FROM HERE TO ETERNITY	Giorgio (Oasis)
18	18	WONDROUS STORIES	Yes (Atlantic)
19	16	I REMEMBER YESTERDAY	Donna Summer (GTO)
20	21	LOVE HURTS ETC.	Nazareth (Mountain)
21	26	I BELIEVE YOU	Dorothy Moore (Epic)
22	36	HOW DEEP IS YOUR LOVE	Bee Gees (RSO)
23	42	LIVE IN TROUBLE	Barron Knights (Epic)
24	25	HEROES	David Bowie (RCA)
25	29	SHE'S NOT THERE	Santana (CBS)
26	14	BEST OF MY LOVE	Emotions (CBS)
27	43	TURN TO STONE	Electric Light Orchestra (Jet)
28	27	ANGEL OF THE MORNING/ANY WAY YOU WANT ME	Mary Mason (Epic)
29	34	LOVE BUG	Tina Charles (CBS)
30	19	WAY DOWN	Elvis Presley (RCA)
31	23	FROM NEW YORK TO L.A.	Patsy Gallant (EMI)
32	38	BRICK HOUSE/SWEET LOVE	Commodores (Motown)
33	-	WATCHIN' THE DETECTIVES	Elvis Costello (Stiff)
34	47	BELFAST	Boney M (Atlantic)
35	44	THE DANGER OF A STRANGER	Stella Parton (Elektra)
36	32	HAPPY DAYS	Pratt & McClain (Reprise)
37	-	DADDY COOL	Darts (Magnet)
38	-	MODERN WORLD	Jam (Polydor)
39	30	THE GREATEST LOVE OF ALL	George Benson (Arista)
40	41	BOOGIE ON UP	Rockotro (State)
41	-	DANCIN' PARTY	Showaddywaddy (Arista)
42	49	EGYPTIAN REGGAE	Jonathan Richman & The Modern Lovers (Beserkley)
43	50	MY BABY LEFT ME	Slade (Barn)

44	-	SHOO DOO FU DU OOH	Lennie Williams (ABC)
45	-	I WILL	Ruby Winters (Creole)
46	22	I CAN'T GET YOU OUT OF MY MIND	Yvonne Elliman (RSO)
47	37	WATER MARGIN	Peter MacJunior/Godiego (BBC)
48	-	BABY WHAT A BIG SURPRISE	Chicago (CBS)
49	31	NEW LIVE & RARE	Deep Purple (Purple)
50	-	GOIN' PLACES	Jacksons (Epic)

LPs

This Week	Last Week	Title	Artist
1	2	40 GOLDEN GREATS	Cliff Richard (EMI)
2	1	20 GOLDEN GREATS	Diana Ross & The Supremes (Motown)
3	17	HEROES	David Bowie (RCA)
4	8	SECONDS OUT	Genesis (Charisma)
5	4	NO MORE HEROES	Stranglers (United Artists)
6	3	HOME ON THE RANGE	Slim Whitman (United Artists)
7	5	RUMOURS	Fleetwood Mac (Warner Bros.)
8	10	THUNDER IN MY HEART	Leo Sayer (Chrysalis)
9	-	LIVE AT LONDON PALLADIUM	Bing Crosby (K-Tel)
10	7	OXYGENE	Jean Michel Jarre (Polydor)
11	14	A STAR IS BORN	(Soundtrack) (CBS)
12	9	GREATEST HITS	Abba (Epic)
13	6	GOING FOR THE ONE	Yes (Atlantic)
14	-	THE SOUND OF BREAD	(Elektra)
15	12	PLAYING TO AN AUDIENCE OF ONE	David Soul (Private Stock)
16	20	I REMEMBER YESTERDAY	Donna Summer (GTO)
17	16	LOVE YOU LIVE	Rolling Stones (Rolling Stones)
18	43	SOUL CITY	Various Artists (K-Tel)
19	21	PASSAGE	Carpenters (A&M)
20	24	SHOW SOME EMOTION	Joan Armatrading (A&M)
21	23	THE BEST OF ROD STEWART	(Mercury)
22	45	ENDLESS FLIGHT	Leo Sayer (Chrysalis)
23	15	GREATEST HITS, Vol. 2	Eton John (DJM)
24	11	MOODY BLUE	Elvis Presley (RCA)
25	39	ARRIVAL	Abba (Epic)
26	13	AJA	Steely Dan (ABC)
27	18	TWO DAYS AWAY	Elkie Brooks (A&M)
28	28	JOHNNY MATHIS COLLECTION	(CBS)
29	-	MOONFLOWER	Santana (CBS)
30	26	EXODUS	Bob Marley & the Wailers (Island)
31	25	STRANGLERS IV	(United Artists)
32	19	BAD REPUTATION	Thin Lizzy (Vertigo)
33	33	FRONT PAGE NEWS	Wishbone Ash (MCA)
34	42	ECHOES OF THE 60s	Phil Spector (Phil Spector)
35	-	MOTOWN GOLD, Vol. 2	Various Artists (Motown)
36	29	THEIR GREATEST HITS 1971-1975	Eagles (Asylum)
37	36	HOTEL CALIFORNIA	Eagles (Asylum)
38	-	NIGHT AFTER NIGHT	Nils Lofgren (A&M)
39	40	MAKING LOVE AND MUSIC	Dr. Hook (Capitol)
40	30	COUNTRY BOY	Don Williams (ABC)
41	27	BOOMTOWN RATS	(Ensign)
42	-	LET THERE BE ROCK	AC/DC (Atlantic)
43	31	MAGIC FLY	Space (Pye)
44	52	NEW BOOTS & PANIES	Ian Drury (Stiff)
45	38	GONE TO EARTH	Barclay James Harvest (Polydor)
46	-	THE BEST OF BING	Bing Crosby (MCA)
47	50	MOTIVATION RADIO	Steve Hillage (Virgin)
48	34	20 ALL TIME GREATS	Connie Francis (Polydor)
49	-	GET STONED	Rolling Stones (Arcade)
50	48	THE MOTORS	(Virgin)
51	22	CAUGHT IN THE ACT	Steve Gibbons Band (Polydor)
52	59	MUPPET SHOW	Muppets (Pye)
53	60	IN FULL BLOOM	Rose Royce (Warner Bros.)
54	51	10 YEARS OF HITS	Radio 1 - Various Artists (BBC)
55	-	THE HEARTBREAKERS L.A.M.F.	(Track)
56	-	A NEW WORLD RECORD	Electric Light Orchestra (Jet)
57	-	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
58	35	RAIN DANCES	Camel (Decca)
59	-	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
60	-	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)

JAPAN

(Courtesy of Radio Television Hong Kong)
*Denotes local origin
As Of 10/22/77
SINGLES

This Week	Last Week	Title	Artist
1	-	DON'T STOP	Fleetwood Mac (Warner Bros.)
2	-	MAKING IT	The Wynners (Philips)
3	-	BEST OF MY LOVE	Emotions (CBS/Sony)
4	-	FOR A WHILE	Mary McGregory (Arista)
5	-	HANDY MAN	James Taylor (CBS/Sony)
6	-	JUNGLE LOVE	Steve Miller Band (Mercury)
7	-	COLD AS ICE	Foreigner (Atlantic)
8	-	SIGNED, SEALED, DELIVERED	Peter Frampton (A&M)
9	-	THE BIRD AND THE CHILD	Gracie Rivera (EMI)
10	-	FLOAT ON	The Floaters (ABC)

LPs

This Week	Last Week	Title	Artist
1	-	ELTON JOHN'S GREATEST HITS VOL. 2	Elton John (DJM)
2	-	GRACE CHAN	Grace Chan (Polydor)
3	-	I DON'T WANT TO TALK ABOUT IT	Tracy Huang (EMI)
4	-	GRACIE RIVERA	Gracie Rivera (EMI)
5	-	16 MOTION PICTURE GREATS FOR YOU	Various Artists (EMI)
6	-	ABBA'S GREATEST HITS	Abba (Polydor)
7	-	A STAR IS BORN	(Soundtrack) (CBS/Sony)
8	-	THE DEEP	(Soundtrack) (Casablanca)
9	-	SIMPLE DREAMS	Linda Ronstadt (Asylum)
10	-	L'OISEAU ET ENFANTE	Paul Mauriat Orch. (Philips)

FRANCE

(Courtesy of RTL Hit Parade)
As Of 10/21/77
SINGLES

This Week	Last Week	Title	Artist
1	-	ROLLING STONES	Mannish Boy (RS/WEA)
2	-	RINGO	Good Bye Elvis (Formule 1/Carriere)
3	-	MIREILLE MATHIEU	1000 Colombes (Philips)
4	-	DEMIS ROUSSOS	Ainsi Soit-Il (Philips)
5	-	SYLVIE VARTAN	Petit Rainbow (RCA)
6	-	ELVIS PRESLEY	Way Down (RCA)
7	-	PATRICK JUVET	Ou Sont Les Femmes? (Barclay)
8	-	YVES SIMON	De L'autre Cote De Ton Ame (RCA)
9	-	FRANCE GALL	Si Maman Si (Atlantic)
10	-	MICHEL SARDOU	La Java De Broadway (Trema)

ITALY

(Courtesy of Germano Ruscitto)
As Of 10/25/77
LPs

This Week	Last Week	Title	Artist
1	-	DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda (Phonogram)
2	-	BURATTINO SENZI FILI	Edoardo Bennato (Ricordi)
3	-	I REMEMBER YESTERDAY	Donna Summer (Durium)
4	-	FROM HERE TO ETERNITY	Giorgio Moroder (Durium)
5	-	SAMARCANDA	Roberto Vecchioni (Phonogram)
6	-	ROTOLOANTO RESPIRANDO	I Pooh (CGD-MM)
7	-	TECADISK	Adriano Celentano (Clan-MM)
8	-	ZEROFOBIA	Renato Zero (RCA)
9	-	LOVE FOR SALE	Boney M. (Durium)
10	-	ZODIAC LADY	Roberta Kelly (Durium)

AUSTRALIA

(Courtesy of Station 1270 2SM)
As Of 10/28/77
SINGLES

This Week	Last Week	Title	Artist
1	-	I JUST WANNA BE YOUR EVERYTHING	Andy Gibb (Int)
2	-	HIGHER & HIGHER	Rita Coolidge (A&M)
3	-	YOU'RE MOVING OUT TODAY	Carole Bayer Sager (Elektra)
4	-	THE MORE I SEE YOU	Peter Allen (A&M)
5	-	WAY DOWN	Elvis Presley (RCA/Voet)
6	-	DON'T FALL IN LOVE	Ferretts (Mush)
7	-	SO YOU WIN AGAIN	Hot Chocolate (RAK)
8	-	MAHNAHNAHNA	Muppets (Astor)
9	-	I FEEL LOVE	Donna Summer (Casablanca)
10	-	IT'S ALL OVER NOW BABY BLUE	Graham Bonnet (Mer.)

LPs

This Week	Last Week	Title	Artist
1	-	RUMOURS	Fleetwood Mac (Warner Bros.)
2	-	SILK DEGREES	Boyz n the City (CBS)
3	-	CAROLE BAYER SAGER	Carole Bayer Sager (Elektra)
4	-	I REMEMBER YESTERDAY	Donna Summer (Casablanca)
5	-	TAUGHT BY EXPERTS	Peter Allen (A&M)
6	-	DECEPTIVE BANDS	10CC (Mercury)
7	-	SIMPLE DREAMS	Linda Ronstadt (Asylum)
8	-	ANYTIME, ANYWHERE	Rita Coolidge (A&M)

9	-	A NEW WORLD RECORD	E.L.O. (United Artists)
10	-	MOODY BLUE	Elvis Presley (RCA)

SPAIN

(Courtesy of "El Gran Musical")
As Of 10/29/77
SINGLES

This Week	Last Week	Title	Artist
1	-	ROCKCOLLECTION	Laurent Voutry (RCA)
2	-	MA BAKER	Boney M (Arista)
3	-	SON TUS PERJURENENES MUJER	Carlos Mejia Godoy & los de Palacaguina (CBS)
4	-	YES SIR, I CAN BOOGIE	Baccara (RCA)
5	-	MAGIC FLY	Space (Hispavox)
6	-	HOTEL CALIFORNIA	Eagles (Hispavox/WEA)
7	-	CISNE CUELLO NEGRO	Basilio (Zafiro)
8	-	THE YEAR OF THE CAT	AI Stewart (Discorama)
9	-	ROCKY	Banda Original Pelicula (Arista)
10	-	ACCIDENTAL LOVER	Love & Kisses (Movieplay)

LPs

This Week	Last Week	Title	Artist
1	-	LOVE FOR SALE	Boney M (Arista)
2	-	HOTEL CALIFORNIA	Eagles (Hispavox/WEA)
3	-	EL SON NUESTRO DE CADA DIA	Carlos Mejia Godoy & los de Palacaguina (CBS)
4	-	ROCKCOLLECTION	Laurent Voutry (RCA)
5	-	I REMEMBER YESTERDAY	Donna Summer (Arista)
6	-	MAGIC FLY	Space (Hispavox)
7	-	EVEN IN THE QUIETEST MOMENTS	Supertramp (Epic/CBS)
8	-	THE YEAR OF THE CAT	AI Stewart (RCA)
9	-	ANIMALS	Pink Floyd (EMI)
10	-	RASGOS	Camilo Sesto (Arista)

SWITZERLAND

(Courtesy of Radio Television Suisse Romande)
As Of 10/18/77
SINGLES

This Week	Last Week	Title	Artist
1	-	WAY DOWN	Elvis Presley
2	-	OU SONT LES FEMMES?	Patrick Juvet
3	-	EST-CE PAR HASARD?	Dave
4	-	CAROLINE ET MOI	C. Jerome
5	-	LES BLEUS AU COEUR	Patrick Juvet
6	-	IL A JUSTE BESOIN D'UN BATEAU	Etait Une Fois
7	-	LOVE ME BABY	Sheila
8	-	MA BAKER	Boney M
9	-	DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda
10	-	ROCKCOLLECTION	Laurent Voutry

ARGENTINA

(Courtesy of Prensario)
As Of 10/20/77
SINGLES

This Week	Last Week	Title	Artist
1	-	MORIR AL LADO DE MI AMOR	Demis Roussos (Philips)
2	-	HOY ME TOCA REIR	Mario Echeverria (EMI)
3	-	EL RELOJ	Los Pastales Verdes (Microfon)
4	-	CON EL VIENTO A TU FAVOR	Camilo Sesto (RCA)
5	-	DONDE ESTAN TUS OJOS NEGROS	Santana (EMI)
6	-	UNA NOCHE COMO ESTA	Los Bukis (Microfon)
7	-	OLVIDALO PEQUEÑA	Los Moros (RCA)
8	-	PON TU CABEZA EN MI HOMBRO	Paul Anka (CBS)
9	-	AMAME ... ME GUSTA AMANECER EN TI	Barbara & Dick (RCA)
10	-	FIESTA	Rafaela Carrá (CBS)

LPs

This Week	Last Week	Title	Artist
1	-	LOS EXITOS DEL AMOR	Selection (Microfon)
2	-	MUSICA PODEROSA	Selection (EMI)
3	-	RUIDOS EN ESPANOL	Selection (Philips)
4	-	LOS PRIMEROS DEL RANKING	Selection (CBS)
5	-	HITS DE PRIMAVERA	Selection (RCA)
6	-	LO MEJOR	Alberto Cortaz (Microfon)
7	-	RECUERDO EL AYER	Donna Summer (Microfon)
8	-	A STAR IS BORN	Streisand/Kristofferson (CBS)
9	-	TUBULAR BELLS	Mike Oldfield (Philips)
10	-	CANTA CON SU PANDILLA	Margarito Terrera (RCA)

SOUTH AFRICA

(Courtesy of Springbok Radio)
As Of 11/7/77
SINGLES

This Week	Last Week	Title	Artist
1	-	DO YOU WANNA MAKE LOVE	Peter McCann (Gallo)
2	-	LUCILLE	Kenny Rogers (RPM)
3	-	MA BAKER	Boney M. (Gallo)
4	-	GIVE A LITTLE BIT	Supertramp (RPM)
5	-	LOVELY LADY	Shabby Tiger (Teal Rec. Co.)
6	-	ANGELO	Brotherhood Of Man (Teal Rec. Co.)
7	-	OH ME OH MY GOODBYE	Bubblay (Teal Rec. Co.)
8	-	YES SIR, I CAN BOOGIE	Baccara (Teal Rec. Co.)
9	-	AFTER THE FIRE IS GONE	Barbara Ray/Lance James (Teal Rec. Co.)
10	-	MAGIC FLIGHT	Space (Teal Rec. Co.)

INTERVISION FEST

Czech Is Winner At Sopot

By ROMAN WASCHKO

WARSAW—The first Intervision Song Contest, held at Sopot on the Black Sea, was won by a Czechoslovakian entry, Helena Vondrackova's "The Painted Jug."

The contest—Eastern Europe's equivalent of the Eurovision Song Contest—was organized by Polish radio and television, and most shows were slick productions designed for the tv camera rather than a live audience.

Several artists from outside the Intervision area took part, and each concert featured a foreign guest act. The visitors included U.S. act the Ritchie Family, Sofia Rotaru of the Soviet Union, Peggy March of West Germany, Linda Lewis of the U.K., and others from France, Turkey, Spain and Cuba.

Prizes also went to a Cuban song, Farah Maria's "Un Cuento," Poland's Red Guitars with "Will Not Rest," and "Chrysanthemum," performed by Bulgarian Lili Ivanova.

The grand prix in the recorded music section was won by Zdzislaw Sosnicka of Poland, followed by Alya Algan (Turkey), Lips (Great Britain), and Christina Martinez (Cuba).

countries voted Poland's Maryla Rodowicz their favorite singer. Her prize: a Polish-made Fiat 126.

The event was judged by an international jury including record industry representatives from Western Europe. Among them: Takis Cambas of Greece, Erkan Ozerman of Turkey, Julio Herrero of Spain, Harry de Groot of Holland and David Finch of Britain.

Concert Tribute For Holland's Vollebregt

AMSTERDAM — Prominent Dutch jazz musicians have taken part in a memorial concert for noted local jazz promoter Nick Vollebregt, who died at the age of 56 in a car accident.

The event was held in Laren, a village 20 miles east of Amsterdam, in Vollebregt's jazz cafe, a musical center known to jazz lovers all over the world.

Vollebregt started his career as a jazz musician but ill health forced him into the cafe business in 1956. Last year he was involved in the organization of the International Laren Jazz Festival.

REPEAT • THE BEST OF JETHRO TULL • VOL. II • REPEAT



REPEAT • THE BEST OF JETHRO TULL • VOL. II • REPEAT

Eight solid tracks
from seven solid Gold albums,
plus
one previously unreleased
collectors' item*

"Minstrel In The Gallery" "Bourée"
"Cross-Eyed Mary" *"Glory Row"
"Thick As A Brick, Edit #4" "A Passion Play, Edit #9"
"WarChild" "To Cry You A Song"
"A New Day Yesterday" "Too Old To Rock N' Roll: Too Young To Die"



Chrysalis

Produced by Ian Anderson and Terry Ellis on Chrysalis records & tapes. CHK 1135

Distributed by Warner Bros. Records Inc.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/12/77

Number of LPs reviewed this week **75** Last week **55**

Spotlight



ELECTRIC LIGHT ORCHESTRA—Out Of The Blue, Jet JTLA823L2 (United Artists). Produced by Jeff Lynne. This versatile group's first double pocket LP with 17 cuts all tracked at Munich's Musicland Studios may be its quintessential statement. While the music is certainly an extension of its well identified fusion of rock and amplified classical elements it manages to go one step beyond without being an over production. All kinds of special effects such as echo and delay devices and the speech altering Vocoder are employed in the mix of high energy rockers and lush, ethereal ballads which make it a truly spectacular, multi-track extravaganza. Mind boggling possibilities for both AM and FM programming.

Best cuts: "Turn To Stone," "It's Over," "Night In The City," "Jungle," "Sweet Is The Night," "Wild West Hero," "Standin' In The Rain," "Summer And Lightning."

Dealers: Group is coming off its largest selling LP and UA's campaign is massive.



ORIGINAL MOVIE SOUNDTRACK—Saturday Night Fever, RSO RS24001. Compilation by Bill Oakes. An all-star lineup, spearheaded by the Bee Gees, join forces on this two-record soundtrack from the forthcoming flick starring John Travolta. The Bee Gees perform on six tunes including its fast-rising "How Deep Is Your Love" while penning five new ones, one performed by Yvonne Elliman. The other contributors are Tavares, K.C. & the Sunshine Band, the Trammps, Kool & the Gang, Walter Murphy, Ralph McDonald, M.F.S.B. and David Shire. The music contains something for everyone, from disco to soft jazzy instrumentals to out and out boogie to ballads and rockers. Singularly, the Bee Gees are the standouts and nucleus, yet collectively this album is filled with bundles of talent.

Best cuts: "How Deep Is Your Love," "Staying Alive," "If I Can't Have You," "More Than A Woman," "Night Fever," "Boogie Shoes."

Dealers: The Bee Gees' "How Deep Is Your Love" will generate movement, and once the film is released look for this LP to take off.

NOVEMBER 12, 1977, BILLBOARD



KISS—Alive II, Casablanca NBLP-7076-2. Produced by Kiss, Eddie Kramer. The outrageous foursome demonstrates why it broke with its "Alive" LP in this most recent concert effort. Three sides (16 cuts) are taken from the group's performances at the L.A. Forum in August. The fourth side (five cuts) is all-new studio material, of which only "All American Man" captures the celebratory appeal and intensity of the preceding live cuts. The band's bass-dominant, three guitar battery is tight, explosive and occasionally tasty. Lead vocals and harmonies are clear, sometimes too clear considering Kiss lyrics.

Best cuts: "Ladies Room," "Christine Sixteen," "Hard Luck Woman," "Tomorrow And Tonight."

Dealers: Kiss fans are fanatical. Display it and it will sell.



LOL CREME/KEVIN GODLEY—Consequences, Mercury SRM31700. Produced by Lol Creme, Kevin Godley. This boldly experimental undertaking by the two former members of 10cc stands as an innovative rock achievement regardless of its often confusing story line. More important though, the duo unveil its own creation—the gizmo, a guitar-like instrument capable of producing violin and synthesizer sounds among others. In between the unique sound effects that reproduce elements like fire and wind, are pieces of eccentric dialog and lyrics. Record one of this three-record boxed package is recorded solely with the gizmo while the remainder is composed on guitar and percussion. Sarah Vaughan makes a guest appearance and Peter Cook wrote and performs the dialog. A 20-page color libretto is enclosed which details the concept and production. Although it might be a bit too avant-garde for commercial success, it is nonetheless a brave undertaking.

Best cuts: "Rosie," "5 O'Clock In The Morning," "When Things Go Wrong."

Dealers: This three-record boxed set is priced at \$22 and perhaps a bit too steep to experiment with.

Pop

ERIC CLAPTON—Slowhand, RSO RS3030. Produced by Glyn Johns. The legendary guitarist has mellowed here in favor of some tasty blues flavored ballads. There are occasions where Clapton lets loose with some impeccable guitar solos, yet the tempo is on a subdued tone on the whole. Clapton's mainstay band comprised of keyboardist Dick Sims, bassist Carl Radle, guitarist George Terry, drummer Jaime Oldaker and saxophonist Mel Collins provide both the mellow and stinging instrumental support while background vocalists Yvonne Elliman and Marcy Levy aid Clapton with harmonies. The ballads are among Clapton's more sensitive as is his playing.

Best cuts: "Wonderful Tonight," "Peaches And Diesel," "The Core," "Lay Down Sally," "Cocaine."

Dealers: A new Clapton album is always an event.

CROSBY/NASH—Live, ABC AA1042. Produced by David Crosby, Graham Nash, Don Gooch, Stephen Barnard. The nine tunes in this live set are excerpts from the duo's last tours before reuniting with Stephen Stills. The gentle harmonies and tight melodies, characteristic of the pair, shines through the clear production. The material, with the exception of "Deja Vu," are tunes from solo albums and previous

Crosby/Nash collaborations. In addition to Crosby's guitar and Nash's piano and guitar, strong support is received from the always reliable band consisting of drummer Russ Kunkel, bassist Tim Drummond, lead guitarist Danny Kortchmar, guitarist David Lindley and Craig Doerge on synthesizer.

Best cuts: "Immigration Man," "The Lessshore," "Deja Vu," "Foolish Man," "I Used To Be A King."

Dealers: The strong comeback of CS&N should create new excitement in this package.

25 YEARS OF RECORDED COMEDY, Warner Bros. 3BX3131. Executive producer Marty Wekser. This three-record set is a comprehensive treasury of 20 cuts by the funniest comedians that ever recorded. Classic cuts by Lenny Bruce, Shelley Berman, Richard Pryor, Lily Tomlin, Carl Reiner & Mel Brooks, Bill Dana, Mike Nichols & Elaine May, Jonathan Winters, Gabe Kaplan, Stan Freberg, Cheech & Chong, Allan Sherman, National Lampoon, Monty Python, Fireside Theatre, Marty Allen & Steve Rossi, Eddie Lawrence, David Frye and excerpts from "Pardon My Blooper" are included. The evolution of comedy over the past quarter of a century is traced in this extraordinary collector item. Radio and television personality Gary Owens scripted the liner notes which includes brief recaps of each artist.

Best cuts: Pick and choose.

Dealers: This is the definitive comedy compilation. And comedy popularity seems to be increasing.

BLOOD, SWEAT & TEARS—A Brand New Day, ABC AB1015. Produced by Roy Halee, Bobby Colomby. A long time coming but well worth the wait as this premier group of musicians delivers one of its finest efforts. David Clayton-Thomas is particularly expressive with rich, earthy vocals on the well balanced assemblage of uptempo and ballad material. The music, with plenty of horns, strings, keyboards, bass, guitar and percussion, is a fusion of rock, r&b and jazz elements all skillfully and tastefully orchestrated.

Best cuts: "Somebody Trusted," "Dreaming As One," "Lady Put Out The Light," "Blue Street," "Gimme That Wine."

Dealers: A legion of fans are awaiting this album.

GINO VANNELLI—A Pauper In Paradise, A&M SP4664. Produced by Gino Vannelli, Joe Vannelli. Vannelli has come up with his most ambitious project yet as the second is a sweeping orchestrated epic involving London's Royal Philharmonic Orchestra, conducted and orchestrated by Don Sebesky. The sharp breaks and sudden changes in mood and pace instrumentally follows a story line. Vannelli, who has one of the most textured rock voices, showcases his vocal dexterity on the first side with a series of midtempo and ballad tunes that are rich in r&b and pop influences and backed by lots of percussion and synthesizer.

Best cuts: "A Pauper In Paradise," "Mardis Gras," "One Night With You."

Dealers: This could be Vannelli's breakthrough LP.

BING CROSBY'S GREATEST HITS—MCA MCA 3031. No producer listed. This 12-song set of 1939 to 1947 recordings covers a wide musical range, including straight ballads like "Where The Blue Of The Night Meets The Gold Of The Day", the Irish lullaby "Too Ra Loo Ra Loo Rai"; a swinging, jazzy "Deep In The Heart Of Texas" backed by the Woody Herman orchestra; and a couple of fun, campy numbers with the Andrews Sisters, "Pistol Packin' Mama" and "Ac-Cent-Tchu Ate The Positive." Songs from such films as "Going My Way," "Holiday Inn," "Blue Skies" and "Here Come The Waves" are included.

Best cuts: All are standards.

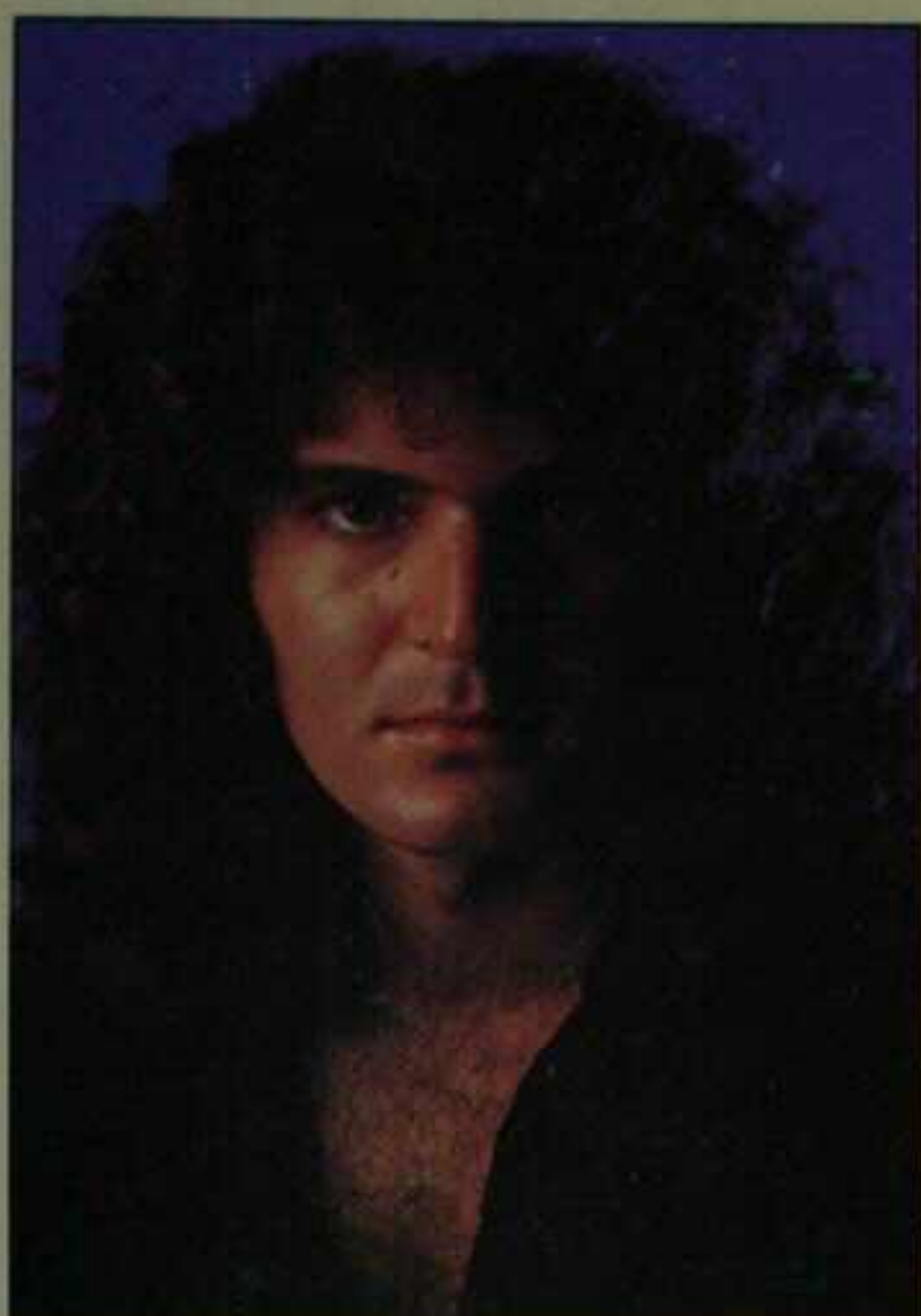
Dealers: Includes "White Christmas," perfect merchandise for Christmas.

Jazz

MAYNARD FERGUSON—New Vintage, Columbia JC34971. Produced by Jay Chattaway. Ferguson's band represents what a jazz band in the 1970s should sound like: modern in terms

(Continued on page 100)

How Gino Vannelli became "A Pauper In Paradise."



IN THE BEGINNING it was a story like many others. A kid with a homemade demo, enormous energy, and an untiring desire to be a star.

He came down from his hometown Montreal, talked his way into the A&M lot, and got the demo to Herb Alpert. That was all it took. And that was five albums ago.

Taken separately, Gino has become a performer of sensual exuberance and his music has evolved to an exciting and unique level of quality. Together, Gino and his music create an amazing explosion of sight and sound.

His new album, "Pauper In Paradise," is Gino at his most romantic, dramatic, and spectacular. Along with five new songs, it includes an original classical/pop composition for symphony orchestra, band and voice featuring London's famed Royal Philharmonic under the direction of jazz/pop arranger/composer/conductor Don Sebesky. Indeed a long way from Montreal demos and a fitting reward for a pauper in paradise.

Gino Vannelli
"A Pauper In Paradise"
SP 4004
On A&M Records & Tapes

Produced by Gino Vannelli
and Joe Vannelli



GINO VANNELLI ON TOUR

OCT. 27 EL PASO, TEXAS
University of Texas-El Paso
OCT. 28 LUBBOCK, TEXAS
Civic Center
OCT. 29-30 SAN ANTONIO, TEXAS
Municipal Auditorium
NOV. 2 WACO, TEXAS
Convention Center
NOV. 4 HOUSTON, TEXAS
Music Hall
NOV. 5 DALLAS, TEXAS
Convention Center Arena
NOV. 6 MONROE, LOUISIANA
Civic Center
NOV. 9 MOBILE, ALABAMA
Municipal Auditorium

NOV. 10 BATON ROUGE, LOUISIANA
L.S.U. Assembly Center
NOV. 12 JACKSONVILLE, ALABAMA
Jacksonville State University
NOV. 13 ATLANTA, GEORGIA
Omni
NOV. 15 LOUISVILLE, KENTUCKY
Commonwealth Convention Center
NOV. 17 BOSTON, MASSACHUSETTS
Music Hall
NOV. 18 PROVIDENCE, RHODE ISLAND
Leroy Theatre
NOV. 19 HEMPSTEAD, LONG ISLAND
Calderon Theatre
NOV. 23 NIAGARA FALLS, NEW YORK
Convention Center

NOV. 24 TORONTO, CANADA
Maple Leaf Gardens
NOV. 25 MONTREAL, CANADA
Forum
NOV. 27 PITTSBURGH, PENNSYLVANIA
Civic Arena
NOV. 28 PHILADELPHIA, PENNSYLVANIA
Spectrum
NOV. 30 CLEVELAND, OHIO
Music Hall
DEC. 1 DETROIT, MICHIGAN
Cobo Hall
DEC. 2-4 CHICAGO, ILLINOIS
Aire Crown Theatre
DEC. 7 MILWAUKEE, WISCONSIN
Auditorium Theatre

DEC. 8 INDIANAPOLIS, INDIANA
Convention Center Expo
DEC. 9 ST. LOUIS, MISSOURI
Kiel Opera House
DEC. 10 KANSAS CITY, MISSOURI
Municipal Auditorium
DEC. 14 LOS ANGELES, CALIFORNIA
Santa Monica Civic Auditorium
DEC. 15 SAN DIEGO, CALIFORNIA
Golden Hall
DEC. 16 PASADENA, CALIFORNIA
Civic Auditorium

Top Single Picks

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CHEECH & CHONG—Bloat On (4:32); producer: not listed; writers: M. Willis, A. Ingram, J. Mitchell, special lyrics by R. Marin, T. Chong; publishers: ABC/Dunhill, Woodsongs, BMI. Doe 850471 (Epic). The Floaters' horoscope hit "Float On" is one of those songs that begs for satire; here the comedy duo spoofs it by keeping the same mellow groove rhythm but changing the theme to the joys of stuffing oneself. Belching sounds open the record, which has verses on burgers, ice cream and chow mein before concluding with a cry for a Bromo Seltzer.

SHAUN CASSIDY—Key Deanie (3:02); producer: Michael Lloyd; writer: Eric Carmen; publisher: C.A.M. U.S.A., BMI. Warner Bros. WBS8488. More bouncy teen-pop from vocalist Cassidy, backed here by a vocal chorus and standard instrumentation of which an electric guitar and pumping piano dominate the sound. Cassidy's sense for the commercial seems intact here.

WAR—Galaxy (4:18); producer: Jerry Goldstein; writers: S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein; publisher: Far Out, ASCAP, MCA, MCA40820. Opening with Star Wars-styled space effects, the famed War percussion section quickly takes over on this driving, energetic number, the group's first for MCA. Lyrics lean on intergalactic word plays, while a punchy, funky horn section and the characteristically smooth, multi-part vocal work animate the piece.

LEIF GARRETT—Runaround Sue (2:24); producer: Michael Lloyd; writers: Dion DiMucci, Ernest Maresca; publishers: Rust Enterprises/Schwartz, ASCAP, Atlantic 3440. This young star hopscoches from the Beach Boys' 1963 hit "Surfin' USA," to Dion & the Belmonts' 1961 classic. A bit bolder instrumentally and vocally than the first hit, this should appeal to a wide pop audience, and not just the female pre-teens. Great rocking sax work is a highlight here.

ELVIS PRESLEY—My Way (3:51); producer: Felton Jarvis; writers: Anka, Revaux, Francois; publisher: Spanka, BMI, RCA JH11165. As a posthumous release, this theme is bound to have an especially powerful impact on Presley fans. Released from the "Elvis In Concert" LP, this will score heavily in country as well.

HEART—Kick It Out (2:38); producer: Mike Flicker; writer: A. Wilson; publisher: Wilsons, ASCAP, Portrait 670010 (CBS). A pounding, high energy rocker spearheaded by throbbing bass and rhythm guitar riffs. Ann and Nancy Wilson provide torchy, high-pitched vocals, as relentless as the music tracks.

RANDY NEWMAN—Short People (2:54); producer: Lenny Waronker, Russ Telfman; writer: Randy Newman; publisher: Hightree, BMI, Warner Bros. WBS8492. The irreverent Newman pokes fun at all the diminutive folk of the world on this jocular upbeat piano-fronted tune. Newman's vocals are unstrained and rather sincere as he strips the little folk of its rights in a humorous way.

OZARK MOUNTAIN DAREDEVILS—Crazy Lovin' (3:29); producer: David Kershenbaum; writers: Steve Cash, John Dillon; publisher: Lost Cabin, BMI, A&M 1989S. A well-crafted fusion of rock and country rock elements in this energetic tune. The recurring chorus is especially catchy with superb harmonizing.

recommended

BILLY JOEL—Just The Way You Are (3:27); producer: Phil Ramone; writer: B. Joel; publisher: Joelsongs, BMI, Columbia 310646.

STARWOOD—Burnin' Over You (2:44); producers: Bruce Bolnick, Terry Powell; writer: D.J. Holster; publisher: Brave Dog, ASCAP, Columbia 310645.

LOBO—Afterglow (3:28); producers: Phil Gernhard, Lobo; writers: Lobo, S. Lobo, R. Louis; publishers: Famous/Boo/Silbury, ASCAP, Warner Bros. WBS8493.

DONNY AND MARIE—(You're My) Soul And Inspiration (3:19); producers: Mike Curb, Michael Lloyd; writers: C. Weil, B. Mann; publisher: Screen Gems-EMI, BMI, Polydor PD14439.

GRATEFUL DEAD—Passenger (2:48); producer: Keith Olsen; writers: Phil Lesh, Peter Monk; publisher: Ice Nine, ASCAP, Arista AS0291.

ELOISE LAWS—1,000 Laughs (2:57); producers: Linda Creed, Jerry Goldstein; writer: Linda Creed; publisher: Mighty Three, BMI, ABC, AB12313.

ORLEANS—Business As Usual (3:45); producer: Chuck Platkin; writers: J. and J. Hall; publishers: Hall/Mojohanna, BMI, Asylum E45447.

WET WILLIE—Street Corner Serenade (3:45); producer: Gary Lyons; writers: M. Duke, J. Hall, M. Smith; publishers: Muscadine/Xaigon/Yo Mama's, BMI, Epic 850478.

CATE BROTHERS BAND—Yield Not To Temptation (2:46); producer: Jim Mason; writer: Deadric Malone; publisher: Don/ABC/Dunhill, BMI, Asylum E45435.

JUICE NEWTON & SILVER SPUR—Come To Me (3:27); producer: Elliot F. Mazer; writers: R. Gilman, R. Oppenheimer; publishers: Sterling/Highest Swan, ASCAP, Capitol P4499.

RAINS & HARRIS—I'm Not Ashamed (3:10); producer: Jim Ed Norman; writer: Chick Rains; publishers: Unichappell/Bundin, BMI, RCA JB11143.



ROSE ROYCE—Ooh Boy (3:59); producer: Norman Whitfield; writer: Norman Whitfield; publishers: May Twelfth/Warner-Tamerlane, BMI, Whitfield WH1849 (Warner Bros.). Group has come up with a midtempo ballad that is perked with catchy orchestrations and a soothing delicate vocal. The tune shifts gears from a lifting high pitched vocal delivery to a semi-funky body.

recommended

HOT CHOCOLATE—Man To Man (3:30); producer: Mickie Most; writer: Brown; publisher: Finchley, ASCAP, Big Tree BT16101 (Atlantic).

AL HUDSON & THE SOUL PARTNERS—If You Feel Like Dancin' (3:15); producer: Al Perkins; writer: Soul Partners; publisher: Perk's, BMI, ABC, AB12317.

BRENTON WOOD—Number One (3:09); producers: Hal Winn, Brenton Wood; writer: F. Knight; publishers: East Memphis/Tow Knight, BMI, Cream CR7720.

PHILIPPE WYNNE—Take Me As I Am Pt. 1 (3:42); producer: Philippe Wynne; writer: Joe Jefferson, Bruce Hawes, Charles Simmons; publishers: Wynn's World/Sacred Pen/Mighty Three, BMI, Cotillion 44227 (Atlantic).

PAULETTE McWILLIAMS—Don't Let Love Go (2:54); producers: Ciner, Louzo; writers: Brian and Brenda Russell; publisher: Kengorus, ASCAP, Fantasy F807AM.

KENI ST. LEWIS—Record City (3:39); producer: Freddie Perren; writers: Keni St. Lewis, Freddie Perren; publishers: Bull Pen/Perren-Vibes, BMI/ASCAP, Polydor PD14429.

MICHAEL HENDERSON—Won't You Be Mine (4:00); producer: Michael Henderson; writer: Ken Peterson; publisher: Seibu Buddah BDA586.

JONESES—Who Loves You (3:27); producer: Bobby Eli; writers: B. Eli, T. Collins; publishers: Friday's Child/Cerelia, BMI, Epic 850477.

BILLY PAUL—Only The Strong Survive (3:29); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff, J. Butler; publishers: Downstairs/Parabul, BMI, Philadelphia International ZS83635 (CBS).

LINDA CLIFFORD—From Now On (3:39); producer: Gil Askey; writer: B. Sigler; publisher: Mighty Three, BMI, Curton CMS0133 (Warner Bros.).

RANCE ALLEN GROUP—I'm Gonna Make It After All (4:30); producers: Larry Mizell, Fonce Mizell; writer: Rance Allen; publisher: Doctor Jack, BMI, Capitol T4512.



RONNIE MILSAP—What A Difference You've Made In My Life (3:57); producer: Tom Collins; writer: Archie Jordan; publisher: Chess, ASCAP, RCA JH11146. Milsap follows his top-selling country/pop hit "It Was Almost Like A Song" with another slickly produced number that should garner cross-over action. Excellent piano, string and background vocal work support Milsap's perfect pitch and crystal clear delivery.

ELVIS PRESLEY—My Way (3:51); producer: Felton Jarvis; writers: Anka-Revaux-Francois; publisher: Spanka, BMI, RCA JH11165. The natural choice for the first Presley single since his death, this is the prophetic song written by Paul Anka. This should reach the No. 1 spot that his last single "Way Down" captured on the Hot Country Singles chart. It's the live version taken from his final concert swing. Though his electric moves were gone, he still had that magnificent voice that makes this song a personal and powerful final statement.

FREDDY FENDER—Think About Me (2:34); producer: Huey P. Meaux; writer: Gaylan Latimar; publisher: Crazy Cajun, BMI, ABC/Dot DO17730. A bright and lively intro precedes Fender's vibrato version of this uptempo tune. Fender manages to keep his original sound while he's surrounded by some fresh guitar sounds.

recommended

KENNY STARR—Hold Tight (2:49); producer: Jerry Clutchfield; writer: David Gates; publisher: Kipahulu, ASCAP, MCA40817.

DAVID ROGERS—You And Me Alone (3:13); producer: Dave Burgess; writers: R. Klang, D. Pfimmer; publisher: Singletree, BMI, Republic REP011.

HANK SNOW—Breakfast With The Blues (3:20); producer: Chuck Glasier; writers: Vick McAlpine-Louie Dunn; publisher: Mariposa, BMI, RCA JH11153.

JOHNNY CARVER—Apartment (2:42); producer: Ron Chancey; writer: Bobby Braddock; publisher: Tree, BMI, ABC/Dot DO17729.

RANDY GURLEY—Heartbreaker (3:00); producer: Harold Bradley; writers: Carol Bayer Sager/David Wolfert; publishers: Unichappell/Begonia, BMI/Monsoon, ASCAP, ABC/Dot DO17728.

JERRY JEFF WALKER—Leavin' Texas (3:40); producer: Michael Brovsky; writers: Jerry Jeff Walker-Dave Roberts; publishers: Groper/Red Tailo, BMI, MCA40822.

MATT HOLSEN—Looks To Me Like You've Been Cryin' (2:55); producer: Dr. C. Bogdonoff; writer: Matt Holsten; publisher: J'sah, ASCAP, Medical IRDA423.



recommended

TRAMMPS—The Night The Lights Went Out (3:24); producer: Norman Harris; writers: Allan Felder, Norman Harris, Ron Tyson; publisher: Six Strings/Golden Fleece, BMI, Atlantic 3442.

MIKE THEODORE ORCHESTRA—The Bull (3:24); producer: Mike Theodore; writer: Mike Theodore; publisher: Bridgeport, BMI, Westbound WT55407 (Atlantic).

C.J. & CO.—We Got Our Own Thing Pt. 1 (3:22); producers: Mike Theodore, Dennis Coffey; writers: Durden, Clark, Brown, Tolbert, Theodore, Durden, Coffey; publisher: Bridgeport, BMI, Westbound.

DOROTHY MOORE—Let The Music Play (5:23); producers: Wolf Stephenson, James Stroud, Tommy Couch; writer: Fredrick Knight; publisher: Two Knight, BMI, T.K. 57.



recommended

JOHNNY MATHIS—When A Child Is Born (3:41); producer: Jack Gold; writer: F. Jay, Zaccar; publisher: Beechwood, BMI, Columbia 310640.

REVERBERI—Stairway To Heaven (3:10); producer: Gian Piero Reverberi; writers: J. Page, R. Plant; publisher: Supertype, ASCAP, United Artists UAXW1111.



SAMANTHA SANG—Emotion (3:43); producers: Barry Gibb, Alby Galuten, Karl Richardson; writers: Barry & Robin Gibb; publishers: Barry Gibb/Flamm/Stigwood, BMI, Private Stock PS45178. Bee Gees Barry and Robin Gibb aid this silky songbird with background vocals as well as the lyrics. The overall feel of the song is flavored with a distinct Bee Gee sound.

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 LPs

Continued from page 98

of contemporary rhythms without giving up to 100% rock influences, dynamic in terms of solo and ensemble work with sectional colors, based on a blend of electric and unamplified instruments. The charts by Chattaway allow for a range of moods and colors as the leader/trumpeter weaves back and forth between oldies and newies. However, they all come out in a fresh dress. The addition of flute and French horns to the roaring brass makes good musical sense.

Best cuts: "Star Wars Theme," "Maria," "Airegin," "El Yuelo."

Dealers: Ferguson's present awareness position among jazz and fusion fans is bolstered by this fine continuation of his exploits in the crossover direction.

BILLY COBHAM—Magic, Columbia JC34939. Produced by Billy Cobham. Cobham seems to have come down to earth. He's no longer blasting the guts out of his drums. His controlled stance allows one to hear his quick wrists, the contrasts in tones and tempos as he provides a slick backdrop for the excellent solos by Joachim Kuhn on electric and acoustic piano and synthesizer, Mark Soskin on acoustic piano and Pete Maunu on electric guitar. Cobham leans heavily on rock

patterns as a complement to the soaring improvisations of the members of this small group. Fiery music emerges from the blending of guitar-electric keyboards, with a clarinet adding a welcome warmth.

Best cuts: "AC/DC," "Puffn' Stuff," "Anteres The Star."
Dealers: Can be stocked in jazz and rock equally.

BOB JAMES—Heads, Columbia JC34896. Produced by Bob James. Respected session keyboardist James steps into the spotlight here, supported by a distinguished group of his peers, including Grover Washington Jr., Eric Gale, Ralph MacDonald, Dave Sanborn and Gary King. The set of smooth, easy-flowing instrumentals includes compositions by Boz Scaggs and Peter Frampton and the Joe Cocker/Billy Preston hit "You Are So Beautiful," underscoring the blend of pop and funk elements. James, whose graceful, fluid keyboard is featured throughout, puts in three compositions of his own on this the first LP bearing his Tappan Zee logo.

Best cuts: "Heads," "We're All Alone," "You Are So Beautiful."
Dealers: James is currently on tour providing album support.



THELMA HOUSTON—The Devil In Me, Tamla T7358R1. (Motown). Produced by B. and M.B. Sutton, B. Holland, G. Wright, M. Rubini, T. Woodford and C. Ivey, M. Masser. The first side of this album is dominated by slick disco numbers that sound too much like "Don't Leave Me This Way." Houston's big pop and soul No. 1 hit. The side concludes, though, with a funkier, less formulaic song; and all of side two is devoted to vocal ballads of varying intensity that allow Houston's expressiveness to really shine.
Best cuts: "Give Me Something To Believe In," "Memories," "Baby, I Love You Too Much," "Your Eyes."
Dealers: Houston's last LP crossed over to hit number 11 on the pop chart.

DENIECE WILLIAMS—Song Bird, Columbia JC34911. Produced by Maurice White. This LP is full of pleasant little surprises that lifts it above the usual run of releases. Much credit for this must go to producer White, and his coproducer Jerry Peters, who know when to emphasize the instrumental

frills to richly offset Williams' soulful voice. The arrangements here transcend formulas, while the strings and horns, arranged by Tom Tom 84, neither sweeten nor blur the songs, but rather they are an integral part of the whole. Williams herself brings to this a first-rate soulful voice. This LP combines excellence in talent, production and material.

Best cuts: "The Boy I Left Behind," "God Is Amazing," "Season."
Dealers: Williams crossed over into pop on her last LP, no reason why not now.

POINTER SISTERS—Having A Party, Blue Thumb BT6023 (ABC). Produced by David Rubinson. This vocal trio is in top form here on seven bouncy r&b and pop flavored tunes. Again they bring a certain infectious style and spirit to the offerings that are clearly contagious and danceable. Rubinson has crafted a superlative rhythm section that percolates throughout in counterpoint to the spirited singing. Stevie Wonder contributes keyboard and synthesizers while other stellar musicians shine on horns and percussion.

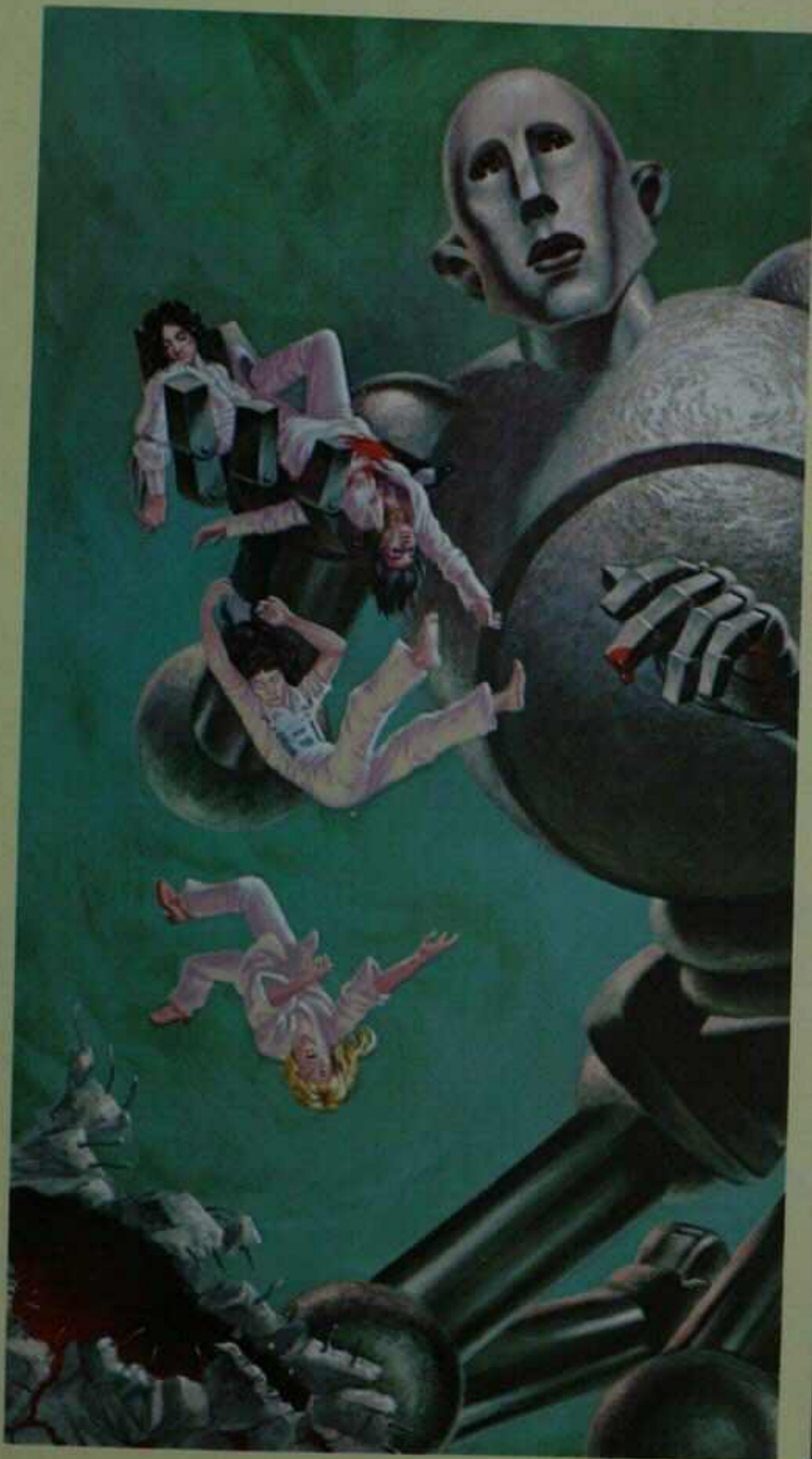
Best cuts: "Having A Party," "Don't It Drive You Crazy," "I'll Get By Without You," "Bring Your Sweet Stuff On Home To Me," "Lonely Gal."
Dealers: Should appeal to both soul and pop fans.
(Continued on page 105)

News Of The World

Elektra Records Special Immediate Album Edition

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QUEEN

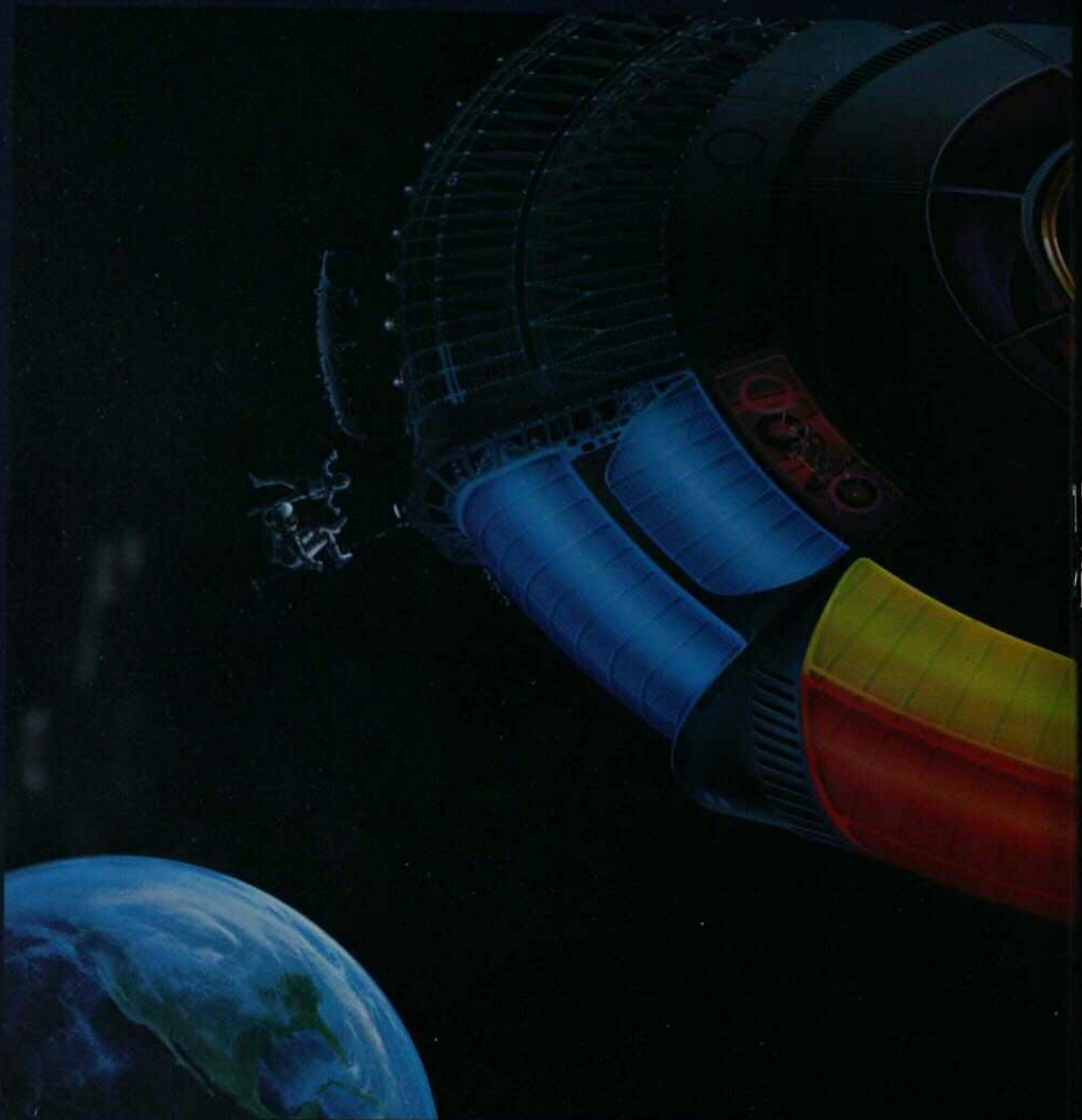


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DECEMBER: 1, 2 - New York, N.Y., Madison Square Garden • 4 - Dayton, Ohio, University Arena • 5 - Chicago, Ill., Stadium • 8 - Atlanta, Ga., The Omni • 10 - Fort Worth, Tx., Convention Center • 11 - Dallas, Texas, Reunion Arena • 12 - Las Vegas, Nev., The Flamingo • 13 - San Francisco, Calif., Cow Palace • 14 - The Summit • 15 - Las Vegas, Nev., The Flamingo • 16 - San Diego, Calif., Sports Arena • 17 - Oakland, Calif., Coliseum • 20 - Long Beach, Calif., Arena • 22 - Los Angeles, Calif., Forum

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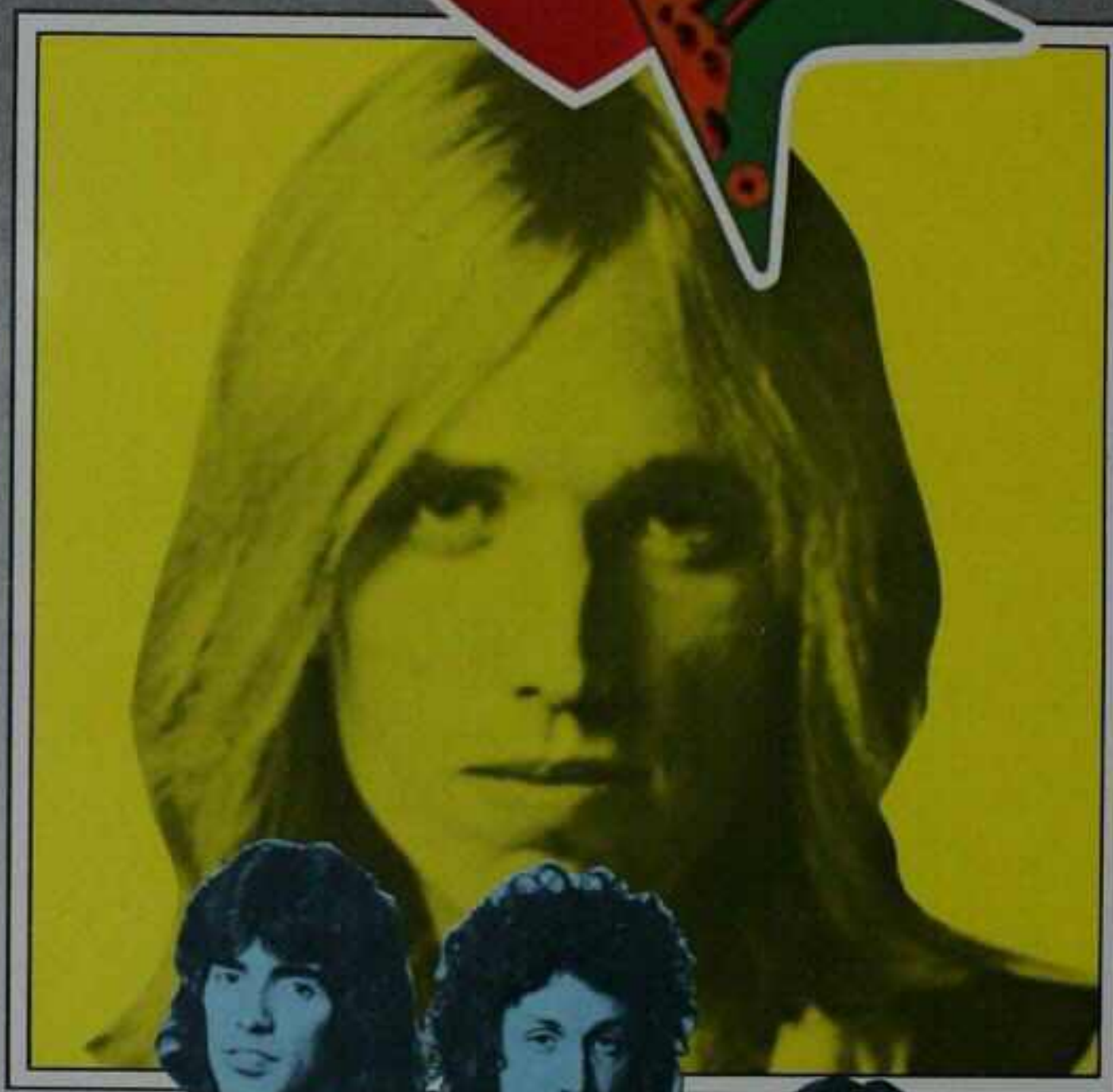
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A BROKEN HEART CAN ONLY LEAD TO A

BREAKDOWN

THE NEW SINGLE

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Closeup

Reggae Producers Seek U.S. Hit

25 Years Of Recorded Comedy, Warner Bros. 3BX3131. Executive producer Marty Wekser.

Even attempting to concise the funniest recorded bits over the past 25 years is a chore of monumental proportions. Yet Marty Wekser not only has attempted but succeeded in consolidating 20 classic tracks by the funniest names in comedy into a tidy three-record anthology.

Because each individual has favorites, some names may have been omitted. Yet, overall, there is little room for disappointment. There are laughs galore.

Included is the zaniness of Carl Reiner and Mel Brooks, Bill Dana (as Jose Jimenez), Lenny Bruce, Shelley Berman, Lily Tomlin, Richard Pryor, David Frye, Marty Allen & Steve Rossi, Allan Sherman, Firesign Theatre, Cheech & Chong, Mike Nichols & Elaine May, Gabriel Kaplan, Vaughn Meader, Monty Python, Stan Freeberg, Jonathan Winters, Eddie Lawrence, the National Lampoon and excerpts from "Pardon My Blooper."

If taken in chronological order, it's interesting to note the evolution of comedy in terms of themes and subjects worthy of satire. Listening to this material gives one the impression that comedy of old was constructed with more thought intelligence and wit than much of the improvisational funny men of today.

The 20 tracks presented here reflect a spectrum of styles. There is Stan Freeberg's spoof of the "Dragnet" television series in "St. George and the Dragonet"; Bill Dana with

his "My Name Jose Jimenez" routines; Vaughn Meader with the First Family doing its JFK political satires and Jonathan Winters as Maude Frickert.

And there's Carl Reiner and Mel Brooks goofing on advertising agencies in "The L.M.N.O.P. Ad Agency"; the hipness of Lenny Bruce and the folkiness of Allan Sherman.

The more contemporary bits include David Frye's infamous Richard Nixon spoofs; Lily Tomlin as the snorting switchboard operator Ernestine, and the more daring humor of Richard Pryor and Cheech & Chong.

The lunacy of National Lampoon's "Deteriorata" spoofing "Desiderata, Monty Python's Flying Circus and the Firesign Theatre bring the collection up to date.

TV and radio personality Gary Owens, a funny man in his own right, penned the anthology's extensive liner notes which are both discerning perceptions into the work of each comedian as well as a guide to each cut.

Perhaps the time is right for the release of this album. The resurgence of the comedy album, spearheaded by the success of Steve Martin's "Let's Get Small" and the consistency of Tomlin and Pryor releases, may dictate a demand for this pastiche of laughs.

Much effort went into securing copyright authorization from record companies, artists, managers and attorneys. And that is about the only non-funny side to this collection of memories. **ED HARRISON**

• Continued from page 59

material is self-penned message music with the standard instruments used in r&b music but with the emphasis on drums.

The group is arranging to tour U.S. universities. While attempting to appeal to the U.S. market, it plans to do so without changing its traditional reggae sound.

It notes that it will start at the university level because it believes the students are more open to different musical moods and will understand its spiritual approach to the art.

Through the universities, Ras Michael feels it can firmly establish itself in the American music mainstream with personal appearances and word of mouth, even without a U.S. hit record.

On the other hand, Lee "Scratch" Perry combines the commercial with the spiritual to operate his own Black Ark recording studio.

Perry, producer of Bob Marley's "Soul Rebel," "Rasta Revolution" and others, also produces Max Romeo and Heptones, other Island Records acts.

His cave-like Teac 2 and 4-track studio is a haven for his fellow Rastafarian musicians and he is currently recording local groups the Cangas and Meditations.

Perry explains that he concentrates basically on developing acts as opposed to recording acts with sales in mind. He says he takes his earnings on successful groups and puts it back into the development of new acts. He sticks primarily to the heavy reggae theme.

At the radio level, Kingston has

two stations, the Jamaican Broadcasting Corp., (JBC) a government owned outlet airs both American r&b and local reggae music.

The 24-hour station recently developed a top 20 chart, which it airs each Friday evening after three years without a chart.

"We compile our list strictly from sales at local and surrounding retail shops," says Milford Edwards, senior studio engineer, who adds that the chart is still unofficial.

He explains that when the chart was in effect three years ago, the list was compiled by the popularity of the act. "We had some problems with that system so the entire chart was discontinued," he says.

The outlet receives records directly from distributors, Record Sales International in Chicago and a couple of other U.S. distributors. "Plus we depend heavily on local distributors for CBS, Atlantic, Motown, Warner Bros., RSO, ABC, and other product.

"Music is selected according to the mood of the show," he continues, "and what we are trying to say with the program. We play pop, r&b, MOR with a rock flavor during the week. On Sunday we go with a more mellow format."

He notes that Jamaican groups, the Mighty Diamonds, Burning Spirit, Bob Marley, Meditations and a few others are widely accepted.

Edwards adds that Billboard's charts reflect the most popular U.S. black groups in Jamaica. "At the same time the Emotions were at the top of the U.S. charts they were also No. 1 here," he says.

Jamaica Broadcasting Corp.'s sta-

tion policy is to air a record no more than once every two hours.

At the retail level the country lifted its price control on records in July this year. According to Edwards, singles retail at \$1.20-\$1.30 (U.S.) with 12-inch disco 45s going anywhere between \$2.50-\$5.

He claims records are now sold for whatever the market will bear, usually based on the popularity of the artist.

Bankruptcy File For Bell Sound

NEW YORK—Bell Sound Studios has filed a bankruptcy petition under Chapter XI proceedings in U.S. District Court here, listing liabilities of \$515,377 and assets of \$186,310.

Kenneth A. Martin is listed as vice president of the company, and the Kenneth S. Martin Trust is listed as owner of 25% or more of the voting securities.

A reorganization plan for the company is expected to be presented to the court Wednesday (9).

Bell Sound Studios was, at one time, one of New York's top line recording facilities.

Film Discussion

CHICAGO—The local NARAS chapter will examine the subject of film scoring when it meets Monday (14), at the Ivanhoe Theatre. The program, to include a film from BMI and a presentation by producer Phil Ramone, gets underway at 6:30 p.m.

Billboard LPs

• Continued from page 100

Latin

MACHITO ORCHESTRA—Fireworks, Coco CLP131. Produced by Harvey Avere. The revered veteran of salsa and Latin jazz, Frank "Machito" Grillo, joins here with one of contemporary salsa's most promising talents, 19-year-old Lalo Rodriguez, on an album that blends the best of salsa's past and present. Big band era flavor is preserved with an all-star 10-man horn lineup, while the tight, precise rhythm section is sludded with Eddie Palmieri veterans. The distinguished musician Jorge Millet performs, composes and conducts the orchestra led by Machito's son, Mario. Composer/vocalist Rodriguez' performance, more pure and dramatic than ever, intensifies anticipation for his promised solo LP.

Best cuts: "Mi Ritmo Llego," "Guaguanco A Mexico," "Soy Sabero."
Dealers: Machito's reputation in jazz circles will attract non-Latin buyers.

First Time Around

LEVON HELM AND THE RCO ALL-STARS. ABC AA1017. Produced by Levon Helm, RCO All-Stars. Listening to this first solo effort by the former Band drummer and vocalist is like listening to a Band album. Helm has retreated back to Woodstock, N.Y., where "Music From Big Pink" emanated and has partly re-created the fluid improvisational feel of early Band albums. Helm has assembled a standout band named after the studio where the LP was recorded that more than compensates for Helm's often repetitive-sounding vocals. Among the "giants" in this all-star caliber band are Steve Cropper on guitar, Mac "Dr. John" Rebennack on keyboards and guitar, Paul Butterfield on harmonica, Booker T. Jones on keyboards and percussion, appearances by Band compatriots Robbie Robertson and Garth Hudson, a smooth horn section and others.

Best cuts: "Washer Woman," "Milk Cow Boogie," "Blues So Bad," "Havana Moon," "Rain Down Tears."
Dealers: Rack next to the Band prominently. Cover suitable for open display.

GLENDIA GRIFFITH, Ariola America SW50018. Produced by Don Henley, Jim Ed Norman. Eagle Don Henley found and produced this silky smooth songbird whose style is influenced by the Eagles-Linda Ronstadt mellow California sound. And it's no wonder considering the musicians backing

her are Eagles Henley, Don Felder and Joe Walsh, Andrew Gold, Jay Ferguson, Ronstadt bassist Kenny Edwards, Ronstadt guitarist Waddy Wachtel, Karla Bonoff, Carole King, J.D. Souther and other first raters. Four of the tunes were written by Danny O'Keeffe, one by King, as well as a few self-penned. Griffith's vocals are effective on both ballads and rockers and her good friends maximize her talent.

Best cuts: "I Can't Dance," "Isn't That So," "Angel Spread Your Wings," "Eagle," "Night Byes."
Dealers: Radio action can stimulate momentum.

TREASURE—Epic PE34880. Produced by Felix Cavaliere. This debut album is superlative AOR rock. Small wonder, since the hand of ex-Rascal Cavaliere is ever present. In addition to producing and doing lead vocals, he is heard on keyboards and synthesizer. But this is hardly a one-man show. It's a group effort all the way and Treasure may well emerge as one of the late '70s premier rock bands. Counterbalancing the seasoned presences of Mahavishnu, there are young performers Vince Cusano on guitar and vocals and Jack Scarangelo on drums. Felix penned most of the songs and they have that old Rascal touch.

Best cuts: "I Wanna Love You," "Innocent Eyes," "Love Me Tonight," "Think It's Love."
Dealers: Cavaliere has a devoted following which dates back to the early 60s. LP has an attractive cover and Epic will support it heavily.

Country

JUD STRUNK—A Semi-Reformed Tequila Crazy Gypsy Looks Back, MCA 2309. Produced by Charles Kippis. An enjoyable, first-rate set of songs from the versatile artist who enjoyed a big hit with "Daisy A Day." The LP successfully conveys Strunk's loose, carefree and loving lifestyle. He wrote seven of the numbers, including "I Went To Louisiana" which is good single material. Strunk effectively renders the tunes with smooth production support. Guitarists include Glen Campbell and David Spinozza, and Strunk is also surrounded by bass, drums, fiddle and piano.

Best cuts: "I Went To Louisiana," "Tell Me Where I Am Tonight," "Pockets For Memories," "An Old Virginia Song," "Gordon's Hall's Plane," "Time With Myself."
Dealers: The best release yet from an artist who has past chart credentials.

MARY KAY PLACE—Aimin' To Please, Columbia PC34908. Much improved over the first Place LP in which she was more of a country music mimic than a country stylist, this allows the actress-singer to forge an individual style. Place wrote some of these tunes and she renders them with a stronger delivery—far beyond the cute style reflected on her first hit,

"Baby Boy." She gets some able assistance from Emmylou Harris, supporting vocals; Willie Nelson, vocal harmony on "Something To Brag About," and Leon Russell, piano on the remake of "Save The Last Dance For Me."

Best cuts: "Even Cowgirls Sing The Blues," "Paintin' Her Fingernails," "Something To Brag About," "You Can't Go To Heaven (If You Don't Have A Good Time)," "Save The Last Dance For Me."
Dealers: Captivating cover should provoke stares and sales.
JERRY LEE LEWIS—Country Memories, Mercury

Billboard's Recommended LPs

pop

EDGAR WINTER'S WHITE TRASH—Recycled, Blue Sky PZ34858 (CBS). Produced by Edgar Winter. Winter comes close to recapturing the spirit of the early White Trash in this funky jazz, blues and rock mix. The same band that previously backed Winter's vocals have been assembled again and is highlighted by some tasty sax solos by Jon Smith. There is nothing contrived about this LP which is perhaps why the music is so effectively expressed. **Best cuts:** "Open Up," "Puttin' It Back," "Leftover Love," "Competition."

SHAKTI WITH JOHN McLAUGHLIN—Natural Elements, Columbia JC34980. Produced by John McLaughlin. McLaughlin continues to bridge the gap between modern East Indian music, jazz and his own unique acoustic sound. The album is full of captivating rhythms and percussion that have a pacifying yet tingling effect. The use of such instruments as the timbales, dholak, tabla, triangle and bongos supports McLaughlin's acoustic guitar. **Best cuts:** "The Daffodil And The Eagle," "Mind Ecology," "Get Down And Srti."

soul

THE SYLVERS—New Horizons, Capitol ST11705. Produced by the Sylvers. This group seems to have matured vocally. Voices are stronger and clearer with harmony that's tighter. Instruments are heavy, disco-oriented and are often showcased through long instrumental solos. This self-penned LP offers material which is mostly disco with an occasional ballad tossed in for an excellent balance. **Best cuts:** "New Horizons," "The Party Maker," "Take A Hand," "Any Way You Want Me."

country

TOMPALL GLASER—The Wonder Of It All, ABC AB1036. Produced by Jimmy Bowen. Glaser's low to medium-ranged up-front vocals got instrumental backing from heavy bass and

drum beats heightened with simple electric and acoustic piano and guitar arrangements. Lyrically the LP is vague in spots and could have been livened with more descriptive production. **Best cuts:** "It Never Crossed My Mind," "What Are We Doing," "How I Love Them Old Songs."

Best cuts: "Middle Age Crazy," "Country Memories," "Let's Say Goodbye Like We Said Hello (In A Friendly Kind Of Way)," "What's So Good About Goodbye."
Dealers: An attractive album design and Lewis' enlarging audience appeal should enhance sales.

jazz

LES McCANN—Live At The Roxy, Change, Change, Change, ABC AS9333. Produced by Esmond Edwards, Les McCann. The six new songs unveiled for this remote experience do not match the high powered energy dispelled by this quintet augmented by two saxes and one trumpet, one trombone. The melodic beauty of earlier McCann efforts is missing. The leader's voice is fine on his four vocal workouts and his electric keyboard work sizzles. **Best cuts:** "The Song Of Love" (an earlier composition), "I Never Thought That You Would Go."

latin

RIGO TOVAR & SU COSTA AZUL—Dos Tardes De Mi Vida, Mericana/Melody MMX5610. Produced by Genaro Alvarez. This is the first LP by singer/composer Tovar on the Mexico-based label after being whisked away from a Texas firm on which he had a series of regional hits. The challenge to Caytronics, U.S. distributor, is to spread the Tovar phenomenon beyond Texas boundaries. This LP, a mix of sorrowful ballads and simple, light tropical rhythms, gives Caytronics solid product to work with. **Best cuts:** "Dos Tardes De Mi Vida," "Por Mal Camino," "Amor Sincero," "Amor Libre."

classical

RODRIGO: "CONCIERTO DE ARANJUEZ," "FANTASIA PARA UN GENTILHOMBRE"—Angel Romero, guitar; Previn, London Symphony, Angel S37440. These performances probe the works' inner textures, delivering a rich amount of detail, color and nuance. Romero finds subtleties in the music that are overlooked elsewhere. The pairing now is a familiar one, that of the two most popular Spanish idiom pieces for guitar and orchestra.

NOVEMBER 12, 1977, BILLBOARD

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BLOAT ON—Cheech & Chong (ODE 8471) (Epic)
HEY DEANNIE—Shawn Cassidy (Warner/Curb 8488)
RUNAROUND SUE—Leil Garrett (Atlantic 3440)
SEE TOP SINGLE PICKS REVIEWS, page 100

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'YOU LIGHT UP MY LIFE—Debbie Boone', 'BOOGIE NIGHTS—Heatwave', 'NOBODY DOES IT BETTER—Carly Simon', etc.

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.

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 = Alford Publishing, ALM = Almo 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., CPI = Cimino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Mogull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music

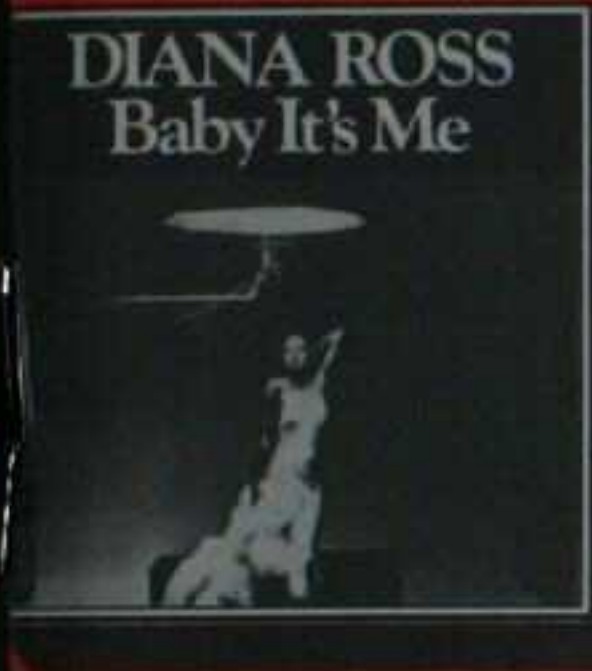
HOT 100 A-Z—(Publisher-Licensee) listing. Columns include song title, artist, publisher, and licensee. Includes entries like 'A Place In The Sun (Living)', 'Changes In Attitudes', 'Draw The Line', etc.

HOT MAGIC!



THE
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POP R&B
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DIANA ROSS
"Baby It's Me"
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24★ 23● 35 9★ 10● 13
53★ 69● 72■ 50★ 59● 49■

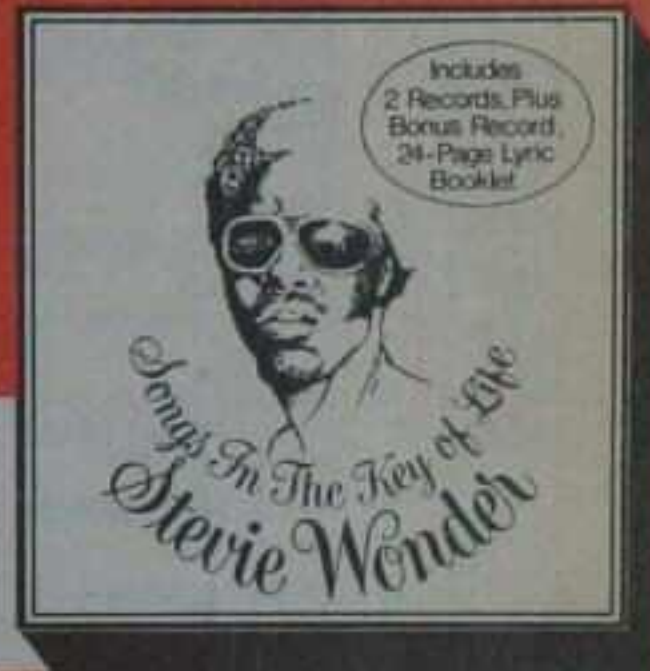


34★ 100● 49■ 30● 22 **COMMODORES**
M9-894A2 "Live!"



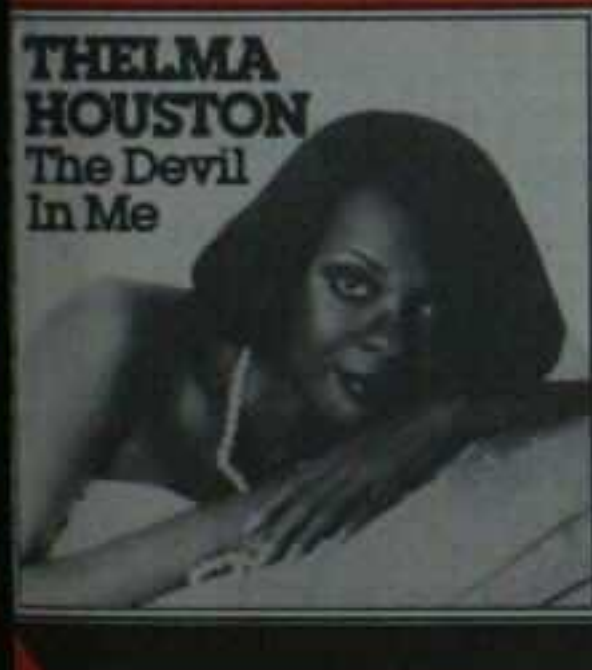
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Me Off" G7155F

76★ 106● 77■ 16★ 18● 15
44★ 58● 44■ 5★ 3● 4■



127★
67★ 100 81■ 82★ 78●

STEVIE WONDER
"Songs In The Key
Of Life"
T13-340C2
Includes "AS"
T54291



THELMA HOUSTON
"The Devil In Me"
T7-358R1
Includes
"I'm Here Again"
T54287F

100★ 171● 108 65● 40
25★ 40● 44■



66 **M6-886S1 MANDRE**
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- Fly Like an Eagle
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STEVE MILLER
Capitol 11630
- Going Places
THE JACKSONS
Epic 34835
- Night Moves
BOB SEGER
Capitol 11557
- J. T.
JAMES TAYLOR
Columbia 34811
- RAM JAM
Epic 34885

- Best of
HELEN REDDY
Capitol 11467
- Silk Degrees
BOZ SCAGGS
Columbia 33920
- Free for All
TED NUGENT
Epic 34121
- Best of
TAVARES
Capitol 11701
- Little Queen
HEART
Columbia 34799
- Endless Summer
BEACH BOYS
Capitol 11307
- Too Hot to Handle
HEATWAVE
Epic 34761
- The Missing Piece
GENTLE GIANT
Capitol 11696
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Columbia 34762
- Best of
GLEN CAMPBELL
Capitol 11577
- French Kiss
BOB WELCH
Capitol 11663
- Let It Flow
DAVE MASON
Columbia 34680
- Meddle
PINK FLOYD
Capitol 832
- Come Go With Us
POCKETS
Columbia 34879
- Magical Mystery Tour
BEATLES
Capitol 2835
- Midnight Wind
CHARLIE DANIELS BAND
Epic 34970
- Trans Europe Express
KRAFTWERK
Capitol 11600

- Toys in the Attic
AEROSMITH
Columbia 33479
- Revolver
BEATLES
Capitol 2576
- Netherlands
DAN FOGELBERG
Epic 34185
- Hope
KLAATU
Capitol 11633
- Hits
CHICAGO
Columbia 33900
- Best of
MERLE HAGGARD
Capitol 11082
- Hits
BARBRA STREISAND
Columbia 0852
- Abbey Road
BEATLES
Capitol 383
- Best of
NAT KING COLE
Capitol 2944
- Animals
PINK FLOYD
Columbia 34474
- Diamantina Cocktail
LITTLE RIVER BAND
Capitol 11645
- PATTI LABELLE
Epic 34847
- Hey Jude
BEATLES
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Capitol 11629
- Greatest Hits
SIMON & GARFUNKEL
Columbia 31350
- Makin Love and Music
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Capitol 11632
- Rollin With the Flow
CHARLIE RICH
Epic 34891
- Sgt. Pepper's Club Band
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Capitol 2853

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TOP LPs & TAPE

POSITION
104-28

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CANAL	8-TRACK	C.B. TAPE	CASSETTE
106	61	21	FLOTTERS ABC 48 1235	6.98	7.98	7.98		
107	68	56	K.C. & THE SUNSHINE BAND Part 3 TK 225	7.98	7.98	7.98		
108	86	14	DRAMATICS Shake It Well ABC 48 1235	6.98	7.98	7.98		
109	111	6	AUTOMATIC MAN Forlorn Island LPS 9429 (RSD)	7.98	7.98	7.98		
110	88	47	EAGLES Hotel California A&M 48 1235	7.98	7.98	7.98		
★	122	8	TOM PETTY & THE HEARTBREAKERS Duster ABC 58 1235	6.98	7.98	7.98		
112	58	21	PETER FRAMPTON To Be True A&M 48 1235	7.98	7.98	7.98		
★	NEW ENTRY		DAVID BOWIE Heroes RCA 48 1235	7.98	7.98	7.98		
★	NEW ENTRY		CHARLIE DANIELS BAND Midnight Wind Capitol 48 1235	6.98	7.98	7.98		
115	92	10	PURE PRAIRIE LEAGUE Live, Takin' The Stage RCA 48 1235	6.98	6.98	6.98		
116	81	9	ELVIS PRESLEY Welcome To My World RCA 48 1235	6.98	7.98	7.98		
117	83	5	KLAARTU Hope Capitol 48 1235	6.98	7.98	7.98		
118	118	6	SEALS & CROFTS Sings The Songs From One On One Warner Bros. 48 1235	6.98	7.98	7.98		
119	120	5	KRAFTWERK Trans Europe Express Capitol 48 1235	6.98	7.98	7.98		
★	131	4	TOM WAITS Foreign Affairs A&M 48 1235	6.98	7.98	7.98		
121	96	10	ERIC CARMEN Busts Against The Current A&M 48 1235	7.98	7.98	7.98		
122	126	52	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. 48 1235	7.98	7.98	7.98	6.98	
123	97	21	LITTLE RIVER BAND Diamondina Cocktail Capitol 48 1235	7.98	7.98	7.98		
124	102	30	SUPERTRAMP Even In The Quietest Moments A&M 48 1235	7.98	7.98	7.98		
125	109	10	ELVIS' GOLDEN RECORDS VOL. 1 RCA 48 1235	6.98	6.98	6.98		
126	119	87	BOZ SCAGGS Silk Degrees Columbia 48 1235	7.98	7.98	7.98		
★	140	57	STEVE WONDER Songs In The Key Of Life T-Records 48 1235 (Warner)	11.98	11.98	11.98		
128	110	28	KENNY LOGGINS Celebrate Me Home Columbia 48 1235	6.98	7.98	7.98		
129	103	7	FIRST CHOICE Delusions Capitol 48 1235 (Capitol)	6.98	7.98	7.98		
130	130	4	GIL SCOTT-HERON Bridges A&M 48 1235	7.98	7.98	7.98		
★	NEW ENTRY		LILY TOMLIN Lily Tomlin On Stage A&M 48 1235	7.98	7.98	7.98		
132	125	26	ROY AYERS UNBQUIETY LifeLine Polygram 48 1235	6.98	7.98	7.98		
★	161	3	WEAT LOAF Bat Out Of Hell Capitol 48 1235 (Capitol)	6.98	7.98	7.98		
★	145	4	GRACE JONES Portfolio Island LPS 9429 (RSD)	7.98	7.98	7.98		
135	136	13	GRATEFUL DEAD Terrapin Station A&M 48 1235	7.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CANAL	8-TRACK	C.B. TAPE	CASSETTE
136	116	12	MICHAEL HENDERSON Goin' Places RCA 48 1235 (A&M)	6.98	6.98	6.98		
137	139	7	PRISM A&M America 48 1235	6.98	7.98	7.98		
138	127	9	ELVIS PRESLEY World Wide 50 Gold Awards Volume 1 RCA 48 1235	20.98	19.98	19.98		
★	181	2	GRAHAM PARKER & THE ROUNDER Stick To Me Mercury 48 1235 (Polygram)	7.98	7.98	7.98		
★	NEW ENTRY		CAMEL Rain Dances Jama 48 1235	6.98	7.98	7.98		
141	142	6	TED NUGENT Free For All Capitol 48 1235	6.98	7.98	7.98		
142	146	6	THE TALKING HEADS Talking Heads 77 Sire 48 1235 (Warner Bros.)	6.98				
143	143	4	NEIL SEDAKA Neil Sedaka's Greatest Hits RCA 48 1235 (RCA)	6.98	6.98	6.98		
★	165	3	BILL WITHERS Memphis Columbia 48 1235	7.98	7.98	7.98		
145	121	13	BE BOP DELUXE Live! In The Air Age Mercury 48 1235 (Polygram)	7.98	7.98	7.98		
146	128	10	TOM SCOTT Blow It Out Dixie 48 1235 (Capitol)	6.98	7.98	7.98		
147	129	10	RONNIE MILSAP It Was Almost Like A Song RCA 48 1235	6.98	7.98	7.98		
★	192	2	CHICAGO Chicago IX Greatest Hits Columbia 48 1235	6.98	7.98	7.98		
★	NEW ENTRY		SANTA ESPERANZA Don't Let Me Be Misunderstood Columbia 48 1235	7.98	7.98	7.98		
★	160	3	GEORGIO From Here To Eternity Columbia 48 1235	7.98	7.98	7.98		
★	163	5	EL COCO Cocoon A&M 48 1235	7.98	7.98	7.98		
152	132	17	AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic 48 1235	7.98	7.98	7.98		
153	117	8	CHEAP TRICK In Color Capitol 48 1235	6.98	7.98	7.98		
154	115	23	U.F.O. Lights Out Dunblaine 48 1235	7.98	7.98	7.98		
155	82	20	BARBRA STREISAND Superman Columbia 48 1235	7.98	7.98	7.98		
156	141	38	MAZE Featuring FRANKIE BEVERLY Guitar 48 1235	6.98	7.98	7.98		
157	138	31	ISLEY BROTHERS Go For Your Guns T-Records 48 1235 (Capitol)	6.98	7.98	7.98	7.98	
158	166	77	STEVE MILLER BAND Fly Like An Eagle Capitol 48 1235	7.98	7.98	7.98	7.98	
159	101	13	LAKE Columbia 48 1235	6.98	7.98	7.98		
160	105	8	UTOPIA Dope! Wrong Planet Reprise 48 1235 (Warner Bros.)	6.98	7.98	7.98		
161	134	13	KENNY ROGERS Daytime Friends United Artists 48 1235 (Capitol)	6.98	7.98	7.98		
162	164	5	RINGO STARR Rings The Bells A&M 48 1235	7.98	7.98	7.98		
163	144	85	EAGLES Their Greatest Hits 1971-1975 A&M 48 1235	7.98	7.98	7.98		
★	NEW ENTRY		VSO The Quartet Columbia 48 1235	6.98	6.98	6.98		
★	177	3	FREDDIE HUBBARD Bundle Of Joy Columbia 48 1235	7.98	7.98	7.98		
★	186	2	WISHBONE ASH Front Page News RCA 48 1235	6.98	7.98	7.98		
167	124	14	SANFORD & TOWNSEND Warner Bros. 48 1235	6.98	7.98	7.98		
168	137	15	LENNY WILLIAMS Choosing You A&M 48 1235	6.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CANAL	8-TRACK	C.B. TAPE	CASSETTE
169	133	53	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol 48 1235	6.98	7.98	7.98		
170	170	25	THE OUTLAWS Hurricane A&M 48 1235	7.98	7.98	7.98		
171	151	23	FIREBALL Atlantic 48 1235	7.98	7.98	7.98		
172	148	28	RONNIE LANE Friends & Strangers New Arts 48 1235 (United Artists)	7.98	7.98	7.98		
173	171	35	RED SPEEDWAGON Live (You Get What You Play For) Capitol 48 1235	7.98	6.98	6.98		
174	150	9	HARRY CHAPIN Dance Band On The Titanic Sire 48 1235	11.98	11.98	11.98		
★	NEW ENTRY		THE GRATEFUL DEAD What A Long Strange Trip It's Been Warner Bros. 48 1235	11.98	11.98	11.98		
176	176	13	CAMEL Cardiac Arrest Chelsea City 48 1235 (Capitol)	7.98	7.98	7.98		
177	165	7	ROBERT GORDON WITH LINK BAY Freaky Steaks 48 1235	7.98	7.98	7.98		
★	190	2	PLAYER 48 1235	7.98	7.98	7.98		
★	191	2	NEKTAR Magic In The Child Polygram 48 1235	7.98	7.98	7.98		
★	NEW ENTRY		MANDRILL We Are One A&M 48 1235	7.98	7.98	7.98		
181	188	2	TERRANCE BOYLAN A&M 48 1235	6.98	7.98	7.98		
182	156	5	STONIE YAMASHITA Go To A&M 48 1235	7.98	7.98	7.98		
183	135	19	KISS Love Gun Columbia 48 1235	7.98	7.98	7.98		
184	147	12	ELVIN BISHOP Rustin' Hill Capitol 48 1235	6.98	6.98	6.98		
185	154	5	MARCHILD Power And Love United Artists 48 1235	6.98	7.98	7.98		
186	157	23	BOB MARLEY & THE WAILERS Exodus Island LPS 9429 (RSD)	7.98	7.98	7.98		
187	172	94	PETER FRAMPTON Frampton Comes Alive A&M 48 1235	9.98	9.98	9.98		
188	174	49	A STAR IS BORN-ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia 48 1235	6.98	6.98	6.98		
189	189	4	DEAD BOYS Young, Loud and Smokey Sire 48 1235 (Warner Bros.)	6.98				
190	178	110	KISS Alive! Columbia 48 1235	9.98	9.98	9.98		
191	193	35	TEDDY PENDERGRASS Philadelphia International 48 1235 (Capitol)	6.98	7.98	7.98		
192	152	7	HERBIE MANN & FIRE ISLAND Fire Island Atlantic 48 1235	7.98	7.98	7.98		
193	185	51	LED ZEPHYRUS Endless Flight Warner Bros. 48 1235	7.98	7.98	7.98		
194	167	19	ROGER DALTREY One Of The Boys RCA 48 1235	6.98	7.98	7.98		
195	180	3	CHARLIE RICH Rolling With The Flow Capitol 48 1235	6.98	7.98	7.98		
196	179	46	ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century 48 1235	7.98	7.98	7.98		
197	200	12	B.J. THOMAS RCA 48 1235	6.98	7.98	7.98		
198	196	180	PINK FLOYD Dark Side Of The Moon Harvest 48 1235 (Capitol)	7.98	7.98	7.98		
199	198	130	BEACH BOYS Endless Summer Capitol 48 1235	7.98	6.98	6.98		
200	199	47	WINGS OVER AMERICA Capitol 48 1235	14.98	14.98	14.98		

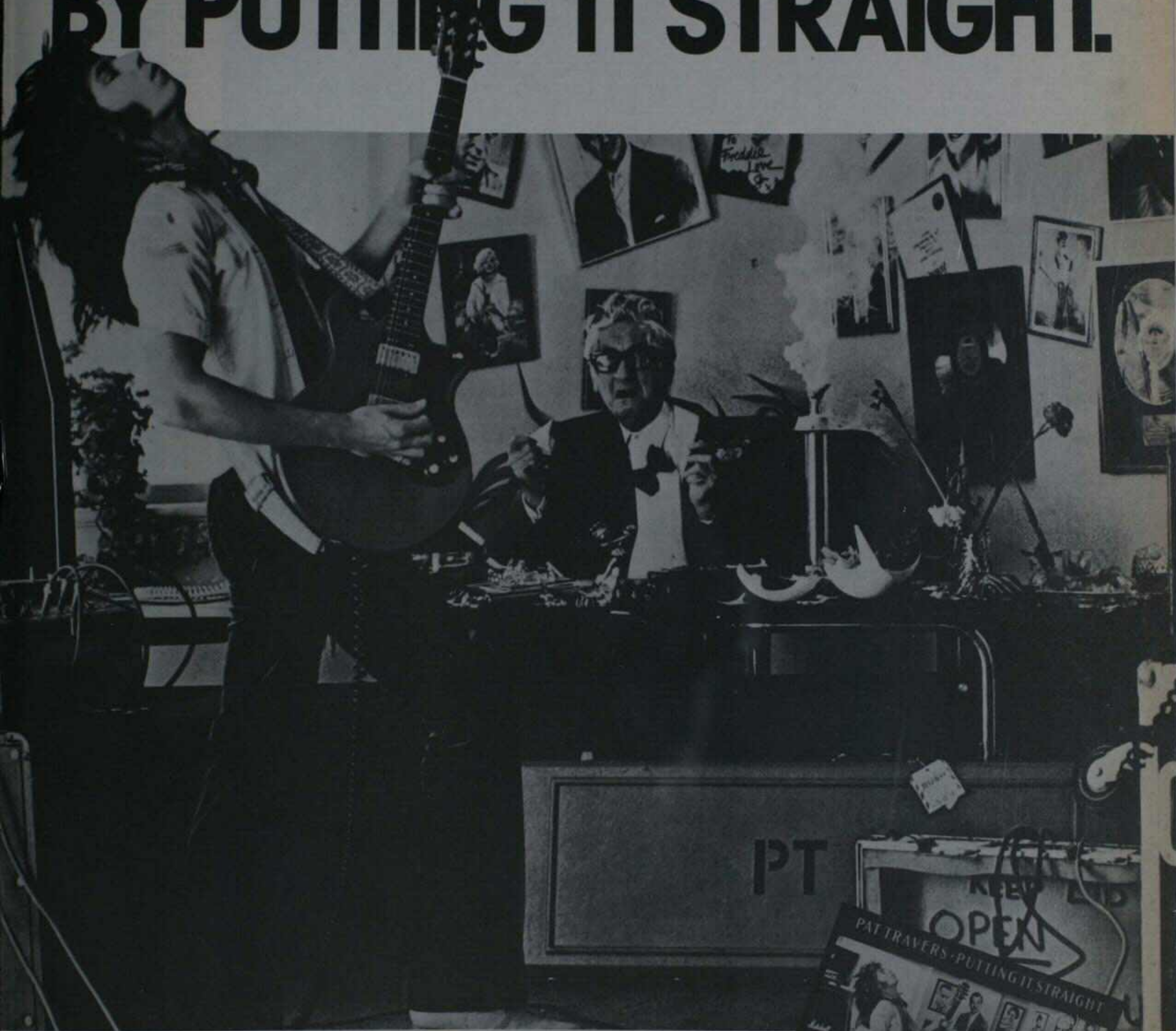
TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Armstrong	87	Crystal Gayle	20	Little River Band	123	Player	178	Spy Who Loved Me	40
Ashford & Simpson	63	George	150	Nile Rodgers	60	Pockets	91	Phoebe Snow	86
Automatic Man	109	Gentle Giant	81	Kenny Loggins	128	Jean-Luc Ponty	35	Rings Starr	162
A&M / Ben E. King	152	Chicago	6	L.T.D.	49	Prism	127	Stevy Nicks	3
Roy Ayers Unbiquity	132	C.J. & Co.	61	Manchild	185	Elvis Presley	7, 17, 95, 96, 116, 125	Barbra Streisand	155
Baby	78	Judy Collins	104	Mandrill	181	Pure Prairie League	115	Sly	42
Barbieri	103	Commodores	39	Manhatta	66	Ram Jam	65	Donna Summer	41
Beach Boys	199	Con Funk Shun	96	Martha	64	Red Speedwagon	173	Supertramp	124
Be Bop Deluxe	145	Rita Coolidge	9	Chuck Mangione	64	Charlie Rich	195	Talking Heads	142
Bee Gees	83	Crawler	88	Herbie Mann	192	Kenny Rogers	161	James Taylor	30
Elvin Bishop	184	Crosby, Stills & Nash	32	Barry Manilow	36	Rolling Stones	5	Tawana	82
Stephen Bishop	97	Dead Boys	85	Bob Marley	186	Linda Ronstadt	2, 53	Thin Lizzy	54
Debby Boone	25	Roger Daltrey	154	Dave Mason	74	Rose Royce	11	B.J. Thomas	197
Black Byrd	51	Doobie Brothers	22, 122	Maze	156	Diana Ross	24	Pete Townshend with Ronnie Lane	71
Karla Bonoff	66	Drumatics	22, 122	Steve Martin	14	Rush	47	Rubin Trower	28
Boston	26	Eagles	110, 162	Meatloaf	133	Sanford & Townsend	167	Dwight Twilley	80
Terrance Boylan	181	E.L.O.	90	Meco	45	Santana	29	UFO	154
Brick	18	El-Gato	151	Steve Miller	69, 158	Leo Sayer	37, 193	Utopia	160
Jimmy Buffett	72	Emotions	44	Ronnie Milap	147	Box Sayer	37, 193	Village People	79
Carson	176	Firewood	46, 171	Randy Newman	48	Bea Sayer	126	Tom Waits	120
Eric Carmen	121	Fleetwood Mac	1, 55	Ted Nugent	43, 141	Gil Scott-Heron	130	Bob White	27
Carpenters	67	Passions	106	Jane Oliver	101	Bob Seger	169	Barry White	8
Shaun Cassidy	15	First Choice	129	Odyssey	68	Seals & Crofts	118	Larry Williams	168
		George Duke	89	Outlaws	170	Neil Sedaka	143	Wings	200
		Dan Fogelberg	73	Alton Parsons Project	13, 194	Lynyrd Skynyrd	50	Wishbone Ash	166
		Foghat	4	Graham Parker	139	SOUNDTRACKS		Withers	144
		Fogwater	4	Dolly Parton	70	A Star Is Born	188	Stevie Wonder	127
		Peter Frampton	112, 187	Teddy Pendergrass	191	You Light Up My Life	19	Yes	59
				Tom Petty & The Heartbreakers	111	Star Wars	21	Stonie Yamashita	182
				Pink Floyd	198				

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**PAT TRAVERS IS "PUTTING IT STRAIGHT"
ON POLYDOR RECORDS & TAPES.**

Format Stations 'Rediscovering' Women DJs

• *Continued from page 36*

on television. "I plan to make use of my law degree," she adds. "Ultimately, maybe in entertainment law."

At black-formatted WBLS in New York, Lamarr Renee is on from 10 a.m. to 4 p.m. daily and Wanda Ramos appears on Sundays.

At WHN, New York's country station, a woman known only as "Jessie" is on from 10 p.m. to 2 a.m.

WABC, one of the highest-rated stations in the U.S., has no women among its disk jockeys. Glenn Morgan, operations manager, attributes this to the difficulty in finding jocks qualified to handle the WABC style and format and the low turnover on the station.

Dan Ingram, for example, has been there for 16 years and Harry Harrison for nine years. The last DJ hired at WABC was Bob Cruz, two years ago, when Morgan found the women available were "not yet ready."

Morgan, like several of his colleagues at other stations, mentions that he is always observing good talent around the country to be prepared for eventual needs. At WABC, however, there are two women who do the news, Kathleen Maloney and Naomi Pringle.

Of all the women on the radio, one who has lasted the longest is Alison Steele, the "nightbird" of WNEW-FM. Steele has been with the station since 1966 and is on weeknights from 8 p.m.-2 a.m. and Sunday night until midnight.

Scott Muni, WNEW-FM program director, says that Steele's success "opened the door for female broadcasters." Muni says he's seen a few women he thought are good enough for his station and has narrowed his choices down to about four for a fill-in slot that may soon become available when Dennis Elsas' schedule changes.

Ten years ago, WNEW-FM had an all-women group of disk jockeys; Steele is the only one left. She says, "The main reason was—don't forget this is way before women's lib—that people just weren't ready for women in radio."

Since 1967, Steele has seen more and more women come to the New York airwaves but although she doesn't really have any ideas about

the listeners' attitude toward them, she does think the audience initially resisted her.

Now she says, "they like me not because I'm a woman, or in spite of the fact that I'm a woman, they just like me because I'm a good disk jockey."

"I know the music, I play good music, I create good segues, and I think the fact that I'm a woman is incidental. I really think that at this point in time people are ready to accept the individual for what they are, rather than who they are."

On progressive WNEW-FM, the lines are usually open to the DJ, with listeners sometimes calling up with requests. Steele says that 99 and 9/10% of the time she'll play what the fan wants to hear, but "the only time I don't play it is if I feel it would be an imposition on the rest of the people. I will not play a song for a person," she emphasizes. "I'll play it only because I think it's a good suggestion and a lot of people would dig hearing it."

A special Arbitron audience rating was taken on college campuses about six years ago, according to Steele, and even though she was on from 2-6 a.m., she was ranked number one. When she moved into the 10 p.m.-2 a.m. slot, the high ratings followed and other stations began adding women.

Says Steele: "It took them so long to say, well, now look at the ratings they're getting with that girl. The strange thing about it, of course, is that they think we're getting it because I'm a girl. But that's not why."

"It's because I'm a good disk jockey. Again, you see, that's the awful part of this male/female thing. Too many people have a tendency to think that a girl at 10 o'clock must be the reason that they're listening to the station, but that's not it."

Aside from her nightly program Steele also does a Sunday morning show on WNEW and three syndicated radio programs, "Nightbird And Company," on 1,500 stations, "Have You Heard?" on 500 stations, and "Musical Biographies" on 250 stations.

She's also recently completed an NBC pilot for a television show called "Nightbird," featuring interviews with music personalities.

"I want to be recognized as the

best woman disk jockey—no, check that, the best disk jockey in New York City," says Bree Bushaw, the city's first woman morning drive disk jockey.

Bushaw works at WYNY, "Movin' Easy Y-97" radio. The station is NBC's FM affiliate and plays soft rock aimed at the 18-24 audience. She has been on the 6-10 a.m. slot since she joined the station in January. She came from WKTU,

Assistance in preparing this study provided by Claude Hall, Roman Kozak and Robert Roth.

another MOR-soft rock station in the city.

"We're more foreground, more personality-oriented at WYNY. We are allowed to say our name more than once an hour. WKTU was more background," says Bushaw.

She says that though NBC lured her with "promises of money, fame and fortune," she insisted on doing the morning drive show.

"Previously woman were always delegated to the night time," she says. "It was an old belief that people want to hear women at night. It was feared that, for some reason, they would be offensive in the morning. Certainly, screaming, they would be more offensive, but then that's offensive for everybody, male or female."

While she has people in their 40s who listen to her show, Bushaw says the majority of her audience is 17 and 18 years old.

She says that WYNY is semi-automated, with taped music served up by computer at a certain sequence. After 9 a.m. the music mix is slightly less hit oriented.

As a woman she neither gets nor wants any special concessions.

"I am not allowed to make my femaleness an excuse for anything. And I wouldn't have it any other way."

"I truly believe you have to pay your dues," she says. "There are no given routes to follow."

At WZZD in Philadelphia (the old WIBG), program director Kevin Methney has two females on staff. Cathy Cunningham from KSAQ in San Antonio, works the 10 p.m.-2 a.m. shift and Cindy Drew from WSAN in Harrisburg, Pa., works part-time, "but has turned out to be

a little demon on the air," says Methney.

Methney claims he was just hiring people when he hired the two ladies. "And I may hire more. Finding intelligent, bright people willing to work is so hard."

KCBQ in San Diego has Linda Fox on the air 1-5:30 a.m. "She's a killer," says program director Gerry Peterson. "She is the only girl I've ever seen who has a male jock mind in a female body." Lynda Fox is experienced, having worked a couple of years for KIMN in Denver prior to hitting San Diego.

Known only as "Cherie" on the air, Cherie Sannes was a registered nurse for six years in the Monterey, Calif., area. Then, according to KFMB-FM program director Bobby Rich, she looked around one day and realized she wasn't happy. A friend helped her get a small job on a local station.

"She found out about a job here in San Diego through Sonny Melendez of KMPC in Los Angeles. Sonny had called her and put her on the air via phone one night. Although I don't know Sonny, he found out about the opening we had here and called me."

"Trouble was, Cherie's aircheck wasn't much good. She wanted to do a live on-air audition. I said: Are you crazy? I don't think so. But I invited her down for an interview. She was right. Her tapes were poor."

"About doing a live audition, she said she figured she didn't have anything to lose."

"So, I showed her the format and I let her watch one of the guys on the air, then operate the board for him for a while. About 2 a.m., she went on the air. I sat at home and listened."

"Considering the situation, she didn't do a bad job. I was impressed."

"She later told me she felt that her old station had had it in for her."

"She's a real brave lady. At 30 years old, she's the oldest jock on the station. But she's just been great. She had to learn a lot of things. Her experience was all small market."

Cherie does 2-6 a.m. weekdays and 7-11 p.m. Saturdays. She also does some production at the station.

Here are some other noticeable examples of females in radio:

Rollye Bornstein, who worked for a while in the record business, is now at WIBC in Indianapolis and doing well. Joe Nuckols, program director of WDNC in Durham, N.C., where she worked for a while, says, "Replacing her talents was no easy task." Jeannie Morrison is the new afternoon personality at the station.

A lady air personality at KMJQ, an FM station in Houston, is H.F. (Helen Faye) Stone on the air 6-10 a.m. She used to work at KKDA in Dallas. Stone believes that "women

have the greater voice range and are naturals for radio."

At WOJQ in Chester, Pa., Joy Vanderlicke does the 4-9 p.m. show. Nancy Miller does 9-noon Sunday on WYSL in Buffalo. Program director Harv Moore says, "Although Nancy's a novice as far as experience goes, she makes up for it with natural ability."

A young lady named "Anita" does 6-10 a.m. Monday through Friday at WCAU-FM in Philadelphia. She scores high in ratings surveys, the station claims.

Laurie Cobb does mid-days at KTYD, an FM progressive station in Santa Barbara, Calif.

"Radio is frustrating in some ways, a drain in other ways, but a job in all ways," she says. She got into the business the way many males do—by hanging out. "I was a gofer."

The change in lifestyles was enormous for her; she says she came from a rather straight background and then got tossed in with the KSAN (San Francisco) crowd. "I like to call that my internship in radio." She helped her internship by making a study of Dusty Street, another lady on KSAN.

In San Antonio, Trevlyn Ryan does 10 p.m.-2 a.m. six nights a week on KTSA.

And Wolf Schneider does overnights at KNCN in Corpus Christi. The program director of the station is Debbi Miller, who does afternoon drive. Linda Kelly has worked such stations as WPGC in Washington and KNUS in Dallas, but now is on the air in Washington again at WWDC-AM.

Of course, women have made many contributions to modern radio programming. Rachell Donahue works on the air at KWST in Los Angeles, as does Barbara Marullo. Rachell does 11 a.m.-4 p.m. Saturdays and Sundays. But Barbara does a daily 10 p.m.-2 a.m. stint. "I feel real fortunate," Marullo says. "I got into radio because I needed a job. I grew up in New York and used to listen to Alison Steele. I felt I had a better voice than she did."

She knew a program director in San Antonio at KEXL-FM. He gave her a job in traffic. She eventually got on the air. Then she moved to KZEW in Dallas before going to KATT in Oklahoma City as program director and then onto Los Angeles.

Women, of course, are into other aspects of radio—publicity, programming, and even management. Sis Kaplan of WAYS in Charlotte, N.C., and WAPE in Jacksonville, Fla., is an excellent example of a woman who is a power in radio. Marie Gifford at KEEL in Shreveport, La., is another woman who has done well as a manager. Bernice Slater at KRAK in Sacramento, Calif., a country music station, also has carved out a great radio career.

But it is the on-air situation, especially in Top 40 radio, that has been the difficult and last domain of the male, a domain that has been invaded finally and firmly by ladies.

N.Y. Rap Sessions

NEW YORK—The American Guild of Authors and Composers has announced the November lineup of guest speakers for its Thursday noontime "rap" sessions for songwriters.

Appearing Thursday (10) will be Karin Berg, director, East Coast and special projects, Elektra/Asylum/Nonesuch Records. On Thursday (17), the songwriters will be addressed by composer/lyricist Clyde Otis.

Latin Scene

single record LP released for U.S. market of **Lola Beltran's** live *Bellas Artes* performance that had originally appeared as a three-record package. Noting low sales for the Beltran triple set (2,000 units) and the historically inferior sales on all such sets here, Pedroza expects the condensed version to move better. And coming in the future, he promises, are greatest hits collections of some of his artists as a means of boosting catalog sales.

Alfonso Fonseca, best known for his work as a columnist and L.A. correspondent for the Mexican record trade magazine *FonoTip*, died here recently. Several record executives are expressing their sorrow at his sudden passing and praising him as a hard-working, honest individual who contributed much to the Latin music industry. . . . **Jaime De Aguinaga**, president of **Anahuac Records** here, is reported convalescing after a serious illness for which he had been hospitalized temporarily.

Meanwhile, Anahuac's promotion director **Santiago Gonzalez** says the next LP by the **Anacani**, the darling of the "Lawrence Welk Show," will feature the vocalist with the backing of 50 guitars. . . . **Juan Vila** of the local **Falcon Records** branch reports the label has wooed back the duo of **Rene & Rene** signing the team to a five-year contract and issuing a single on the ARV label titled "Cuando Vuleva A Mexico." Vila also reports new LPs on Falcon from **Josue** and **Carlos Guzman**. . . . **Jorge Borrego**, owner of **Guaro Record** here, is busy transferring his operation

to a new Pico Blvd. location which he says is three or four times the size of the current site of his record distributing plant. Borrego has some very strong, and very vocal opinions about the trend towards price increases in the Latin business and there is indication he is putting his substantial muscle to work in opposition to hikes, especially one contemplated by **Caytronics**. His reason? The competitive threat to distributors from imported Mexican product which he insists is still flowing at significant volume.

He denies the charge, made by several people in the California business, that he is one of the main distributors of the imported product here. Borrego says he received only one shipment of Mexican product from a Tijuana client who gave him the product as payment on an outstanding account. He warns, though, that a price hike will worsen the import situation, citing the alleged opening of a retail shop in East L.A. that stocks nothing but imported product.

Meanwhile, calls to distributors and retailers Los Angeles and San Francisco reveals that the alleged importers dealing exclusively in that trade have visited literally every Latin record outlet in the state, selling their wares directly from the catalogs of Mexican companies.

But most sources confirm the report that the importers activities have diminished, some saying they haven't been visited in a month or more, others saying they still buy but only that product which Latin labels here do not release.

AGUSTIN GURZA

• *Continued from page 93*

what towards Mexican product. Fernandez Moreno had opened the KALL playlist to a wide range of Latin music from salsa to international, a policy which irked and pleased many at the same time.

Out in the L.A. suburb of Pomona, KKAR-AM program director **Bardo Sanchez** reports his station management, Jato Communications, is awaiting approval of the FCC for the purchase of **KSOM-AM-FM** located in nearby Ontario. The move expected by mid-December, would boost Spanish programming to 24 hours per day with 10,000 watts, quadrupling in Bardo's estimation the potential listening audience now pegged at 250,000 Latin residents.

The new power and facility it approved would boost the station's reach to one million listeners covering Orange, San Diego, San Bernardino, Riverside and parts of Los Angeles counties. . . . **Edmundo Pedroza**, manager of the local **Discos Gas** branch, reports he had produced an LP of mixed artist selections titled "Lo Mejor De Nuestra Musica Con Sus Mejores Interpretes" and had turned the product over exclusively to **Pickwick International** for 45 days. Last week the album went into regular distribution with Pedroza claiming it had done pretty well in Pickwick's hands but refusing to cite figures.

He says he's encouraged and will continue to release product tailored for the U.S. market rather than only that which originated with the parent firm in Mexico. The latest example: a

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Inside Track



NEW STAR?—Louise Goffin, the 17-year-old daughter of songwriters Carole King and Gerry Goffin, is met backstage after her performance debut at the Troubadour in Los Angeles. The singer-songwriter, newly signed to Elektra/Asylum, is joined by proud father Goffin, lyricist Billy Hipple and Steve Wax, E/A president.

ACQUISITION EXPANSION

Chi 1 Stop Plans Mile Hi Growth

By ALAN PENCHANSKY

CHICAGO—Sounds Unlimited one-stop here has completed its acquisition of Mile Hi one stop/Pan American Distributors. Denver, and plans call for the newly acquired company to move to enlarged headquarters in February.

Noel Gimbel, Sounds Unlimited president, says the new Denver location will be more than twice as large as Mile Hi's present facility.

Gimbel has placed the Mile Hi/Pan Am operation under the direction of Bob Jacobs, formerly the

Midwest sales manager with Springboard, and Mile Hi business is claimed to be up substantially following introduction of a number of control procedures used by Sounds Unlimited.

Gimbel reports that expansion into a variety of rackjobbing operations is planned both for Mile Hi and Sounds Unlimited, the latter now under the direction of Stan Meyers, former London Records Midwest branch manager.

According to Meyers, 70% to 80% of Sounds Unlimited's volume will be in rackjobbing by this time next year.

Meyers says the one-stop is getting copious inquiries from small locations seeking a rack to hold 200 or 300 pieces. Meyers says these requests are being referred to Sounds Unlimited by Lieberman and Pickwick, and the one-stop hopes to tap a stratum of accounts too small to be handled by the giants.

Expansion into rackjobbing also will involve a change of procedure in current one-stop operation. Meyers explains that the one-stop intends to become more involved in management of accounts' businesses, seeking repeat customers instead of mom and pop entrepreneurs who make a big initial buy and then fall by the wayside.

"People come in and say make me a record store, but they don't know what they're doing. We want to give them a chance to succeed," Meyers says.

Top LPs To WEA

• *Continued from page 22*

tie-distributed Rolling Stones is in its third week at number three.

On Oct. 15 and Oct. 22, before the Stones' album entered the top five, the fourth WEA album was "Shaun Cassidy" on WB-distributed Warner-Curb.

The last time one corporation had four albums in the top five was in January-February 1976, when CBS held all four of the top slots with Columbia product: Bob Dylan's "Desire," Paul Simon's "Still Crazy After All These Years," Earth, Wind & Fire's "Gratitude" and "Chicago IX, Chicago's Greatest Hits."

Between February 1976 and October 1977, the only corporation to have even three albums in the top five at one time was WEA. It achieved this total for three weeks in April-May 1976 and again on December 25.

RETURNING TO BASICS

Artist/Composer New Chelsea Target

LOS ANGELES—The Wes Farrell Group, both the publishing and Chelsea Records wings, have launched a major refinement program with the thrust going to artist/composers, according to Steve Bedell, president of the firm.

"We are going back to the basic philosophy which we started with of keeping a small record company and selecting the acts which we feel can perform as well as write," says Bedell.

He explains that the firm has cut its staff by 80% "because we had a lot of fat." And it has trimmed its artist roster by about 50%.

The firm recently entered into an agreement with the Entertainment Co., which Bedell feels is totally misunderstood by the industry.

"Most people believe the Entertainment Co. purchased all of the

Wes Farrell publishing interests, which is not true," says Bedell.

"The Entertainment Co. purchased the Wes Farrell group's past publishing catalog only," he continues.

"There was a second part of the deal which states that there will be a participation by the Entertainment Co. into the future publishing activities of the Wes Farrell organization for three years in the event the Entertainment Co. wishes to participate.

"The Entertainment Co. has the first option on everything we do. It also owns all of Wes' copyrights as a writer.

"In the event we find a writer that we want to sign and it's going to cost us money, we will have to make this deal available to the Entertainment Co. on a 50% basis. It's up to them as to whether they want to participate."

Agents of the Immigration and Naturalization Service raided the premises of Pickwick International, Tujunga Ave., North Hollywood, Oct. 27, where they apprehended 40 illegal aliens employed there primarily as warehouse help. The American Can warehousing facility for Pickwick racks and records employs more than 300. No one was arrested. The aliens were offered voluntary departure to Mexico. The employer was not cited. The INS spokesman, Joe Sureck, says agents hit the same location in January 1976 and apprehended 23 illegals.

Are Al Coury of RSO Records and Neil Bogart of Casablanca Records gradually taking over more latent control of Phonodisc, as their share of the national branch operation's volume increases. . . . NARM's Joe Cohen became a father for the first time Sept. 26 when spouse, Ellen, bore Julie Leslie. She's also the first grandchild of Cy and Barbara Leslie. Leslie is founder of Pickwick. . . . Kris Kristofferson stars with Genevieve Bujold in the General Cinema Production, "Hanover Street." . . . Harry Fox Agency topper Al Berman convalescing from an emergency appendectomy so he will not address the Tuesday (8) meeting of the Assn. of Independent Music Publishers at the Villa Capri, Hollywood, at noon. But Leonard Feist, NMPA president, and the whole board of NMPA are subbing for Berman.

Paul Simon headlines his own NBC-TV special Dec. 8. Art Garfunkel and Lily Tomlin also appear. . . . MCA Records' a&r biggie Denny Rosencrantz won \$26,000 in cash and prizes on the NBC-TV game show, "To Say The Least." The sequence was taped months ago when Rosencrantz was with Mercury Records as Coast a&r chief. . . . The trade is wondering why so many labels waited so long to come with key product. "Simple Dreams" by Linda Ronstadt got off to such a spectacular start because it came well before the rush. . . . Merit Music Distributors, Detroit, is suing Korvettes Inc. in Wayne County Court seeking a judgment for \$5,212.72, allegedly due over a delinquency. . . . Alice Cooper has been self-admitted to a facility in the East to voluntarily undergo treatment for alcoholism. He is between tours, sessions and films. . . . John Denver is the December Playboy interview. . . . Richard Allen, 13-year-old son of Herb Allen, WEA credit executive, was spotlighted with the Repertoire Chamber Orchestra Oct. 30 at Schoenberg Hall on the UCLA campus. The youthful pianist won out over 50 contestants in the area. . . . Fantasy Records president Saul Zaentz will film John Fowles' novel, "The French Lieutenant's Woman." It would be the fifth film for his production firm.

American Guild of Authors & Composers president Ervin Drake; legal counsel Alvin Deutsch and executive director Lew Bachman discuss the rights of recapture and other facets of the new copyright law Tuesday (8) at 8 p.m. at the Westwood Holiday Inn. . . . One-time Motown sales topper Phil Jones has produced a record, "Requiem for Elvis," performed by Jackie Kahane, who was the opening act for Elvis for the last seven years. Jones is negotiating with several labels for the platter. . . . If you see a lanky guy in Minneapolis this week who looks like Dave Lieberman, it is the president of Lieberman Enterprises. He dropped the pounds in a stay at a famed Coast spa. . . . More than 350 industryites participated in the Music Industry Golf/Tennis tourney Oct. 28 weekend in Palm Springs. Bob Murphy, Rick Cohen, Les Medall and Tom Reaney were the winning scramble team. In tennis, Memphis attorney Jim Zumwalt was A class singles champ. He and Don Grierson of Capitol Records inter-

national sector topped the doubles. Dave Pell, Dave Jacobs and Rick Weiser worked overtime to make the event a winner.

The IRS is pondering creation of a new unit to chase revenues churned up by touring foreign bands in the U.S.

Expect Hope Antman to be named director of national publicity at Columbia Records, a position vacated recently by Judy Paynter. . . . Terry Cashman and Tommy West, the versatile executive duo from Lifesong Records, were first in a string of Gotham-based acts to be honored by WYNY, the NBC FM outlet. . . . Jethro Tull next receives Madison Square Garden's Golden Ticket Award signifying aggregate sales in excess of 100,000 ducats. . . . Ariola America hinted ready to issue a new custom label, Zombie, which will harbor punk and new wave acts. . . . Irwin Steinberg, president of the Polygram Records group, totally denies the last week item regarding an executive shuffle at Polydor to reach as high as Lou Simon. Steinberg says Simon has a long-term contract and each has repeatedly expressed satisfaction with the other. . . . Quantum Audio rented Star Sound rehearsal studios during the recent AES meet in New York for a musical bash featuring its P-A systems. . . . Bill Denny, the Nashville publishing nabob, represented NARAS key-noting the Syracuse Univ. symposium honoring the centennial of recorded sound Saturday (5). . . . Vandals hit the new Disc-O-Mat store in Times Square last week, etching every show window with corrosive acid. New plate glass was installed the next day. . . . London Records' correct L.A. address is 6430 Sunset. . . . Asbury Park, N.J. musician Bob Campanell had all his hospital and doctor bills paid through a recent benefit, in which both Bruce Springsteen and Southside Johnny appeared. WNEW-FM and WIOQ-FM pitched in, too. New German rock opera, "Der Fuhrer," with a cast of Britons and Yanks, was produced onstage and recorded by Electrola in Berlin. . . . That's Paula, not Paul, Lockheart whose debut Flying Fish LP was reviewed in these pages last week. Further correction: "Get It Up For Love" was written by Ned Doheny, not the Average White Band as indicated in last week's Closeup Column review of Maxine Nightingale's LP. . . . Bob Bean, WEA Detroit salesman, and his wife Sandy, buyer for Harmony House and Music Peddlers, Detroit, became parents of Aaron Robert Sept. 20.

The Brooklyn Academy of Music is seeking \$1.5 million in donations to recover from damages to its properties when a burst water main flooded the place recently. . . . Grandfather Mountain resort in North Carolina may be playing only gospel concerts in the future. Sheriff J.D. Braswell frowns on grass being smoked while bluegrass is played onstage. . . . Chicago's high-energy Hounds to the studios Nov. 14 to make their first CBS album. . . . Ted Nugent, who had two albums certified platinum Sept. 27, sells because he tours constantly to back up his product. Epic executives aver. . . . Singer Freda Payne and hubby Gregg Abbott named the baby Gregor Joel. . . . Lyricist Leo Robin was awarded a silver bowl by ASCAP for his many standard Broadway and movie hits. . . . NARM's Joe Cohen and wife, Ellen, welcomed Julie Leslie, born Sept. 26. Proud grandparents are Barbara and Cy Leslie. . . . Rock writer Steve Gaines anklings his N.Y. Daily News post.

Guy Lombardo was listed in critical condition Thursday (3) after being readmitted to Methodist Hospital in Houston with complications following major arterial surgery. He is 75.

Jury Hears Of Chi Concert Kickbacks

CHICAGO—A Federal grand jury here has been told that the Chicago Park District took kickbacks from a rock concert promoter using city-owned Soldier Field for four "Superbowl Of Rock" concerts this summer.

The jury, which began investigating the summer Soldier Field concerts in July, reportedly has learned that \$100,000 per concert was split between promoters and Park District officials. The money is believed to have been paid to the Park District officials as part of a deal that allowed the promoter exclusive access to the 70,000-seat outdoor venue.

Sources close to the investigation report that the grand jury also has learned of unreported ticket oversales (skimming) in connection with three of the summer dates. One source says unreported ticket sales for the June 4 Emerson, Lake & Palmer date are estimated at 4,000, and that as many as 15,000 tickets may have gone unreported for a

June 19 Pink Floyd date.

The federal probe, launched after Chicago's Better Government Assn. and WTTW-TV reported last summer about preferential practices in granting access to Soldier Field, is understood to have broadened its scope to a national level, and now is looking at organized crime ties to rock concert promotion.

Among those the grand jury here is known to be investigating are Bruce Glatman, an L.A. promoter, and Victor Comforte, a Chicago heating and air conditioning contractor with suspected mob ties. Glatman is believed to have negotiated the deal for exclusive access to Soldier Field through Comforte.

Production of the concerts was handled locally by Celebration/Flip-Side Productions, which also has been subpoenaed by the investigation.

The grand jury also has examined records of Ticketron here, which handled ticket sales for the concerts. The company has admitted that its

outlets handled tickets not reported in the computer system and the Ticketron sales manager here was suspended from his job in connection with the probe.

Danny Kresge, Pittsburgh, a co-promoter of one of the concerts, has been before the grand jury here, and U.S. Attorneys have spoken to Alan Frey, American manager of Pink Floyd, and David Krebs of Lieber-Krebs Management representing Ted Nugent, in connection with the investigation.

The probe is expected to result in several indictments to be handed down here after the first of the year.

'Hobbit' Film LP

LOS ANGELES—Walt Disney Records will release a soundtrack of the two-hour animated television special "The Hobbit." The special is set for NBC-TV Nov. 27. Glenn Yarbrough sings in the show, which is based on the 1936 book by J.R.R. Tolkien.

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