

08120

# Billboard

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## Rackers, Chains Say 1977 Sales Best Ever

By JOHN SIPPEL

LOS ANGELES—An all-time high 10 retail days before Christmas totally shattered all previous holiday business periods and established 1977 as the industry's biggest year ever, a survey of major rackjobbers and chains indicates.

"Our business reports are excellent," reports John Kaplan, executive vice president of the Handelman Co., Detroit. "Our customers are preparing for Jan. 31, 1978 inventory reductions right now."

"The sell-off before Christmas was so good that those inventory cuts will be minimized. We were up 30%, maybe more."

Notes David Lieberman, Lieberman Enterprises, Minneapolis.

(Continued on page 97)

## 'Fat' Year Ahead For Electronics

By STEPHEN TRAIMAN

NEW YORK—The long overdue meeting of hardware and software at the Winter CES this week in Las Vegas, and at NARM this March in New Orleans, gives added emphasis to what is shaping up as a boom year for consumer electronics.

The rapid advances in technology which have made both prerecorded and blank audio and video software far more interdependent with the new machines have opened the eyes of both sides of the industry to the many common problems and profit opportunities.

• Direct-to-disk and "super-fi" recordings have found their big market initially in the hi fi outlets

(Continued on page 48)

## Reserve Limit On Mechanicals Set By C'right Office

By MILDRED HALL

WASHINGTON—A Copyright Office rulemaking to implement compulsory licensing of recordings has in effect given the statutory licensee a year at most to hold unpaid mechanicals in a reserve fund.

At issue is the hotly controversial subject of how long record companies should be allowed to hold reserve funds of unpaid mechanicals, against returns, which come in too late for the required monthly accounting and payment to the copyright owner.

(Continued on page 95)

## FCC 'Q' Inquiry Leaping Comment

WASHINGTON—The number of volumes of comment on the FCC's inquiry into authorization of an FM quadrasonic broadcast service

Advocates of matrix and discrete and broadcasting state their cases exclusive articles appearing on page three.

have reached a grand total of 17 and are expected to keep mounting until the commission's new Jan. 30 deadline.

(Continued on page 22)



1. King, The king of blues. When you can't hear him live, hear him through his favorite speakers. Technics Linear Phase speakers. B.B. King's Technics because they have Wavetform Fidelity. And what does Wavetform Fidelity mean to the king of blues. "It's almost like being there."

(Advertisement)

## N.Y. Porno Palaces Paying No Fees For Using Music

By ROMAN KOZAK

NEW YORK—Whatever else the various leisure spas, massage parlors, peep shows, sex theatres and topless-bottomless clubs in this city may supply to their patrons, they usually play music for them. But few, if any, pay royalties.

A spokesman for ASCAP says different rules apply for different circumstances. If a bar, whether topless or bottomless, plays music for its customers, it is liable for royalties depending on its size, drink price and whether or not it charges admission.

Unless it has a jukebox. Then different rules apply. Most New York topless-bottomless places (where only "near beer" and grape juice are

(Continued on page 31)

## Rackjobber Magazine Pushes Disk Info Data

By ED KELLEHER

NEW YORK—In a move aimed at better informing record department personnel and the general public of new releases and trends in the music industry, a Northeast rackjobber has begun publishing a monthly 16-page magazine, aided by record labels which have footed the bill for more than half the cost of the initial issue.

The publication, The Groove Tour, is distributed free by Bee Gee Records & Tapes, a 25-year-old Albany, N.Y.-based company which

(Continued on page 30)



PETER BROWN's debut album, "DO YOU WANNA GET FUNKY WITH ME?—A FANTASY LOVE AFFAIR," features the industry's 1st Gold Disco 12". "Do You Wanna Get Funky With Me?" and PETER BROWN's multi-talented artistry as writer, arranger, lead vocalist and premier musician on keyboards, percussion, guitar and drums. Produced by Cory Wade. T.K. Productions. DRIVE 104.

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On Motown Records & Tapes

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# BOB WELCH

FRENCH KISS

*Le Album Gold  
Les Pleasures Hot*





**TASTES GOOD**—Barbra Streisand tastes the cake Columbia Records had baked in honor of her re-signing with the label and the new production/talent acquisition deal with Jon Peters. The label had two cakes, one for Peters as well, but he was unable to attend the party after coming down with the flu. Looking on are Bruce Lundvall, president of the CBS Records Division and Walter Yetnikoff, president of CBS Records Group.

# Homogenous Formats And Automation Cloud '78 Radio

By CLAUDE HALL

LOS ANGELES—There are three particular facets of radio which merit acute observation. The first is the current lack of a dominant sound in music today.

Many in the record business think this is good. In fact, they see it as "the tags" being lifted off records. No longer, if they had their wish, would there be r&b records, country records, rock records or MOR records. Instead, there would be just records.

This has, in fact, been happening. Because MOR radio stations, so called, have been seeking to appeal to younger demographics, they have been playing more records from the rock genre.

The result is that there are few honest MOR stations today; instead, what you have are rock stations that feature older disk jockeys with perhaps a bit more (not always) "personality" than their rock brethren.

Second, because of the enormous efforts to bring about crossover records to capitalize on the greater span of sales, country records have drifted more in production toward mellow sounds. This has been occurring for a few years and is more and

more sound alike. And this was never more evident than with the recent hit by Debby Boone. Her record was played on MOR, country music and rock stations. This greater audience span created enormous sales.

But, unfortunately, this very situation is causing a high burnout rate on hit records. Because you can hear the record everywhere, it becomes familiar extremely fast and then becomes an irritant soon after.

Two things might occur when this happens. The worse thing would be that the listener turns off the radio or turns to a soft rock station with its broad playlist programming base.

This type of station does not influence single sales and has a lesser effect on album sales than other format. If this occurs, the future of the single could be in jeopardy.

The other thing that could happen is that the burnout on a single could become so rapid, listeners would grow tired of it from airplay before product reached store shelves; you would have turntable hits galore, but diminishing sales.

In any case, an increasing number of program directors today are carefully studying burnout ratios and are more concerned than ever before with jerking a record off the air and less and less with adding new records.

It becomes a vicious circle.

But the eroding of format barriers or format delineations will not be beneficial for the music industry in the long run... nor for the radio industry since the situation tends to

(Continued on page 27)

## Marketing Prospects Looming Up Brightly

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abroad, and many orders through an expanding chain of distributors.

In addition to the retail market expansion, more hi fi dealers are recognizing the demonstration uses of the new recordings to show off equipment at all price levels to its best advantage.

As a means to two ends—providing information on worthwhile new releases as well as best demo cuts—Billboard is launching a regular Audiophile Recordings column that will highlight the more interesting new disks as well as recommended tracks for demonstration. Distributor and pricing information also is included.

All labels, importers and distributors of direct-to-disk, PCM and su-

rather than the fusion or crossover brand, seems to have a solid future in 1978. But that's not to say that the fusion record—blending elements of rock and soul—will dissipate.

On the contrary, key jazz executives believe the two schools will coexist, but that we will see more authentic, straight ahead jazz being recorded by names who have crossed the line into the crossover field and are now coming back.

"The coming year will provide a healthier climate for real jazz," says George Butler, Columbia's vice president of jazz and progressive music.

The reasons? "College students are more astute to what jazz is all about. The crossover records served

people, but they became almost predictable. Many of the musicians playing it are virtuosos and it limited their virtuosity."

The pure jazz will once again showcase the basic elements of the music, Butler explains: "Improvisation, an understanding of chordal structures beyond the 4/5 the rock musician is used to; it is an intelligent music where there is a need for different rhythmic patterns. 5/4 or 7/8 are not found in regular music."

"The real jazz musician will employ irregular rhythm patterns and the melodies can be angular and not always linear."

Butler says he's signed some new acts which will be cutting straight jazz and he says Freddie Hubbard is

Hancock and his touring VSOP group last summer surprised everyone with their non-electric program after making devastating inroads into rockish jazz on several LPs. Columbia's new acts include Hillary Schmidt, a female soprano saxophonist; vibist Bobby Hutcherson (formerly on Blue Note where Butler himself spent five years as its vice president and general manager); an unnamed 19-year-old pianist who Butler says is a cross between McCoy Tyner and Keith Jarrett, and veteran pianist Cedar Walton.

Butler is also planning a one-shot LP with French violinist Stephane Grappelly with Claus Ogerman charts.

Butler admits that some of the acts

## Discrete Stilltracts Support

By OSCAR P. KUSISTO

LOS ALTOS, Calif.—My comments are addressed to broadcasters, recording companies, artists, hardware producers, and, of course, to ultimate consumer. Those of you who were involved with discrete and commercially and initially, I can only wonder why this comment at this time. Let me preface my opinion by saying we cannot stop progress and discrete quad in all its guises is indeed progress.

It isn't a case of whether we select matrix quad as our standard or discrete quad, we must have discrete. We have had matrix for perhaps the five years, but it has not made a significant impact.

Discrete, on the other hand, will provide everyone using the medium with new tools, including Q-Biphon-

(Continued on page 30)

## Do Continue

have gone into crossover and have been enjoying new sales levels because of this "may be rather adamant about changing. I'll have to be diplomatic about it." The executive says college radio is "very instrumental" in "spreading the gospel about real jazz."

Butler points to Dexter Gordon's success with his pure hard bop style of playing on his two Columbia LPs as showing that pure music can sell.

The signing by A&M of pop producer Tommy LiPuma to head up its Horizon line is looked upon by Butler as a major boost for jazz. Although LiPuma has worked with Al Jarreau and George Benson, the king of smooth guitar playing, Butler says: "I don't think Tommy will

(Continued on page 102)

# New European Superstar Talent Sought By Disk Execs

## Costs Also Vex Label Executives

LONDON—The major preoccupations of the European record industry in 1978 are certain to be piracy, home duplicating, a constant battle against rising costs and an intensified search for artists with superstar potential.

Joy Goldsmith, head of international antipiracy activities for the International Federation of Phonographic Industries (IFPI), says: "Our major concern will continue to be that of combating all those abuses which come under the heading of stealing the product—that is, piracy, bootlegging and counterfeiting. "1978 will be a year of consolidation and of making sure that the agreements and resolutions achieved in 1977 are put into practice.

"We hope this year to bring the problem of bootlegging under control.

"Counterfeiting, on the other hand, is going to be a growing problem in the coming year and record companies will need to be more vigilant than they have ever been in the past."

"So far as the general economic picture is concerned we will be looking for a continuing decline in the inflation rate and a fall in unemployment so that the market becomes buoyant."

Although Geoffrey Bridge, director of the British phonographic industry, says best estimates for 1977 show a 15% growth in sales in terms of turnover while unit sales remain static, his view is that the industry could expect a 5% growth in unit term turnover in 1978. He also sees the ratio of cassette sales to record sales narrowing to one to four by the end of the year.

The British Performing Right Society (BPRS) will have three major problems to deal with in 1978, according to Michael Freegard, general manager. The first is a Court of Appeals ruling in favor of CBS and against ASCAP and BMI, which places in jeopardy the worldwide practice of blanket licensing.

Says Freegard: "At the specific request of ASCAP and BMI, the BPRS has decided to intervene directly in an appeal to the Supreme Court. This is an extraordinary step for us to take but this is a matter of great concern to performing right societies throughout the world."

(Continued on page 80)



TOP ACCOLADE—Joe Cayre, right, president of Salsoul Records, accepts the Billboard No. 1 Award on behalf of the Salsoul Orchestra, named top pop LP instrumental group, from Bill Wardlow, the magazine's chart manager.

## April/Blackwood Switches To Bradley's Distribution

NEW YORK—April/Blackwood Music, CBS Records' publishing arm, has taken its catalog away from Big 3 Music Publishing, formed its own print division and entered into a sales and distribution deal with Bradley Publications.

Bradley will now represent April/Blackwood and Frank Music, acquired by CBS last year, under the banner of April/Blackwood Publications. Frank had been licensed to Boston Music Co.

CBS has purchased the remaining April/Blackwood and Frank Music inventory from Big 3 and Boston and will have Bradley cover the items with new imprint stickers.

"We decided to have April/Blackwood set up a print division so it would own its own catalog, rather than licensing it," explains CBS Records vice president for business development Rick Smith. "This way we make the print decisions."

Bradley becomes a sales and distribution agent under the agreement.

Bradley was formed in New York a year ago by Richard Bradley and Bill Radies, who left Columbia Pictures' Screen Gems' print division to launch their own operation.

"The CBS Records publishing arm plans to be active in all categories of printed music," a label spokesman notes, "including TV scores, Broadway shows, album folios and mixed folios including guitar, organ and simplified piano."

The first release under the deal is a book based on the NBC-TV kiddie

special, "The Fourth King," aired Dec. 23. April/Blackwood is publishing a big note coloring book version for piano and portable chord organ.

Slated for future release under the new deal are album folios by CBS artists Boz Scaggs, Billy Joel and Epic's Dan Fogelberg.

## 6 More Publishers Elected To NMPA

NEW YORK—Six more music publishers have been elected to membership in NMPA, bringing to 22 the total of publishers to join the organization since its annual meeting last June.

New members are Cream Publishing Group, Los Angeles; Creative World Music Publications, Inc., Los Angeles; Hal Leonard Publishing, Milwaukee; Lorenz Industries, Dayton, Ohio; Songs Of David, Nashville; and Su-Ma Publishing, Shreveport and Los Angeles.

## Executive Turntable

Russ Bach promoted to vice president, marketing development for WEA in Burbank. He had been Los Angeles regional branch manager since joining WEA in July 1973. Succeeding Bach in that post is George Rossi, formerly New York regional branch manager. Mitch Huffman appointed national sales manager for RSO, Los Angeles. Prior to joining RSO, Huffman served as



Bach

WEA branch sales manager in both Boston and Seattle. Iris Gordy named vice president, creative division at Motown, Los Angeles. She formerly served in various positions within the division, including being assistant to the vice president. At Warner Bros., Burbank, Ron Goldstein named director of the label's new jazz and progressive music division. He was a Warner executive from 1969-1972, returning to the label in 1974 as a general manager after serving in that capacity at Playboy and Chrysalis. At A&M, Los Angeles, Bob Housman named director of a newly formed department of management information services. He started working at A&M in 1968, setting up the label's computer system. At Arista Records, New York, Jim Cawley is appointed Northeast regional marketing director. He



Goldstein



Gordy

was national racks accounts director. Also at Arista, Alice Gottlieb named manager, production services. She was formerly LP production manager. And Susan Boylan has been named as Arista's tape manager. She was previously LP catalog manager. Atlantic Records, New York, names Barbara Kayen to the newly created post of assistant to the director of national secondary promotion. She was formerly pop singles promotion coordinator. Bill Burks named art director at United Artists, Los Angeles. He has worked at the label as designer and as assistant art director. Irv Trencher has been appointed vice president, sales and marketing for Tortoise International Records, New York, an RCA-distributed label. He joins Tortoise after leaving Hansen Publications where he was national sales manager, print division. Buck Reingold is now vice president, promotion, of Far Out Productions, Los Angeles. Most recently, he was executive vice president of Chelsea Records and was previously a founder and partner of Casablanca Records. Joe Yoppolo named branch manager for CBS Records, Hawaii, replacing Carl Smith who retired from that post. Yoppolo was formerly a sales representative for CBS, Portland. At WEA, Mike



Huffman



Housman

Fontecchio named sales manager of the newly created Hartford/Albany sales office. He was Boston branch marketing coordinator. Also at WEA, Bill Cataldo named New York branch marketing coordinator. He was promotion representative for Atlantic product in New York. In addition, Jim Evans named WEA sales representative in San Francisco. He was resident sales representative in Sacramento. Evans is replaced in that post by Chuck Wagner who was inventory/sales trainee in the Los Angeles branch. Also, Rick Staton moves from assistant buyer in the WEA branch, Los Angeles, to display specialist in San Francisco. Al Twanmo appointed Northeast field representative for Chrysalis Records, Washington, D.C. Prior to joining Chrysalis, he was regional representative for Schwartz Bros. Distributing. Bob Brady named to the newly created post of Associated Labels promotion manager for CBS Records, Washington, D.C. He previously worked in promotion for ABC Records. Don Thorne, national production manager for ABC Records, Los Angeles, has left the company to join Queens Lithographing, Los Angeles, as a consultant and sales rep. At Capitol Records, Los Angeles, Susan Scharf named Los Angeles promotion manager. Most recently, she was Southwestern pop promotion coordinator. At Elektra/Asylum, Los Angeles, Sally Stevens promoted to West Coast press manager from publicist. Nina Carlin has left Motown Records where she was national secondary promotion manager for three months. Prior to Motown, she was with Dream Records. Richard Robinson joins



Reingold



Burks

Big Sound Records, Wallingford, Conn., as production coordinator and technical advisor. He has been a rock writer, recording engineer and producer.



Cawley



Rossi

At Jobete Music, Los Angeles, Danny Strick tagged as professional manager. He previously served as a professional manager for Skyhill/Tarka Music. Charles Scully, director of public relations for SESAC, New York, named a firm vice president. Also at SESAC, Albert Ciancimino, vice president and counsel, named director of operations and will administer the corporation's operations in New York and Nashville. At Joe Fontana Associates, New York, management office, Steve Altman joins as an agent. He was formerly an agent at Associated Booking. At Belkin-Beduri Management, Cleveland, Jimmy Fox appointed director of artist relations. Fox was the founder, leader and drummer for the James Gang pop group. Leon Weimer made general manager of Aldisco, Alta Distributors.



Cataldo



Strick

At Belkin-Beduri Management, Cleveland, Jimmy Fox appointed director of artist relations. Fox was the founder, leader and drummer for the James Gang pop group. Leon Weimer made general manager of Aldisco, Alta Distributors.



Furst

## AT MARCH 18-23 CONVENTION

### Family-Held Firms Get NARM's Eye

NEW YORK—The forthcoming NARM convention will feature an all-day session devoted to the needs of those members who are owners or partners in family-held or privately held companies.

Speeches and workshops for the session have been designed specifically for husbands and wives, children and all members of families who face problems unique to family-owned or controlled businesses.

Dr. Leon Danco, president of the University Services Institute and a professor of business administration at John Carroll Univ. in Cleveland, will open the session with a talk on the pressures and priorities found where business and interpersonal relationships mesh.

He will discuss areas such as separating personal and corporate goals,

succession, creating a board of directors and gaining commitments from outside advisors.

Following Danco's speech, participants in the session will be able to attend seminars dealing with management succession in family businesses, conducted by Danco; a session on family businesses and the law conducted by attorney David Carpenter and financial control in family businesses, conducted by finance analyst Tom Tracy.

Seminars will be staged so participants can attend two out of the three.

The session on family business will be held Wednesday, March 22, at the Hyatt Regency in New Orleans, scene of most NARM convention activities.

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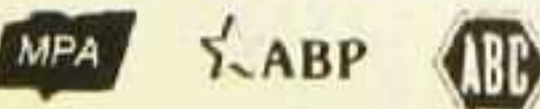
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Vol. 90 No. 1

## OL' MISS MART Gov. Finch Leads Drive To Hypo State As Music Business Citadel

By GERRY WOOD

JACKSON, Miss.—Mississippi, the state that gave us writers such as William Faulkner, storytellers such as Jerry Clower, songwriters such as Jim Weatherly and singers such as Dorothy Moore and Elvis Presley, has served notice on the music industry that the Magnolia state is out for its share of the market.

Mississippi music leaders gathered together some of the top record and film industry executives Dec. 20 for the "Mississippi Salute To The Film & Recording Industry."

From Gov. Cliff Finch, who hosted a reception at the governor's mansion for industry leaders, to session musicians, the hospitality exposed a vibrant hotbed of music ranging from pop to soul to country to classical.

"We've set up a film commission

to lure more motion picture work here," commented Gov. Finch. "We're also considering setting up a recording commission."

The well-planned salute hosted record executives from Los Angeles, New York, Nashville, Memphis, Atlanta and other creative centers. Other events included booths and displays at the Holiday Inn headquarters, a champagne pre-concert party with entertainment by Mark Gray, the "Gala Salute Concert," a press conference and VIP reception and post-concert party with entertainment by Freedom and the Rugbys.

Visits to recording studios and hospitality suites climaxed the action-packed day which drew such executives as Charlie Fach and Jud Phillips of Phonogram/Mercury,

Frank Jones of Capitol Records, Jerry Barret of Warner Bros., Don Davis of Tortoise International, Norman Ziegler of CBS Records, David Maddox of AFTRA, Brad McCuen of SESAC, Jerry Smith of BMI, Denny Brewington of ASCAP, Charlie Monk of April-Blackwood and representatives of Playboy Clubs, Casablanca, Atlantic, Alarm Records, United Artists, and Groovesville Productions.

The salute's purpose was to draw national and statewide attention to the state's entertainment industry. It succeeded.

"During the past 20 years, a number of million selling records have been recorded here," commented Mike Frascogna, salute coordinator.

(Continued on page 74)

## Hammond: Still Seeking Talent At 67, He's About To Introduce Other Promising Acts

By ELIOT TIEGEL

LOS ANGELES—"I have a few more creative years left in me," comments John Hammond, whose consultancy contract with CBS has been renewed for two years.

Hammond, who retired from CBS after 26 years with the company two years ago, is busy on several projects including recording Alberta Hunter, the 82-year-old blues singer for the film "Remember My Name."

He's also been working on the reissue LP of the Benny Goodman historic Carnegie Hall concert of Jan. 17, 1938 which is being electronically improved with the assistance of producer Michael Brooks.

He's also cut a new jazz LP with Al Gray, Jimmy Forrest and Ray Bryant for spring release.

He's signed a soul singer with gospel roots from Brooklyn, Sam Johnson. He's also cut an LP with vocalist Raun MacKinnon.

CBS gets first refusal on all artists unearthed by this legendary talent discoverer. He's currently talking with both Vanguard and Warner Bros. about an LP he cut with beat poet Alan Ginsberg which CBS took a pass on. It's a vocal LP of blues tunes with backing by the Rolling Thunder band which accompanied Bob Dylan on his last tour.

And Hammond thinks Columbia will pass on the Raun MacKinnon LP because "it's not super commercial." But Hammond adds: "My lawyer talked me into recording it and I'm glad I did because she's a very good writer/singer."

Hammond's comment about being glad he recorded this new artist attests to his continuing aggressiveness in backing up his musical beliefs. He says "faith and arrogance" have been the hallmarks of his career as the discoverer of such performers as Billie Holiday, Count Basie, Bob Dylan and Bruce Springsteen, just to cite a few.

If he finds someone he cannot work with, he tries to direct that performer to the correct and understanding person, Hammond says. "I'd rather record people I enjoy," he explains.

Does he still go club hopping looking for new talents? "I can't stay up so late anymore," he offers. "That's the price of having five heart attacks since 1964. My doctor said, 'I don't believe it John. Everytime an artery closes up, another opens.'"

So Hammond watches what he does and where he goes, but he says he gets about 20 unsolicited cassettes each week either at home or at his



John Hammond: star maker.

office in the Howie Richmond publishing operation. And he listens to them in his car on the way to his Westport, Conn., country home from his Manhattan locales.

During his first two years as a consultant, he worked on a score of reissues including 160 sides by Lester Young plus an LP with 94-year-old pianist Eubie Blake.

Last week Hammond was cutting songs for the motion picture soundtrack with Alberta Hunter. "The last time she recorded in the U.S. was in 1925," he says, amazed at this chain of events which has him recording this blues writer/singer, whose tune "Down Hearted Blues" was Bessie Smith's first record for Columbia in 1933.

The Benny Goodman LP project, which has remained in Columbia's catalog since its late 1950s release, involves "trying to restore the things that had to be deleted in the first album. We can get more time on a side now; a lot of the jam sessions were condensed. The sound will be

## TK Raises Price On Its Album Lines

NEW YORK—TK Records is upping the list price of all new and catalog pop LPs to \$7.98 effective Jan. 2.

Product on TK's Gospel Roots and TK-distributed Malaco gospel labels will list for \$6.98. Tape prices will remain at the current \$6.98 list for gospel product.

All other TK tape product will carry the new \$7.98 list price. TK Records is based in Hialeah, Fla.

cleaner and although the concert was recorded with only one mike (by the Carnegie Hall Recording Co.), we can only obliterate some of the manipulations of the controls done by the original engineer."

Hammond says if he finds an artist who emotionally moves him, "I act on it. I know if I don't, someone else will." He says he looks for music with "integrity which moves me." Integrity? "That's music that somebody believes in completely," he answers.

Does he ever think about all the acts which he's found that never made it? "Oh God yes. For every person I've discovered who's made it there may be four or eight who haven't. The ones I was really sold on I'd fight for year after year." Like who?

"Bob Dylan and Aretha Franklin. They tried to fire Bob three times because he wasn't selling and he was called Hammond's folly."

What was there about Dylan which caught Hammond's fascination? "I found him an irreverent son of a bitch who was going to change the face of the music business. He had a sublime indifference to what people thought. He had a marvelously cynical view of what was happening in America."

"I fought for Aretha five years because they wanted to make her a Top 40 artist. I look at a lot of this from a psychological point of view. I knew this gal at 18 had lived more than a person of 70."

"I signed George Benson in 1965 but nobody thought he was any good." Hammond recalls that in early 1976 Benson recorded with Benny Goodman on a session paid for by Goodman's Park Recording Co. "George cut everybody," Hammond says. The LP never came out. "It is my suspicion," Hammond says cautiously about Goodman, his brother-in-law, "that Benny didn't want to put the record out. He didn't want to play second fiddle."

An interesting aspect of Hammond's career is that in getting Goodman and Count Basie and other jazzman on disks he "never made a dime off any artist. I never had any points, I was a straight employe. Now I'm making a few dimes." Hammond admits he got bonuses for bringing in artists like Dylan and Aretha. Springsteen is his last contemporary discovery.

How has he been able to bridge the musical spectrum from jazz to blues to pop? He intonates that

(Continued on page 97)

JANUARY 7, 1978, BILLBOARD

Randy Newman, Elliot Abbott, Lenny Waronker and Russ Titelman would like to thank the following for their efforts on behalf of *Little Criminals* and "Short People."

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# New Way Of Life For All Who Work With C'rights

By MILDRED HALL

WASHINGTON—Music and recording copyright owners, licensors and users begin an entire new way of life under the revised copyright law Jan. 1, 1978.

Top attorneys for the industries have already experienced victories and defeats in the disputes over Copyright Office rulemaking to implement the law, and will challenge some of the rules.

Lobbyists for recording, music and media interests have already begun to establish relationships with the newest element in copyright regulations, the Copyright Royalty Tribunal.

The industry attorneys have discovered that although both agencies share occasionally overlapping responsibility for implementing the new law—the Copyright Office and the Tribunal are different in approach.

The Copyright Office is holding to its traditional role of accepting and registering the identifying copyright

information it requires for its records.

(In addition, its many other duties include reports to Congress on record performance royalty and library photocopying, and collecting the new cable television and jukebox licensing royalty, to name a few.)

Register of Copyrights Barbara Ringer refuses to get into peripheral areas of information collecting beyond the necessary—and massive—job of record keeping the Office will be performing under the new law.

In contrast, the five-member Tribunal must learn all it can about the business practices and interplay of copyright owner and user interests before it can make rate decisions, and referee distribution of cable tv and jukebox royalty pool.

This means requiring more and different types of information than the Copyright Office needs or wants.

An example is the jukebox rulemaking. The Copyright Office says music licensors cannot ask the Of-

fice to demand lists of locations from operators, and maintain an updated list at the Copyright Office. "You must do your own policing," is the message to licensors.

The Tribunal announced its jukebox rulemaking (Dec. 8, 1977) on licensor "access" to jukebox locations. "Certainly the issue of lists of location owners is something that will be considered by the Tribunal in connection with access rulemaking," said Tribunal Chairman Thomas Brennan but without predicting the outcome.

A common misconception about the Tribunal, he points out, is that it has subpoena powers. It does not. Either purposely or inadvertently, a House change in wording caused omission of the Senate's original specific grant of subpoena powers to the Tribunal in its revision bill.

However, says the Tribunal chairman, if one party of a rate-making (or rate-changing) dispute flatly re-

(Continued on page 10)

## Market Quotations

As of closing, December 29, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	36	ABC	7	228	41%	40%	40%	—
41%	35%	American Can	7	147	38%	36%	35%	—
11%	7%	Ampex	10	432	10%	10%	10%	—
5%	2%	Automatic Radio	9	35	3	2%	2%	—
28%	22%	Beatrice Foods	11	796	25	24%	25	—
62%	46%	CBS	8	223	50%	49%	50%	—
20%	7%	Columbia Pictures	6	365	18%	18	18	—
15%	10%	Craig Corp	3	78	11%	11%	11%	—
48%	32%	Disney, Walt	23	593	40%	39%	40%	—
4%	3	EMI	7	55	3%	3%	3%	Unch
18%	10	Gulf + Western	4	1046	11%	11%	11%	Unch
11%	4%	Handieman	9	146	11%	11%	11%	—
5%	3	K-tel	7	6	3%	3%	3%	Unch
9%	5	Lafayette Radio	58	222	6%	6	6	—
26%	21%	Matsushita Electronics	9	—	—	—	23	Unch
44%	31	MCA	9	33	38%	38%	38%	Unch
57	45	3M	14	256	48%	48	48%	—
56%	33%	Motorola	11	109	36%	35%	36%	—
36	27%	North American Philips	6	36	28	27%	27%	—
17%	9%	Pioneer Electronics	7	19	9%	9%	9%	Unch
9%	5%	Playboy	15	119	7%	7%	7%	—
32%	24%	RCA	9	798	26%	26%	26%	—
10%	6%	Sony	10	267	7%	7	7	—
22%	13	Superscope	7	127	13%	13%	13%	—
42%	21	Tandy	8	473	35	33%	34%	—
7%	4%	Telecor	6	22	6%	5%	6%	—
3%	1%	Telex	8	99	3%	3	3	—
4%	1%	Tenna	10	80	1%	1%	1%	Unch
16%	13%	Transamerica	7	583	15%	15%	15%	—
26%	9%	20th Century	4	268	22%	22%	22%	—
33%	25%	Warner Communications	7	349	33%	33	33%	—
28	12%	Zenith	19	1643	14%	14%	14%	—

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc	54	3	3%	4	Koss Corp	5	16	3%	4
First Artists Prod	3	42	6%	7	Kustom Elec	7	26	2	2%
GRT	5	89	2%	2%	M Josephson	9	12	14%	15%
Goody Sam	3	—	5%	6%	Orrox Corp	—	10	7/16	9/16
Integrity Ent.	3	27	1%	2%	Recoton	4	5	2%	2%
					Schwartz Bros.	10	4	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.

## Crossover Country's Magic Key For 1978

By GERRY WOOD

NASHVILLE—Country music—a boom music for the '70s—should continue to score significant gains in 1978, a turbulent time of both promises and problems.

Crossover will be the key word in the hearts, minds and bank accounts of Nashville's music industry leaders. Inspired by the dramatic pop chart accomplishments of Crystal Gayle, Kenny Rogers, Dolly Parton, Jimmy Buffett and others, the country music industry has tasted the honey of the high reaches of pop success... and it wants more.

The promises are plentiful: big money, new fame, network tv slots, a broader audience, soaring record sales and personal appearance fees and new frontiers.

But the problems will remain: establishment of an identifiable style and how to move into the pop arena without alienating, and losing, the broad base of country fans responsible for the act's present stature that allows the crossover attempt.

Consequently, many eyes will be focused closely on the careers of Crystal Gayle and Dolly Parton to see how they fare on the country charts as well as pop.

Also brewing in the crossover cauldron is the Nashville pop movement which has reached new heights with hits cut by acts ranging from Joe Tex to Kansas. The identity of this potent force will be further established nationally and internationally until it demolishes the stigma of Nashville as a country-only recording capital.

Producers such as Norbert Putnam, Buzz Cason, Buddy Killen, Bob Montgomery and Ron Huffkine will be at the forefront of the Nashville pop movement.

The pop movement will produce a new breed of New South performer: country roots and philosophies mixed with a strong dose of head-

(Continued on page 74)

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## CTI Suing Benson, WB Over 2 Albums

LOS ANGELES—Creed Taylor, Inc., has filed a \$10 million suit against Warner Bros. Records Inc. and George Benson charging breach of contract.

The local Superior Court suit, filed Dec. 20, charges that Benson owes the plaintiff two LPs.

The suit alleges that in June 1973, CTI and Benson entered a three-year exclusive agreement whereby Benson would deliver six LPs to the label.

The pact was amended in November 1975 with Benson required to deliver one LP prior to Dec. 31, 1975, and two LPs between Jan. 1, 1976, and Dec. 31, 1977, according to the filing.

CTI and Warner Bros. agreed in December 1975 that during the period of Jan. 1, 1976, through Dec. 31, 1977, Benson would deliver two LPs to CTI and the releases would be staggered with the release of LPs delivered to Warner Bros., the suit claims. Each label would have the right to Benson's exclusive services on an alternating basis.

According to the suit, Benson also entered into an agreement with Warner Bros. on or about the same date as the CTI/Warner Bros. agreement.

Under the CTI/Benson deal, the suit claims CTI guaranteed \$48,000 total minimum advances against royalties to Benson for the period June 12, 1973, through Dec. 31, 1977. The sum to be paid in monthly installments of \$1,333.33.

Following the agreements between Benson, CTI and Warner Bros., Benson produced two LPs for Warner Bros. and delivered no albums to CTI. "Benson has repudiated the Benson/CTI agreement

and the Benson/CTI amendment and has refused to perform as a recording artist for CTI," charges the suit.

CTI is asking the court for a preliminary injunction and permanent injunction restraining Benson from breaching his promise not to perform during the term of their agreement for anyone other than CTI, except for Warner Bros. on alternate LPs.

The suit further charges that Warner Bros. has unlawfully interfered with the Benson/CTI pact and has caused Benson to breach the agreement.

Since Benson has given Warner Bros. two LPs, CTI says the artist is now obligated to give his services exclusively to CTI and that Warner is not entitled to receive any further LPs from Benson until his agreement with CTI is fulfilled.

### WB Jazz Division

LOS ANGELES—Warner Bros. is instituting a jazz and progressive music division effective Jan. 1 to be headed by Ron Goldstein, named its director.

A staff is now being recruited to work with Goldstein and Bob Krasnow, WB's vice president of talent, who is responsible for several signings in the jazz area.

### Firm Writing Pact

LOS ANGELES—Out Of The Blue Productions has firmed singer/songwriter John Slaughter to a production/publishing pact. Slaughter is completing his first LP with arranger Al Capps.

### Course At UCLA

LOS ANGELES—A one-day UCLA extension program, "That's Public Relations In The Entertainment World," will be held Saturday, Feb. 4, in the Life Sciences building on the Westwood campus. The fee is \$35.



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MARKETING MODERNIZED

# Print Music Sales Continue To Grow

By GERRY WOOD

NASHVILLE — Continued growth in sales and profits, improved merchandising and marketing methods and cultivation of fertile new markets such as bookstores, highlight the 1978 action in the print music industry.

"We're following the lead of the recording industry in learning how to merchandise a market," comments Steve Spooner, director of sales, advertising and media for Warner Bros. Publications, New York. "You can't market a folio in a sheet music store the same way you would in a record store."

Different types of marketing programs aimed at different store environments will be launched by WB and other print industry leaders.

Because of the lack of attention the industry receives, its leaders call it the orphan of the music business. They feel confident that this orphan is about to burst onto the music scene dramatically. They feel 1978 could be the year.

Just as many of the printed music industry officials were about to mourn the impending death of sheet music, a turnaround occurred and the sale of sheets soared. They're still

high with some of the outstanding success stories centering around Fleetwood Mac by Columbia Pictures Publications, Peter Frampton by Almo Publications, "Rocky" by Big 3 Music Corp. and "Evergreen" by WB. "Evergreen" sold a reported more than 400,000 sheets during 1977.

"Songbooks — folios — greatly increased in sales and that trend should continue," says Spooner, "but there has been an unbelievable increase in the sale of sheet music."

Why? "Because there are a lot of great songs."

The wheels are turning in the minds of the leaders in the printed music industry. Executives such as Joe Carlton at Almo, Herman Steiger at Big 3, Frank Hackinson at Columbia Pictures Publications, Charles Hansen of Hansen Publications and Spooner are bullish on the printed music industry's 1978 role in the music business.

Most major firms plan to aggressively pursue new advertising and merchandising programs. "Advertising has to increase," one executive

(Continued on page 102)



Billboard photo by Grier Lowry

**EYE CATCHER**—A 100-inch red and black replica of a Chet Atkins guitar is a winning display entry by three Disc Records employees, from the left: Jeff Davies, Vince Robish, Independence, Mo., store manager and Joe Chiappetta.

# Display Boost In \$500 'Pot' For Employees At Disc Chain

By GRIER LOWRY

INDEPENDENCE, Mo.—A cash incentive plan does wonders in spurring personnel at the 10 Midwestern regional Disc Records stores to peak creativity and participation on displays.

Behind the display effort is an incentive program sparked by Gary Arnold, the firm's Midwestern region sales director, based in Chicago. He's spearheaded the idea of a monthly pot of \$500, shared by manufacturers and Disc, used as prize money for top displays in the stores. Best display is awarded \$250, second \$150 and third \$100. Ordinarily, the loot is shared among all employees who have a hand in fashioning a winning display.

Snapshots taken of displays are used in judging entries by a panel composed of personnel at the headquarters of the 35-store Disc Records chain plus distributors and Arnold.

The regional sales director cites the store in Independence Center here as an example of the outstanding results possible when personnel are given a cash impetus to put thought, work, planning and imagination into display strategy.

Among knockout display settings on tap in a recent week at the Independence store:

- A strikingly lighted window display featuring a large framed poster of Linda Rondstadt which represented a tie-in with the release of her latest LP. A drawing with the poster as a prize gave this promotion an extra blast.

- A well-attached display consisting of an over-sized reproduction of the "Discwasher" logo over the

(Continued on page 49)

## GIANT SCREEN IN MILWAUKEE

# 1st Peaches Store Sells With TV Aid

By MARTIN HINTZ

MILWAUKEE—The Peaches Records & Tapes outlet in Milwaukee has become the first store of its chain, and in the area, to have installed a five by seven foot rear-projection video screen.

The unit has been in operation for about four weeks, according to Rob Heileman, store general manager. On Thursday (29) the facility presented its first heavily promoted video concert featuring a CBS Records release on Motors, a British rock group, and Eddie Money, a New York rocker. Other CBS tapes will include performances by Cheap Trick, Southside Johnny and the Asbury Jukes and Boz Scaggs.

The free program was to last about one hour, beginning at 8 p.m. Chairs were rented and record displays moved to allow room for the audience, says Heileman. A drawing for an Atari Video Arcade cartridge game was an added attraction.

The video unit consists of a Panasonic tape deck and VTR projection system, with 16 speakers set up around the store. It was installed by Video Connections, a Milwaukee/Chicago-based firm that has set up other such units in area bars and

other entertainment facilities. The Peaches screen, with a rear projection unit, is the largest in Milwaukee, Heileman was told.

Over the past few weeks, the store has offered football games, cartoons and some television shows, as well as short tapes from A&M and Mercury.

"This is our first 'concert,'" says Heileman, who hopes eventually to have such productions at least monthly as more tapes become available.

Peaches stores are having similar units installed and that different video systems were being tested to see what would work on a chainwide basis. He declined to give a cost figure.

To celebrate the store's first anniversary early in December, a scavenger hunt was held in the facility. Coupons for soft drinks, records and other prizes were hidden around the store.

"We won't be having another one of those for a while," says Heileman with relief. "They tore the place apart. But it did the trick of bringing in a lot of new people and got them looking through the racks."

## Dispute Over Foghat Winds Up Happily

NEW YORK—A dispute over who books the rock group Foghat has apparently been resolved.

A court injunction against Foghat and ATI, brought by Premier Talent, has been dropped, and so has a request for arbitration of the matter before the AFM.

ATI will henceforth represent

Foghat, which records on the Bearsville label, on an exclusive, worldwide basis.

Premier Talent, however, "will retain an undisclosed interest" in the group's gross earnings from engagements "through 1979," according to a spokesman for ATI.

## STOLEN IDEAS

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## New Life For All C'right Owners

Continued from page 8

fuses to come up with requested statistics, "the failure would undoubtedly prejudice their case before the Tribunal."

In the Congressional arena, the coming battle for performance royalty for record producers and performers has been given new ammunition in a favorable study made for the Copyright Office's report to Congress and in the FCC's report on the high pre-tax profits of the radio broadcast industry in 1976. Broadcaster claims of inability to pay kept the record royalty out of the copyright revision in that same year.

On the horizon (Jan. 30-31) is the Tribunal's opening hearing on how much public broadcasters should pay for their compulsory licensing use of music.

SESAC and BMI are reportedly negotiating privately with the non-commercial broadcasters. But ASCAP is expected to push for a commensurate payment by this broadcast service, which is subsidized by both government and private funds and advertisers. "It is really a commercial enterprise," ASCAP counsel Bernard Korman claims.



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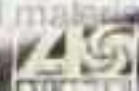
On Arista Records and Tapes





# Crosby, Stills & Nash Double Platinum and Still Rolling.

ATLANTIC RECORDS AND TAPES



# Arista Records Holds Its Third Anniversary Celebration



**ARISTA BASH**—President Clive Davis greets some of the guests who came to a gala celebration at New York's Studio 54 disco in honor of Arista's third anniversary. Seen at the top center group of pictures is Davis with Barry Manilow and his

date; with Leo Jaffe, chairman of Columbia Pictures and his wife; with Paul Simon and Shelley Duvall; and with Patti Smith. Seen clockwise from top right are two women dressed as a candelabra honoring Barry Manilow. Dancers in roller

skates pay tribute to the Bay City Rollers as partygoers watch. A motorcycle driver and pretty passenger circle the floor in honor of the Grateful Dead. Lou Reed chats with his Arista boss. And a woman dancer represents "I Robot."

## Charlie Chaplin: Hit Songwriter As Well As Comedian

By DAVE DEXTER JR.

LOS ANGELES—Although the world's news media covered the death and funeral in Switzerland of Charlie Chaplin exhaustively, no note was made of the renowned actor's talent as a musician.

The British-born "little tramp" composed several hundred melodies in his illustrious career, some of them becoming international hits. He scored all the motion pictures he made after sound was introduced in the late 1920s. And in the days of flickering "silent" films, Chaplin turned out original music which was played on the sets while the cameras rolled to help the actors achieve proper emotional levels.

Mike Gould, West Coast professional manager of Bourne Music, which publishes virtually every measure of music Chaplin conceived, says the comedian's talents as a musician "were hardly known even in the music business."

Gould points to Chaplin's "Smile," popularized in the early '50s by the late Nat "King" Cole.

"The older MOR artists recorded it time and time again," Gould notes. "But it still has immense appeal in 1978. Jazzmen still tape it. Men like Dexter Gordon, Yank Lawson & Bob Haggart's World's Greatest Jazz Band, Stanley Turrentine, Oscar Peterson, Sonny Criss, Bobby Hackett and Duke Ellington all made records of 'Smile' and even Clara Ward popped with a remarkable gospel version."

More impressive is the legion of pop performers who selected "Smile" for singles and albums in recent years.

The list includes Neil Sedaka, Perry Como, Johnny Mathis, Peggy Lee, Liza Minnelli and her mother, Judy Garland; Barbi Benton, Diana Ross (who cut the song twice), Dean Martin, Michel Legrand, Tony Bennett, Eddy Arnold, Barbara Fairchild, Floyd Cramer, Chet Atkins, the Lettermen, Petula Clark, Al Hirt, Andre Kostelanetz, Mantovani, Lib-

erace, Jerry Lewis, Ferrante & Teicher, Jackie Gleason, Jerry Vale, Robert Goulet and, says Gould, "at least 25 others on numerous labels."

From his "Limelight" movie in the early '50s, Chaplin's "Terry's Theme" was recorded by Darius Brubeck, Ramsey Lewis, Gerry Mulligan & Chet Baker, Billy Vaughn, Chet Atkins, Guy Lombardo, Kostelanetz, Stanley Black, LeRoy Holmes, Ron Goodwin, Victor Young, Martin Denny, Liberace, Frankie Carle, Hugo Winterhalter,

Los Indios Tabajaras, Frank Chacksfield, the Living Strings and, the Bourne catalog shows, a dozen others.

Sarah Vaughan took the same theme with a lyric added and enjoyed a hit known as "Eternally." Steve Lawrence, George Benson and Engelbert Humperdinck also got a lot of mileage out of the revised melody with lyrics.

"Smile" originally was theme music for the Chaplin film, "Modern Times."

Other Chaplin melodies which rated records through the years were "Toy Waltz," "Jungle Music," "Spring," "Park Avenue Waltz,"

"Double Martini," "Now That It's Ended," "The Shimmy," "Care-free," "Coffee And Cake" and, from "King Of New York," a melody Chaplin titled "Rock And Roll."

Chaplin died Christmas day, in his sleep, and was buried Dec. 27 near his residence in Vevey, Switzerland.

Will his death motivate movement of his music?

"It already has," Gould reports. "We are getting requests from artists not only for 'Smile,' 'Terry's Theme' and 'Eternally' but also for his less prominent works. And several radio stations last week aired Chaplin's songs."

## Springboard Uncovers Theft Ring

By ED KELLEHER

NEW YORK—Springboard International has uncovered an employee theft ring which it charges has been systematically stealing record albums from the company's Rahway, N.J., warehouse over the past three years.

Estimated losses to the label are placed in the neighborhood of "several hundred thousand dollars," according to a Springboard spokesman. An insurance investigation is now in progress.

Arrested were a truck driver and a Burns security guard. A third suspect, a warehouse supervisor, is still being sought by police.

Signed confessions have implicated two additional persons, who are both claiming innocence. They have been suspended from the com-

pany without pay, pending further investigation of their alleged involvement.

All of the album thefts were confined to the Springboard family of labels. A company spokesman explains that this department has maintained a different, less rigid security system from Springboard's custom pressing division, which presses for RCA, Capitol, Warner Bros. International and other labels.

The pressing division's security system has now been extended to cover the company's entire production and shipping facilities.

A police investigation continues, with particular emphasis on uncovering the ultimate customers of the pilfered product.



**SANTA'S HELPERS**—Florence LaRue Gordon of the Fifth Dimension, Damon Evans of "The Jeffersons" television series and Olivia Newton-John, help deliver gifts to children at Cedars-Sinai Medical Center in Los Angeles. Along with Santa they presented gifts to more than 70 children at a Christmas party. Recipient is Thuy-Van-Tran with her mother observing.

JANUARY 7, 1978, BILLBOARD

# Music Licensing Gains, But Problems Loom On Horizon

By IS HOROWITZ

NEW YORK—The music licensing community looks to 1978 as a year to begin to savor some of the gains won in the new copyright law.

ASCAP, BMI and SESAC, together with NMPA, see in the new year a time of opportunity, but also a period peppered with problems. The next 12 months are viewed as a critical time when procedures and regulations already promulgated under the new law, and those still to come, will face testing in practical use.

Says Paul Marks, managing director of ASCAP: "The challenge is to make sure the new copyright act works as intended," a position echoed by all the concerned groups.

"It will be a time when meat will be put on the bones of the law," adds Al Ciancimino, vice president and general counsel of SESAC.

In a sobering prediction, Ed Cramer, president of BMI, warns of disappointment to writers and publishers who expect sudden windfalls in their first accountings under the law. Aside from immediate increases in mechanical royalties, significant early income from new areas such as jukeboxes, public broadcasting, cable television and colleges, is not a realistic expectation, he says.

Leonard Feist, president of NMPA, sees a good year ahead for publishers. "It will be a year for consolidation of past gains and new growth."

And, he notes, 1978 may be the year when "we finally see the new technology take hold"—in videodisk, videocassettes and satellite transmission. Feist envisions all these new media as providing greater scope for music use through increasing diversity of programming, with more publisher revenue the happy result.

As for print music, the NMPA chief sees a continued growth pattern during the year. But he feels these gains will be "steady, rather than dramatic."

Apart from the immediate benefits of the higher royalty rate on recordings, Al Berman, president of the Harry Fox Agency, is looking ahead to new areas of mechanical income. Copyright revision has strengthened claims for agreements by publishers with such music users as syndicators and in-flight music firms, he feels. It will be a year of hammering out fee formulas.

The major problem? Legal dubbing of music, says Berman. And in this area he does not yet look for a satisfactory solution. He thinks it possible that official action may be no more effective than affixing anti-dubbing warnings on tape recorders and blank tape. "And that may have no stronger result than health warnings on cigarette packages," he says.

ASCAP's Marks sees as a prime goal for 1978 the development of new areas of music licensing called for in the new law. He ticks these off as jukeboxes, public broadcasting, and retransmissions (cable tv). And with the removal of the "for profit" proviso in the act, concerts in colleges and universities, and music performed in private clubs are now subject to performance fees.

Marks also indicates the year will see licensing resumed of public establishments using multi-speaker radios for patron entertainment. This source of revenue was aborted by the U.S. courts in the Aiken case, but under the new law a clear mandate is given for license liability.

The ASCAP executive anticipates new agreements this year with inde-

pendent radio and television stations that may offer a larger take to licensors. Performance pacts with both categories of music users terminated in 1977.

This may also be the year when the complex and long-standing anti-trust action between the CBS television network on one hand, and ASCAP and BMI on the other, may

see resolution. ASCAP intends soon to file a writ with the U.S. Supreme Court challenging an appeals court decision that per-use license formulas must also be made available

to tv webs if blanket licensing is to be retained.

The per-use option is considered unworkable by the licensing organization. (Continued on page 102)



## Billboard Chic

If you're looking to inject some positive energy in your wardrobe this year, check out the new Billboard T-Shirt.

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JANUARY 7, 1978, BILLBOARD

# DEVELOPING ARTISTS...

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You'll see people...artists whose careers have  
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At Columbia/Epic/Portrait and Associated Labels  
we're dedicated to giving artists in every phase of  
development their next step up. And then their next.  
And their next.

We have a well-earned reputation throughout the  
industry for breaking artists...not just records.  
Here are the most recent developments.

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## Crawler

---

Back Street Crawler was a group of super talents,  
but the most super "name" in the band was Paul  
Kossoff. With his tragic death, it would have been  
easy for the rest of the band to go their separate  
ways. But they believed in the band, and enough  
other people believed in them (including us), to  
make the "overnight" Epic success of Crawler  
a reality.



---

## BILLY JOEL

---

The vibes around Columbia were all "it's about  
time for Billy Joel to happen *big*." And then Billy  
delivered "The Stranger," the most potent album  
of his altogether distinguished career. We feel  
that "Just The Way You Are," Billy's hit single,  
and the soon-to-be platinum status of the album,  
are just the beginning of what's in store for  
"The Stranger" and for Billy  
Joel (whose biggest joy  
is that people will fin-  
ally stop calling him  
"The Piano Man").





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## Jane Olivor

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One evening a few months back, the hottest ticket in New York was Jane Olivor's Carnegie Hall Concert. It was sold out in hours... even the scalpers were caught unprepared. It seems that after two consistently-selling Columbia albums, Jane Olivor has arrived. *Whatever* your taste in music, you owe it to yourself to hear this amazing artist soon.

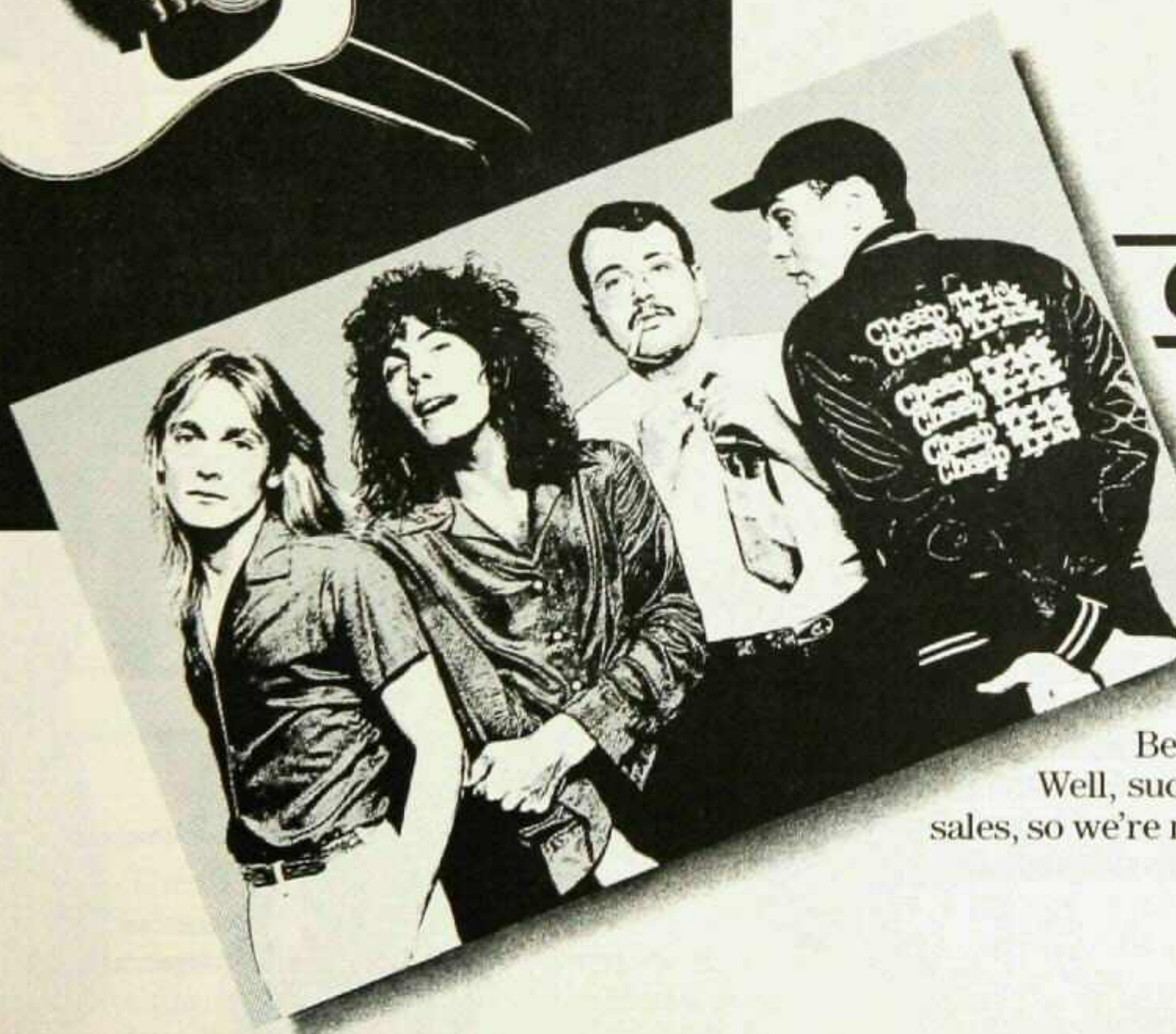


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## DAVE MASON

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After all these years, "We Just Disagree" (a super single) and "Let It Flow" (a spectacular, now-gold album) have broken down the barriers for Dave Mason. And when mass acceptance finally comes to a giant talent like Dave Mason, it comes big.



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## CHEAP TRICK

---

We find it hard to believe that people are still comparing groups to the Beatles. But it seems they are. And the latest to be compared is Cheap Trick... Rolling Stone went through the "In Color" album, practically cut by cut, pointing out Beatle similarities and differences. Well, such things haven't exactly hurt sales, so we're not complaining. But really...

# GEORGE DUKE

George Duke has always been respected by his fellow musicians, and by the fans he accumulated during his stints with Jean-Luc Ponty, Frank Zappa and Billy Cobham. His solo albums had all been critically acclaimed. But now, on Epic, George is receiving a new kind of respect...the kind of respect that the music business gives Big Sellers...which George Duke and his gold "Reach for It" album now are.



## *Heatwave*

"Order up," we told the field. "Heatwave?" they responded. But order up they did, and they were glad, because the "Too Hot to Handle" album and "Boogie Nights" single both went through the roof. To be specific, platinum.



## *Wet Willie*

Here's the latest chapter in the book "Artists who came to Epic Records and immediately broke wide open." Wet Willie's "Manorisms" album was recorded in England...far from their Southern roots. And the resulting music (especially the hit "Streetcorner Serenade") has been touching FM and AM listeners everywhere.



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## MEAT LOAF

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Meat Loaf is a person...an incredible rock singer who first came to our attention via Ted Nugent's "Free for All" album. When Meat Loaf got together with the equally incredible Jim Steinman (he writes the songs) and producer Todd Rundgren, Epic knew that the result would be an album that they must have. And so, it seems, must FM stations around the country...and many, many thousands of Meat Loaf lovers every week.



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## ERIC GALE

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Anyone who played with the Flamingos and Maxine Brown is O.K. in our book. But Eric Gale isn't just anybody. His R&B and jazz feel makes him one of the most in-demand guitarists in New York. And it's also contributed to a couple of the sweetest albums on Columbia... "Ginseng Woman" and "Multiplication." Both best sellers, we might add.

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## LAKE

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Lake is a band from Germany that somehow manages to combine the meaty musical structures of the avant-garde European rock bands with good ol' Top 40 accessibility. They're probably the most heavily played new act of the year in the States, and their kitchen-sink cover has become a familiar sight at radio stations, in record stores and in homes everywhere. Now wait till you hear Lake II.



---

## BILL WITHERS

---

The first Bill Withers album on Sussex Records alerted the entire industry that a truly major new talent had arrived. When we had the opportunity, we signed Bill Withers. And now with his "Menagerie" album, and "Lovely Day" single, the stage is set for a career as big as Bill's talent.



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## Karla Bonoff

---

Karla Bonoff is a full-fledged singing and performing talent who had a hard time getting attention – until Linda Ronstadt discovered her writing talent. In a very short time, Karla was suddenly being referred to as “the writer of those great Linda Ronstadt songs” (which beats not being referred to at all). And her Columbia album (as well as her concert set) is beautiful, wonderful and best of all, successful.



---

## REO SPEEDWAGON

---

REO's seventh album was the one. “REO Live” has been almost a year on the charts, and it's been more-than-gold for months. REO did what they did without a hit single. And we're proud to point out that we gave them the time, and the space, to do it.



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## Pockets

---

Maurice White's production activities (Emotions, Deniece Williams) must have left brother Verdine White (also of Earth, Wind & Fire) with some time on his hands. So he went out and found, and produced, one of the hottest new soul groups of the year. The “Come Go With Me” single, and Pockets “Come Go With Us” album are both soaring high (musically as well as sales-figuratively.)

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## Kenny Loggins

---

Kenny Loggins was supposed to have a solo album many years ago. But "Sittin' In" became, instead, a Loggins and Messina album...the first of many. So "Celebrate Me Home" came along a bit later than expected ...and it went gold more effortlessly than any "first" solo album has any right to. Now Kenny Loggins is firmly established as a solo artist.

---

## Patti LaBelle

---

Patti's decision to go solo came after sixteen years of singing with a group...the same group, all sixteen years. It's difficult for anyone to imagine the emotions involved in a decision like that. But through it all, Patti managed to come up with the most exciting music of her career...and an album that's a chart and sales winner.

The best evidence that we break *artists* comes after the fact.

Our last artist development ad, for example, featured Boz Scaggs, Deniece Williams, Blue Öyster Cult, Lou Rawls, Johnnie Taylor, Tom Jones, Ted Nugent, Boston, Teddy Pendergrass, Engelbert Humperdinck, Johnny Duncan, Kansas and The Emotions.

Nobody's asking "where are *they* now?" And next year the artists featured in *this* ad will be even bigger than they are today.

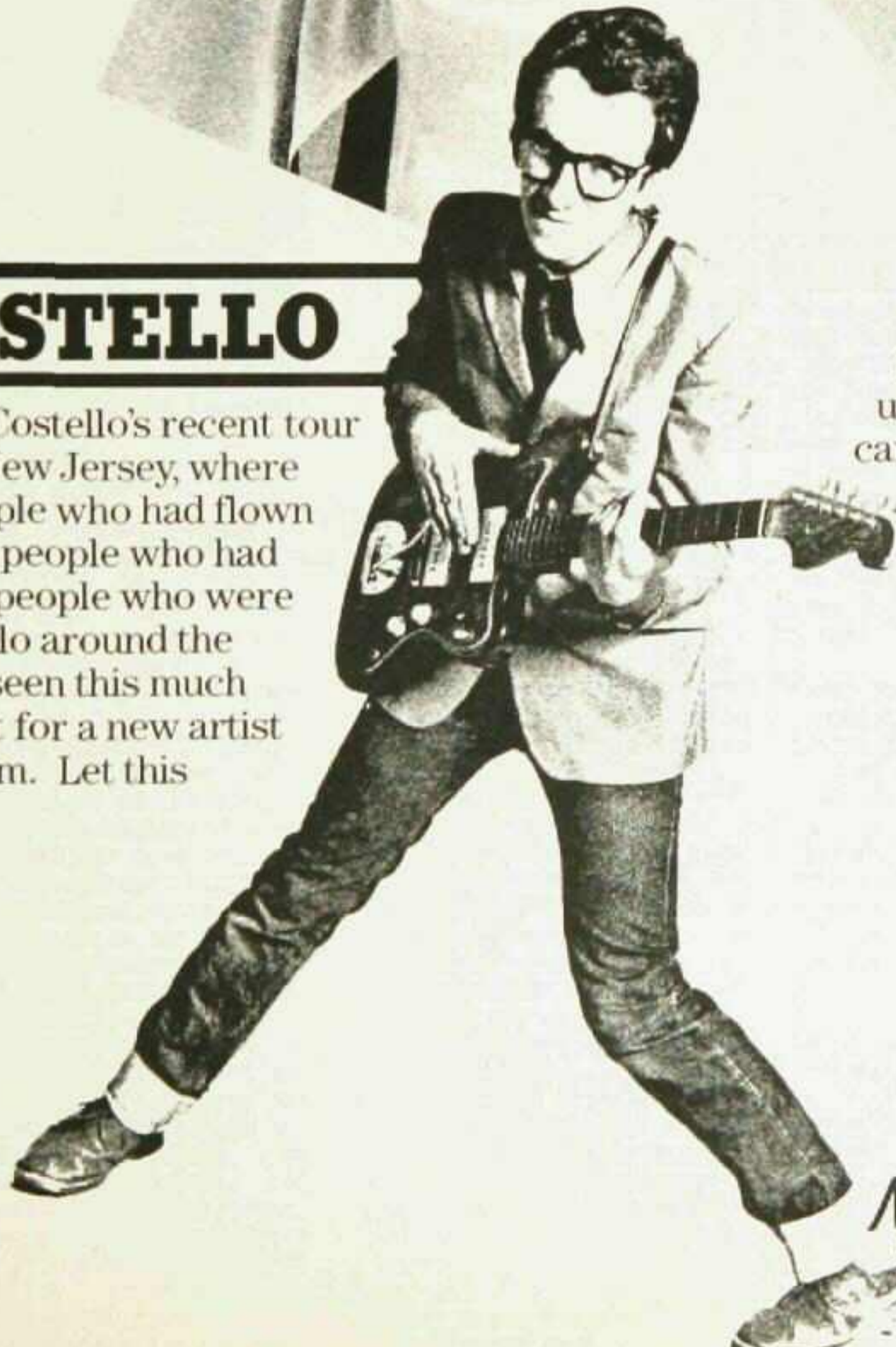
*Nobody breaks as many artists  
as CBS Records.*

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## ELVIS COSTELLO

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The last date of Elvis Costello's recent tour was in Asbury Park, New Jersey, where one observer met people who had flown in from Los Angeles...people who had driven from Boston...people who were following Elvis Costello around the country. We've *never* seen this much passionate excitement for a new artist with a month-old album. Let this be a warning to you.



## WET LEG FOR STATION MANAGER

# Dunaway's 'Insanity' In Early 1950s

**EDITOR'S NOTE:** This is the second installment of an in-depth interview with one of the major air personalities of the '60s—Chuck Dunaway. The interview was conducted by Claude Hall, Billboard's radio-TV editor.

**DUNAWAY:** The beginning days of radio were really insanity because everybody in it was crazy. I mean we were all just totally nuts. There was no structure, no format to speak of—we'd get a certain number of records to deal with and everybody had to develop a distinct personality and presentation to become unique on the radio in order to get a large number of listeners. And we were all blowin' horns and beatin' on tin cans and...

**HALL:** Whatever you could get away with.

**D:** ... and blowin' whistles. And you'd tape your show constantly and if somethin' you did came off right you'd save it and use it later either at another station or at that station again later. You were collecting ways of presentation.

We had what we call a Top 40 format which came in at about '53 or '54—at least I became involved with it then. The format was: You've got 40 records, get in there and do something with them. And three hours or four hours to kill—go in there and do it. And you'd do it with echo and craziness and just whatever came into your mind.

Kent Burkhart and I—he was goin' to TCU in Fort Worth, Tex., in 1955—did a 10 to midnight show on KXOL, Fort Worth. I was doing a morning drive and the afternoon drive. This was before I even knew what a Hooper was.

I'd come in in the morning—I had a car that I had to park on a hill to get it started—I was making \$120 a week and in the morning it'd be kind of cool. I'd get this car going, get in there at 6 o'clock, do three hours, take off, go home, sleep, come back and do the afternoon show or do production or whatever happened in

between when I got off the air at 9 o'clock and 3 o'clock that afternoon.

Anyway, Burkhart was goin' to college and he did 10 to midnight on the station. He was a ... you'd call him a part-timer now. We used to talk a lot. And I said we ought to do something really unique to present this music to the people, you know, because they can't in their head, keep track of the numbers and so forth. So we devised a sheet of paper which was a regular sized sheet, put pictures on the side (it was printed on slick paper) and we called it "The KXOL Top 40." And put it in record stores. Put a hole in the "O" and put it in record stores. The first week we did that we were really proud of it. We talked the manager into going along with the idea. It was kind of insane because nobody had done it before, right?

So we printed up 10,000 blank sheets with the pictures on the sides. And radio, in those days, every three months there was a whole new staff in. So the darned blanks became obsolete in about the third week of publication of the sheet. But we had a pick hit and the whole works.

We drove over to Dallas one day and showed that to Gene Edwards.

Gene Edwards was program director for KLIF in Dallas at that time. He showed it to Don Keyes who showed it to Gordon McLendon. I can't remember if we took it to Snuff Garrett or Gene Edwards first. One way or another, it got to McLendon and within three weeks they had their own printed survey and began taking credit for the printed Top 40 sheet. But it was Jurkhart and I.

**H:** Nobody else that you know of had one?

**D:** No. No, I'd never seen one prior to those days.

**H:** What year was that?

**D:** 1954. And the first sheet we had out, our No. 1 record was "Tra La La" by Pat Boone. And the pick hit was "Ain't That A Shame" by Pat Boone or something. You know, he did a local tv show. And that's how extensive the survey and process was. We just decided we were goin' to make a pick and did it.

**H:** Did you check the record stores to find out how records were selling?

**D:** We did, to an extent. We always did. But it was not a real extensive survey and process. It was like: "What's selling? Give me your top five" and we filled it in from

there because to go to 40 records you had to ... you had to put a lot of ...

**H:** You had to scratch and hunt.

**D:** Yeah, really. Because back in those days you couldn't play r&b records, you know. You had to play the cover versions. We didn't play the, un, LaVerne Baker "Tra La La," we played the Georgia Gibbs "Tra La La" or "Twiddle Dee." We played The Crewcuts version as opposed to The Medallions version because we just didn't play r&b records. That was supposedly a

(Continued on page 27)



Chuck Dunaway: Getting the spirit of an album pointed out to him in 1969 at WKYC in Cleveland by the late recording artist Jimi Hendrix, right.

## Plenty Of Comment On FM 'Q' Systems

• Continued from page 1

line for replies in the battle of discrete versus matrix systems.

The National Radio Broadcasting Assn. (NRBA), RCA and other manufacturers of the discrete (4-4-4) FM broadcasting systems have urged the FCC to endorse the "pure" 4-channel quadrasonic service, in preference to the electronically enhanced matrix (4-2-4) systems.

But the NAB and some individual radio stations prefer the matrix system, because of "higher costs of installing discrete equipment."

The matrix quadrasonic systems presently in operation need no special FCC rule making, but will probably be subjected to new commission standards, if formally authorized. The biggest battle for preference on this front is between the CBS-SQ and the Sansui-QS matrix systems.

The FCC's own closed circuit hearing tests were conducted by its engineers to determine—among other things—how much improvement the listener gets from quad reception.

The listeners tested gave the edge to discrete 4-channel sound, but the FCC engineers' report indicated there was little real difference between discrete as against the improved matrix systems (Billboard, Oct. 1, 1977).

The NAB is afraid that a discrete quadrasonic service would muscle in on spectrum space already assigned to other subsidiary communications authorization services like music storecasting. All services would have to be contained in the spectrum space presently allocated to the two FM stereo channels.

The broadcaster association warns the FCC not to take any steps which would impair the quality of the present FM signal, stereo or mono, "or jeopardize other subcarrier systems." This would present "a

severe hardship to many licensees," the NAB says.

The NAB also claims that any reduction in FM channel spacing, or any consideration of reduced FM channel bandwidth, would have a "profoundly chilling effect" upon the continued growth of the FM service.

The 1975 two-volume report by the industry's National Quadrasonic Radio Committee, which spent 45 months testing five systems, said quadrasonic broadcasting is compatible with existing systems and with the FCC's present allocation plan.

# KXOL

ON ANY DISC

featuring THE TOP 6

DISC DATA

TOP RECORDS—WEEK OF MARCH 21, 1955

<div style="display: flex; flex-direction: column; gap: 10px;"> <div style="text-align: center;"> <p><b>The Hobbits</b> CHARLES and JOYCE 5:10 to 6:30 A.M.</p> </div> <div style="text-align: center;"> <p><b>Chuck Dunaway</b> 8:30 to 9:45 A.M. 12 Noon to 2:00 P.M.</p> </div> <div style="text-align: center;"> <p><b>Parker Wilson</b> 9:00 to 11:00 A.M.</p> </div> <div style="text-align: center;"> <p><b>Jerry Hahn</b> 11:00 A.M. to 12 Noon 2:00 to 5:00 P.M.</p> </div> <div style="text-align: center;"> <p><b>Chem Terry</b> 6:00 to 7:00 P.M.</p> </div> <div style="text-align: center;"> <p><b>Kent Burkhart</b> 10:00 P.M. to 12 Midnite</p> </div> </div>	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 5%;">1.</td> <td style="width: 75%;">Sincerely</td> <td style="width: 15%;">McGuire Sisters</td> <td style="width: 5%;">Coro</td> </tr> <tr> <td>2.</td> <td>Two Hearts</td> <td>Pat Boone</td> <td>Dot</td> </tr> <tr> <td>3.</td> <td>Gray Old Melody</td> <td>Johnny Mathis</td> <td>Dot</td> </tr> <tr> <td>4.</td> <td>Melody of Love</td> <td>Billy Vaughn</td> <td>Dot</td> </tr> <tr> <td>5.</td> <td>Ballad of Davy Crockett</td> <td>Tennessee Ernie</td> <td>Capitol</td> </tr> <tr> <td>6.</td> <td>Darling Je Vous Aime Beaucoup</td> <td>Nat "King" Cole</td> <td>Capitol</td> </tr> <tr> <td>7.</td> <td>Tweedle-Dee</td> <td>Laverne Baker</td> <td>Atlantic</td> </tr> <tr> <td>8.</td> <td>Tra-la-la</td> <td>Pat Boone</td> <td>Dot</td> </tr> <tr> <td>9.</td> <td>Mambo Rock</td> <td>Bill Haley</td> <td>Decca</td> </tr> <tr> <td>10.</td> <td>Pledging My Love</td> <td>Johnny Ace</td> <td>Duke</td> </tr> <tr> <td>11.</td> <td>Plantation Boogie</td> <td>Lenny DeV</td> <td>Decca</td> </tr> <tr> <td>12.</td> <td>The Wallflower</td> <td>Etta James</td> <td>Modern</td> </tr> <tr> <td>13.</td> <td>Cherry Pink &amp; Apple Blossom White</td> <td>Pete Prado</td> <td>RCA</td> </tr> <tr> <td>14.</td> <td>How Important Can It Be</td> <td>Joni James</td> <td>SIGM</td> </tr> <tr> <td>15.</td> <td>The Fish</td> <td>Minny Garwin</td> <td>Columbia</td> </tr> <tr> <td>16.</td> <td>I Wanna Hug You, Kiss You, Squeeze You</td> <td>Billy Williams Quercy</td> <td>Coro</td> </tr> <tr> <td>17.</td> <td>I Got A Secret</td> <td>Jo Stafford</td> <td>Columbia</td> </tr> <tr> <td>18.</td> <td>Unchained Melody</td> <td>Ley Baxter</td> <td>Capitol</td> </tr> <tr> <td>19.</td> <td>Danger, Heartbreak Ahead</td> <td>J. P. Morgan</td> <td>RCA</td> </tr> <tr> <td>20.</td> <td>If My Heart Should Sully</td> <td>McGuire Sisters</td> <td>Coro</td> </tr> </table>	1.	Sincerely	McGuire Sisters	Coro	2.	Two Hearts	Pat Boone	Dot	3.	Gray Old Melody	Johnny Mathis	Dot	4.	Melody of Love	Billy Vaughn	Dot	5.	Ballad of Davy Crockett	Tennessee Ernie	Capitol	6.	Darling Je Vous Aime Beaucoup	Nat "King" Cole	Capitol	7.	Tweedle-Dee	Laverne Baker	Atlantic	8.	Tra-la-la	Pat Boone	Dot	9.	Mambo Rock	Bill Haley	Decca	10.	Pledging My Love	Johnny Ace	Duke	11.	Plantation Boogie	Lenny DeV	Decca	12.	The Wallflower	Etta James	Modern	13.	Cherry Pink & Apple Blossom White	Pete Prado	RCA	14.	How Important Can It Be	Joni James	SIGM	15.	The Fish	Minny Garwin	Columbia	16.	I Wanna Hug You, Kiss You, Squeeze You	Billy Williams Quercy	Coro	17.	I Got A Secret	Jo Stafford	Columbia	18.	Unchained Melody	Ley Baxter	Capitol	19.	Danger, Heartbreak Ahead	J. P. Morgan	RCA	20.	If My Heart Should Sully	McGuire Sisters	Coro
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KXOL'S DISC JOCKEY PICK-OF-THE-WEEK

Hearts & Flowers — Johnny Desmond — Coro

Historic First: Chuck Dunaway and Kent Burkhart may have launched the first playlist at a radio station. Here is the March 21, 1955 playlist of KXOL, Fort Worth.

## Chi's WCFL Back To Pop Menu

By ALAN PENCHANSKY

CHICAGO—WCFL, 50,000-watt station located at 1000 on the AM dial which once gave WLS a tremendous rock battle here before giving up and going to a beautiful music format, is shifting back to pop music.

"The Entertainers," a programming service created by Radio Arts, Los Angeles, has been installed at the station and TM Programming's beautiful music has been phased out. "The Entertainers" is a blend of more established MOR artists and

### Shields, Yarnell In TV Series Return

LOS ANGELES—The comedy-music show, "Shields And Yarnell" resumes Jan. 31 at 8:30 p.m. on CBS-TV. Steve Binder is executive producer and director. Frank Peppiatt and John Aylesworth will produce. The half-hour show is a Steve Binder Production, a joint venture with Get The Hook Productions and Yongestreet Entertainment Corp. Program ran on CBS-TV last summer.

contemporary soft-rock artists such as the Carpenters and John Denver with all music targeted at 24-49 demographics.

At night the station is returning to jazz programming; several years ago the Sid McCoy and Yvonne Daniels all-night show built a firm niche in the music world with jazz records. Hosting the new midnight-5 a.m. segment will be Joe McClurg, who moves from north suburban WWMM where he time-brokered an all-night jazz slot. WCFL station manager Bill Lemanski says McClurg will have total autonomy over programming the six-nights-a-week jazz show.

WWMM will shift to beautiful music in the all-night slot following McClurg's departure, according to program director John LyDay. "It's a 50,000-watt powerhouse and we fully expect him to take his entire audience down there," he explains.

Larry Vanderveen, president of Radio Arts in Los Angeles, says the daytime programming of WCFL will be virtually customized. All music is being carted at the radio station

from lists provided by Radio Arts. "The motif of the music will be slightly more energized than our regular Entertainers programming which we syndicate," says Vanderveen.

Assistance in preparing this story provided by Claude Hall.

Radio Arts now provides automation programming for a total of 92 stations coast to coast and in Mexico. About 75% of these are AM operations, which is exactly converse to most automation programming services which cater usually to FM stations. Among the stations using "The Entertainers" are WAPI in Birmingham, which uses music reel-to-reel and a combination of local live air personalities and voice tracks from Radio Arts; and WPTF in Raleigh, N.C., which uses live personalities with music on tape. WAPI is not expected to launch Radio Arts "The Entertainers" until Feb. 15.

The programming changeover at

POW

BANG

POP

CRASH

ZZZZZZ

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# Vox Jox

By CLAUDE HALL

LOS ANGELES—As Bob Dylan once said, "The times they are a changing." This is nothing new, of course, times are always changing. In fact, the only freshness brought to the incident is when the changing times happen to us personally. And the next question is: Can we affect those changing times, or must we always merely be a passive observer?

Sometimes, I think I have been a passive observer much too long.

Oh, occasionally I made my contribution, large or small, to the industry. I've always considered myself as a focus point and I've always felt that one of my major reasons d'etres was to help people grow in the industry and help the industry grow.

I prefer to believe that the industry has benefited by my presence.

But as I take stock now of position, presence and prescience, I wonder if perhaps I couldn't have done more for radio... if perhaps I shouldn't have done more. We all owe something to this great and wonderful craft that is not only our livelihood, but our fascination. For I have met very few general managers, program directors or air personalities in my 14 years at Billboard who were not honestly and totally wrapped up in radio. The people in the industry, whether in New York City or Brady, Tex., virtually live radio. I find—and this is not uncommon for anyone in the industry—that when I visit another town the first thing I do is dial up and down the marketplace to learn what's going on in radio. And I usually end up talking with cab drivers, hotel clerks, store clerks, waitresses in restaurants and many of the other people I meet about what radio station they listen to, which music they like, which music they buy.

We—you and I—have much in common. We are both dedicated to radio.

As this new year gets underway, I can't help but reflect that many more changes than ever before will be taking place in radio. Automation, in one form or another, is becoming an increasing reality. Research has become more and more important. Program directors seem to be more intelligent and dedicated to their craft than in years past. The air personality, however, seems to be groping for his or her place in the "changing times" that are falling upon us like some unpredictable storm. In spite of this, there is unmistakable evidence that the air personality will become more important in days to come, not less so.

In any case, I'm concerned about what I can do to further the cause of radio.

And I hope you are, too. Because radio is a great industry. I feel that it's just now on the verge of becoming a phenomenal industry.

And the major question in my mind at the moment is how you and I can help radio achieve that phenomenal status.

I must pay tribute to ABC Radio in New York. I'm probably the sternest critic of the entire chain, which is converse to my personal feelings since I have so many friends working at its radio stations coast-to-coast. However, I would be remiss if I didn't praise the chain for its production at the annual Christmas benefit program of the International Radio and Television Society Dec. 8 in New York at the Americana Hotel. Funds from the program went to the Bedside Network of the veterans hospitals. Participating in the event was Harold L. Neal Jr., president of ABC Radio; WABC air personality Harry Harrison who emceed the show featuring Paul Anka; Ave Butensky of the advertising agency of Dancer-Fitzgerald-Sample was chairman; Rick Sklar, vice president of programming for ABC Radio, was supervisor of the show production; Robert K. Cambridge, director of marketing for ABC Radio, was in charge of other aspects. A good event for a good cause. You might say that the Green Hornet rode again, but only a few people like Casey Kasem and Bill Randle Jr. from early Detroit radio days, would understand the significance of that remark.

KEWI in Topeka has an opening for a full-time personality as well as a full-time production director. Send tapes and resumes to program director J. R. Greeley; it's a good station. ... Gene Milner, owner of WSHE in Fort Lauderdale, Fla., was once a salesman at Capitol Records in Los Angeles in the 1950s. Now, after all these years, he would dearly love to locate a demo disk made about that time for the Capitol transcription library. The demo disk featured two personal friends—Art Baker of "You Asked For It" announcing fame and Tom Reddy, the voice of such programs as "The Jan Murray Show." Can anyone help Gene out with either a copy of the demo or a tape of it? I'm sure that he would consider it a personal favor if anyone can dig the demo disk up for him.

KOOL-FM, Phoenix adult contemporary station, is searching for a new 7-midnight personality who can also do production. Call program director Mike Reinhardt at 602-257-1234, ext. 303. Jim Mathews, who'd been doing that particular shift, is

leaving to join a television station in Altoona, Pa. ... Alvin John Waples, formerly with KGFJ shortly before the Los Angeles station switched to KKTT call letters, is now on the air at KDIA in San Francisco. ... J. J. Stone is now doing weekend night work at KLZ in Denver. The adult contemporary station is programmed by Hal Widsten and Danny Davis does 6-10 a.m., Sonny Travis mid-days, Sean McKay afternoons, and Paul Wagoner nights, though I don't know who the regular all-night personality is.

Mike Deeson, former program director of WNOR in Norfolk, Va., is now doing a daily 11:30 a.m.-12:30 p.m. talk show seven days a week on channel 10, WAVY-TV in Norfolk. He'd started the show as a half-hour thing while still programming WNOR and later bowed out of radio when the talk show went to a full hour a day.

Mike Butts writes that he'll not be renewing his contract with WTIC-AM, Hartford, Conn. He'll be available Feb. 7. He'd like to do mornings and can be reached either at the radio station or at home, 203-242-6331. ... Joey Reynolds, formerly a Peck's bad boy of radio (I can sit and tell stories for hours), was married shortly before Christmas. Joey is operating a graphics shop; friends can call him via 20th Century Records, Los Angeles.

Del Davidson has joined WHPB in

Belton, S.C., as program director and 6-9 a.m. personality. The station plays the top 50 country hits, new releases, oldies, and album cuts. Davidson has 25 years of experience in country music as entertainer and broadcaster. ... Garrett Hastings, owner of KPAS, 3901 N. Mesa, El Paso, Tex. 79902, or phone 915-533-8211, is planning on starting an idea bank for album rock stations. "It's critical that we know what each other is doing," says Hastings, pointing out that the growth of this format has been quite rapid, that the format is unique unto itself, that an idea bank would be excellent for the sharing of promotion and programming ideas. The hope is to form a sort of idea network, with just one station per market involved.

Alex J. Walling, program director of CIHI, Fredericton, N.B., Canada, writes: "Several years ago, there was something called Programmer's Digest. I know it has folded, but would anyone know where I could get some copies of the issues that did come out? I am 30 years old, have been in radio since 18, have been reading Billboard since 15 and, if I'm not mistaken, I probably have read most of your comments since you have been with the magazine. I enjoy them thoroughly; as a matter of fact, one of the best ones I have read consisted of an interview with Gary Owens."

Buddy Blake produced Programmer's Digest out of Nashville, Tenn. (Continued on page 45)

## Southeast Radio Meet Feb. 3 & 4

LOS ANGELES—The second annual Southeast Secondary Radio Conference will be Feb. 3-4 at the Birmingham Hyatt House in Birmingham. Topics to be discussed include careers, AOR, small markets, music, engineering, management and programming. Applications to attend the meeting may be obtained from any of the planning committee: Don Anti, Anti/Muscolo Promotions, Los Angeles; Bob Baron, WAAY, Huntsville, Ala.; Reggie Blackwell, WOLF, Orlando, Fla.; Joel Denver, 96X, Miami; Jan Jeffries, WSGN, Birmingham; Frank Lewis, WERC, Birmingham; Jerry Rogers, WSGA, Savannah; Scott Shannon, Ariola, Los Angeles; Bruce Stevens, WBBQ, Augusta, Ga.; Charlie Walker, MCA, Atlanta; Lanny West, WHHY, Montgomery, and Tom West, BJ105, Orlando, Fla.

## Frampton & Others Beam On CBS-TV

NEW YORK—"Variety '77 The Year In Entertainment," a 90-minute special featuring Peter Frampton, Steve Martin and Barry Manilow, will air 9 p.m. Monday (9) on CBS-TV. The show will focus on five general areas of show business—music, theatre, television, movies and nightclubs and concerts. Art Garfunkel will host the music segment. The entire cast of the Broadway show "Annie" will also perform. Ernest Chambers is producer for Ernest Chambers Productions. Nelson Riddle is musical director.

# AM Stereo Reported 'Compatible'

By MILDRED HALL

WASHINGTON—The long-awaited release of the National AM Stereophonic Radio Committee's engineering report on its AM stereo tests has prompted the FCC to give interested parties additional time to digest and comment on the report. Comments are due through Friday (6), replies by Feb. 6, 1978.

As expected, the engineering study of the three tested systems—Belar, Magnavox and Motorola—finds that the proposed service can provide "sound with fidelity nearly comparable to FM stereo."

Also, the systems tested are "basically compatible with existing radio transmitters and receivers; are generally practical and economically feasible to implement, and do not occupy substantially more spectrum space than standard AM broadcasting." (Billboard, Dec. 3, 1977.)

Two other AM stereo systems in the running, but not tested by the committee are competing—late-comer Harris Corp. of Quincy, Ill., and Kahn Communications, which bypassed the industry committee and submitted its systems directly to the FCC's AM stereo inquiry.

Differences in the observed test results are a result of the systems' "design philosophy," according to committee comments made in its release of the study. In many ways similar, the three systems tested "differ basically in the form of frequency or phase modulation used."

The report includes tests of audio distortion, separation and frequency responses, as well as compatibility with a range of monophonic receivers.

Also the committee says testing focused on questions raised by the FCC Broadcast Bureau, such as

spectrum occupancy and protective ratio, which compares stereo transmission with signals in the existing monophonic service.

On-air tests were conducted at local Washington area stations WGMS and WTOP and WBT in Charlotte, N.C.

The industry committee was formed in September 1975 in response to a growing interest by the industry, broadcasters and the FCC.

Joint sponsorship and financial support was by EIA/CEG, NAB, NRBA and the Institute of Electrical and Electronics Engineers.

The committee's chairman is Harold Kassens, of A.D. Ring Associates here. Eb Tingley of the EIA/CEG is secretary.

Copies of the engineering report are available for \$20 from AM Stereo Report, EIA, 2001 Eye St., N.W., Washington, D.C. 20006.

## Bubbling Under The HOT 100

- 101—JUST FOR YOUR LOVE, Memphis Horns, RCA 11004
- 102—BOP GUN, Parliament, Casablanca 900
- 103—WHICH WAY IS UP, Stargard, MCA 40825
- 104—LIGHTS WENT OUT, Trammps, Atlantic 3442
- 105—WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True Connection, Bud-dah 582
- 106—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 107—SOFT & EASY, Blackbyrds, Fantasy 809
- 108—ON FIRE, T-Connection, Dash 5041 (TK)
- 109—GOOD LUCK CHARM, Ohio Players, Mercury 73974
- 110—SHOW SOME EMOTION, Joan Armatrading, A&M 1994

## Bubbling Under The Top LPs

- 201—STYX, Equinox, A&M SP 4559
- 202—THE OSMONDS, The Osmonds Greatest Hits, Polydor PD2-9005
- 203—DETECTIVE, It Takes One To Know One, Atlantic SD 8504
- 204—WET WILLIE, Manorisms, Epic JE 34983
- 205—JOHNNIE TAYLOR, Disco 9000, Columbia PS 35004
- 206—BRAND X, Livestock, Arista 9824
- 207—MARY KAY PLACE, Aimin' To Please, Columbia PC 34908
- 208—MEMPHIS HORNS, Get Up & Dance, RCA AC21-2198
- 209—LE PAMPLEMOUSSE, Le Spank, Amigo 6032 (AVI)
- 210—SAMMY HAGAR, Musical Chairs, Capitol ST 11706

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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (12/29/77)

## TOP ADD ONS - NATIONAL

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

## PRIME MOVERS - NATIONAL

- BILLY JOEL—Just The Way You Are (Columbia)
- (D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- NEIL DIAMOND—Desiree (Columbia)

## BREAKOUTS - NATIONAL

- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- DAN HILL—Sometimes When We Touch (20th Century)
- MECO—Theme From "Close Encounters" (Millennium)

### D—Discotheque Crossover

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

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

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

### Pacific Southwest Region

#### TOP ADD ONS

- STYX—Come Sail Away (A&M)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- PAUL SIMON—Slip Slidin' Away (Columbia)

#### PRIME MOVERS

- BILLY JOEL—Just The Way You Are (Columbia)
- ROD STEWART—You're In My Heart (W.B.)
- (D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

#### BREAKOUTS

- DAN HILL—Sometimes When We Touch (20th Century)
- NEIL DIAMOND—Desiree (Columbia)
- STEELY DAN—Peg (ABC)

#### KHJ—Los Angeles

- STYX—Come Sail Away (A&M)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- NONE

#### TEN-Q (KTNQ)—LA

- NO LIST
- NO LIST

#### KFI—LA

- PAUL SIMON—Slip Slidin' Away (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century)
- ROD STEWART—You're In My Heart (W.B.) 14-4

#### D★ BEE GEES—Stayin' Alive (RSO) 20-13

#### KEZY—Anaheim

- NO LIST
- NO LIST

#### KCBQ—San Diego

- NO LIST
- NO LIST

#### KFZM—San Bernardino

- NEIL DIAMOND—Desiree (Columbia)
- SHAUN CASSIDY—Hey Deanie (Warner/Curb)
- ENGLAND DAN / JOHN FORD COLEY—Gone Too Far (Big Tree) 13-8
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 10-6

#### KERN—Bakersfield

- WET WILLIE—Street Corner Serenade (Epic)
- STEELY DAN—Peg (ABC)
- NONE

#### KAFY—Bakersfield

- JAY FERGUSON—Thunder Island (Asylum)
- NONE

#### KRIZ—Phoenix

- NO LIST
- NO LIST

#### KTKT—Tucson

- PAUL SIMON—Slip Slidin' Away (Columbia)
- BILLY JOEL—Just The Way You Are (Columbia) 27-17

#### D★ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 20-13

#### KQEO—Albuquerque

- NO LIST
- NO LIST

#### KENO—Las Vegas

- QUEEN—We Will Rock You (Elektra)
- DOLLY PARTON—Here You Come Again (RCA) 32-27

### Pacific Northwest Region

#### TOP ADD ONS

- (D) BEE GEES—Stayin' Alive (RSO)
- CON FUNK SHUN—Flun (Mercury)
- DAN HILL—Sometimes When We Touch (20th Century)

#### PRIME MOVERS

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelby)
- DAN HILL—Sometimes When We Touch (20th Century)
- LINDA RONSTADT—It's So Easy (Asylum)

#### BREAKOUTS

- SAMANTHA SANG—Emotion (Private Stock)
- PAUL DAVIS—I Go Crazy (Bang)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)

#### KFRC—San Francisco

- CON FUNK SHUN—Flun (Mercury)
- NONE

#### KYA—San Francisco

- NO LIST
- NO LIST

#### KLIW—San Jose

- NO LIST
- NO LIST

#### KNDE—Sacramento

- REX—Never Too Old To Rock & Roll (Columbia)
- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelby) 24-15
- CON FUNK SHUN—Flun (Mercury) 27-22

#### KROY—Sacramento

- NO LIST
- NO LIST

#### KYNO—Fresno

- NO LIST
- NO LIST

#### KGW—Portland

- NO LIST
- NO LIST

#### KING—Seattle

- PAUL DAVIS—I Go Crazy (Bang)

#### D★ BEE GEES—Stayin' Alive (RSO)

- NONE
- NO LIST

#### KIRB—Spokane

- NO LIST
- NO LIST

#### KTAC—Tacoma

- NO LIST
- NO LIST

#### KCPX—Salt Lake City

- SAMANTHA SANG—Emotion (Private Stock)
- DAN HILL—Sometimes When We Touch (20th Century) 28-21
- JOHN DENVER—How Can I Leave You Again (RCA) 30-25

#### KRSP—Salt Lake City

- CHIC—Dance, Dance, Dance (Atlantic)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- NONE

#### KTLK—Denver

- DAN HILL—Sometimes When We Touch (20th Century)
- BEE GEES—Stayin' Alive (RSO)
- LINDA RONSTADT—It's So Easy (Asylum) 17-10
- STYX—Come Sail Away (A&M) 26-21

#### KIMN—Denver

- BILLY JOEL—Just The Way You Are (Columbia)
- STEELY DAN—Peg (ABC)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 13-8
- PLAYER—Baby Come Back (RSO) 20-15

### North Central Region

#### TOP ADD ONS

- NEIL DIAMOND—Desiree (Columbia)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)

#### PRIME MOVERS

- RANDY NEWMAN—Short People (W.B.)
- DOLLY PARTON—Here You Come Again (RCA)
- BILLY JOEL—Just The Way You Are (Columbia)

#### BREAKOUTS

- MECO—Theme From "Close Encounters" (Millennium)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- CON FUNK SHUN—Flun (Mercury)

#### CKLW—Detroit

- NO LIST
- NO LIST

#### WDRQ—Detroit

- NO LIST
- NO LIST

#### WTAC—Flint

- PRISM—Take Me To The Captain (Arista)
- BOB WELCH—Sentimental Lady (Capitol) 5-2
- SHAUN CASSIDY—Hey Deanie (Warner/Curb) 27-25

#### Z 96 (WZZM-FM)—Grand Rapids

- NO LIST
- NO LIST

#### WAKY—Louisville

- NO LIST
- NO LIST

#### WBGW—Bowling Green

- KENNY LOGGINS—Celebrate Me Home (Columbia)
- NEIL DIAMOND—Desiree (Columbia)
- SAMANTHA SANG—Emotion (Private Stock) 21-16
- RANDY NEWMAN—Short People (W.B.) 16-13

#### WGCL—Cleveland

- NO LIST
- NO LIST

#### WSAI—Cincinnati

- NO LIST
- NO LIST

#### Q 102 (WKRR-FM)—Cincinnati

- NEIL DIAMOND—Desiree (Columbia)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- PLAYER—Baby Come Back (RSO) 13-9
- LTD—Back In Love Again (A&M) 27-23

#### WCOL—Columbus

- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- MECO—Theme From "Close Encounters" (Millennium)
- DOLLY PARTON—Here You Come Again (RCA) 13-4
- ROD STEWART—You're In My Heart (W.B.) 17-9

#### WNCI—Columbus

- DOLLY PARTON—Here You Come Again (RCA)
- RANDY NEWMAN—Short People (W.B.)
- AEROSMITH—Draw The Line (Columbia) 17-11
- DAVE MASON—We Just Disagree (Columbia) 7-4

#### WCUE—Akron

- CON FUNK SHUN—Flun (Mercury)
- STILLWATER—Mind Bender (Capricorn)
- RANDY NEWMAN—Short People (W.B.) 23-10
- BILLY JOEL—Just The Way You Are (Columbia) 29-20

#### 13-Q (WKTQ)—Pittsburgh

- NO LIST
- NO LIST

#### WPEZ—Pittsburgh

- NO LIST
- NO LIST

#### Southwest Region

#### TOP ADD ONS

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

#### PRIME MOVERS

- PLAYER—Baby Come Back (RSO)
- (D) LTD—Back In Love Again (A&M)
- ROD STEWART—You're In My Heart (W.B.)

#### BREAKOUTS

- PAUL DAVIS—I Go Crazy (Bang)
- KANSAS—Point Of Know Return (Kirshner)

#### KILT—Houston

- NO LIST
- NO LIST

#### KRBE—Houston

- NO LIST
- NO LIST

#### KLIF—Dallas

- PAUL DAVIS—I Go Crazy (Bang)
- QUEEN—We Are The Champions (Elektra)
- NONE

#### KNUS-FM—Dallas

- NO LIST
- NO LIST

#### KFIZ-FM (Z 97)—Ft. Worth

- NO LIST
- NO LIST

#### KINT—El Paso

- NO LIST
- NO LIST

#### WKY—Oklahoma City

- DAN HILL—Sometimes When We Touch (20th Century)
- BEE GEES—Stayin' Alive (RSO)
- PLAYER—Baby Come Back (RSO) 11-4
- LTD—Back In Love Again (A&M) 16-10

#### KOMA—Oklahoma City

- KANSAS—Point Of Know Return (Kirshner)
- BEE GEES—Stayin' Alive (RSO)
- ROD STEWART—You're In My Heart (W.B.) 7-4
- PLAYER—Baby Come Back (RSO) 3-1

#### KAKC—Tulsa

- NO LIST
- NO LIST

#### KELI—Tulsa

- NO LIST
- NO LIST

#### WTIX—New Orleans

- NO LIST
- NO LIST

#### WROE—New Orleans

- NO LIST
- NO LIST

#### KEEL—Shreveport

- NO LIST
- NO LIST

#### Midwest Region

#### TOP ADD ONS

- (D) BEE GEES—Stayin' Alive (RSO)
- SHAUN CASSIDY—Hey Deanie (Warner/Curb)
- ROD STEWART—You're In My Heart (W.B.)

#### PRIME MOVERS

- (D) BEE GEES—Stayin' Alive (RSO)
- QUEEN—We Are The Champions (Elektra)
- NEIL DIAMOND—Desiree (Columbia)

#### BREAKOUTS

- (D) CHIC—Dance, Dance, Dance (Atlantic)
- DAN HILL—Sometimes When We Touch (20th Century)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)

#### WLS—Chicago

- SHAUN CASSIDY—Hey Deanie (Warner/Curb)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./Jet) 25-20
- QUEEN—We Are The Champions (Elektra) 6-2

#### WMET—Chicago

- NO LIST
- NO LIST

#### (Continued on page 25)

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# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (12/29/77)

Continued from page 24

- WROK—Rockford**
- NO LIST
  - 
  - ★ NO LIST
  -
- WIRL—Peoria**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
  - DAN HILL—Sometimes When We Touch (20th Century)
  - ★ DOLLY PARTON—Here You Come Again (RCA) 14.9
  - ★ NEIL DIAMOND—Desiree (Columbia) 27.23
- WNDE—Indianapolis**
- NO LIST
  - 
  - ★ NO LIST
  -
- WOKY—Milwaukee**
- NO LIST
  - 
  - ★ NO LIST
  -
- WZUU-FM—Milwaukee**
- NO LIST
  - 
  - ★ NO LIST
  -
- KSLQ-FM—St. Louis**
- NO LIST
  - 
  - ★ NO LIST
  -
- KXOK—St. Louis**
- NO LIST
  - 
  - ★ NO LIST
  -
- KIDA—Des Moines**
- D• BEE GEES—Stayin' Alive (RSD)
  - JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
  - ★ QUEEN—We Are The Champions (Elektra) 15.2
  - ★ STEELY DAN—Peg (ABC) 26.18
- KDWB—Minneapolis**
- STEVIE WONDER—As (Motown)
  - ROD STEWART—You're In My Heart (W.B.)
  - ★ JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 25.15
  - ★ NEIL DIAMOND—Desiree (Columbia) 30.22
- KSTP—Minneapolis**
- BEE GEES—Stayin' Alive (RSD)
  - 
  - ★ RANDY NEWMAN—Short People (W.B.) 22.14
  - ★ NEIL DIAMOND—Desiree (Columbia) 14.10
- WHB—Kansas City**
- D• CHIC—Dance, Dance, Dance (Atlantic)
  - KENNY ROGERS—Sweet Music Man (U.A.)
  - D• BEE GEES—Stayin' Alive (RSD) 29.11
  - ★ DAN HILL—Sometimes When We Touch (20th Century) 37.21
- KBEQ—Kansas City**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
  - D• BEE GEES—Stayin' Alive (RSD)
  - ★ BILLY JOEL—Just The Way You Are (Columbia) 22.12
  - ★ ROD STEWART—You're In My Heart (W.B.) 11.3
- KKLS—Rapid City**
- NO LIST
  - 
  - ★ NO LIST
  -

**Northeast Region**

**• TOP ADD ONS**

DAN HILL—Sometimes When We Touch (20th Century)  
RANDY NEWMAN—Short People (W.B.)  
JOHN WILLIAMS—Theme From "Close Encounters" (Arista)

**★ PRIME MOVERS**

ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./J&J)  
BILLY JOEL—Just The Way You Are (Columbia) (D)  
SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

**BREAKOUTS**

STYX—Come Sail Away (A&M)  
KANSAS—Point Of Know Return (Kaphner)  
MECO—Theme From "Close Encounters" (Millennium)

- KQWB—Fargo**
- NO LIST
  - 
  - ★ NO LIST
  -
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
  - DOLLY PARTON—Here You Come Again (RCA)
  - ★ ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./J&J) 19.10
  - ★ BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 24.17
- WCAD—Baltimore**
- NO LIST
  - 
  - ★ NO LIST
  -
- WYRE—Annapolis**
- NO LIST
  - 
  - ★ NO LIST
  -
- WLEE—Richmond**
- NO LIST
  - 
  - ★ NO LIST
  -
- WRVQ—Richmond**
- NO LIST
  - 
  - ★ NO LIST
  -
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) HB-23
- WPRO-FM—Providence**
- NO LIST
  - 
  - ★ NO LIST
  -
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
  - DOLLY PARTON—Here You Come Again (RCA)
  - ★ ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./J&J) 19.10
  - ★ BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 24.17
- WCAD—Baltimore**
- NO LIST
  - 
  - ★ NO LIST
  -
- WYRE—Annapolis**
- NO LIST
  - 
  - ★ NO LIST
  -
- WLEE—Richmond**
- NO LIST
  - 
  - ★ NO LIST
  -
- WRVQ—Richmond**
- NO LIST
  - 
  - ★ NO LIST
  -
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) HB-23
- WPRO-FM—Providence**
- NO LIST
  - 
  - ★ NO LIST
  -
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

**Mid-Atlantic Region**

**• TOP ADD ONS**

ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./J&J)

**★ PRIME MOVERS**

BOB WELCH—Sentimental Lady (Capitol)  
NEIL DIAMOND—Desiree (Columbia)

**BREAKOUTS**

NONE  
NONE  
NONE

- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

**Southeast Region**

**• TOP ADD ONS**

QUEEN—We Are The Champions (Elektra)  
DONNA SUMMER—I Love You (Casablanca)  
(D) BEE GEES—Stayin' Alive (RSD)

**★ PRIME MOVERS**

LYNYRD SKYNYRD—What's Your Name (MCA)  
PAUL SIMON—Slip Slidin' Away (Columbia)  
(D) SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

**BREAKOUTS**

DOLLY PARTON—Here You Come Again (RCA)  
JOHN WILLIAMS—Theme From "Close Encounters" (Arista)  
JOHN DENVER—How Can I Leave You Again (RCA)

- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- WVBF-FM—Boston**
- D• SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)

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JANUARY 7, 1978, BILLBOARD



# Dunaway's 'Insanity' In Early 1950s

• Continued from page 22

different world you didn't get involved in.

But that is where my music tastes really lie. I love r&b records.

And anyway, so the Hoopers came out and Burkhardt and I did all this mess at KXOL and I was there maybe six months and Don Keyes called me and said, "We're buying a station in Milwaukee. Would you like to come to work for Gordon McLendon?" And at that time, you know, working for McLendon was a fairly good sized deal in Texas, but it was not a great nationwide situation, you know.

But I said, "Sure." And he said, "You got a good Hooper." And I said, "What's a Hooper?" And he said, "You mean you don't know?" I said, "No." He said, "Well, it's a rating." He explained to me what a Hooper was. And he said, "Ask a salesman."

So I went back and asked a salesman. And he pulled out a piece of paper and said "This is how many listeners you've got." And I had like 50% or 60% of the audience in morning and afternoon drive, so that's why they wanted me to go with McLendon to this new station up in Milwaukee. Because of those good numbers. It was the first time I knew what a rating was. I had no idea. I just knew I was havin' fun on the air and havin' a good time and that's all that mattered.

So I went to Milwaukee for McLendon. This must have been '55, Bill Weaver was manager at that time and he put me on afternoon drive. Like I say, the programming structure was really loose back in those days. There were no flash cards. You got a lot of records to play and you played 'em. And played 'em like you wanted to.

Well, I started slippin' in these r&b records and playing the original versions and stuff. And immediately the kids were diggin' them and enjoying the show. But Bill Weaver said, "You got a problem." So he put me on at night. And he says, "All right, now you can play those records." This was in Milwaukee at WRIT. I built up a real good following with the high school kids. Voted No. 1 disk jockey in the Catholic high school newspaper. All the Catholic high schools voted and I was No. 1 disk jockey in Milwaukee.

H: How old were you then?  
D: Oh, god, I was, gee, I guess I was 19, 20, something like that. This was in 1954. I guess I was 20 years old. And I used to go down to a place called the English Tailors and have suits made out of billiard cloth and red material and stuff like that. I emceed shows and did that whole number and became quite a character in Milwaukee. So much so, in fact, that Paul Glass, he was a big distributor in Chicago, said, "Look, let's barter some radio time. Let's go over and buy some time at a radio station and you can play all the black records you wanna play and have a good time."

I said, "That's dynamite. Just give me some money and I'm happy." So, I left McLendon. And we started booking shows. We got 10% of everything we sold, our three hours on this other radio station, which was WMIL. We were rakin' money in. I mean, we had shows comin' in, we were hiring acts, we tied up with the Fox Theatre chain and just really had a good time, promotin' shows in movie houses.

H: And you were also still a disk jockey on the air?

D: Oh, yeah, yeah. Had me a driver and a bodyguard back in

those days. I had met Montague in Chicago one day and he told me, "You got to have a driver and a bodyguard." And I said, "All right." So the Golden Gloves champ of the state becomes my bodyguard and somebody named Billy—I can't remember his last name—became my driver."

H: (laughing): Why did you need a driver and a bodyguard?

D: I don't know. Because the Magnificent Montague told me I had to have one.

H: Image.

D: Image. That's what he said. And I had all these wild suits made out of billiard cloth and everything. I worked 3 to 6 p.m. at WMIL, the station at which we bought the radio time and had our own salesmen. And I didn't keep the books. I didn't know anything about it. All I know is that Paul Glass said, "Here's money." And I said "great." I'd go to Chicago once every two-three weeks and visit. And I'd run into people like Montague and he would distort my mind a little bit. I went back and got me a convertible and a driver and a bodyguard and did that whole number and wore these crazy suits and just had a good time. Didn't know from nothin'. As long as I woke up that day and everything was fine I was just happy as a lark. Had money and had all these other little fringes and...

H: Did you ever think you'd have to grow up someday?

D: No. You know, I was talkin' about that today. It's... it's... I don't know if I'll ever grow up. I still can't. I'm an adult person, I'm 42 years old now, but in all the things I've done over the years, I've had fun. I mean everything's been fun. When it started not to get fun was when I started to back away from a situation and get into somethin' else. I think "spoiled" is the word, you know. Because in those days I had somethin' goin'—everyplace I went I had top numbers and was voted No. 1 this and No. 1 that and had a big following of teens always. And it was that flamboyant attitude I guess I got from Montague who gave me some direction about how to dress and how to act to look successful.

And, oh, I had a great time. Lost my wife in the process, you know, three or four times. She'd say, "That's it. I'm through. Bye." and take off with the kids, you know. But nothing bothered me. Nothing ever bothered me. I never thought about... I didn't worry about station managers in the process of 24 years... in those early days I calmed down, I guess, when I hit about 30. But up until I was 30 years old I would tell any station manager to jump off the top of the highest building and never even think about it. I mean, I didn't care.

One time in... this is how I got a crazy reputation... one time in Shreveport I was in the john and the station manager was in the john—and he also owned the radio station—in oh, god, maybe '53—and he said something I didn't like. I took a leak on his leg and walked out of the radio station, you know.

And it didn't matter because I had another job five minutes after I was out.

H: How did you always keep the jobs lined up?

D: In over 24 years I've had 28 jobs at 28 different radio stations.

H: Did you always keep one or two hot on the stove?

D: Always, always. I mean I've turned down... I was reminded of the fact that about a year ago I turned down San Francisco. If I

knew how beautiful a city it was I probably wouldn't have done that. I turned that down somewhere in the '60s. Tom Rounds flew in to Houston and made me an offer to come to work at, I think, KYA or KFRC. I turned that down. But I turned down a lot of markets up north because I wanted to stay down south. I enjoyed southern radio. And the jobs were always there. Never had to worry about it. I'd call stations and say I could come to work tomorrow and they'd say "come on." And never sent out audition tapes either. It was much later that I had to send out audition tapes. But numbers were everything in early rock radio and every place I went I had big numbers so, no tape required. I didn't even think about makin' audition tapes.

H: When did you get started in radio?

D: 1952.

H: Where?

D: Big Spring, Tex. First job, KBST.

H: It's still there, I think.

D: I wanted to be a disk jockey because Paul Berlin, I'd seen him operate in Houston, and I thought that he was neat, you know.

H: Paul is sensational.

D: Oh, he was a star, he was a star. I went to high school in Houston, my last year of high school, and we had Paul at some kind of senior activity. And I stood up and cheered and told myself: That's what I want to do.

H: What did he look like then?

D: Oh, god, Paul had real curly hair, very slight build, tremendous personality on stage. He was just magnificent. And on the air, he could... everything was just believable with him, you know. He ad-libbed all of his commercials himself and I used to go sit in the studio and watch him work and take him cigars and things—anything I could take him so he would let me watch him work. He was my idol. I thought he was the best.

H: You were a gofer for Paul Berlin?

D: Oh, you bet. That's when I decided I was goin' to get in the radio business and do what he did... do all those appearances and have all those girls chasin' after me... all the things that were happenin' to him at that time. And so I said, "I'm goin' to do that myself."

Went to KBST, Big Spring. It was a network radio station. There was another guy who just started the same day I started—Bob Kobler. We used to have fist fights. He was a lot bigger than me. We used to fight over who would make the station break because we want to be on the air so bad. And if I had a 15-minute fill program, I'd go out and get 78 r.p.m. records and play 'em—pop music. And I'd play half a record, you know, put it down, do three or four commercials, bring up the rest of the record.

H: Oh, god.

D: Oh, yeah. But we both wanted to be disk jockeys so we really had battles to be on the air. Anyway, that lasted six months, then went to KTLW, Texas City, for about three months. Then went to Houston at KPRC. It was a network station. I used to do a 30-minute fill program in the morning. It was an announcer job, but I wanted to be a disk jockey so I would bring in my records from home and play 'em and Jack Harris had told the program director to tell me if I played that music on the air any more I was fired. He was the manager of KPRC at that time. I think he is the manager of KPRC radio and television now.

And I was 18 or 19 and said, "I'll play what I want to play." I got fired and went over to KNUZ and went to work, which is where Paul Berlin was. And at that time you did two hours split—you'd do two hours, be off two hours, come back and do two more hours. And Paul was right in my split. I did 2 to 4 p.m., he did 4 to 6 p.m., and I did 6 to 8 p.m. That was the biggest thrill in my life—working around Paul Berlin. The hardest thing for me to do at that time was to be cool when he came into the control room. I never told him this to this day, but he was my idol.

So I did the KNUZ thing and then WKY in Oklahoma City called me. They had heard of me, I was gettin' numbers in Houston. Didn't know I was doin' it, didn't know why they wanted me up there, but Danny Williams had taken over programming at the station and wanted me to help him program it and also be on the air, which I did. And somewhere in there was Shreveport. It all runs together. But I can't remember if Shreveport was before or after Oklahoma City. Don't really know. Can't remember. It's in there somewhere. I think Shreveport happened before Houston... probably. Then Oklahoma City.

Let's see, KNUZ, then to Oklahoma City, WKY, then to New York City. I was 24 at that point. Then back to Oklahoma City, then to Dallas, then to Houston. Yeah, to Dallas at KBOX after Oklahoma City, which followed New York City. I was hired as program director of KBOX after I'd been in Oklahoma City about three months. I'd never been a program director before. Didn't know beans.

H: It was Top 40 then?

D: Yeah. And I didn't know what a program director should do or anything except what I'd seen Danny do or one of the other people I'd worked for. But it was very loose, you know—no format, no problem. We beat KLIF by .9 of a point. February of 1962, Bill Morgan called me and said, "Wanna come to KLIF?" I wasn't too interested. But he said, "I want you to come to my house and talk to me."

So I went to his house and met him out by his pool. He said, "We had a meeting after the Hooper ratings came out and Gordon McLendon said that we intend to show KBOX how the ice cracks." That's the way he phrased it. "The first thing I want to do is hire you to come over and do afternoon drive and, uh, do the music for KLIF." And I said, "It's a matter of money."

And they came up with the money, I went across the street to KLIF and stayed there for 3½ years.

H: Do you remember what they paid you when you started?

D: It wasn't anything close to New York City... I think \$250 or \$275.

H: A week? From \$1,500 in New York City back to \$275?

D: When I went from the \$1,500 a week down to the Oklahoma City wages of about \$225, plus your hops and stuff, I had to pay taxes on that New York money at the end of the year. I owned \$2,220 in taxes. And, you know, I didn't have any money in the bank. I'd been high-rollin' from the very beginning. Everything I made went into wardrobe and garbage and havin' a good time and I didn't have a single cent for taxes. Not a penny. Had to work out a deal with the government to pay them so much a month til I paid off that 2,200 bucks. That \$2,200 was like the end of the world to me. And I'd given away a car in New York. I

(Continued on page 45)

# Cloudy Future Predicted For Radio's Year

• Continued from page 3

create a feeling of dullness about radio in general.

The latter aspect is becoming all too prevalent. Recent surveys in several markets have revealed an apathy of listeners toward radio. Another indication of the dullness syndrome is that total radio listenership is declining.

Another facet of radio that will be quite interesting to study in coming months is the tendency toward in-depth research. Passive, or callout research, became consistently a programming tool of program directors this past year and 1978 should see an even greater use of not only this type of research, but other forms.

Kevin Methney, Jeff Salgo, Nick Anthony, Jack McCoy, Lee Abrams, Ed Salamon, Bob Pittman, Eddie Allgood were among the leaders in intensified research systems in 1977.

Now, several college professors such as Dr. Ernie Martin at Kansas Univ. and Dr. Rob Balon at Texas Univ. are involved in ultra methodologies in radio research.

The third thing that will bear careful watching next year will be the growing use of automation, not necessarily to replace the air personality, but as a programming tool to provide better control and handling of music and other programming elements.

The shift of KGIL in Los Angeles to automation recently is a sign of the times. KGIL wasn't the first such station to pretape a day's programming before airing, but it stands out as a significant event because it was done after a study of the market and with deliberation by the program director to make his programming better and make his job easier.

Heretofore, most stations automated to save money or because a higher quality syndicated programming service could be purchased than could be created locally. This was not the case with KGIL.

Without question, you'll see many more stations adopting some form of automation during the coming months—not to replace people, but to get the job done better.

Automation equipment is sophisticated these days; it will revolutionize radio in the months and years ahead.

So, quite simply, the lack of music direction in mass audience radio programming, the growing trend toward in-depth research as a way of life among program directors, and the shifting of radio stations into some form of automation equipment usage—these things will have a tremendous impact on radio in 1978.

# Clark Firms 10 TV Presenters

LOS ANGELES—"The American Music Awards" two-hour live ABC-TV network special Jan. 16 at 9 p.m. EST, will feature 10 major recording acts as presenters, including Barry Manilow, Tony Orlando and Dolly Parton.

Other presenters on the show from Dick Clark Teleshows here are Aretha Franklin, Crystal Gayle, Ronnie Milsap, Andy Gibb, Charley Pride, Kenny Rogers and Barry White. Hosts will be Glen Campbell, Natalie Cole and David Soul. Al Schwartz is producer, Tim Kiley director. Clark is executive producer.

Copyrighted material

# A Day In The Life Of CHARLIE KOPPELMAN

## Entertainment Co. Head Sees To It That Right Elements Produce Hits

Charlie Koppelman is riding a hot streak. His production company is the darling of the recording business, custom tailoring songs and records to produce hits for its clients. On a recent action packed day, the New York-based executive made contact with contacts in Los Angeles. Billboard's Agustin Gurza, who enjoys riding in chauffeur driven cars, followed Koppelman to report on his day thusly:



Charlie Koppelman and his partner, Marty Bandier had been together most of the morning and this is the first time they openly disagree. The point of contention isn't a business matter, really, though plenty have already been discussed. The difference is a matter of perspective—on themselves and how they view their phenomenal success.

The two are relaxing in their chauffeured Mercedes Benz limousine en route to Hollywood's Sound Labs Studios. The ride, especially in this regal vehicle, provides a welcome early afternoon break.

The conversation is turning informal when Bandier snaps to attention with the memory of an important piece of news. The TWA deal has come through, he tells his partner. The airline has signed a five-year agreement for use of the tune "Up, Up, And Away," a Koppelman copyright in their advertising. And they have signed for a figure (all of it paid up-front) which Koppelman himself describes as rather "outlandish." The news provokes an exclamation of approval from Koppelman and a spontaneous reflection about the way his business works.

"You see, that's just what I've been trying to tell you. You get to a certain stage, and things begin to happen on their own. That's why I like to own songs. First of all, they don't talk back. And second, we could have been in Yugoslavia and that copyright would still have always been there to work for us."

"Well, now wait a minute," Bandier interrupts. "That's not quite right. Luck may have a lot to do with success, but it certainly isn't everything. There are things that we do to make things like that happen."

"At a certain point," Bandier concludes, "you have to stop giving all the credit to luck and start taking some of it yourself."

Koppelman accepts the correction in silence, turning his head away to gaze out the curtained car window. His only visible response is a slight smile, half embarrassment, half concession of the point. It's as if he fancies leaving luck all the credit, but realizes that all the events of his day to this moment belie his self-effacing self-appraisal.

Indeed, Koppelman's job is, more than anything else, to make things happen. To bring together by force and persuasion the right elements that yield hit records. And his methods are much the same now as they were a decade ago when he and former partner Donald Rubin sparked the careers of the Lovin' Spoonful and the Turtles, among others.

On the creative side, he relies on instinct and a love for music to create a package of producer, artist and material that can revive sagging careers (Glen Campbell's "Southern Nights"), live up to the heights of others (Barbra Streisand's "Streisand Superman"), or extend still others into formerly unimagined markets (Dolly Parton's "Here You Come Again"). And from the marketing side, he relies on tempered force, a respected reputation and sizeable wealth to bring the records home.

Consider Koppelman's 8:30 a.m. breakfast meeting with UA president Artie Mogull at the Beverly Hills Hotel where Koppelman sets up residence on his frequent and extended stays in Los Angeles. UA has recently signed a distribution deal with Koppelman's newly formed Manhattan Records, and this meeting is Koppelman's first formal order of business after fielding phone calls that began practically at dawn.

Looking tidy and fresh, he barely allows time for amenities before pressuring Mogull to intervene with Paul Anka with whom Koppelman has been having scheduling problems. Anka had dodged meetings in New York with an intended collaborator, Doug McKormic, whom Koppelman calls "a terrific young writer" who can provide "a new infusion, a new energy."

Mogull politely accepts the rebuke in Anka's behalf and



At left, Koppelman munches on a cigar while making a note on his dizzying business day. At right, he strikes a pensive pose during a rare silent moment.

promises "that I'll take care of that today." He turns to another Koppelman/UA project with Shirley Bassey and wonders if someone will have to go to London to meet her. Koppelman offers that his new staff producer "Nick De Caro would be perfect for her," and says he would soon be free for the trip once he winds up the in-progress Mac Davis LP.

The matter is left somewhat inconclusive as the pair turns to other topics and the menu. But it's not long before Koppelman is back on the Anka case. He is obviously annoyed.

"I don't know what he thinks he is..." he starts.

"He's a pro, that's what he is," Mogull gently insists in Anka's defense.

"Well, it's easy to see why some artists happen and why some artists don't," Koppelman presses. "Right now, his priority should be hit records, and instead his priority is going off to meet the Queen."

Mogull is reassuring Koppelman a second time when a waiter announces a call and hooks up a phone at the booth. It is Koppelman's ace staff producer Gary Klein from New York where he is working on the new Gladys Knight & the Pips LP.

"The script thing?" Koppelman's half of the conversation begins. "No, let's wait until Monday because Barbra won't be happy. ... Yea, Artie's here right now. He's going to work it out so that Anka writes with McKormic over the next three or four weeks. ... Shall I give you Dolly figures? Single over 600,000, album about 500,000. And that's without New York, Chicago, San Francisco, KHJ. I would say without 40% of the country. It's going to be a big one."

Koppelman is the first to spot singer/songwriter Victoria Medlin who swishes toward the table sporting knee high white socks, modified satin hot pants, a loose satin top, a shock of blonde hair, a sultry demeanor and highly commentable legs. Koppelman points out that Medlin (whose only distinction to date is as the model who gives the locker-room pat to Pete Rose's behind in a television commercial) has given up "a terrific career in modeling and films" to become a recording artist. An album is in production for Manhattan, but Mogull has yet to hear any of it. Koppelman feels impelled to explain.

"Looking at her and hearing her are two entirely different

things. From her looks, you'd think she would be another Olivia Newton John. (Victoria registers distaste at the comparison.) But her album is going to be a cross between Heart, Janis Joplin and Fleetwood Mac."

"I've made up my mind," Mogull offers almost as warning, "that in 1978 I won't put out more than one new artist per month."

During the 1½-hour meeting, Koppelman has also taken four other phone calls, and has plugged, for the first of many times this day, the new Manhattan Records single, "Yes, Sir, I Can Boogie," by a Koppelman discovered European female duo called Baccara. And incited by a Mogull query, he has also mulled the prospects of Gary Klein's collaboration with



Charlie Koppelman presses a point during a breakfast meeting with UA Records president Artie Mogull at the Beverly Hills Hotel.

Charlie Rich, and has suggested, in turn, that Mogull "think about Kenny Rogers" for the Entertainment Company.

There is also time for a rambling reflection by the two men on the record industry and their lives within it. Koppelman speaks of his tenure as Columbia Records' national a&r director ("When you leave Columbia, it's like being banished from the Russian politburo. They just write you out of the books, and it's like you were never there"). And Mogull telescopes a 30-year historical analysis that includes copious credit for Koppelman's role in shaping the business. The whole thing dovetails to Mogull's pet thumbnail analysis of the state of the record business:

"I think the worst problem faced by the industry today can be capsulized in one sentence. The guy in the record company who has the authority, won't listen to the tape; and the guy who listens to the tape, doesn't have any authority. That's a syndrome that's going to kill the record companies. The deal has become more important than music. Can you imagine? The biggest irrelevancy in a record company today is music."

Music. In Koppelman's world, it is not only relevant, it is all there is. Inside his favorite, spacious and sunlit hotel bungalow, music is everywhere. Fifteen neatly arranged cassette tapes are spread across the coffee table. Against the window which looks out to the garden, a small electric piano. In one corner, a stereo component system. Here and there, a few albums.

Soon, music-made-flesh is at the door in the tall, skeletal form of songwriter Alan Gordon whose vast inspiration has yielded material as varied as the Turtles' "Happy Together" and Streisand's "My Heart Belongs To Me." He has brought a demo tape of a number intended for the Gladys Knight LP.

As Koppelman puts it on, Gordon notes that the introduction should be different. And when the music starts, Gordon, who has seemed reserved and even shy, is suddenly animated. He pantomimes the voice on the tape, his body pulsating, his face twisted with gestures, his arms leading an imaginary orchestra, his own voice filling in imagined instrumental lines. His gestures get more exaggerated at one point to fill a gap where he feels the orchestra should swell. And at another, when he feels the song should fade, he suddenly pops out of the couch offering a quick and accurate imitation of a Pips' dance routine. The room glows with laughter.

Once unleashed, the music and Gordon's quick-witted, delightful inspiration refuse containment. He stands by the stereo and mock performs "We Had A Love Breakdown," a song he envisions for cruisin' in a '64 Chevy, stereo up loud with an echo; he goes to the piano and unveils a new introduction for the same tune; he again ignites the room with laughter with a song that starts, "You're a solid, you're a liquid, you're a gas, you're my kind of person," and another that is titled "Do The Clive"; he leads his captivated audience through the evolution of an ad jingle originally intended for an ill-conceived and ill-fated soft drink billed as the first clear cola ("I went looking for a cola") and which was adapted later for Ronzoni's Pure Egg Noodles ("I went looking for a noodle")

ing for a new love").

Through all this, Koppelman has been slouched at piano-side, singing along merrily in parts, tossing out recommendations here and there, gazing often straight into Gordon's eyes with an expression of mixed wonder and approval. When Gordon finally plays a taped version of the last tune, Koppelman remarks, "That's going to be a big hit for somebody."

"Like Marilyn McCoo and Billy Davis," Gordon chimes. But he later has a second thought. "No, it's good for Frankie Valli, man."

Valli coincidentally, had phoned during Gordon's performance, as had Mike Medavoy, the head of UA's film studios.



Koppelman discusses promotion campaigns with long-time associate Tony Scotti over lunch at the Beverly Hills Hotel.



Attorney John Mason, right, holds tough talks with Koppelman and his partner Marty Bandier, center, in Koppelman's hotel bungalow.



Songwriter Alan Gordon "doin' the Clive" as Koppelman looks on in wonder.



Singer/songwriter Melissa Manchester stops by briefly to discuss her potential collaboration on a Koppelman project.

The latter call compels Koppelman to reveal that his company, in association with Streisand's producer/boyfriend Jon Peters, would be breaking into films and that the first project in hand is a musical comedy penned by Gordon himself.

Marty Bandier soon arrives and strikes a marked contrast to Gordon in both figure and spirit. His bulky, overweight frame is clad in a dark, pin-stripe suit. He is weary, his mood dry and lifeless. And he smokes incessantly. But he is polite and confesses that a week in Los Angeles is twice as fatiguing as a week in his New York base. Bandier, a lawyer in charge of the firm's nuts-and-bolts business affairs, sets down his bulky, over-sized briefcase and gets to work.

He reports exasperation in dealing with Donald Rubin who is working on a new Richie Snyder LP but has been out of reach for some time.

"Donald may be your ex-partner and you may love him," Bandier says, "but he's the worst."

The discussion is suspended upon the appearance of John Mason, attorney for Olivia Newton-John and singer/songwriter Evie Sands, with whom Koppelman had met the day before. Koppelman opens the talks with sincere-sounding praise for Sands' talent and says, "In my view, if we can come up with hits for Evie, she'll be around for a long time. But Evie is headstrong. She wants to pitch, catch and run the bases and it makes things very complicated."

The comment is by way of introducing a conflict surrounding Sands' apparent desire to produce her own album. Koppelman and Mason volley the issue back and forth until Bandier clears it up.

At one point, Mason wonders about the possibility of a co-publishing deal. Koppelman shoots back, "I would consider it if I could own 50% of the copyright. I don't want to turn around one day to find that I've only got 25% of a song, you know, if she starts writing for someone else. It'll have to come out of her half. If she writes for somebody else, we still want 50%."

"That's not unreasonable, Charlie," smiles partner Bandier as if he were the party of the second part.



At the board during a Mac Davis recording session are studio owner Armin Steiner, Koppelman and producer Nick De Caro.



Mac Davis makes a music point to Koppelman during playback of his vocal tracks.

"Oh, good, is it a deal then?" jokes Koppelman. Mason is silent and slightly overwhelmed. "I won't give you a detailed proposal on the publishing side," he says carefully. But he adds that Sands is "chomping at the bit to get into the studio" and stresses the importance of a record deal.

"Well, the publishing tail shouldn't wag the whole dog," says Bandier who then asks abruptly, "When are we going to produce Olivia Newton-John?"

"I don't care if we produce Olivia's next album," says Koppelman. "Or the album after that. But whenever she decides to do it, I can only promise you a top five hit. She's easy to work with. She sings great. She looks great. For me, it's the easiest thing. All she needs is that song."

Mason finally leaves amidst a flurry of handshakes and partial commitments. Koppelman as always, takes and makes phone calls. To Kim Fowley about the morning session with Gordon and a planned presentation for Helen Reddy. To Jack Gold, Columbia Records producer, who is unavailable. To Bruce Wendell, Capitol's promotion chief and a Koppelman-Rubin alumnus, who is also unavailable. To Donald Rubin (Bandier snorts another protest) who remains incomunicado. Finally, a connection. With Wally Schuster, general manager of UA publishing.

Koppelman begins, "Hiya, Wally. . . You're a good man, Wally. It's so hard to keep a good publisher down. You've been hitting me from all sides. Jeff tells me he likes the song, and of course, Helen likes the song. And I was just with Artie, and even he is talking to me about the god damn song. . . You're really hitting me from all sides."

"Well, at first I didn't feel so strongly about it; I didn't mind the song all that much. But then everybody starts telling me about how they like the thing, and then Helen says she really loves it. Well, now I'm annoyed, so I tell her that I absolutely hate the stupid song, and I ask her, 'What do you like about it?' She says, 'It makes me cry.' So I think, just great, now there's no chance she won't do the thing. And she finally says to me—she was really funny—she says, 'Would you like it better if it was your song?' I said, 'Yeah, maybe.'"

Koppelman is smiling, a familiar mischievous glint in his eye, and after a pause, he adds, "Well, Wally, there's nothing better than a great song. Except a great song that I own."

Great songs that Koppelman owns provide the heart of conversation for a chatty and chummy lunch—studded with anecdotal nuggets about Tim Hardin, John Sebastian, Bobby Darin and the Charlie Koppelman—now forgotten—who penned and sang the hit "Yogi" as part of the Ivy Three. His lunch engagement, also at the hotel, is with long-time associate Tony Scotti, Mike Curb's brother-in-law, who now heads an independent promotion outfit.

Koppelman takes time to relate a curious tale ("This is absolutely true") about twists of fate which led Bobby Darin to record "If I Were A Carpenter" after turning down three other Koppelman copyrights on three other occasions.

"It's a big problem for artists who write their own material," he analyzes. "When you're under the gun to write 10 songs for an LP, you end up writing 10 mediocre songs. But look at Mac Davis. We've taken that pressure off, and he's come up with only four songs for this album, but they're four spectacular songs."

Davis is in the middle of adding vocals to one of those songs at Sound Labs Studios in Hollywood when Koppelman and Bandier arrive at 2:50 p.m. As Koppelman enters, he is unwrapping another of the imported cigars, the third one so far today, which he uses more manually than orally. In the control booth, he takes a seat next to producer Nick De Caro who, stiff and humorless, is busy guiding Davis' work over the rhythm tracks of a lively tune. Koppelman's cigar now becomes a drumstick as he taps out the beat on the console, his body swaying softly in the swivel seat, his head nodding in counter-rhythm, smiling as he lip-synchs the chorus line.

Sandy Gallin, Davis' manager, appears shortly and is greeted in chorus by those present, including engineer Linda Tyler, studio owner Armin Steiner, and arranger David Wolfert.

Gallin is with the artist who has brought mock-ups of the Davis album cover which are reviewed in an outer hallway by a buzzing huddle that bristles with one-line critiques. ("Oh, how sexy." "I don't like your face in that shot.")

As the playback starts again in another room, so does Koppelman, tapping, swaying, dancing, singing, playing mock conductor.

He takes time during this listening session to take a call and whisper an instruction to Bandier who leaves the room. And at one point, he is called out to greet Melissa Manchester who has been recording nearby and has stopped over to see him. She is with a female companion, both of them looking like street-worn remnants of Berkeley's Telegraph Ave. Koppelman cradles Manchester's head in his outstretched hands and lands her a fatherly kiss. They exchange a few brief phrases, primarily about Manchester's potential composing collaboration with Streisand on the next LP.

When he returns to the playback session, a funky, salty, ghetto-themed number called "Sh', Mo' Fo'" is playing and Koppelman begins to bounce.

It goes on like this from song to song, Koppelman seeming to have the best time of all. Finally on one number, in an effort to point out and share a lyric segment which he believes is special, he raises his cigar-baton for attention, and mouths the lines he likes—"Sharing coffee, sharing dreams/we both believe in music and we both take cream."

It is the first thing he asks a prospective employe, Koppelman is saying on the drive between the studio and his firm's new West Coast offices on Sunset Blvd. How do they feel about music? If their response is tepid, they're instructed to look for work elsewhere.

He is unwrapping another cigar as he walks into the office of Jay Warner, his West Coast manager. Jim Benci, the firm's national promotion director, has just informed him that Ten-Q intends to introduce the Baccarra single on the air between 5:30 and 6. Koppelman and Bandier sit in front of Warner's desk and begin a debriefing session. Warner says the meeting between Fowley and Reddy is set for next week.

And always the phone calls. Koppelman circles the desk to take a false report that Rubin has finally surfaced, as well as an anticipated call from Frankie Valli's manager, Dennis Pregnalato.

Koppelman's anticipation of Kim Fowley's reputed zaniness is ill-founded as the two meet. The producer is subdued; humorous but business-minded. The meeting covers Helen Reddy/Alan Gordon date, and includes plenty of song auditioning (Koppelman: "It just doesn't sound that special to me." Fowley: "No, you're right, but I found myself humming it this morning in the bath tub.") When the meeting breaks up, Koppelman instructs Fowley to make a cassette of the songs that are locked in for the Reddy LP. Koppelman will be spending a 10-day, year-end vacation in Barbados and he'll have a cassette player with him on the beach.

The city is dark as Koppelman and Bandier are chauffeured back to the hotel where they've scheduled to meet Warner for dinner. He phones ahead the spaghetti order from the limousine. Koppelman for the first time this day takes a pair of gold, wire-rimmed sunglasses out from behind a laced handkerchief in his front coat pocket. He puts them on and they sparkle against the headlamps of the busy traffic. Fatigue takes its toll mostly on his eyes, he explains, though he is looking surprisingly fresh despite the full day. If anything, the pressure is showing in age, giving him a greying and dignified look premature for his 38 years.

After dinner, he'll be rushing to the airport to catch the red-eye 10 p.m. flight back to New York. Tomorrow he coaches his son's baseball game, and not even Jeff Wald has been able to keep him over an extra day. He remembers that his old Koppelman & Rubin firm had sponsored a Little League team and he is asked if he had coached that one also.

"No," he answers with that self-effacing smile. "That's why they won." Graphic layout: Bernje Rollins

JANUARY 7, 1978, BILLBOARD



**RAY'S PARTY**—Jerry Greenberg, president of Atlantic Records, congratulates Ray Charles at a party after Charles' concert at Avery Fisher Hall in New York with Milt Jackson. Seen, from left, are: Greenberg, Charles, Ahmet Ertegun, Atlantic chairman, and Milt Jackson.

### Writer, Publisher Charge Infringing

LOS ANGELES—Writer Warren S. Goodman and publisher Don Rubin are charging that Steve Barri, Michael O'Martin, Pacific Record Co., the Warner Bros. Musical Group and Atlantic Records infringed on Goodman's song, "Everyday Life."

Goodman contends he wrote his song in 1975 and assigned it to Rubin. Plaintiff's claim that "Undercover Angel" infringes on Goodman's tune in a suit filed here in Federal District Court.

## Female Artists Likely To Boom In Concert Field

By JEAN WILLIAMS

LOS ANGELES—Look for more women as concert star attractions. That's the feeling among bookers and promoters.

One booking agency boss feels that 1978 will see female acts who gained record success in 1977 becoming major pop stars. He points to Crystal Gayle and Dolly Parton, both country-oriented singers.

Then there is Rita Coolidge, who has leaned toward folk/pop, whom some feel will also emerge as a pop star with Debby Boone firmly establishing herself as a full-fledged top name.

At the same time, some promoters feel Donna Summer, who has moved from "disco queen" to pop artist, will continue her trek in 1978 to the pop superstar status.

Some promoters and facility managers throughout the country continue to cautiously watch the wave of new wave acts. Promoters seem to differ on the value of the punk rock groups, with some still fearing bringing in the "new" form of entertain-

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## Matrix

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But first, if you are not now a quadraphile, permit me to explain why I assume that you will want Q sound in the future. With Q sound, for the first time you will be able to reproduce music as it is heard in nature—the orchestral stage in front with surrounding ambience, or the enveloping reverberation in a cathedral, or even an avant-garde rock performance played through individual loudspeakers spaced around you.

These are real live sounds, and we know from experience that the most realistic, the most natural, sound reproduction ultimately wins out. Harry Maynard, the noted writer and radio commentator on hi fi, tells us that 95% of Q listeners who write him on "the pros and cons of living with quadraphonic sound" say they will never go back to stereo.

Furthermore, I have noted the way you have been buying equipment in attempt to approach spatial realism—like stereo loudspeakers which bounce sounds off the walls and delay lines feeding rear loudspeakers to simulate concert hall reverberation—all producing only an imitation of the real Q sound. I am convinced that eventually you will want the real thing.

A single standard is needed to re-establish confidence and the vigorous growth of 4-channel sound. And, not only should such a standard offer the best system to be heard, but it must be a single inventory standard, also satisfying all stereo and mono listeners. As I shall prove to you, only SQ has the ingredients for such a standard.

There is an important factor that most people don't realize: every discrete 4-channel program—even one which starts as a 4-channel tape—must be matrixed into 2-channels prior to broadcasting or recording on a disk. This combined sound is what the stereo and mono listeners hear.

Upon reception by the 4-channel listener, the matrixed program is converted back to Q sound. The same, of course, is true of SQ: starting with discrete 4-channels, the program is matrixed by a special encoder into SQ's 2-channels for recording and broadcasting. Stereo and mono listeners hear this SQ program directly as regular stereo and mono. For Q listening, the matrixed signals are changed back to 4-channels.

Now you may ask, "If both discrete and matrix are first matrixed to 2-channels and then converted back to four, what is the difference between the two systems?"

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## Discrete

• Continued from page 3

ic with horizons and capabilities far beyond matrix technology.

Let me be the first to say that matrix quads do indeed enhance the sound of stereo, but they do not provide the impact that an artist and good producer-mixer is able to accomplish with discrete quad. Discrete Quad has to be the sound system of the future. It will give the producer complete mobility of sound, coupled with ambience which you cannot achieve as well with any matrix concept.

I would like to comment on the FCC's subjective listening tests—the 4-2-4 versus the 4-4-4 quad system; i.e., matrix versus discrete. Hearing tests of the participants were not conducted. Hearing acuity and so-called normal hearing cover a considerable spread; in other words, frequency sensitivity, highs versus lows. It depends on personal aural spectral deficiencies and room acoustics.

The human ear is non-linear in its frequency response. It also has a change in its frequency response for different loudness levels. The critical audiophile will attempt through his recorded music to duplicate the concert hall experience, which requires bass and high frequency equalization to adjust his system to a near approximation to the live experience.

This is due partly to the limitations of the recording and storage media (disk versus tape) and change in frequency response of the listener's ear at the different loudness levels. Commenting on the FCC subjective listening tests, although done with great care, one must realize that this is probably one of the first times that the FCC has had to perform a market research role in attempting to determine a consumer preference for a technical system concept.

I submit, with due respect to the FCC, that the results of the report are not valid because of errors in the experimental design. These include (1) an unknown population, (2) unknown or non-significant population size, (3) lack of a pretest to verify the validity of the final test, (4) lack of a control in the tests, (5) lack of either market research expertise or experimental design expertise, (6) non-real sound identification, limited program material, and time limitations have prevented inclusion of all systems, and (7) hearing test for the auditors.

Because the population was small in the listening test and relatively undefined, the correlation of the results would not be possible. This is supported by the fact that these tests were patterned after tests conducted by panel 6 of the quadraphonic radio committee and the results were different, which would indicate that the tests are not repeatable, and therefore I would suggest, are not valid.

The small sample population was not correlated with pre-defined listener characteristics, covering age, sex and geographic area; i.e., metropolitan versus rural, income brackets, whether professional, etc. In really defining the FCC comments, it does suggest and highlight the fact that true discrete 4-channel sound can open up, with follow-on technology, totally new dimensions in information theory, such as four language broadcasts, plays and talk shows with you in the middle of the action.

You have heard about the many developments that have occurred in the matrix concept. However, not

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## Rack Book

• Continued from page 1

services more than 200 rack accounts and owns or operates 13 retail outlets. Bee Gee is active in all six New England states, plus New York, New Jersey, Ohio and Pennsylvania. Among the racks it services are Sears, Roebuck, Hill's Discount and J.C. Penney.

The Groove Tour features approximately a dozen new album reviews, complete with cover art, along with monthly contests and a column, Intros And Outtakes, devoted to chatty comments on artists, upcoming LPs, etc.

Inaugurated in November with a reported press run of 15,000, the magazine has proved popular enough to increase the circulation to a reported 25,000 for the next issue, due in mid-January.

The brochure is the brainchild of Herb Dorfman, Bee Gee sales manager, and Woody Howard, the company's merchandising manager, who functions as editor.

According to Dorfman, start-up cost for the original distribution and design was \$6,000, with the labels chipping in more than \$3,000 of that amount. He predicts that, in the future, labels could pay anywhere from 10% to 100% of the costs of an individual issue. He also anticipates budget changes to reduce the cost of producing the magazine.

Says Dorfman: "The labels have been cooperative but we're not using that cooperation as the total determinant as to which albums we feature."

The first issue of The Groove Tour spotlights product from ABC, RCA, Monument, RSO, Capitol, Columbia, A&M, Arista, MCA and Warner Bros.

The magazine evolved out of Promogram, an in-store merchandising bulletin created by Dorfman two years ago. However, this mimeographed newsletter, also a monthly, was distributed only to buyers and not to record customers.

Dorfman explains: "We've always felt that a more informed record department clerk engenders more sales. Now with The Groove Tour we've entered into a much

(Continued on page 110)

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## CONSORTIUM WILL UNIFY NASHVILLE

NASHVILLE—Focusing on the need to establish a communications clearinghouse for Nashville's music scene, from classical to country, representatives of major educational, professional and promotional institutions have formed the Music Consortium of Nashville.

"In this city, which is internationally known for music, musical institutions have flourished, all in their own separate ways," says Michael Charry, Nashville Symphony music director and newly elected chairperson of the association.

"Now they recognize that the time

(Continued on page 74)

JANUARY 7, 1978, BILLBOARD

## General News

### Studio Action Booms; Could Exceed 1977

By JIM McCULLAUGH

LOS ANGELES—Independent and label-affiliated studio operators appear headed for a bright new year, topping what may well have been their most financially rewarding and expansion minded year.

Already, bookings for a majority of studios are solid into the first few months of the new year with an expanding record industry at large encouraging more recording by both established and many more newer artists.

In addition, continuing a trend to be more multi-faceted, studios will be adding more diversified and creative services in 1978.

Realizing that there are various avenues of revenue to be tapped besides basic recording, studios will be looking to add or increase remote capabilities, offer additional mixing and/or mastering services, generating more in-house production work, and expanding more heavily into media services.

One exciting area of growth potential for studio entrepreneurs is video.

Not only will studios be looking to add sound to video and film capability via interlock, but will eye the possibility of becoming video production centers as well.

As the home videocassette market

(Continued on page 66)

### WEA Pursuing Liaison Covering Black Retailers

By JEAN WILLIAMS

LOS ANGELES—WEA will hold hands with small, black record dealers—an effort begun in 1977—and designed to improve dealer/distributor relationships.

According to Oscar Fields, WEA's vice president, director black music marketing, the firm is stepping up its staffing program by increasing its staff in a few areas.

It has already selected New Orleans and the Baltimore/Washington areas for additional staff people.

A retail-oriented individual will join the WEA fold to go to stores across country asking to assist dealers with special problems, says Fields.

WEA has hired persons in just about every area to see that the firm's promises made in 1977 to black dealers are kept. The company also plans a continuation of its dealer meetings started last year.

At the same time, NARM is stepping up its program this year to get black dealers involved in its organization.

The program was started last year,

(Continued on page 71)

### Pair Starts Firm

LOS ANGELES—Joe Saraceno, top instrumental producer, and Heyward Collins, former president of Calliope Records, have formed Kiy Productions, a production/publishing company.

The first artist signed to the firm is singer/songwriter Aki Hari, whose debut single "The Telephone Call" will be released by MCA later this month.

### Mid-Priced Acts To Gain As Colleges Watch Budgets

By ED HARRISON

LOS ANGELES—The 1978 outlook on live college entertainment looms promising as bookings of more mid-line acts will greatly accelerate.

However, the first few months of the year might prove somewhat sluggish because of the implementation of the new copyright law which now requires payment of licensing fees to the performing rights organizations on all live entertainment.

Because its full implications are still fuzzy, schools are hanging on a shoestring or as one campus booker puts it, "Sitting tight, booking shows and letting the bills come in."

While in the long run, the big picture will not be greatly affected, the fact that the law comes in the middle of the fiscal year when many schools will have already spent nearly half of their budgets, it could force the curtailment of subsequent shows this semester.

Even now many schools and agencies report standstills in bookings until a copyright dollar figure is arrived at.

### Latin Market Looks To Vast, Vigorous Push

By AGUSTIN GURZA

LOS ANGELES—The Latin music market in the U.S. will continue its vigorous growth trend in the coming year, with expansion coming especially in the exploitation of secondary markets, new international licensing, and increased concert promotion activity.

Reflecting a trend that has heated up within the past year, 1978 should be the year of shifting forces as more and more Latin labels in Latin America look to penetrate the U.S. market.

The major development in this respect is expected from the Philips/Polydor lines which begin the new year under a new licensing contract with Velvet Records of Puerto Rico.

If successful in making its presence felt more prominently in the U.S., the Philips/Polydor line, rich in product in several Latin nations, could create new artist successes here and add a new force to an ever more competitive field.

All the Philips/Polydor material will be released under a new label started by the Velvet firm in compliance with terms of its contract.

And Latin American regional di-

(Continued on page 92)

### New Companies

**Ellebie's Music Shoppe** launched by Willie Ellebie. The firm deals in arranging, distributing and publishing, and is affiliated with BMI, specializing in soul and gospel. Address: 410 Union St., Farrell, Pa. 16121. (412) 342-9330.

**Bern Doubt Music**, a BMI-affiliated publishing firm, founded by Mike Evans and Richard Kaye. The company owns half of the copyright of the Tubes' U.K. hit "White Punks On Dope." Address: 2234 Laurel Canyon Blvd., Los Angeles 90046. (213) 652-8182.



Billboard photo by Robert G. Brozic

**SANTA JAMS**—Rochester's House of Guitars, a major upstate N.Y. retailer operated by punk rocker Armand Schaubroeck uses a guitar playing Santa in-store the week before Christmas playing traditional holiday tunes in a "Jimi Hendrix style." With Schaubroeck, left, and Santa is an unidentified House of Guitars salesperson.

### It's Not a Stampede, But Classical Buyers Increase

By ALAN PENCHANSKY

CHICAGO—Though no rush by the masses to embrace Mozart, Beethoven and Stravinsky is underway, a gradual broadening of the audience for classical music has begun and is expected to continue into the next decade.

This growth of the opera, symphony and recital audience is undoubtedly the most significant factor influencing a market segment which has long seen its percentage of the total listenership remain unchanged.

Both social and musical forces are contributing to the growth, and one of the keys to the audience enlargement is the often noted increase in

the median age of the U.S. population, a figure predicted to rise slowly over the next decade.

M. Scott Mampe, Phonogram classical vice president, has been carefully observing the demographic trend, and explains that the higher median age tends to place a larger share of the population in the prime classical buying bracket. "A lot of people don't get to classical until past 20, a lot happens in college," says Mampe.

"The classical market is healthy," Mampe explains. "In my talks everybody seems to be having a good year. It means there are more classi-

(Continued on page 77)

### INDUSTRY AWAITES DECISIONS

### Govt. Will Decide Canada's Future

By DAVID FARRELL

TORONTO—"The growth of the record industry in Canada in 1978 will be greatly influenced by government action and decision," says Stan Kulin, outgoing president of the Canadian Recording Industry Assn.

The CRIA president cites three key areas in the development of the industry in Canada: a response to its request for control on the importation of U.S. deletes, a response from the federal government to a brief submitted requesting incentive legislation for Canadian record production and a response to a brief bidding for relief from Federal sales tax on productions.

Other areas Kulin points to as important issues for the industry include recommended amendments to the copyright act, currently being revised and updated by the federal government, and a shoring up of the political climate which is having adverse effects on the economy at this time.

The independent producers' association, CIRPA, is highly optimistic about the coming year, charged with new energy arising from a pact with

book rackjobber Cannon Books. The recent alliance between CIRPA and Cannon will increase the level of exposure on Canadian recordings with 100 racks containing Canadian records which are expected to be operational within the next 12 months.

Bob Morten, CIRPA president, emphasizes continued activity between the association and federal

(Continued on page 91)

### Main Sail Grabs Col Distributing

LOS ANGELES—CBS Records has signed an exclusive three-year production pact with Main Sail Music, owned in partnership by Larry Fitzgerald and Mark Hartley.

Under terms of the deal, Main Sail will produce a "total creative package" for Columbia with which it will be directly involved as far as promotion of the new product is concerned.

Hartley stresses that he and his partners are not record producers. Instead, they will coordinate the production of new product, from the initial discovery of new talent to matching the talent with a producer, assisting in the search for material and other important facets of the artists' development after signing.

All product will be released with a Columbia logo on which the Main Sail logo will appear.

Main Sail Music is an extension of the Fitzgerald-Hartley Management Co. and its publishing arm, High Seas Music.

### Spider Distrib Set

LOS ANGELES—Spider Records of Southfield, Mich., a new wave label, has signed a nationwide distribution deal with Jem Records of New Jersey.

Spider's first release is a single, "Little White Lies" by the Detroit new wave band The Romantics. Its second release is planned for next February.

Meanwhile, the trend which started last year of schools relying on professional promoters to do shows continues. Because budgets have

(Continued on page 36)

### N.Y. Porno Music Fees

• Continued from page 1

served) play their music through jukeboxes, as do some of the massage parlors.

The ASCAP spokesman says ASCAP has licensing agreements with burlesque houses around town, though when a number of them were contacted by Billboard, nobody there ever heard of any such thing.

The burlesque spokespersons say the various performers bring their own tapes or records to which they dance and pose, but as far as paying royalties, that is news to them.

In the case of peep shows, the ASCAP spokesman says that where films are shown, the soundtrack music is not part of ASCAP's or BMI's domain. There the film producers make their own deals with the composers. He notes that recently Walt Disney successfully sued a porno movie maker for using music belonging to it.

There are also live peep shows where for a quarter customer can look through glass at women who dance and pose to disco and other music. Music for this is usually supplied by the house which either buys tapes at retail or makes them themselves. Nobody ever pays royalties there, since most persons don't even know such places exist.

Toucheiest of all is the circumstances in the massage parlors and the higher priced leisure spas. The ASCAP spokesman says that in this case it is difficult to judge if when music is played for a model and her client this is a public or private performance.

For the operator of one of New York's better leisure spas, there is no question. He says he gave up using Muzak recently, and now he is buying his own records. The idea that he should have to pay to play them for his customers he finds "absurd." "I pay for the records when I buy them, don't I?" he asks.

A spokesman for BMI says the reason publishing organizations do not sue to collect royalties from the various porno operators is that it is difficult to determine who the actual owners of such places are. This is a problem that even the city of New York has whenever it attempts to move against pornography.

The BMI spokesman says that while under the new copyright law provisions are much more strict in requiring permission for use of an artist's work, BMI is now concentrating on getting compliance from various colleges for their use of music. He says porno shops "are low in the packing order."

Yet another reason the licensing organizations are turning a relative deaf ear to sex industry related music, he says, is that it is so difficult and expensive not just to sue, but also to simply log which particular songs the sex shops are playing. He says it would cost more to do that than the royalties that would be collected.

He suggests that music loving porno fans can help out by keeping a log of what music is playing when they visit such establishments.

# Apollo Attracts SRO Reopening For 9-Day Stand

By ROBERT FORD JR.

NEW YORK—For the first time in more than 18 months, Harlem's legendary Apollo Theatre reopened Christmas Night. It was just like old times on 125th St. as people were lined up around the block to see a show that featured Millie Jackson, the Mannhattans and Harold Melvin & the Blue Notes.

While the theatre is still in the hands of the Harpollo Management Co. fronted by Bobby Schiffman (son of the original owner), this nine-day stand was promoted by Eddie Phelps of Detroit.

Things were hectic opening night as the theatre staff, rusty from the layoff, had problems organizing the SRO crowd. While most of the patrons grumbled about standing in line, few seemed to mind the dilapidated condition of the theatre. As one Bronx man said while looking at the peeling paint: "It's really not much worse than the Beacon or the Palladium downtown."

Most of the audience was glad to see the Harlem landmark open. Many in the crowd said they would have come no matter who was on the bill. One area resident said, "I had to come because the survival of this theatre is so important to this community."

Promoter Phelps, whose Phelps Cocktail Lounge in Detroit has been an almost mandatory stop for tour-

ing soul performers for almost two decades, also feels strongly about the survival of the Apollo. "This is not just a Harlem problem; it is a national problem," the Detroit promoter says. "Any place that produced so many great stars must be preserved."

Ironically all three of the acts presented by Phelps were originally products of the Apollo's famed Wednesday night amateur shows.

Despite the success of the opening night, Phelps would not speculate on future shows. "A lot depends on how well we do in the middle of the week when the crowds level off," said Phelps.

In a theatre that seats only about 1,500, it is a necessity to run shows for at least a week in order to make a profit.

There are not many performers who can fill the theatre for a week and those who can will probably find it more profitable to work elsewhere. In fact, Millie Jackson, the show's biggest draw, combined her nine days at the Apollo with a coincidental 11-day stand at Brooklyn's Town Hill 2 nightclub. After her two shows in Harlem are over Jackson travels by limousine to the Brooklyn nightclub for two more. Jackson is booked by Universal Attractions, the same company that employs Bobby Schiffman.

## SAN FRANCISCANS RESIST

# Palo Alto Club Fights To Book Acts; It Isn't Easy

By JACK McDONOUGH

PALO ALTO, Calif.—The Keystone nightclub here, in operation about six months, is fighting to become one of the most important rock music showcases in the Bay Area region.

The club is as large as the biggest of the nightclubs within the city limits of San Francisco, including the Old Waldorf and the Great American Music Hall.

The ceiling is high, giving the room an extremely spacious feel. The space is large enough, in fact,

that owners Freddie Herrera, Dave Gree and Bobby Corona are considering adding a balcony. There are no columns or posts in the club, and seating on three different carpeted tiers insures that every seat in the house is good. The sound system is a house modification of a system originally built for Santana.

The stage is big enough for large bands to fit comfortably, and there are multiple band rooms and plenty of backstage space in the 10,000 square foot building. In addition there is a large stainless steel dance floor directly in front of the stage (recessed slightly so as not to interfere with sight lines); a long and comfortable bar area off to one side of the building where patrons may congregate without interfering with the musical activity; and a restaurant service, Menage A Trois, operated by ex-New York chef Steve Vilanova. There is also ample nearby parking.

Thus far some of the nationally known Bay Area groups like Pablo Cruise, Elvin Bishop the New Riders and Tower of Power have played Keystone Palo Alto, as well as Edgar Winter, Albert King and John Lee Hooker. December was the club's most active month to date, with Talking Heads, Tower of Power, Jerry Garcia, the Rubinoos, the Moonlighters, the re-formed Moby Grape, Robben Ford and Little Roger & the Goosebumps performing.

Despite the promising December, (Continued on page 36)

# Talent

## Hong Kong's Jazz Format Set For '78

LOS ANGELES—The Hong Kong Bar in the Century Plaza Hotel here has had such success with its nine-month-old jazz booking format that it will maintain the jazz policy this year. But it will hike the admission fee a bit.

According to Victor Hofmann, Century Plaza's director of food and beverage, who also books the acts, when he joined the hotel staff a year ago, the Hong Kong Bar housed a disco.

"I changed the booking format because I felt disco wasn't adequate for our hotel and it didn't fit the hotel's clientele. So we started looking for something else.

"People were telling me that jazz was having a rebirth so we decided to try it. It has worked so well we won't touch our jazz policy this year," he says.

He notes that the cover charge depends on the act but has been scaled generally from \$3-\$6. This year, however, the minimum cover will be \$4.

As for the type of crowds going to the Hong Kong Bar, Hofmann says, each act has its own following.

At the same time, he contends that while the club is located inside the hotel, its customers are not mostly hotel clientele but rather people who are coming strictly for the entertainment in the club.

Some of the acts to play the 250-seat club include Joe Pass, Harold Land/Blue Mitchell, Joe Henderson, Louis Bellson, Monty Alexander and Kenny Burrell.

The spot offers two shows nightly except Friday and Saturday when there are late night shows and Wednesday with an early 5:30 p.m. show.

Hofmann explains that the early Wednesday shows carry no admission fee. The shows have been scheduled because the hotel is surrounded by office buildings and these shows are to service people in these offices.

He says that while many people are coming to the early shows as a relaxing place to visit after work, at least half of the patrons are there to see the shows.

Hofmann is careful in his booking practices, trying never to schedule the same type of acts behind each other. "We try to spread out our acts, maybe moving from a pianist to a big band to a standup singer."

JEAN WILLIAMS

## Country Acts At Pitman Theatre

PITMAN, N.J.—With the success of his first concert last month with Donna Fargo at the 1,120-seat Broadway Theatre, Clayton Platt, owner of the local movie house, will stage country shows featuring top names as a regular policy.

Platt, who purchased the Broadway in 1971, says he has scheduled Freddy Fender, the Oak Ridge Boys and Don Williams for shows early this year.

The Broadway was the last remaining vaudeville and movie house in South Jersey and since its opening in 1926 has played most of the top names. The theatre still has its elegant side boxes, a Kimball pipe organ and a rhinestone velour curtain along with dressing rooms and complete backstage lighting and equipment.

DOCUMENTED BY PROMOTERS

## German Concerts Soar

By WOLFGANG SPAHR

HAMBURG—If a pop fan in a major German city wants to see shows by all visiting international stars, it would cost him around \$200 for any one month, with the exception of the slow summer period.

In the past two years, the Federal Republic of Germany has experienced a breathtaking boom in personal appearances. The 1977 scene, for instance, had Smokie competing with the Bay City Rollers; Harry Belafonte with the Rolling Stones. And locally accepted such as Howard Carpendale, Peter Maffay or Costa Cordalis can also fill halls at admission prices running to a top \$40.

Number one "star salesman" is Fritz Rau, based in Frankfurt, a lawyer who constantly travels to the U.S. in search of talent to import into Germany. For 20 years he has been head of the Lippmann and Rau concert promotion agency.

While most big stars in the U.S. are cautious about German promoters and demand payment in advance, Rau pays after the show. And whether it be Liza Minnelli, Mick Jagger or Neil Diamond, the artists talk direct to Rau. In 1977, Rau and his team organized more than 450 concerts in Germany and most were sellouts, it is claimed.

(Continued on page 90)



TIMBUKTU CHAT—Elizabeth Taylor and Melba Moore chat about Melba's upcoming role in "Timbuktu," the new musical version of "Kismet" set to open on Broadway in February.

## Waring Still Wears Well

HERSHEY, Pa.—Fred Waring is possibly the oldest bandleader still hacking it out on the one-night trail.

Winding up his schedule at Hershey Community Theatre here, the 77-year-old Waring has been on the road for 62 years and intends to remain on the road until at least he reaches his 100th year in show business. When he resumes his touring this month, he will finish out the current 1977-78 season playing 120 communities across the U.S. and Canada.

One of the major developments in the music world that has kept touring well and alive, Waring says, has been the "building of wonderful auditoriums" well suited for concerts, especially on the college campuses where Fred Waring and his Pennsylvanians is ever the big name-big band concert attraction.

Waring, who at one time fronted one of the largest of all dance orchestras with 55 musicians on the stand, was a pioneer in the recording industry making his first record audition in the early 1920s for Thomas Edison. One of the first to come out with vocal dance recordings, Waring has recorded more than 1,500 songs and put together more than 100 albums.

He started with Waring's Banjo Orchestra while a student at Pennsylvania State College at nearby Bellefonte, Pa. He toured colleges as an instrumental and singing group.

After a name change to Fred Waring and his Pennsylvanians, he added the big vaudeville and movie theatres to his college dates, in addition to radio and Hollywood movie shorts.

Deeply committed to music education, in 1946 he organized the Fred Waring Music Workshop held each summer at nearby East Stroudsburg, Pa. State College. He also established the Shawnee Press Music Publishing Co.

MAURIE H. ORODENKER

## Eartha Kitt For LP Commercials

LOS ANGELES—Eartha Kitt is recording the voiceover for a television commercial ABC Records has created for Steely Dan's "Aja" LP.

The 30-second spot will air in most major markets and be made available to retailers for local advertising.

## S.F. Club 'Showcase'

SAN FRANCISCO—The City nightclub here operated by Tom Sanford has inaugurated a Discovery Showcase designed to provide performing opportunities for aspiring Bay Area singers.

Sanford says the showcases will emphasize female singers "because they seem to work best in this room" although the City also will be booking comedy acts to go with the singers.

The first showcase was held Dec. 13-14 with jazz singer Madeline Eastman and comedian Dale Gonyea. Eastman has collaborated in the past with June Christy and the late George Barnes and has been making regular appearances at a San Mateo jazz club called Shenanigans.

Sanford's plan is to continue Tuesday-Wednesday showcases at the 200-seat club indefinitely so long as the level of talent remains high. "The idea is that if we find someone really good we'll have her do three or four weeks and then add a second compatible new singer to the bill as well. And if someone is strong enough we could go three nights or else book her on a weekend show as well."

Generally weekends in the show-room feature national acts. Ronee Blakley played recently and Jaye P. Morgan was scheduled for the Christmas-New Year's week.

Previously the club had done Tuesday-Sunday bookings but the Discovery Showcase idea was put in motion, says Sanford, "because in most cases a six-night run stretched the draw too thin and ran the costs (Continued on page 36)

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# 'New Adults' Will Insure Niteries' Prosperity, Op Says

By DAVE DEXTER JR.

LOS ANGELES—For clubs seating 150-300 persons, the year 1978 looms as 52 weeks of prosperity.

"That is assuming," says Howard Rumsey, owner of Concerts By the Sea in Redondo Beach, Calif., "that it's a well-managed club and that fees for acts do not suddenly accelerate to make normal bookings prohibitive."

Rumsey for almost 30 years has been intimately involved in nitery operations with 22 years at the Lighthouse here and, more recently, seven at Concerts By the Sea in suburban Los Angeles.

"As I see it," Rumsey ruminates, "there's a new generation of youngsters suddenly becoming adults. These are kids who have been receiving far more music education in schools than other generations were accorded. Today's young men and women understand and appreciate music, particularly jazz, more than did their predecessors. And with the national economy good, most all of them are finding employment."

"This development, as I see it, will be even more apparent by 1980 on. More records will be sold. More houses will be bought," Rumsey predicts.

Rumsey entered the music business in 1941 as a bass player in Stan Kenton's original band. In a business noted for failures, he quickly learned the knack of operating nightclubs and has never suffered a losing year.

He buys 25 spots every week over Los Angeles jazz station KBCA and runs a modest ad in the Sunday Los Angeles Times.

"But we get additional promotional help from several record labels when I book their acts," he says. "Blue Note-United Artists, Fantasy, Columbia, Mercury-Polygram and Warner Bros. lend the most consistent help by their purchase of radio spots to augment those I buy."

Rumsey points to Dexter Gordon, Seawind, Esther Phillips, Hank Crawford and Cal Tjader as acts which, in 1977, did the best job for him at the beach. "They were priced intelligently," he notes. "I made a profit and they made a profit." Talent fees have escalated so much in the last few years that he can no longer book Chick Corea, Keith Jarrett, Herbie Hancock, George Benson and others whose records have catapulted them into what Rumsey calls "the stratosphere class."

Rumsey's mittance charges at Concerts By the Sea run from \$3 Wednesdays to \$5 Tuesdays, Thursdays and Sundays to a top of \$6 Fridays and Saturdays. He is dark Mondays except for an occasional date.

And what about the big bands, which he personally prefers to all other music combinations?

"Only rarely can we handle

them," he declares. "It's just too difficult to make the nut when their fee is \$2,000 a night. Liquor prices climb constantly; so do wages for employees of the club."

Rumsey has 15 years left on the lease of the structure housing his operation. And lately he's gotten an urge to present concerts with jazz acts.

"I'm sounding out the management of Anaheim Stadium near Disneyland with the idea of offering four concerts there next summer," he discloses. "I believe they would

succeed just as most rock concerts do. But of course one has to present the right attractions, receive help from various record companies and pray a little."



## Solid Foundation

These titles are what you might call, Basic Tools. They are, in fact, the main sources (and courses) of information for the entire Music/Record/Tape industry.

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Contains survey of campus talent and concert check list. Also has alphabetical listing with addresses and phone contacts for the following: popular artists, booking agents, personal managers, promoters, comedy, hypnotists and mentalists, magicians, mimes and special attractions.

### Disco Sourcebook April—\$10.00

Disco data, record companies with disco product, disco equipment and services. U.S. and international listings.

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### International Buyer's Guide September—\$25.00

Names and addresses of U.S. record companies, music publishers, sheet music jobbers and suppliers, record and tape wholesalers, services and suppliers for the music/record/tape industry, store fixtures and merchandising aids, jukebox manufacturers and a complete international section.

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October—\$10.00

Names and addresses of U.S. recording studios, independent record producers, manufacturers and importers of recording studio equipment, bulk raw and blank loaded tape manufacturers plus a complete international section.

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Published the last week of the year, it's the most complete year-end chart recap in the music industry. Pop (singles, artists and albums), Country, Soul, Easy Listening, Classical, Gospel, Jazz, Latin, Disco and much more. Names and addresses of U.S. recording artists, booking agents, personal managers and a complete international section.

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## 10 Years For Geils

LOS ANGELES—The Geils Band, concluding the most successful tour of its 10 years in the industry, played to soldout houses in Detroit, New York and Montreal, according to Steve Rosenthal, Atlantic Records' director of publicity, West Coast. The group plans to resume touring with a Southern trek coming up at the end of the month.

The group's newest single from its self-produced "Monkey Island" LP on Atlantic is "I Do," backed by a previously untuned "Trying To Live My Life Without You."

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>(DENOTES SELLOUT PERFORMANCES)</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	TONY ORLANDO/DONNY & MARIE OSMOND/SHAUN CASSIDY/PAT & DEBBY BOONE/JERMAINE JACKSON—Wolf & Rissmiller, Forum, Inglewood, Calif., Dec. 23	14,609	\$7.50-\$12.70	\$167,984
2	BLUE OYSTER CULT/BLACK OAK ARKANSAS/ROCKETS—Schon Prod., Civic Center, St. Paul, Minn., Dec. 26	16,100	\$6-\$7	\$99,131
3	BEACH BOYS—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Dec. 26	11,702	\$6.75-\$7.75	\$85,249
4	CHARLIE DANIELS BAND/WET WILLIE—Sound 70 Prod., Municipal Aud., Mobile, Ala., Dec. 25	9,378	\$6-\$7	\$60,103
<b>Auditoriums (Under 6,000)</b>				
1	BLUE OYSTER CULT/AC-DC—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Dec. 21	3,712	\$7.50	\$27,840*

# Talent

## Concerts To Star Female Talent

Continued from page 30

while some others are clamoring for it.

While new wave disks continue to fall behind other forms of music in record sales, some label executives say they will get involved with it but "refine" it to fit the general market. They admit at the same time that with refinement, the music may no longer be what some acts intended.

Some promoters see these groups going into major, but small auditoriums this year. To date, the groups have been for the most part confined to small nightclubs such as New York's CBGBs and Max's and L.A.'s Whiskey and Starwood.

Several booking agents see more nightclubs opening across country that will house touring acts. Some believe there will be so many major acts touring, clubs will be where the lesser known touring acts will have to play.

Promoters also see more packaging of country acts in rock-oriented venues this year, giving these acts the same type of promotion afforded pop acts.

Another area some promoters are looking at is the possible trend to classical orchestras performing to young, general market audiences.

Last year saw the Los Angeles Philharmonic Orchestra reaching the pop market through music from "Star Wars" and other futuristic movie soundtracks at the Hollywood Bowl.

There is a feeling among booking agents that the chances for new concert promoters to develop are slim. It just costs so much to mount a concert that unless one has the backing funds—and the contacts—it's better off to stay away from this chancy business.

## Talent In Action

BETTE MIDLER  
Bimbo's, San Francisco

The Divine One's grueling 12 show, six night run (Nov. 29-Dec. 4) at the 600-seat Bimbo's in the North Beach area of San Francisco provided a minor spectacle that had all the color, zest,chutzpah and showgirlship for which her fans adulate Midler, although there was some question about the musical merits of the proceedings and about just how well Midler's voice is holding up.

In fact, Bette did only a dozen tunes in her 90 minute act, often taking up to 20 minutes between songs to run her hot-to-trot blue comedy routines past the hyped up, hungry audience.

The audience was up if for no other reason than it was holding what became the hottest ticket in town for weeks before the shows. The easy advance sellout was extra gravy for promoter Bill Graham's organization, which was doing a rare Bimbo's engagement and which was in the midst of an extremely heavy November concert schedule which included six Steve Martin shows, two James Taylor shows and a host of one-nighters with major acts like Chicago, Aerosmith and Robin Trower in addition to the 12 Midler appearances. The Graham office issued special Midler T-shirts to commemorate the occasion.

Backed by a spiffy band and her current Harlettes (Sharon Redd, Charlotte Crossley and Ula Hedwig) Midler opened with "Empty Bed Blues," which set the properly lascivious tone for the evening, and then stomped and camped in her striped body suit through other funky tunes like "Hurry On Down," "Bang Bang You're Dead" and "Doctor Longjaws," although she did soften things up with tunes like "La Vie En Rose" and the fine Leon Russell classic "Superstar" which came at the penultimate point of the show.

But it was Midler herself, blessing the crowd with a staccato shower of gags, stories, one-liners and bedroom innuendo that took the heat of the spotlight, the songs were almost secondary adjuncts, although she did take care to feature a sufficient number from her new Atlantic package, "Broken Blossom."

The Harlettes, who might have helped the main portion of the show if they had been given a little more room to stretch out, had 25 minutes of their own at the outset in which they pleased the crowd with renditions of various oldies.

JACK McDONOUGH

## BEACH BOYS

Forum, Inglewood, Calif.

While this veteran five-man group was occasionally a bit lax instrumentally and sloppy with lyrics, its show Dec. 27 was a triumph, because its repertoire included some of the most timeless and exhilarating pop classics of the past two decades.

The group's sunny harmonies and fluid grace brought to life songs like "Darlin'" and "California Saga," while its warmth and humor also sparked such wonderfully corny songs as "It's O.K." and "Be True To Your School" which closed the first half.

The Beach Boys performed here for one night only without an opening act, doing 14 songs in a 45 minute first half and then returning after a half-hour intermission for another hour and 16 more songs.

Brian Wilson, the group's songwriter/producer, was onstage for most of the show, but seemed rather lackadaisical and lost.

The only members who were really vital and dynamic were Dennis Wilson, the group's aggressive drummer who also sang lead on "Surfer Girl" and worked the keyboard banks, and Mike Love, lead singer on most of the songs and the Beach Boys' chief crowd pleaser.

The group, which also includes Carl Wilson and Alan Jardine, relied more than usual on outside musicians. There were 11 supporting musi-

cians onstage; several of them upfront in highly visible capacities. Charles Lloyd was a standout, alternating between flute and sax and sparking some of the newer, more elusive melodies.

Mike Love's sister Maureen guested on harp for the opening songs of the second half—"Catch A Wave" and "In My Room"—while his sisters Stephanie and Margie also did vocal backups on one song.

The five final songs of the second half fully demonstrated the brilliance of the group's peak 1963-1966 material. Sequenced in order were "Help Me Rhonda," "Wouldn't It Be Nice," "I Get Around," "Good Vibrations" and "Surfer U.S.A."

For the encore, Dennis returned to the stage and, accompanied only by piano, offered a somewhat ragged but poignant "You Are So Beautiful." The rest of the group came back to close the show with "Barbara Ann," "Rock 'N' Roll Music" and "Fun, Fun, Fun." On that final song came the group's only concession to elaborate staging or special effects, when spotlights scanned the packed, ecstatic house.

While the group mostly played the oldies (10 of the 30 selections were from the "Endless Summer" greatest hits set on Capitol), it also previewed two unreleased songs.

"Lady Linda" is a classically based ballad inspired by a Bach melody and reconstituted by Jardine, while "Country Pie" is a footstomping, handclapping number. Both songs will presumably appear on the group's upcoming album on Epic, as the Beach Boys have ended their seven-year association with Reprise.

PAUL GREIN

## DONNA SUMMER

Latin Casino, Cherry Hill, N.J.

This 2,200-seat dinner theatre was a strange showcase for this vocalist whose primary notoriety has come from discos. But, with the help of six bus loads of Casablanca Records' invited guests; the mammoth showroom was 80% full for the Dec. 13 opener.

Summer delivered a 13 song 65-minute set apparently geared for this kind of venue. In addition to her usual disco fare, Summer performed a medley of standards like, "I've Got It Bad And That Ain't Good" and "Some Of These Days," as well as the overdone ballad "The Way We Were." For an encore she did a straight version of "White Christmas."

While this set would not go over well with inner city concert audiences, it was just the ticket for this crowd which was predominately middle age, middle class and white.

Summer seemed quite at home with this act as she performed with the confidence of a veteran. Her singing, while not spectacular, was at least entertaining. With the exception of a few pointless costume changes the act offered little animation until the end when Summer went through a few pelvic convulsions on her best known tune, "Love To Love You Baby."

Summer was supported by her three sisters, who were adequate background singers; her touring rhythm section, who were outstanding; and the full Latin Casino Orchestra that played as if it were waiting for Social Security checks.

ROBERT FORD JR.

## SALUTE TO AL COHN

Loeb Center, New York

"I haven't had a night like this since my Bar Mitzvah," remarked jazz saxophonist Cohn

The occasion Dec. 15 was the Highlights In Jazz series annual salute to a living musician and, as in the past with these events, the proceedings soon turned into a loose and lively jam session featuring many of the honoree's long-time buddies.

Conceived by promoter Jack Kleinsinger, who doubled as MC, the format called for an hour-long first half played by the guest of honor's friends, then, following intermission, an open-ended blow with the saluted one sitting in. At this 2½-hour SRO concert, it all clicked smoothly.

The opening segment, comprised of seven tunes, enabled Kleinsinger to shuffle personnel, creating ever-changing combinations. Naturally, Zoot Sims, perennial Al Cohn partner, was prominently featured, sounding mellow and precise as could be.

Milt Hinton won prolonged applause via some sparkling standup bass solos and Joe Wilder provided a compact lesson in trumpet control. Barry Harris was a steadily bopping piano presence, while Jimmy Raney contributed some tasty guitar licks.

After intermission, Al's wife, singer Flo Cohn turned up as a surprise onstage guest. Her rendition of "I'm In Love With You, Honey," which she dedicated to Cohn, was remarkable in its clarity of phrasing and embellished by her sincere delivery. Her two-song set was all too brief.

Cohn took the stage next, getting right down to business with a splendid version of "America The Beautiful."

High point of the evening came, as expected, when Cohn and Sims joined forces for a no holds barred blowing session. Pepper Adams, easily one of the better baritone sax players, chipped in with some spirited playing, and unbilled trumpeter Marky Markowitz tore up the place with piercing high notes that were just right.

The five Cohn numbers brought the evening's total to 13, which for the enthusiastic audience proved a lucky figure indeed.

ED KELLEHER

## ASHFORD & SIMPSON

MICHAEL HENDERSON

Avery Fisher Hall, New York

This was a strong soul double bill as it featured two acts which were well suited to share the stage. Both acts first rose to prominence during the Motown heydays and both possess tremendous talent. Unfortunately both acts also share the same problem: They do not know how to present their considerable talents to live audiences.

Opening the Dec. 9 show was Henderson who as a teenager was a Motown studio bassist and later spent time with jazzmen Miles Davis and Norman Connors. Henderson has the potential to be a super talent as he is an excellent musician, a gifted vocalist and a better than average composer.

Henderson has a good sense of musical direction as most of his tunes are rather mellow soul-jazz movers and they are all listenable.

But Henderson hardly played his bass during the one hour 11-song set as he would posture about the stage and show the hair on his chest to anyone who would look. Luckily his fine six-piece band took up the musical slack with veteran reed man Eli Fontaine standing out.

The highlight of the set was a good version of "You Are My Starship," a tune from Henderson's

(Continued on page 35)



BACKSTAGE DUO—Mary Macgregor visits singer/songwriter Phillip Jarrell backstage following Jarrell's Troubadour opening in Los Angeles. Jarrell with a new single "I'm Dying," on Prodigal Records, co-penned Macgregor's hit "Torn Between Two Lovers."

## Talent Talk

Our favorite Christmas card came from New York's Bottom Line which shows owners Allan Pepper and Stanley Snadowsky selling tickets to the Nativity. One night only, admission two camels and one sheep. Could it be a hint to tardy reviewers that both Arista and Atlantic sent out timepieces as their Christmas gifts?

Lot of parties this Christmas season in New York, the best being for Barbra Streisand/Jon Peters, Kiss, Foreigner and CBS' Christmas bash for itself at Georgio's.

According to the new wave New York Rocker there is a new punk rock band around some where called the Bags. Its members all perform (and walk around the streets, the paper says) wearing bags over their heads. The musicians are named Trash Bag, Douche Bag, etc. Lou Reed joined Genya Ravan & Taxi onstage at Trax in New York for the group's midnight showcase. Only fair since Genya appears on one cut on Lou's upcoming "Street Hassle" LP. In the audience were also John Phillips, Long John Baldry, Steven Tyler and Joe Perry.

ZZ Top is back on the road after a six-month layoff for a Texas minitour. The local boys are playing in Shreveport, Abilene, Fort Worth and Amarillo. Bob Seger is back from his European tour with a new LP, "Stranger In Town," due in February. Capitol is releasing limited editions of "French Kiss" by Bob Welch with the cover photo pressed into the vinyl.

Jazz fans anticipating a Ray Charles/Milt Jackson reunion on the order of their early 1960s recordings had to be greatly disappointed by the all too brief matchup that took place Dec. 19 at Avery Fisher Hall. Though the Cubistic promotion was ballyhooed as the pair's first performance together in 15 years (and first ever in concert), they teamed up for only one full number and about half of another. Could it be Ray was miffed at Milt for the latter's strong showing in an opening set? Certainly Ray's own ramshackle set left much to be desired—namely Milt, whose last minute return to the stage seemed more like an afterthought. Even so, their inspired duet on "The Christmas Song" nearly made it all worth while.

The Scratch Band appeared with Elvis Costello in New Haven recently. When informed of the booking Scratch Band vocalist Robert Orsi was quoted as saying, "Eh?" Elvis said even less. Bert de Coteaux will be producing the next Lonnie Liston Smith LP. "Abba—The Album" is coming out in the U.S. at the same time as "Abba—The Movie," a full length feature film centering around Abba's stage show and including audience hysteria, a full plot line and fantasy sequences.

Sea Level has grown to seven members with the inclusion of Randall Bramblett on keyboards, Davis Causey on vocals and George Weaver on drums and percussion. AC/DC has made a live in the studio LP to be released to radio stations. Dolly Parton named "honorary first lady" of Old Sacramento.

## Signings

The Beach Boys to Epic after seven years on Reprise, the last two years on its custom label, Brother/Reprise. The first Epic product is due this spring, with the group producing.

Carole Bayer Sager, Elektra/Asylum artist, to Shep Gordon's Alive Enterprises for management, after a stint with John Reid's management firm. New wave band Willie Anderson & the Boom Boom Band to MCA Records with its first LP set for this month. David Williams to AVI Records. He begins recording his first LP at Producers Workshop in Los Angeles, Monday (9) with W. Michael Lewis and Laurin Rinder producing.

Neil Norman, guitarist and combo leader on GNP/Crescendo Records, to Frank Sorkin in L.A. for personal management. Mickey Fred Finn, pianist, to GNP/Crescendo for recording. Carter & Chanel to Art Webb and Talent World Productions for personal management. Blues singer Bobby Rush to Philadelphia International Records. He is in the studio with Leon Huff producing. Lyn Murray to Robert Light Agency for film composers.

Cory Wells, former lead singer with Three Dog Night, to A&M Records with a minimum of eight LPs planned over the next five years. He recently completed his debut LP for the label "Touch Me," produced by David Anderle. Puerto Rican vocalist Wilkins to Coco Records. He is in Italy recording and producing a self-penned LP. James Bayt Productions, a management firm has inked Oasis, a Latin rock band, and Mark Martinez.

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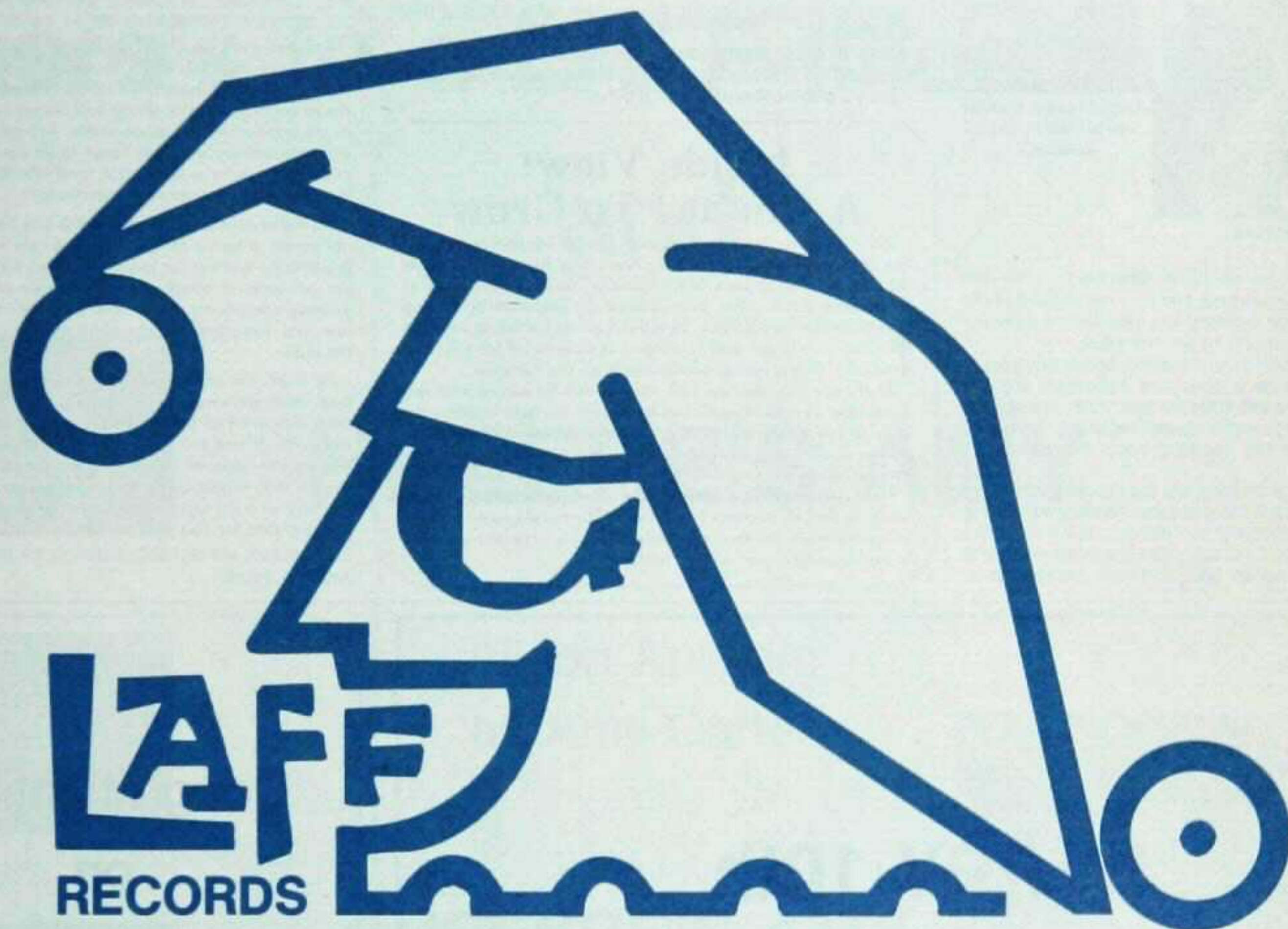
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# New Horizons For LAFF's Second Decade



"We think its time that Laff Records, ALA Records and our other labels become a record company like other record companies with diversified product and full promotion," says Lou Drozen, president of Laff Records and ALA Enterprises, its parent organization. Laff is closing the books on a successful first decade during which it reached a position of dominance in the field of comedy recordings and is looking to new prospects and innovative programs for coming years.

What has the first decade brought? In the comedy field, Lou can declare unequivocally, "we do not have any losers with comedy albums." Helmed by Lou and Dave Drozen (vice president), the company has a reputation that sells records and the Drozens are justifiably proud of that fact. It also has a knack for discovering emerging talent. Take, for instance, Richard Pryor, who only a few short years ago was struggling unknown in small New York clubs.

Says Lou, "A friend called and told us we should catch his act. I said I had heard he was unreliable, but he said 'Pryor's a giant performer and you really should see him.'" Lou consented to a meeting and the rest is history.

"We believe our album was instrumental in Pryor's success," he says, pointing out that it was released just prior to Berry Gordy's signing Pryor for a part in "Lady Sings The Blues."

"The album, 'Craps After Hours,' helped show the world Pryor's comic genius," notes Dave. "Since that time, we have released six albums featuring Richard Pryor and additional material is in the can, although Pryor is no longer signed to Laff."

Still under contract, however, after a series of seven successful albums, dating from 1966, is the team of Leroy & Skillet, a duo which has been an important seller for Laff Records. Also a long-standing major seller for Laff is the ventriloquist team of Richard & Willie. Lawanda Page, who worked for many years with Leroy & Skillet at the Brass Rail in Los Angeles and is featured as Aunt Esther on the Sanford & Son television show, has had several albums on Laff and has contributed to the overall effectiveness of the Laff roster.

A recent entry is "Heeere's Amy," an LP that features Allison Arngrim (known for her role as Nellie Olsen on the "Little House On The Prairie" tv show) as Amy Carter, answering the White House phone and moralizing on the Washington political scene in a series of vignettes that also display the talents of a troupe impressionists in roles such as "Uncle Dick," "Uncle Bert" and bilingual yes-men. The record is expected to be very successful.

And the roster continues to expand. Not only are four or five of Laff's comedians featured in an upcoming movie, Petie Wheatstraw, The Devil's Son-In-Law (including Leroy & Skillet and Wildman Steve) but, says Dave, "We believe we have signed the next comedic superstar, Reynaldo Rey." Product on this newly discovered talent is scheduled for February release.

In the past, recording of the artist typically took place in a studio with an invited audience, which was treated to a party atmosphere to help it up. The artist would do two 30 minute routines with a short break in between. About 20% of the material is still produced in this fashion.

(Continued on page 38)

# Talent In Action

• Continued from page 35

Rather than just a single instrumentalist, Ayers stands as a whole and complete musical character with an all-encompassing approach and philosophy. Using the word ubiquitous to describe his presentation, he exudes a mellow and breathy crossover pop/funk flavored jazz with occasional hard instrumental punches and lyrics of mental awareness with regards to mind, body and nature.

His backing of congas, bass, drums, guitar, keyboards, sax, trumpet and vocalists, known collectively as Ubiquity Star Booty, performed on its own as well as backing Ayers on eight selections that included "Searching," "The Third Eye," "Runnin' Away," and "Everybody Loves The Sunshine."

Always light, the music ran from ethereal and delicate passages to a swinging up tempo pace. The ever smiling leader extended himself through his monologs, movements and direction of the entire state, generating a warm, peaceful and highly energetic atmosphere, giving everyone onstage both a chance at the spotlight and a good time.

Lenny Williams opened the evening with a rousing and emotional set, dancing and gyrating continually across the stage and into the audience.

Most expressive in his bending, pleading, calling out and moaning inflections, the ex-lead singer from Tower of Power alternated from slow to fast sizzling pieces backed by a tight group with strong character.

Williams' six selections included "So Very Hard To Go," "Away From Love" and "Choosing You." By the end of his 40 minutes, not only had the audience participated but it was captivated by the vocalist's sincere and bouncy performance. **KEVIN MERRILL**

## SOCIETY OF SEVEN

*Outrigger Hotel, Honolulu*

Local residents and tourists enjoyed a triple treat—one of Hawaii's biggest acts performing in one of Oahu's top showrooms the entire month of December—Tuesday (3).

The group's 75-minute, dozen tune holiday show was a change of sorts for this combo. There was more emphasis than in any of its previous performances on skits and medleys—particularly spoofs on such media events as Star Wars and the perennial Lawrence Welk Show.

The result of the Dec. 10 show was an excellent blend of humor and music that made this one of the "must" shows to see. Leader Tony Ruivar and regulars Bert Sagum, Terry Lucido, Don Gay, Jun Polistico and Billy Rivera were joined by the newest member of the band, bassist Herb Low.

They all worked together beautifully, constantly changing instruments and generally keeping the pace of the show as smooth as one could imagine.

The musical part of the show was highlighted by lovely vocal treatments of "My Fair Share," "Nobody Does It Better," the group's own "Applause," "The Greatest Gift Of All," "New York, New York" and "It Was Almost Like A Song."

Polistico's voice is particularly effective, and Don Gay's handling of at least a dozen different instruments make him one of the island's most professional (and curiously low key) musicians.

One highlight of the performance was a take-off on the "Star Wars" phenomenon, complete with a parcel of visual and audio effects: costumes of CP30, Darth Vader, a droid, a laser sword, and fabulous synthesizer effects by Don Gay. The disco version of the "Star Wars" theme was superb. **DON WELLER**

## GINO VANNELLI

*Civic Auditorium, Santa Monica, Calif.*

Before a full house of anxious followers, singer Vannelli made his presentation on Dec. 14. An album was being recorded on this, his last night of tour.

Vannelli, spectacularly outfitted, had an enormous effect on the audience which applauded each of his well-studied gestures.

His show lasted 80 minutes and consisted of 12 songs showing good synchronization of Vannelli's movements and voice, backed perfectly by his band and made spectacular with his special light show.

Vannelli's exaggerated gestures in some parts of the concert detracted from the show, losing the song's individuality and resulting in a somewhat repetitious repertoire. Some of his best renditions were of "Storm At The Sun Up," "Where Am I Going" and "Pauper In The Paradise."

His band consisted of Chris Rhyne, organ, synthesizer, bass, John Mandel, percussion, synthesizer, Casey Scheverell, drums, Bill Meyers, piano, synthesizer, Dido Morris, congas and percussion, and Joe Vannelli, Gino's brother who coproduced four of Vannelli's five albums, aiding in the originality to the soft jazz music with his electric piano and synthesizer.

The group returned to honor two standing ovations during which it gave an excellent interpretation of "People Gotta Move."

**ABELARDO HERNANDEZ**

## OZARK MOUNTAIN DAREDEVILS RICHARD TORRANCE

*Royce Hall, UCLA, Los Angeles*

This eight-man A&M group's appearance here Dec. 17 marked the second People's Concert sponsored by KMET, a top local FM station. Many of the members of the nearly sold-out, largely student crowd deposited canned goods at the door to be delivered to the needy at Christmas.

The Ozarks mixed a wide variety of styles in its 100-minute, 22-song set, which included three wildly demanded encores.

Fluid, melodious Bread influenced pop ballads like "Jackie Blue" and "You Know Like I Know" were included, as were more distinctively Ozark chicken scratch numbers like "If You Wanna Get To Heaven," which featured down-home harmonica, banjo and tambourine instrumental breaks.

Also in the set were swamp rock, bluegrass, ragtime, Bo Diddley-inspired rock'n'roll and even an acid rock number.

In his 45-minute, 10-song opening set, Capitol's Torrance mixed diversity and good looks with solid hard rock styled after party bands like Grand Funk and Thin Lizzy.

Backed by a five-member band, Torrance performed songs from his current album "Bareback," and from a new LP due in March. He included one oldie, "Working In The Coal Mine."

**PAUL GREIN**

## ROGER McGUINN

*Boarding House, San Francisco*

McGuinn's performances here Dec. 6 were highlighted by the appearance of two fellow ex-Byrds, Gene Clark and David Crosby. Clark had sung with McGuinn also the previous night, but Crosby's Tuesday appearance was a surprise.

With McGuinn delivering those chillingly classic Byrds' sounds from his electric Rick enbacker and Clark accompanying on acoustic, the trio harmonized its way through an enchanting set of songs like "Turn, Turn, Turn," "Feel A Whole Lot Better," "You Ain't Goin' Nowhere," "Chimes Of Freedom," "My Back Pages" and "So You Wanna Be A Rock And Roll Star." They also did McGuinn's haunting memorial to John Kennedy, "He Was A Friend Of Mine" as well as Dylan's "Knocking On Heaven's Door." McGuinn and Clark alone did "Mr. Tambourine Man," and all three took short solo segments before joining forces. All told there were 18 songs offered over the course of 75 minutes.

Crosby was unrehearsed for the session, but that of course was part of the nature of the deal, and despite uncertain moments and forgotten words here and there it all went smashingly well. At times the three hit the harmonies with such fervor that it was almost like being back in those 10-year-old times again, and the crowd cheered spontaneously at various high points.

**JACK McDONOUGH**

## TAXI

*Trax, New York*

Singer Genya Ravan was the magnet that drew a capacity crowd Dec. 15 for a midnight showcase of this solidly rocking band.

Dressed to kill in a tight fitting top and sexy leather pants, Genya dominated the 50-minute proceedings as she cavorted and cajoled her way through eight songs, most of them in the new material category.

Perhaps best remembered for her work with the high powered Ten Wheel Drive, Genya whipped her new five-piece band through its paces with the same fervor she once displayed with that late lamented ensemble.

Taxi, at this time, doesn't approach having the impact of Ten Wheel Drive but the ingredients are there to make this group a powerful playing unit. Perhaps a slightly tighter rhythm section and the addition of some horns would do the trick.

— With Genya it's a different story. She has long been one of the most compelling singers in rock. Her commanding stage presence and remark-

able vocal delivery were much in evidence during this performance.

Once her band gains experience and becomes confident enough to start goosing her to even greater heights, Genya and company could possibly become a star attraction.

High point of the set was the Supremes' oldie, "Back In My Arms Again," on which the band excelled as Genya sank her teeth into the lyrics to create the kind of onstage excitement she has always personified.

All in all, the showcase demonstrated that Taxi with Ravan is an act to watch closely in the future. **ED KELLEHER**

# Keystone In Palo Alto

• Continued from page 32

co-owner Herrera (who by himself operates the sister club Keystone Berkeley), claims the Palo Alto spot has constant problems in getting the type of acts he feels should be in the room, mostly because of pressure from San Francisco bookers who demand exclusivity when a band wants to play a Bay Area nightclub.

"I've lost a lot of acts to San Francisco clubs," says Herrera. "That's a constant hassle. The Waldorf or Mabuhay Gardens or somewhere else will say we're a conflict and won't allow the band to book other dates with us. But that makes no sense to me. I feel this is a separate and undeveloped market. We're 35 miles away from San Francisco, we're closer to San Jose."

"We've got Stanford and other colleges here, plus the entire metropolitan San Jose/Peninsula market to draw from, and there are a lot of music customers down here."

Look how often a promoter will book an act into the immediate San Francisco area and then will book the act into San Jose also.

"I think it hurts the act. It means they're not getting the exposure in this area they should. With our two clubs we can offer dates in Berkeley and in Palo Alto. Or we could get together with some of the people in San Francisco and offer an act a three-way shot in the city, East Bay and on the Peninsula. I think we could all benefit from that."

The club has recently gotten more exposure through new Monday night two-hour live broadcasts on KFAT, the progressive country station south of San Jose. Among those to have been aired so far are Larry Hosford, Robert Hunter and Mary McCaslin.

# S.F. Club

• Continued from page 32

too high. And even though the singers at the showcase will be largely unknown I don't think we'll be hurt.

"We want people to come here for the room as much as for the act. We want to get to the point where people will trust our taste enough to know that no matter when they come here they'll see something good. And of course the \$2 door charge entitles them to go upstairs to the disco when the show is over down here."

Prospective singers are auditioned live at the club with the City's Steve Pilsner handling audition schedules. An in-house backing trio is available to the singers.

# Anka On Telethon

LOS ANGELES—Paul Anka is set to host the 27th annual Cerebral Palsy Telethon Feb. 4-5, his seventh year as host. The telethon will originate from New York with a remote from LA.

# Colleges Looking To Middle-Priced Acts

• Continued from page 31

been reduced—drastically in some cases—along with declines in enrollments which in turn cuts down on student activities fees, schools are eliminating the risk factor by letting the promoter produce its shows.

And while the National Entertainment and Campus Activities Assn. (NECAA) frowns on such practices, as it defeats the purpose of student activities directors, it appears that promoters are the way to go.

The NECAA regionals showed that students are budget-conscious and thinking twice before committing themselves into a booking which might prove financially insecure.

The large schools, especially in secondary markets, will continue bringing in big name acts while smaller schools will seek more mid-priced acts in the \$1,500-\$5,000 price range.

Comedians, mimes, hypnotists, traditional music, big bands, dance, lecturers and other varieties of low-cost novelty entertainment should also prevail in 1978.

While years ago the staple of campus concerts were rock attractions, that appears to be changing, reflecting more sophisticated tastes.

A wider base of musical attractions including country, bluegrass, gospel and jazz are being met with greater enthusiasm than before. Jazz, probably more than anything, is experiencing the largest popularity as many schools have established separate jazz programs.

Coffeehouse shows and noontime freebies by local bands or label showcase acts will also increase as activities directors fill daytime and small club voids.

Because many agents, especially from the large national booking firms, don't return students' phone calls or just don't want to deal with students, the use of the middleman has increased. Although it means a piece of the action to him, in many cases it's the only way to make contact with the agents.

The growing hesitation on the part of agents to deal with campus bookers is chiefly because students lack buying power. At a recent NECAA regional there were agent complaints that students attend the conventions without intending to make firm bookings.

Too often, a student committee must approve dates which results in loss of time and eventually a loss in the date.

Agencies are putting more pressure on the schools to use promoters. Rather than deal with student inexperience, where there is too much room for foul-ups, agents are demanding that professionals tend to details.

One faculty advisor admits that a few years back it was easy selling out a 12,000-seat hall. However, the financial climate has swayed so that booking an act for the "hell of it" is out of the question.

Record company activity seems to be on the upswing as labels are gradually realizing the value of the campus in getting exposure for its new acts.

Liberal student attitudes and striking differences in taste leave the campus as the last stronghold for burgeoning acts.

While A&M and CBS remain the only two labels to maintain full-time college staffs, nearly every other label is involved with college promotion on some kind of level. There are

even a few labels who began dealing with college radio for the first time in 1977.

College radio is becoming more professional to the point where in some markets the campus station is being listened to as much as the commercial stations.

Student music and program directors, jocks and other station workers realize college radio as a stepping stone into a professional job.

More campus radio conventions are springing up, necessitated by the demand for unity and a way to increase credibility among record companies and other factions of the industry.

The annual Loyola Radio Convention and Intercollegiate Broadcasting System (IBS) conventions are drawing record numbers of attendees which indicates more involvement and a keener awareness of the demands of radio mechanics.

In view of tight playlists on commercial stations, college radio is the only way for new acts or unconventional modes of music to get airplay.

A survey of college playlists will attest that relatively obscure artists on small labels are heard on the airwaves.

# Hope Finals In Missouri

LOS ANGELES—Comedienne Phyllis Diller and vocalist Maureen McGovern will headline a distinguished panel of judges for the national finals of the "Bob Hope Search For The Top In Collegiate Talent" at the Central Missouri State Univ. campus in Warrensburg, Mo., Wednesday (4).

The other judges are Robert Bell of Kool & the Gang; Dr. John Anello, director of entertainment and educational projects division of Disneyland; Dr. William Dawson, executive director of the Assn. of College, University, and Community Arts Administrators; and Jerry Moore, vice president of American Theatre Productions in New York.

Thirty collegiate acts, in categories ranging from magician to classical vocalist, from all over the U.S. will compete between 1 p.m.-4 p.m. at Hendricks Hall on the Missouri campus. Eight winners will be selected and will perform in concert that night with Bob Hope.

# Kaye the Instructor At UCLA Extension

LOS ANGELES—Producer/lyricist Buddy Kaye will once again teach classes in "Song Lyric Writing" and "Songwriters' Workshop" as part of UCLA Extension's Professional Designation in the Recording Arts and Sciences.

"Song Lyric Writing" will concentrate on creating lyrics for the Top 40 market, folk and country music. The class meets Tuesdays, Jan. 10-Feb. 28 from 7 p.m.-9:30 p.m. in Room 1439 at Schoenberg Hall.

"Songwriters' Workshop" will feature writing and analyzing original songs for lyricists and composers. Guest lectures by songwriters, record producers and publishers will also be featured. This class meets Thursdays, Jan. 12-March 2 from 7 p.m.-9:30 p.m. in Room 1430 at Schoenberg Hall. righted material

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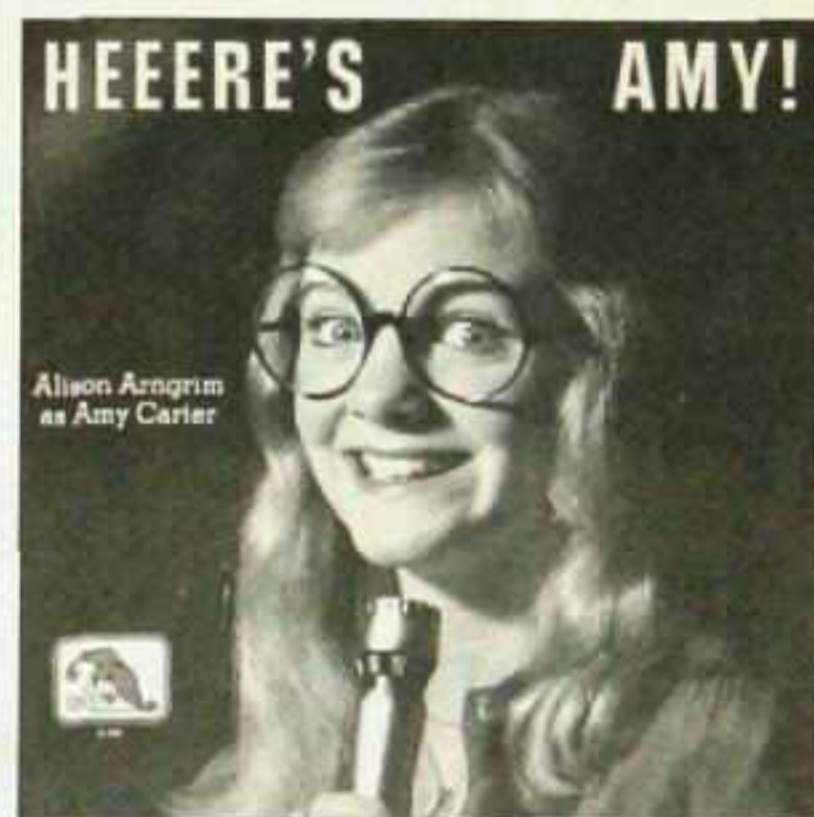
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# A Company Built On Laughter

• Continued from page 37

However, according to Dave, who produces most of Laff's comedy product, they found a

ably a working person, who is anywhere from 18 to 50." But he adds, really, everyone is a potential buyer, as comedy finds general acceptance.

However, American comedy does not go over in Europe, not even in England. "They may understand English, but they never seem to understand the humor," says Lou. Laff currently has no plans to import any comedy albums from England, either, but that doesn't mean it wouldn't handle the product if something really funny came along.

Europe, on the other hand, is a good market for ALA's Archives of Jazz and Blues Spectrum labels. Laff is finding success internationally and for the past five years has had a display at MIDEM, where contacts are made for licensing various jazz, blues and r&b masters (including some Charlie Parker material, Lou notes) to organizations in other countries.

In Great Britain, Laff deals with Pye and Ember and in France, Pathe Marconi (EMI). A deal is just being closed with a major company in Germany, but negotiations are still at the sensitive point, so no details are available. Japan is an important market and both the Archives and Blues Spectrum labels are generating good sales in the country, via a licensing deal with EMI.

With an eye to the future development of Laff and ALA Enterprises, the Drozens have recently set up two new labels and signed a distribution deal with a third.

The first is Jazz World, whose first release came out in December, featuring Johnny Otis, who is both producer and an important key to musical a&r for Laff. The album is called "Back To Jazz," and will be the first of several jazz releases on the label. Recorded in Otis' Hawk Sound studio, Dave says the LP will "Show the world the real Johnny Otis. He's gone from jazz to r&b and 'Back To Jazz'..."

The second label is Gospeltone and is intended to be a vehicle for gospel music, which Lou believes will complement the comedy lines because of existing distribution patterns. First releases are ready and will soon be out.

Messenger is a label from Memphis which the Drozens have chosen to distribute. Currently there are 20 singles and three albums offered by the label and Messenger will be preparing further product. However, Laff will be using the label as a vehicle for gospel it is producing, as well. The possibility of recording white gospel on the label is also under discussion. As for saleability of the Messenger product, one hit has already scored on the Record World gospel chart, the Shaw Singers' "Yesterday and Today," and Dave believes a release by the Jubilee Hummingbirds will be a giant.

Promotion is handled by Dave and Shelby Meadows Ashford, who is basically a jack-of-all-trades and will soon be overseeing a team of regional promotion people for the company. Radio spots are an important tool, as are newspaper ads, both in the consumer and trade press. Typically, to prepare radio material, Shelby and Dave listen to an album and decide what portions to pull out for a spot, over which a tag will be added by local radio stations and distributors.

All the expansion planned for the Los Angeles-based firm is not purely in terms of new acts and new labels. Management is currently looking for larger quarters for the company. The present location simply doesn't provide enough room for the growing operations. Right now, all activities take place under one roof, including warehousing and shipping to all parts of the U.S.

All in all, the mood is one of optimism for a second decade even more successful than the first at Laff Records. The company has a lot of potential. For every five comedy artists it signs, 95 others are turned away; and a bright new singing star by the name of Dax Xanos has just been signed. He has toured with Phyllis Diller and does an easy listening show of material in eight languages. Already, the Drozens have a few songs slated for Dax and an album will be produced shortly. The horizons are certainly widening for this company with a sense of humor.



Louis Drozen, founder and president of Laff Records.

David Drozen, vice president.

more responsive audience would be attracted to a live club where the artist was performing, and as a result most of the comedy albums are now recorded in a club before a live audience that came specifically to see the artist.

Engineering is done by John Cevetello, on his equipment, and the Drozens feel he is "probably the finest engineer around." The tracks are edited for the best material and occasionally some lines are changed where the comedy is basically visual so the concept can be understood when heard on record.

The general picture in comedy, say the Drozens, is that it is finding a stronger market. Six years ago, comedy was strong, but then went into something of a decline. Now it has come back stronger than ever. Says Lou, "The typical comedy buyer is someone whose tastes are fairly middle of the road, prob-

## Inside View: A Chance To Grow

Now the executive administrator, Shelby Meadows Ashford has been with Laff Records long enough to have moved up as the company has grown. She originally joined the company as its bookkeeper and has been offered the opportunity to step into more interesting work, be it publicity or backliner notes, as the need for a larger staff developed. And as proof her job is no dead end, an upcoming promotion is on the horizon.

In the coming months, Laff records will be adding regional promotion people as part of its expansion move to increase the exposure of all the various ALA Enterprises labels. As a result, Ashford, who currently does much of the ALA promotion, will be overseeing the entire nationwide promotional operation.

Says Ashford, "This is one of the most important aspects of working for Laff Records. Not only are Dave and Lou wonderful people to work for, they are really willing to give you a chance to be an integral part of the company."

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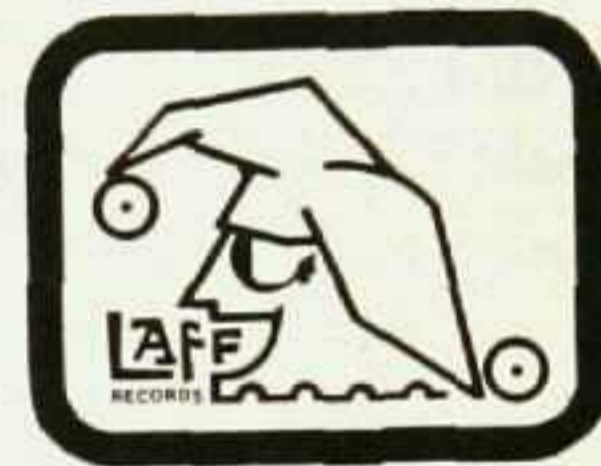


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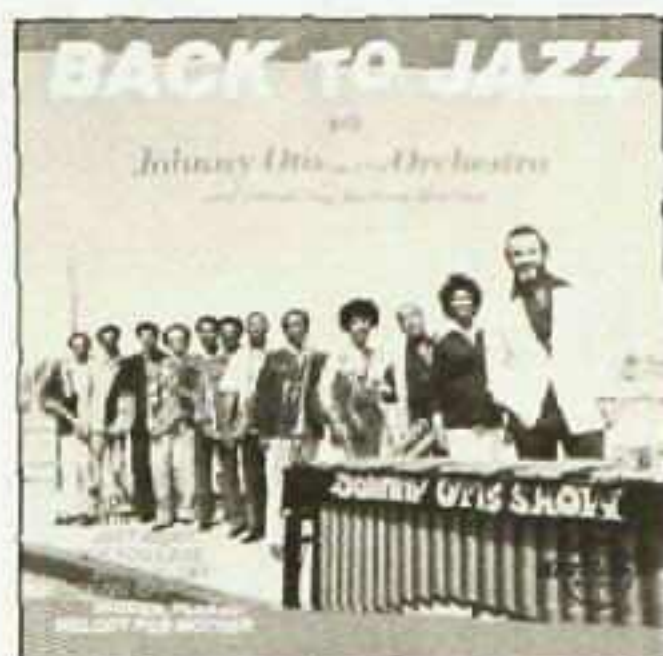
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# A Short LAFF History

The envisioned diversification and expansion of Laff Records and ALA Enterprises can best be appreciated against the background of its short past. Formed a decade ago, Laff was a natural outgrowth of a profitable rackjobbing enterprise. And that, in turn, grew out of a jewelry business.

A jewelry business? Unusual as that sounds, Lou Drozen began his career in records as a jeweler. And, since he had a shop in downtown L.A., he was a prime target for various racker who wanted to place merchandise with him. One such racker carried a line of party and budget records, which Drozen didn't think was particularly compatible with jewelry.

"But this guy kept coming in and pestering me, trying to convince me to display his product. Finally I set up a consignment deal just to get rid of him. But it turned out that those records could sell, so I figured here was a way a guy could make some money."

Drozen didn't mess around when he made his decision to sell records. He went straight to the manufacturers, finding their names on the backs of the album jackets and setting up a direct deal. It wasn't long before he was out of the jewelry business and into rackjobbing fulltime.

The lines handled were basically comedy (called party records at the time) and budget, and the company was racking a lot of stops—drugstores, hardware stores, mom and pop type operations. The decision was made to start producing records and Bell Barth and Pearl Williams were signed.

A year later Laff picked up Leroy & Skillet who are still under contract today. About eight of their albums have been released and the duo's "Two Or Three Times A Day" and "The Burglar In The Bedroom" were the first two comedy albums to make the Billboard soul charts, according to Dave Drozen. "We probably released 25 albums before Leroy & Skillet, but they were the first to sell really big," he says.

Laff gave up its own racking and went to a network of distributors, each with its own exclusive region. Lou describes his working relationship with his distributors as "a family-type relationship," and he says there is no plan to change distributors as a result of increased growth. "They stayed with us during the lean years when we were just getting started," he points out, "so it's only fair that we stick with them now that our lines are doing really well."

The Blues Spectrum and Archives of Jazz labels were set up to release various masters that Laff acquired, r&b on Blues Spectrum and early jazz on the Archives of Jazz. It was with these records that Laff became an international company, setting up licensing deals throughout the world.

And the growth has continued right up to the present, as Laff has recently established a distribution deal with Messenger Records, a gospel label centered in Memphis.

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# From The LAFF Roster



Leroy



Skillet



A comedy team since 1957, Leroy & Skillet are show business veterans with credits from every corner of the entertainment world. They tour the U.S. annually and have toured Europe with the Johnny Otis Show. The duo has numerous television credits, including "Sanford & Son" and "The Jacksons," and has seven LPs on Laff to date. The Leroy & Skillet live show is a total review, including the comedy duo, jazz vocalist Cathy Cooper, soul stylist Barbara Daniels, snake charmer and dancer La Roc and the band, Tony Bush & Soul Company.

At 15, probably the youngest standup comedian around, Alison Arngim is already a familiar face to American television audiences through her feature role as the mean little girl, Nellie Oleson on "Little House on the Prairie." She began her career early doing commercials, and has recently signed a multiple LP contract with Laff. Her most recent release is "Heeere's Amy!"



Musician/producer/songwriter Johnny Otis is one of the founding fathers of modern r&b. He is credited with discovering Esther Phillips, Little Willie John, Big Mama Thornton and Etta James; with writing hit songs "With Every Beat Of My Heart," "So Fine" and "Dance With Me Henry," and he scored heavily in the pop field with "Willie & the Hand Jive." A proficient musician who began as a jazz drummer, Otis is the producer for Laff's Gospeltone and Jazz World labels and is responsible for an r&b oldies series on Laff's Blues Spectrum label which includes 13 volumes to date.



Richard & Willie is in fact one talented comedy ventriloquist who has enjoyed success on record, television and club dates. Having appeared on many talk and variety tv shows, he has also had his own show on NBC in New York. With eight LPs to his credit, his most recent success is a team effort with Richard Pryor titled "Richard Pryor Meets Richard & Willie & SLA."



LaWanda started in show business as a magician, moved on to dancing (which brought her film roles in "Carmen Jones," "Porgy and Bess" and "The King and I"), and although her famous fire dance was seen around the world, finally found her place in comedy with the team of Leroy and Skillet. After 15 years with them at the Brass Rail, she began her solo recording career with Laff. She has released three LPs to date, and has found television success as Aunt Esther on "Sanford & Son."

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A hot comedian both on records and in person, Wildman Steve's seven combined albums have sold more than a million copies. He began his career in radio, and began his full time comedy career in the early '60s while working at station WMBM. A versatile funny man, Wildman is active on the club circuit with a show for all kinds of audiences—both adult and teenage, white and black.

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# Dunaway's 'Insanity' In Early 1950s

• Continued from page 27

I gave a page at the radio station a car. I mean, that's how crazy I was. That's total insanity. But that's the way I was. The page didn't have money to buy a car. I had two automobiles.

I wanted to buy my first Cadillac in New York. I had the cash for it. I walked in a White Plains dealership, kicked the tires for about 30 minutes; nobody'd wait on me, I walked down the street and bought two Buicks. That's true. So when I left New York one of the pages wanted a car and I gave him a Buick Special, which was a small Buick at that time.

H: I loved that particular car.  
D: OH, it's a dynamite car. I just gave it to him, on my way out of town. I don't know who the page was—I have no idea of what his name was or anything else. He was a nice guy. He used to bring wine up to the studio and things like that.

And anyway, I spent 3½ years with McLendon's KLIF in Dallas and then they transferred me down to Houston for KILT. Spent 3½ years there. And in the 60s is when format structure started to hit—when people really started to format stations. For instance, in New York we played...

H: Mike Joseph, the programming consultant, always claimed that he was responsible for that station's success.

D: No, no, Mike Joseph—he hired me, you know, and God bless him for doin' that 'cause it was a good experience for...

H: Well, he always hired good people.

D: When Mike hired me, he had a format; he had a format worked out. That was the first time I really encountered a format, but the thing he did was he had a news block from 6 to 7:15. This was right after Martin Block left. We took over his studio at WABC. And we all had these rules, but you had options.

The No. 1 album is the first thing I played when I came on the air at 7:15 p.m. I came on the air at 7:15 because ABC had a news block from 6 to 7:15 p.m. and the No. 1 album could have been "Camelot" and it oftentimes was "Camelot," but I was a young rock'n'roller and I didn't want to hear from "Camelot" at 7:15 p.m. startin' my rock'n'roll show. So, I had a lot of trouble with Mike because I would disobey his format. And tell my director, "Let's play rock'n'roll." Or it could be a Sinatra album that was No. 1. Well, that was no way to get started against Murray the K in New York City. So, I would disavow the format quite a bit and play with it. But the format would read like the first record you play would be a No. 1 album, a cut from that, your choice. Then it would be one from the 60 to 70 stack or the 20 to 30 stack or whatever it happened to be. But you had like a free choice in there.

We were playin' 77 singles 7 picks and 7 albums, you know, just a massive amount of music.

H: Not really consistent, was it?

D: No, because you'd have like the top seven albums and the top seven albums could be like music

from "Camelot" or it could have been n'roll music at all. So all of us at the radio station really just dug in and I think that's the reason why Jack Carney quit, he just couldn't handle it. I mean we used to get together and talk.

H: Carney is a great jock.  
D: Carney was dynamite at WABC.

H: He still is... in St. Louis, wherever he is in St. Louis.

D: KMOX or KXOK, I think, I'm not sure. He was dynamite at WABC. He used to come out to my house in Scarsdale and spend the weekend and we'd sit and talk. We'd all get together and talk and say, "This is crazy." Because we were a lot younger in those days, you know, and we wanted to rock'n'roll, that was our music.

And we'd get together and practically plan a mutiny.

H: Were you among the original set?

D: Yeah, the original seven.  
H: Who were they?

D: Herb Oscar Anderson did morning, 6 to 10 a.m., then we had "The Breakfast Club," no it was 6 to 9. "The Breakfast Club" was 9 to 10 a.m. And then Charlie Greer did 10 to noon. Then he was the oldest one of the whole group, the rest of us were young guys.

H: He was ancient when I knew him. You and 'em were young, besides you, I guess.

D: I was the youngest. I was 24 years old. I guess Scott Muni was about 25, 26. But Jack thought young. And Dan Ingram was as crazy as the rest of us. We just did insane things, and did 'em because they were fun to do. We were all a little bit spoiled, I guess.

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Copyrighted material

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Dax Xanos, as the name might suggest, is a European-styled artist who delivers lyrics in eight languages. Xanos has appeared at some of the most prestigious night spots: Chateau D'Ville, Boston; Aruba Caribbean Hotel and Hilton Hotel, Netherlands. He has just completed a successful tour with Phyllis Diller and has left the U.S. on an extensive Orient tour.



Slappy White can look back on some hard times as a sidewalk tap dancing shoe shine boy at age nine in Baltimore. He got his career start as half of the dance team of Melvin White and Clarence Scheffie on the old Major Bowes "Original Amateur Hour." However, it was following a stint as part of another duo, the Two Zephyrs, that White's career really took off when he became associated with the late Dinah Washington (as chief introducer but quickly doing his own 15-minute routine). Later associations included Redd Foxx and Steve Rossi but he has been a single since 1972.

# From The LAFF Roster

Tina Dixon was discovered by Jimmie Lunceford in a Detroit club in 1942 (she had been performing since age 14) and subsequently Dixon worked shows with the Lunceford band all over the U.S. Following Lunceford's death the New Orleans born performer worked on the Larry Steel show in Atlantic City and toured with such acts as the Ink Spots, Mills Bros., Nat "King" Cole, Charley Parker, Dizzy Gillespie, James Moody, Charles Brown and Eddie Heywood. As much a musician as a singer, she played drums and vibes in bands and drifted into MC work and then started writing comedy material for her club acts. Other performers eventually touted Dixon and Laff found her working in Detroit. The rest, as they say, is history.



## DEAR LOU: KEEP ON LAFFIN'... TO THE BANK!

### Eldorado Recording Studio

1717 VINE ST.

HOLLYWOOD, CALIF. 90028



Reynaldo Rey didn't start out with a comedy recording career in mind. In fact, the Oklahoma born entertainer earned a BA in science at Kansas State Teachers College and taught for a year in Wichita and then five years in Cleveland. But he drew his inspiration for performance while growing up in the nightclub atmosphere of Kansas City where he attended the Kansas City Art Institute. His first big exposure came in the movie "Putney Swope" while a member of the Harlem Theatre Group. He has appeared on numerous television programs and has three albums.

#### CREDITS

Editor, Earl Paige; editorial coordination, Tom Cech; art direction, Ed Carbajal

## LOU DROZEN

# Rent a Luxury Car

ROLLS ROYCE  
CADILLAC  
MERCEDES BENZ  
and other fine luxury cars  
from full size to compacts.



# Budget

rent a car

301 N. LA CIENEGA BLVD.  
659-3473

8747 WILSHIRE BLVD.  
657-1218

9815 WILSHIRE BLVD.  
274-9173

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## HAPPY TENTH ANNIVERSARY

## TO OUR FRIENDS AT LAFF RECORDS

FROM



### BERTCO GRAPHICS

# Dunaway's 'Insanity' In Early 1950s

• Continued from page 27

gave a page at the radio station a car. I mean, that's how crazy I was. That's total insanity. But that's the way I was. The page didn't have money to buy a car. I had two automobiles.

I wanted to buy my first Cadillac in New York. I had the cash for it. I walked in a White Plains dealership, kicked the tires for about 30 minutes; nobody'd wait on me, I walked down the street and bought two Buicks. That's true. So when I left New York one of the pages wanted a car and I gave him a Buick Special, which was a small Buick at that time.

H: I loved that particular car.

D: OH, it's a dynamite car. I just gave it to him, on my way out of town. I don't know who the page was—I have no idea of what his name was or anything else. He was a nice guy. He used to bring wine up to the studio and things like that.

And anyway, I spent 3½ years with McLendon's KLIF in Dallas and then they transferred me down to Houston for KILT. Spent 3½ years there. And in the 60s is when format structure started to hit—when people really started to format stations. For instance, in New York we played....

H: Mike Joseph, the programming consultant, always claimed that he was responsible for that station's success.

D: No, no. Mike Joseph—he hired me, you know, and God bless him for doin' that 'cause it was a good experience for....

H: Well, he always hired good people.

D: When Mike hired me, he had a format; he had a format worked out. That was the first time I really encountered a format, but the thing he did was he had a news block from 6 to 7:15. This was right after Martin Block left. We took over his studio at WABC. And we all had these rules, but you had options.

The No. 1 album is the first thing I played when I came on the air at 7:15 p.m. I came on the air at 7:15 because ABC had a news block from 6 to 7:15 p.m. And the No. 1 album could have been "Camelot" and it oftentimes was "Camelot," but I was a young rock'n'roller and I didn't want to hear from "Camelot" at 7:15 p.m. startin' my rock'n'roll show. So, I had a lot of trouble with Mike because I would disobey his format. And tell my director, "Let's play rock'n'roll." Or it could be a Sinatra album that was No. 1. Well, that was no way to get started against Murray the K in New York City. So, I would disavow the format quite a bit and play with it. But the format would read like the first record you play would be a No. 1 album, a cut from that, your choice. Then it would be one from the 60 to 70 stack or the 20 to 30 stack or whatever it happened to be. But you had like a free choice in there.

We were playin' 77 singles 7 picks and 7 albums, you know, just a massive amount of music.

H: Not really consistent, was it?

D: No, because you'd have like the top seven albums and the top seven singles could be like music

from "Camelot" or it could have been anything—not necessarily rock'n'roll music at all. So all of us at the radio station really just dug in and I think that's the reason why Jack Carney quit, he just couldn't handle it. I mean we used to get together and talk.

H: Carney is a great jock.

D: Carney was dynamite at WABC.

H: He still is... in St. Louis, wherever he is in St. Louis.

D: KMOX or KXOK, I think, I'm not sure. He was dynamite at WABC. He used to come out to my house in Scarsdale and spend the weekend and we'd sit and talk. We'd all get together and talk and say, "This is crazy." Because we were a lot younger in those days, you know, and we wanted to rock'n'roll, that was our music.

And we'd get together and practically plan a mutiny.

H: Were you among the original set?

D: Yeah, the original seven.

H: Who were they?

D: Herb Oscar Anderson did morning, 6 to 10 a.m., then we had "The Breakfast Club," no it was 6 to 9. "The Breakfast Club" was 9 to 10 a.m. And then Charlie Greer did 10 to noon. Charlie was the oldest one of the whole group, the rest of us were young guys.

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## FIRST JOINT APPEARANCE—NARM, RIAA, EIA/CEG

Prior to the first historic audio conference at the Winter CES Saturday (7), at which representatives of NARM, RIAA and the EIA/CEG will share a platform for the first time, three of the participants offer their own thoughts on prospects for the long overdue closing of the communications gap between the "razors and blades" of the music industry.

By JOHN HOLLANDS

Chairman, EIA/CEG Audio Division

NEW YORK—In the U.S. we have two gigantic related industries—the record and tape industry and the audio hardware industry—running madly down the road of progress and expansion without talking to each other. Largely through the efforts of Billboard, we have finally opened the door of communication a tiny crack and see a little light being shed on the subject.

In October, in San Francisco, we were fortunate to get a few representatives from both industries together in the same room during the

(Continued on page 60)

By JOSEPH COHEN

Executive Vice President, NARM

CHERRY HILL, N.J.—We certainly have come a long way since Edison sang "Mary Had A Little Lamb" to a horn, and recordings were born.

The software and hardware industries really have been "partners in profit" during the first hundred years of recorded sound, in spite of our concerted efforts not to communicate meaningfully with one another. We have each taken advantage of the other's success without knowing how or why.

The record and tape industry is represented

(Continued on page 60)

By JACK WAYMAN

Senior Vice President EIA/CEG

WASHINGTON—The common interest of audio hardware and audio software producers, distributors, representatives and dealers—to expand the total audio market—has been neglected in recent years in terms of joint effort, as each segment of the industry has been preoccupied with its own business affairs.

However, recent exploratory meetings between representatives of RIAA, NARM and the EIA/Consumer Electronics Group audio division have indicated that the time is ripe for the development of joint endeavors between

(Continued on page 60)

## Hardware & Software To Share Views In Las Vegas

## Gov't. Agencies Hold Keys

By MILDRED HALL

WASHINGTON—Among the major joys for makers and marketers of consumer electronic products in 1978 will be the predicted growth of demand for the new videocassette recorders for home tapers—but there will be problems.

Owners and exclusive licensors of the million-dollar films and television programming being picked up on the home recorders have launched a drive on both the domestic and international fronts to get compensation for loss of sales by a royalty-type tax imposed on either the hardware or the software involved.

The tax on either recorders or the videotape cassettes would mean a deterrent price increase for the consumer at the retail level.

Governments are listening to the copyright owners' protests.

(Continued on page 52)

## Accessories Boom Continues

By ALAN PENCHANSKY

CHICAGO—The big boom in the record and tape care market is expected to carry throughout 1978, as consumer and retailer interest in these products continues to mount.

Manufacturers, predicting the market will hold to its expansionary pace, say the level of saturation is nowhere at hand, even if the field has grown cluttered with product offerings.

According to manufacturers, more volume growth in disk/tape care accessories will result as the cumulative weight of a massive consumer education effort is felt, and as more and more retailers are attracted to this high-margin product category.

Manufacturers are predicting that an increasing number of retailers will turn to record and tape care accessories to counteract the effect of profit squeezes on hardware and software

(Continued on page 64)

## Semipro/Disco Scene Moves

By JIM McCULLAUGH

LOS ANGELES—The semiprofessional and disco sound equipment scene is expected to continue its torrid pace with product introductions and promotions at the upcoming CES Jan. 5-8.

In addition, there should be increased emphasis on digital recording with many of the manufacturers who displayed prototypes of this equipment at the recent AES expected to display it again before a slightly different audience (Billboard, Nov. 5, 19, 1977).

Manufacturers of consumer componentry also will display more higher-end equipment as they continue to become larger factors in both semipro and disco environments.

The CES should also provide an additional forum for manufacturers to explore Creative Audio and Music Electronics Or-

(Continued on page 50)

# Major Market Survey Finds Retailers Bullish

## New York

This metro area, which represents one of the most concentrated audio/video sales centers anywhere, is at one time the most unstable pricing market and relatively stable profit center, with a good 20% to 25% of over-all sales for many important lines.

For the 16 area Sam Goody outlets, the three Leonard Radio stores and the unique Liberty Music operation, as well as the five Crazy Eddie lowball discount houses, the last six months have been generally solid in sales upturns, and the outlook for 1978 is fairly optimistic.

Barry Goody of the Goody chain refers to a general "trading up" in merchandise, a feeling shared by Bob Rullo of Leonard Radio and Liberty's Jim Draddy. For lowball Crazy Eddie's, the new video units have been a big traffic draw that have been moving audio as well.

Software—both blank and pre-recorded—also has been much better as far as the "bottom line" is concerned, particularly with the demise of the Jimmy's chain and a return to album pricing levels of several years ago. This has put \$6.98 list specials at \$3.99 to \$4.24 and \$7.98 albums at \$4.49 to \$4.79. Crazy Eddie's Record & Tape Asylums at four of the five stores are the newest entry.

Higher end audio lines are doing well for most outlets. Leonard's Rullo notes the Technics' professional series, JVC's cassette decks, Infinity's speakers which were added several months ago, and Grado cartridges. For Liberty's Draddy, the entire Bang & Olufsen line from Denmark—the most recent addition in the store—has been

## Higher Prices, 'Better' Audio, More Video

### Chicago

Consumer electronics retailing here reflects an overall strengthening of the economy in 1977, as unit sales, volume and profits reportedly made significant advances. Intense price competition remains dominant here, with the big chains locked in ad battles.

That improved economic situation is mirrored in growth reports ranging from a 75% increase at Paul Heath Audio, a salon outlet conclud-

ing its second year of operation, to the "up a few percentage points" admitted by Simon Zreczny, the conservatively-spoken owner of two Audio Consultants outlets.

Increased consumer buying power and steadily improving consumer values in home electronics are claimed to underlie the widespread growth.

Better consumer values are benefiting audio shops, respondents say, allowing them to tap a stratum of customer that might not have

(Continued on page 54)

## Los Angeles

Southern California audio dealers expected to rack up their best second half ever with momentum anticipated carrying over into the first quarter of 1978.

The marketplace is still as fiercely price and promotion competitive as ever—perhaps the most hotly contested in the U.S.—with the past year witnessing even further chain expansion.

In addition, retailers are generating extra volume with such newer product areas as videocassette recorders and expanding blank tape, high end automotive stereo and higher end components markets.

Systems sales—with popular price ranges between \$400-\$700—have been strong and there has also been a further trend to the more expensive system sale.

A \$1,000 system ticket and over is much more prevalent than it once was.

Still predominant in the \$250-million-plus market is Pacific Stereo with 20 outlets in the greater L.A. area, but other dealers have been asserting themselves strongly.

The Federated Group is now up to five outlets, having recently opened up two more units, both of them 20,000-square-foot "super store" variety.

The University Stereo chain is now at 13 units with more expected in 1978, according to Marty Herman, vice president of merchandising.

Shelley's Audio is now at eight outlets, Leo's Stereo is now at 11

(Continued on page 54)

## 'HOME PIRACY' CLOUDS PICTURE

# A/V Blank Tape Sales Zoom

By STEPHEN TRAIMAN

NEW YORK—Only the uncertainty of the growing "home piracy" controversy is casting a shadow on the booming blank tape market that will see the largest number of new formulations and accessories in recent years officially debuted at the Winter CES.

While most manufacturers shrugged off the first inklings of potential trouble when they surfaced earlier this year at ITA (Billboard, April 23, 1977), they are not likely to do so now. The U.S. Copyright Tribunal has made home taping one of its highest priorities, and pressure from key copyright agencies in major music markets worldwide is mounting over what is termed increasing retail sales losses due to more home audio taping.

The tie-in between audio and video is heightened with the impending copyright infringement suit against Sony, its Betamax videocassette recorder, several retailers and at least one "user" by Universal Studios and Walt Disney Productions. Although the trial was postponed from December to May, no one doubts that the implications will weigh heavily on what is anticipated as some type of settlement long before the court case is decided.

While no blank tape manufacturer is eager to go on record as to what might happen if a per-unit surtax were imposed on every tape sold (as has been proposed in Germany), virtually all agree that it is a situation that must be faced objectively and in a constructive fashion. Lead-

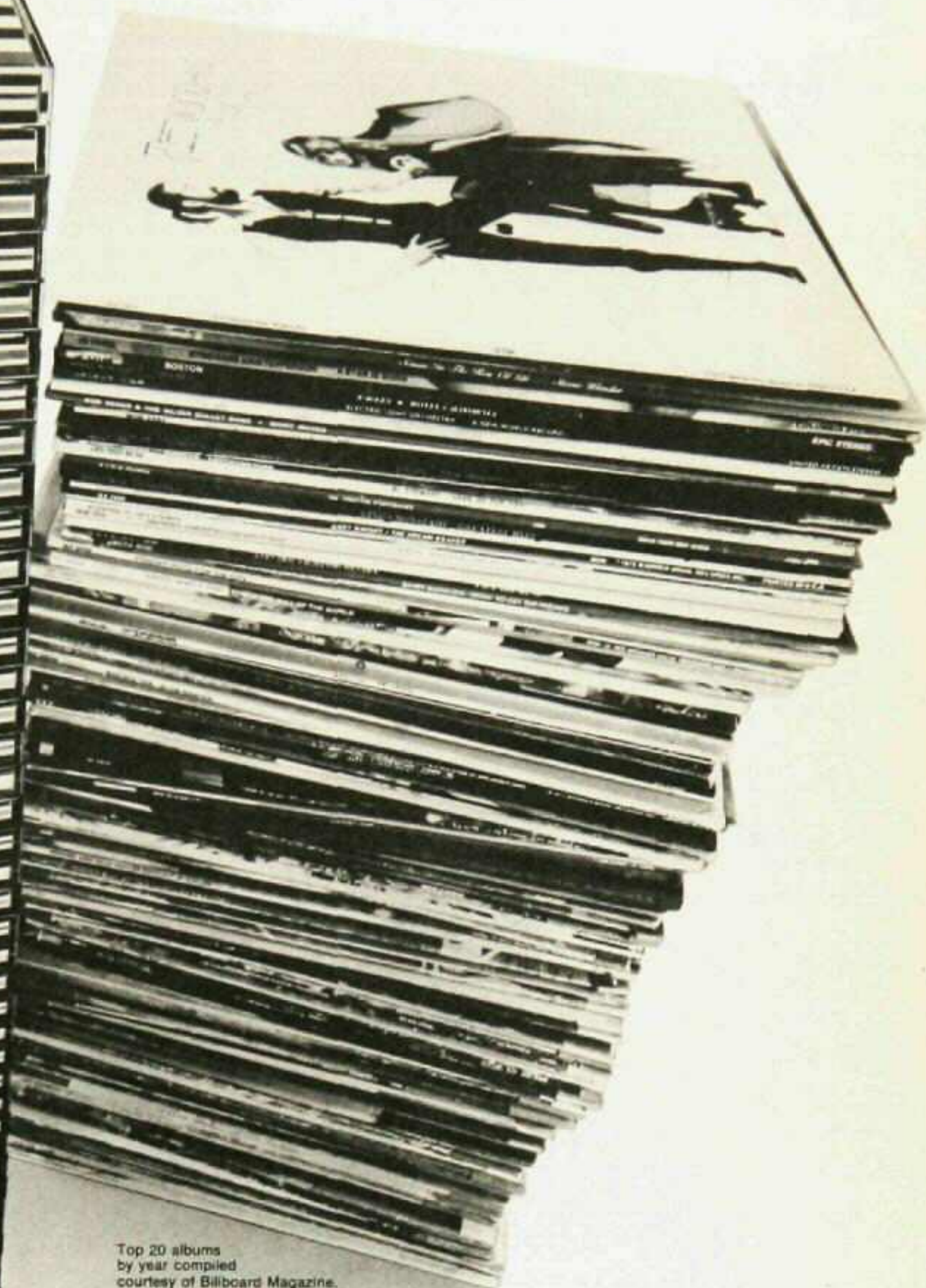
ing executives hold opinions running the gamut from "the music industry wouldn't be half as big as it is today without blank tape" to a feeling that some copyright relief is due to "owners" of the songs, with a surtax on "defined music" products one possibility.

Meanwhile, the air has been filled with announcements running the gamut from new high end products, and heightened competition at all levels to the first digital recording tape and debuts of deluxe accessory items by at least two major companies.

• Joining the audio "numbers" game, and with impressive specs, are BASF with Professional I and II, the latter a new "super chrome" form-

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# We've made the premium cassette business profitable for everyone.



When cassettes first came out, they offered low fidelity to the consumer. And for the dealer, profits were whatever could be scraped up off of a sale of two or three for a dollar.

But ten years ago, TDK changed all that.

We turned the cassette into a high fidelity medium. Cassette recorder makers kept up the pace, and a whole procession of new and better machines followed—some costing more than \$1000. Along with the decks came a new kind of cassette customer—someone willing to lay out up to five dollars and more for a tape. Yet they still bought two or three or even ten at a time.

We didn't just produce a cassette. We invented a whole business. Better TDK dealers find this premium quality cassette business of ours as profitable as selling the machines themselves.

How profitable? Suppose we told you premium cassette sales were supposed to increase 30% last year alone, even while the overall blank tape market rose perhaps 12%? Merchandising Magazine's statistics predicted that just such an increase would occur.

Those were high expectations. But our dealers know how TDK premium quality sales grew: an average of 70%. Some aggressive TDK dealers reported growth of 200 to 300% last year.

We offer a full line of cassettes—all leaders in their class—all profitable. SA, the first non-

Top 20 albums by year compiled courtesy of Billboard Magazine.

chrome tape for High bias, is the tape most deck manufacturers use to fine-tune chromium bias and equalization on their machines. AD is Normal bias tape, usable in any machine, with a special high frequency response which makes it perfect for rock and roll. D is our bread-and-butter line, and even better than the original hi fi cassette we introduced ten years ago. All carry a full lifetime warranty.

We've been on top of the premium quality cassette business longer than any other brand. Call your TDK salesman. Or contact us directly. We can make room at the top for you.

# TDK®

The machine for your profit machine.®

## Topping the charts for the last ten years.

TDK Electronics Corp., Garden City, New York 11530. In Canada: Superior Electronics Ind., Ltd

See us at Las Vegas CES Show — Booth 919

Copyrighted material

## UPS '78 OUTLOOK

## Industry Forges More Razor &amp; Blade Links

Continued from page 1 and those record/tape stores that carry audio lines.

• More record/tape retailers—more than one of every two—are now carrying some audio hardware, according to Billboard's latest consumer electronics survey.

• The key buying audience for both hardware and software—the 18 to 24 age group—is getting more saturated with product and dwindling in size, with the result that both sides of the industry need to reach the "adult" market.

• While the CB fad many have peaked, AM stereo and digital recording are just around the corner, offering many opportunities for new hardware and software ventures.

• The emerging home video mart is a potential bonanza for the software side of the business, as it is initially for hardware. Record/tape rackjobber distribution pipelines already are carrying video blanks and

video game cartridges, and will be adding programs as available.

Winter CES offers the first shared platform for the razors and blades of the industry, building on the RIAA market expansion project survey co-sponsored by the EIA/CEG (Billboard, July 9, 1977).

A special Saturday (7) audio conference will feature comments by Stan Gortikov, RIAA president; Joe Cohen, NARM executive vice president, and John Hollands, EIA/CEG audio division chairman and chairman of BGR (USA) Ltd.

The 1978 NARM convention in New Orleans will reciprocate with a special March 20 luncheon forum at which RIA/CEG representatives will share their views with record/tape industry executives.

First phase of the RIAA/EIA market expansion project that featured interviews with key hardware and software executives focused on many areas of cooperation that could be mutually beneficial—separate recordings/audio sections in Sunday newspapers, more promotion of recordings and tape players in cars, inclusion of printed inserts on recordings with equipment, and direct mail for prerecorded product to equipment purchasers for after-sales followup.

A report on the second phase of the study—in-depth focus group interviews with consumer panels in various sections of the country—is anticipated soon, and is expected to point the way toward better marketing directions for both sides of the industry.

Meanwhile, a proposed test by selected retailers of side-by-side merchandising of audio equipment and prerecorded software was explored at the initial meeting of NARM and EIA/CEG representatives Oct. 11 in San Francisco (Billboard, Oct. 22, 1977).

Representatives of both groups are already working on developing a joint razors and blades display that may be ready for previewing at this year's NARM, and on view at the Summer CES this June in Chicago.

Retailers certainly are ready for such joint merchandising ventures as part of an industrywide effort, also

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## Premium Disk Mart Showing An Expansion

Continued from page 3

with briefer lists of new releases included on a regular basis.

While Sheffield Labs has been producing direct-disks for a number of years with a small but devoted clientele, it was the arrival of Crystal Clear's white vinyl disco direct-disk at the 1976 Summer CES that launched the current audiophile recording boom and expanded it to more hardware outlets.

These premium-priced recordings are a symbol of the growing "razor & blades" links that are being forged with the first joint appearance in Las Vegas of RIAA, NARM and EIA/CEG representatives at a special audio conference Saturday (7).

The audiophile market keeps making news on all levels, with the recent announcement of Japan's RVC direct-disk and conventional super disk availability here soon through Audio-Technica (Billboard, Dec. 24, 1977).

Although Finnadar, the esoteric Atlantic label, just released its first direct disk, no major U.S. label has made a commitment in any depth. RCA, which shares the RVC joint venture with Victor of Japan, had first refusal on the new disks here but turned it down. The Capitol classical division reportedly is bringing in Toshiba/EMI direct-disks from Japan early this year, with distribution by the import division.

Meanwhile, the growing list of smaller labels and companies will be much in evidence in Las Vegas—though only Audio-Technica, also handling Umbrella, Sonic Arts and Telarc; Discwasher, whose American Audioport subsidiary is distributing the Nippon Columbia Denon PCM line from Japan and Orinda Recording have CES exhibit space.

Others will be scattered at various hotels—Gale Electronics at the Westward Ho, Nautilus (Orion Marketing) at the Landmark; Direct Disc, Great American Gramophone, Mark Levinson Recordings and Mobile Fidelity Sound Lab elsewhere on the scene.

All the new labels share a number of problems, and opportunities.

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## Audiophile Recordings

SEVENTEENTH CENTURY ITALIAN MUSIC, VOL. ONE—The London Early Music Ensemble, Gale Maximum Fidelity Recording, distributed by Gale Electronics, \$12.95 list.

This British label eschews multi-channel recording and all forms of signal processing to deliver a big, natural stereo image, extremely wide dynamic range and exciting transients at all ends of the frequency spectrum. Authentic baroque instruments—violin, cornett, organ, sackbut, etc.—are captured with remarkable richness and brilliance in this recital, and performances are stylish and commanding. Side 1, band 1 spotlights the stellar virtuosity of performer Michael Laird on the fingered baroque cornett. Recording, pressing, packaging and annotation—Gale takes every pain to produce not only a superb audiophile disk, but one to delight any connoisseur of fine recordings. Company even warrants its pressings against wear and breakage.

THE PIANO—David Montgomery, Direct To Disk (Sonic Arts Corp.), distributed by Audio-Technica, \$14.95 list.

Well balanced microphoning and direct disk clarity combine for a very honest picture of the production elements—a rather small studio, and an instrument lacking the extremes of range of a concert grand. It is the sound one might expect in the livingroom of a large home, and Montgomery's imaginative program—surveying 100 years of Viennese dance music—complements the intimate mood. The recording, however, points up the shortcomings of being tied to the studio mastering lathe, away from the better instrument available at the concert site and the ambience of the hall itself. For the most warmth and color, sample the five short Brahms waltzes on side 1, band 3.

EMOTIONS—Mystic Moods Orchestra, Original Master Recording (Mobile Fidelity Sound Lab), \$12.95 list.

This album throws a one-two punch at the audiophile, delivering musical enjoyment com-

bined with the excitement of reproducing environmental sounds on a home system. The production overdubs contemporary MOR orchestral arrangements with specialist Brad Miller's recordings of railroad engines, thunderstorms, rain, etc. The musical selections were taped in a "live" stereo mix, avoiding mix-down dubs, and the disk was mastered half-speed by Stan Ricker at JVC. Try side 1, band 3 for the passing diesel engine segued into "Do You Know The Way To San Jose?" Brilliant sound and exciting sound concepts are the attraction with this series, but not absolute accuracy of reproduction.

IDIL BIRET PLAYS CHOPIN, SCRIBIN, PROKOFIEV—Finnadar SR125, distributed by WEA, \$12.95 list.

This production was motivated by the challenge to the performer of direct disk, not by any dissatisfaction with tape recording. Idil Biret, working solo and programming sides of considerable length and difficulty, leaves an unimpeachable record of the powerful continuity and heightened poetry of her interpretations. Indeed few direct disks are as artistically impressive as this one. Technically, ambient microphoning has been favored and the piano sound is not as lively as many audio buffs would prefer. A compromise in pressing quality also is noticeable. For demo purposes, side 1, band 1, the two Chopin mazurkas, is suggested.

LES BROWN AND HIS BAND OF RENOWN—The Great American Gramophone Co. GADD 1010, \$13.95 list.

The capabilities of even the most sophisticated audio systems are challenged by this closed-miked, super-transparent direct disk. Ensemble attacks are passed with exceptional sharpness, and the bass range is extremely natural and tight. The full stereo spread is utilized on nine big band cuts, including "On Green Dolphin Street," "Laura," "Satin Doll," and "Gonna Fly Now (Theme From 'Rocky')." Any of the cuts are demonstrable, particularly the "Rocky" theme.

## Tape Growth For Christian Music Label

LOS ANGELES—Prerecorded tape sales of Christian music are running one to two compared with album sales, according to Maranatha Music, a Costa Mesa, Calif.-based marketer of Christian music.

And tape sales break down into approximately one-half for cassette and one-half for 8-track, according to Dave Swaney, director of creative services for Maranatha.

"It's an interesting phenomenon," explains Swaney, "but it's because Christian music buyers are set up for tape. There is a lot of teaching going on with cassette. Messages and sermons are recorded on tape and duplicated in great numbers catering to this market."

Sales of both disk and tape are up generally for the company, adds Swaney, who believes his firm has swelled into a major force in this market along with Word Records. The increasing size of the Jesus movement is also cited as contributing to Christian record sales.

Distribution to date for Maranatha's products has been mainly through Christian book stores but now the firm intends expanding market penetration through more traditional record outlets.

Charlie Shaw, a Tower Records store manager for 13 years, has been hired to take over the sales and marketing department which will be slowly expanded.

Some distribution has already begun in such record chains as Tower, Peaches and Music Plus on the West Coast, indicates Swaney, with good results. Music Plus has run advertisements in the Los Angeles Times for Maranatha LPs and tapes.

"Sales have been much stronger on the West Coast," says Swaney, "because of the size of the Jesus movement but sales are beginning to get stronger on the East Coast."

The Maranatha catalog has swelled to approximately 30 LPs, with most artists California-based.

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## AMPS JOINING MIXERS

## Uni-Sync Expanding With Mart

By JIM McCULLAUGH

LOS ANGELES—Uni-Sync is introducing several new live music mixing equipment products at CES in Las Vegas Jan. 5-9.

Among new products from the BSR company now located in suburban Westlake Village here are the Trouper 1 stereo output control module at a suggested list of \$898, a Trouper 1 stereo input expanded module at a suggested list of \$838, a Star Trouper output control module at a suggested list of \$329, a Star Trouper input expanded module at a suggested list of \$289 and a 10 x 3 microphone splitter at a suggested \$840.

In addition, the firm will be introducing power amplifiers for the first time at the show debuting 50, 100 and 250-amp models. Prices have not been set, as yet.

The firm, according to company

president Mike Ragsdale, has been growing at an extremely fast rate, having relocated to a new 10,000 square foot office/manufacturing complex.

Business in the last year has quadrupled, adds Ragsdale, and Uni-Sync should do close to \$1 million in sales for 1977. Ragsdale expects the company to grow even more in 1978.

The company also expects to become more fully vertically integrated in 1978, adding silk screening and sheet metal capabilities.

Both Ragsdale and marketing manager Larry Jaffe cite the enormous growth of the professional and semi-professional audio business as contributing to Uni-Sync's expansion.

"I think we have had a lot of rapid market impact," notes Jaffe, "and we have now built a dealer network

nationwide of 120. We are looking at a 200-dealer network as well as the export market for our products." Uni-Sync products are distributed through pro audio and semi-pro audio dealers, sound contractors and musical equipment outlets.

"The lines for these products to the consumer have become much more direct," adds Jaffe. "The technology is quicker. Products can be designed and turned out very quickly."

Jaffe notes that the firm will stick with its philosophy of working close with individual dealers and advertising on the local level.

"We like to emphasize advertising on the local level," he states. The company has a co-op program year round.

Jaffe also indicates that CES, nor-

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## Sound Waves Crossover Lines Blurring?

By JOHN WORAM

NEW YORK—With the Winter CES in Las Vegas (5-8) arriving almost simultaneously with the new year, the time may be right for a quick look ahead and a little speculation about the future of consumer (and professional) audio.

Could it be that in the not-so-distant future, labels such as "consumer," "semi-pro" and "professional" will disappear entirely?

Perhaps not, although the idea may not be as fanciful as it at first seems, as more and more manufacturers diversify their lines to appeal to a broader spectrum of public interest.

By way of comparison, a look at the recent history of the computer industry may give us an inkling of what could happen in audio. Not too many years ago, computers were as big as football fields. Today, a good one may not be much bigger than the football itself. Formerly, the government was about the only customer with the bucks to buy one. Now, even the budget-conscious shopper may have a little computer built into his check book folder for an instant tally of where his money went.

Meanwhile, back in the audio industry, a similar phenomenon is taking place. For example, digital tape recorders are being touted as the next wave of state-of-the-art hardware for the professional recording studio.

But while prices are still astronomical, and there seem to be a few bugs to be ironed out, Mitsubishi has announced a PCM (pulse code modulation) cassette tape recorder for the high end audio enthusiast. The company states the new deck "will soon be offering the consumer quality far higher than had been possible even with professional equipment, and the convenience of cassettes."

Superficially, the deck resembles a conventional analog cassette recorder. Although a recent Mitsubishi press release did not include

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# Accessories Old & New Boost Disc Chain's Sales, Profits

• Continued from page 10

record care section. It helps identify this area as well as linking the store more closely with a top turnover accessory.

• A sidewall display dominated by a 100-inch-long replica of Chet Atwood's guitar which was made of balsa wood and plywood and painted black and red. It was made by Vince Robisch, store manager. The guitar is suspended over a barrel which holds a stack of weekly-sale-priced LPs.

When Jethro Tull's "Songs From The Woods" hit the charts, this store arranged a distinctive window with the album shown in a woodsy setting of leaves, tree trunks and plants borrowed from a neighboring plant shop.

The unique but clean-cut identification signs over the various categories at this store were fashioned by personnel. Barrels and peach crates figure heavily in putting together displays.

"Nothing touches a little cash to goad you to strive for good display effort," believes Robisch. "We three



Billboard photo by Grier Lowry

Carrying cases sell solidly from an aisle carton display at Disc Records in Independence, Mo., where Joe Chiapetta gives a customer the scoop.

full-time staffers here hold brainstorm sessions until we come up with something good and original. We're blessed with 2,600 square feet of space in which to turn the ideas we dream up into reality.

"For example, the wall sign identifying the music book section and those located over other categories were designed and made by salespeople as a contest entry. This conspicuous department symbol is important in signaling to record traffic that we stock music books. A significant percentage of customers now tie-in music book purchases with LP shopping. It works the other way, too.

"Of course, music book business is helped by the big inventory," Robisch says. "We show between 500 and 600 books and 300 sheets on pegboarded backwall displays. Sales seldom drop under 100 books weekly and this category earns a little over 33% profit margin. We do a lot of special ordering on music books."

At the Independence store, Jeff Davies buys music books weekly from the Walter Kane Co., New Jersey based distributor. Before he places orders from the company's catalog, he says he checks out the hot sellers in prerecorded music. If it sells on LPs and tapes, he says, the demand starts rolling in from music book and sheet buyers. Fleetwood Mac, Styx, the "Star Wars" music and Debby Boone's "You Light Up My Life" have done well here.

Disc Records in high-rental shopping centers such as the store here are looking increasingly to accessories to keep the doors open. Prerecorded music profits alone won't get the job done, Robisch points out.

Earning 35% to 40% margin, blank tape in three lines, Memorex,

TDK and Maxell, is given prime display at the front pay counter. Factory two-for-one and off-price deals get attention in radio spots sponsored on Kansas City stations KY102 and KAYQ.

Robisch says record care product customers call for items by brand and Disewasher, Fidelitytone, Watts' Disc Preener and Record Cloth are asked for regularly.

After testing all sorts of display

ideas, some pretty creative, he feels record carrying case sales get more impetus when this item is stacked in a center aisle where customers practically stumble over them. With price signs prominent the cases are

shown in three sizes, 12, 24 and 36 capacities. The Le-Bo line is handled exclusively and store policy is to cut about \$4 or \$5 off list. Carrying cases are enjoying a steady buildup in sales here.

## 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.

**maxell**

Maxell Corporation of America, Moonachie, N.J.

# 'Highway Hi Fi' Pushing Market To \$1 Billion

CHICAGO—The automobile is an extension of the home, sociologists maintain, and developments in autosound are lending renewed credibility to this position.

The sociologist's argument is being demonstrated by the rush of customers to install high quality stereo systems in their mobile environments—a rush expected to carry the car stereo market to the \$1 billion sales mark this year.

This dramatic volume upsurge, begun in late 1975 when Panasonic introduced the first "big sound" under-dash unit, has been built around the idea of transferring home entertainment values to the automobile, and living room sound on the highway is the theme of most advertising and promotion.

A whole new generation of autosound gear has supported the market expansion, with much of it styled after home units. In some cases super-compact home speakers are being adapted directly into the auto and van.

"Today's consumer is stepping himself up to the type of sound quality he has at home," observes Larry Kraines, president of Kraco, a major autosound supplier. "With people now spending an average \$6,000 for a new car, they want a superior selection of products for their automobiles to suit their particular needs."

Says Ray Dangelo, vice president/aftermarket sales, Tenna Corp.: "Today's consumers are spending more and more time in their cars and vans. It's a traveling society who wants the same sound in

its vehicles as it has at home." Dangelo, whose company has bowed a new line-up of three-way speakers and in-dash cassette and 8-track units, cites the increasing popularity of the cassette format as a major factor contributing to growth of the autosound market.

Along with increasing movement away from 8-track to cassette, manufacturers are predicting that the growing proportion of hardware sales will be in in-dash units, over under-dash models.

"Consumers have become used to listening to good home entertainment," notes Olin Lippincott, vice president and general manager, Midland, which has introduced a new line of products called Midland Mobile Audio. "You can see the trends, people used to buy 3-oz. magnet speakers, now it's 10-oz. and 20-oz. speakers in the car."

New sophisticated 3-way and 4-way car speaker system—many permitting frequency adjustments—are one of the big lures to consumers—the speakers going with classy new systems or added-on to boost performance of existing tape decks and radios.

Craig, KLH, Clarion, Audiovox, Bowman, Tenna, Motorola, RCA, Inland Dynatronics and Sparomatic are just a few of the firms moving new high-end auto speakers to market, and prediction of \$550 million retail volume in auto speakers this year—a 30% increase over 1976—is being voiced.

Says Stephen Fields, executive vice president, Magnadyne: "The

most exciting thing in the first half is the introduction of automotive speakers that will produce true hi fi sound. Sophisticated speakers can handle the power new hi fi car stereo units can deliver and also provide greater clarity."

Another key product in the autosound revolution is the graphic equalizer/power booster, a device which increases sound levels and allows the sound to be custom tailored to the auto's interior. Dozens of these units—strong add-on items—will be shown at the Winter CES, with price offerings suitable for virtually every market level. The better of these devices will list just under \$100; however, less expensive models already are selling well through auto parts dealers and mass merchandisers, according to manufacturers.

The highway hi fi revolution also embraces a fleet of new super cassette and 8-track decks, many with advanced digital features and some incorporating CB.

At its summit, autosound today means costly miniaturized separate components—tape deck, power amp, equalizer with LED readout—and systems for the car costing up to \$1,000 are being installed.

The first such combinations—from Audiobile and Nakamichi/ADS—were shown at the Summer CES in 1976, and since then the industry has seen a steady upgrading of autosound.

Over-all, about a 20% sales volume increase in autosound is expected in 1978, with dollar deval-

uation price pressures expected to figure in the total.

"The consumer has shown evidence that he will pay higher prices for these products," says Kraco's Larry Kraines.

Notes Jack Doyle, president, Pioneer Electronics of America, "The upgrading in product quality and price will produce more dollars, as well as units sold. A few years ago it

might have been a new feature sparking the excitement—now it's the quality of the sound that the unit produces."

Murray Merson, vice president, Clarion, says "Highway high fidelity has greatly influenced our healthy sales. We're looking for continued good sales through the first half—and the entire year for that matter."

ALAN PENCHANSKY

## Semipro/Disco Mart Moving Along

Continued from page 46  
 organization (CAMEO), recently formed in Chicago as a first-ever trade association for the professional and semipro audio and music markets (Billboard, Dec. 17, 1977).

With a pro tem board of directors appointed including representatives of AKG, BGW, dbx, MXR, Phase Linear, Tapco and TEAC Tascam, the organization will be seeking to develop active programs for its members, dealers and consumers.

The new trade group also hopes to begin gathering recommendations for possible standardization, as well as conduct market research, and provide product safety and statistical data.

Another formal meeting of the group is set to take place in Chicago March 25 with the initial nucleus of members promoting CAMEO at CBS. They also will gather informally during the Western NAMM expo later this month in Anaheim, Calif.

TEAC will be unveiling a blockbuster four-month-long promotion at CES aimed at the audio dealership, salesmen and consumers which will culminate at the Summer CES when a drawing will be held at the TEAC booth for a \$15,000 customized "Star Wars" van equipped with studio gear.

Aimed at the open reel market, it's called T-N-T, Terrific New Trio (dealer, floor salesman and consumer), Terrific New Terms (for all parties) and Terrific New Tie-In (of all TEAC open reel models).

Allen Novick, TEAC's vice president of marketing, indicates the promotion is based on each rep territory so a floor salesman can win more than once.

He says, "The retailer gets demo models and special terms. Floor salesmen will be competing against each other in their own territories. And every time a salesman sells a TEAC open reel deck he fills out a lottery ticket and mails it to us. Drawings will be made monthly for jackets and mopeds."

More than 1,600 down-filled jackets, worth \$50 each, 68 mopeds and a supply of boxed, limited edition open reel tapes of the "Star Wars" movie are included as prizes.

The van, with a retail value of approximately \$7,000, will be customized to include a complete "Star Wars" theme at a cost of approximately \$5,000. Another \$3,000 worth of TEAC and Tascam equipment, with appropriate racks and interior designing, will turn the van into a rolling studio.

"It will be an audio center on wheels," Novick says, with the drawing for it taking place at Summer CES.

In addition, every consumer buying a TEAC open reel tape recorder between Feb. 1 and April 30 will receive a free collector's edition of the "Star Wars" tape.

TEAC will also be introducing the A-6600 open reel deck, a 1/4-track, 2-channel four-head machine with a suggested list of \$1,300 as well as a new version of its model 2 mixer

called the model 2A with a suggested list of \$400.

Also displayed will be TEAC Tascam's new model 15 mixer at a suggested \$9,000, featuring 24 in/8 out.

Uni-Sync, a BSR company, will be introducing several new products for live music mixing including the Trouper 1 stereo output control module at a suggested \$898; the Trouper 1 stereo input expander module at a suggested \$838; a Star Trouper output control module at a suggested \$329; a Star Trouper input expander module at a suggested \$289; as well as a new microphone splitter, model MS-1003, at a suggested list of \$840.

According to Larry Jaffe, Uni-Sync national sales manager, CES is becoming more of a draw for professional and semipro dealers.

"What is happening," says Jaffe, "is that these products are becoming much more accessible to the consumer. These products are cropping up in some consumer audio stores as well as increasing penetration at the pro and musical instrument dealer level. In the Midwest, for example, there are a lot of dealers who cater to both the pro customer as well as the average audio consumer. There are a lot of hi fi dealers, also, who are sound contractors."

Testament to the crossover activity at what is normally a consumer electronics show, such manufacturers as MXR, Phase Linear, BGW Systems and Audio Pulse will also be making strong product presentations of high end, "semipro-like" equipment.

Interest will also be high regarding the rapidly mushrooming digital electronics area.

One firm, Mitsubishi, will be exhibiting its PCM (pulse code modulation) laser disc playback system as well as a PCM cassette recorder (VHS format), both of which had their U.S. bow at the November AES in New York.

Mitsubishi's PCM cassette deck, according to the firm, will make the advantages of PCM recording and playback available to the high-end audio enthusiast.

Any number of consumer-oriented companies, also, will be presenting high end additions to their lines in terms of amplifiers, preamps and tuners, tape decks, turntables and speakers with semipro or pro applications.

Fisher, for example, is introducing what is believed to be the world's first wireless remote control cassette deck. The deck, model CR4025, will have a suggested list of \$249.95.

Fisher's vice president of sales, Dave Karron, comments, "Anyone contemplating buying a cassette deck now has the added incentive of convenient editing from his or her own armchair. The major impact of this innovation on the marketplace cannot be emphasized highly enough."

The Harman International Audio Teams (HIAT) will be formally introduced as an independent division of the parent firm, with Rod Bell,

(Continued on page 67)

## RECOTON. THE FIRST FAMILY OF CLEAN SOUND.

Recoton brings you quality products for record and tape care.

Our Black Magic™ line offers a wide selection of moderately priced record and tape care products in strikingly graphic packages.

And Clean Sound™ is

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# fact: you can choose your microphone to enhance your individuality.

Shure makes microphones for every imaginable use. Like musical instruments, each different type of Shure microphone has a distinctive "sound," or physical characteristic that optimizes it for particular applications, voices, or effects.

Take, for example, the Shure SM58 and SM59 microphones:

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**Mellow, smooth,  
silent...**

The SM59 is a relatively new, dynamic cardioid microphone. Yet it is already widely accepted as a standard for distinguished studio productions. In fact, you'll often see it on TV... especially on musical shows where perfection of sound quality is a major consideration. This revolutionary cardioid microphone has an exceptionally flat frequency response and neutral sound that reproduces exactly what it hears. It's designed to give good bass response when miking at a distance. Remarkably rugged — it's built to shrug off rough handling. And, it is superb in rejecting mechanical stand noise such as floor and desk vibrations because of a unique, patented built-in shock mount. It also features a special hum-bucking coil for superior noise reduction!

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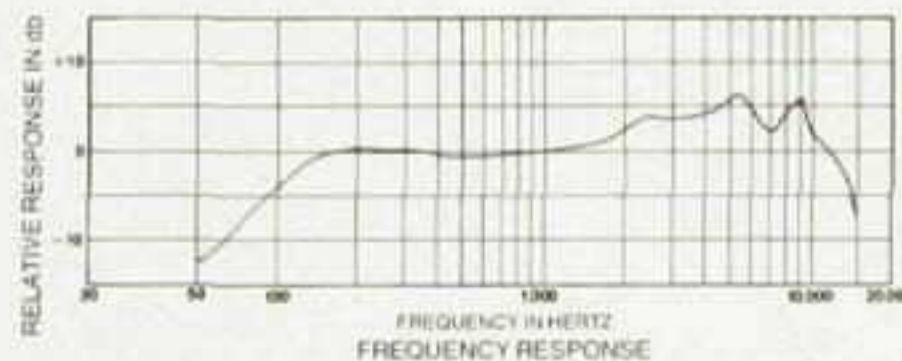


## SM58

**Crisp, bright  
"abuse proof"**

Probably the most widely used on-stage, hand-held cardioid dynamic microphone. The SM58 dynamic microphone is preferred for its punch in live vocal applications... especially where close-up miking is important. It is THE world-standard professional stage microphone with the distinctive Shure upper mid-range presence peak for an intelligible, lively sound. World-renowned for its ability to withstand the kind of abuse that would destroy many other microphones. Designed to minimize the boominess you'd expect from close miking. Rugged, efficient spherical windscreen eliminates pops. Lightweight (15 ounces!) hand-sized. The first choice among rock, pop, R & B, country, and jazz vocalists.

**...some like a "presence" peak.**



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Manufacturers of high fidelity components, microphones, sound systems and related circuitry. Copyright material

# Washington Holds Key To AM Stereo And Home Taping

• Continued from page 46

The new U.S. Copyright Royalty Tribunal is planning a study of the video tape situation. International copyright protection treaty members are working on recommendations for a compensating tax in home governments (Billboard Nov. 26; Dec. 10 and 17, 1977).

The copyright infringement suit by Universal Studios and Disney Productions against the Sony Beta-max video recorder is another attention-getter—although few onlookers expect the courts to outlaw the new technology for home taping. The

copyright infringement angle is expected to wind up in Congress.

Audio equipment expectations are cheerful, with FCC authorization of AM stereo practically certain, given the strong push by AM broadcasters for a chance to compete more favorably with FM stereo.

The National AM Stereo Radio Committee (NAMSRC) engineering report on the three systems tested—Motorola, Belar and Magnavox is a boost. It assures the FCC that AM stereo service is compatible with existing broadcasting, and comparable to FM stereo in sound. It

was expected in FCC hands last month.

On a further horizon, but fairly certain, is something in the way of FCC standards issued for some form of FM quadrasonic broadcasting.

The FCC, being an agency reluctant to add complications, and sensitive to costs to broadcasters and set owners, seems to lean toward a refinement of the presently aired matrix (4-2-4) quadrasonic, which actually needs no rule-making—although the agency's own listener tests gave the preference to the discrete (4-4-4) four-channel sound—but just slightly over SQ matrix.

Discrete proponents are battling fiercely for a true four-in and four-out service.

There is a remote chance that stereo tv sound could eventually come out of the FCC's inquiry into uses of the tv aural subcarrier band.

The NAB has asked that the tv stereo sound aspect be pulled out into a separate inquiry from the other subcarrier uses, such as electronic newsgathering (ENG).

Manufacturers have been cool even to tv sound improvement, much less tv stereo—leaving tv sound admittedly wretched, while most concentrate all their expertise and

advertising on picture quality. Several, like Quasar and JVC, are highlighting better sound as well.

The new FCC chairman, Charles Ferris, may prove the major factor in sound enhancement prospects (with the accompanying sales of transmission and receiving equipment for marketers) by FCC action. Much depends on the way he decides to parcel out the commission's time and budget.

Ferris will think twice about costs of FCC actions to the citizenry. His top assistant is Frank Lloyd, a former director of a public interest law firm. Ferris himself is concerned with major inquiries into tv networking and children's tv programming. Also, he is known to believe that presently confidential financial station reports to the FCC should be made public.

In domestic marketing of home entertainment products, a big wait-and-see factor is the controversial U.S.-Japan import situation. Much will depend on how the International Trade Commission and Treasury will be guided by the Carter administration.

The overwhelming surplus of Japanese exports to the U.S. (and other countries), of which consumer electronic products are a part—are the subject of negotiations that see-saw almost from day to day.

Labor unions here, and manufacturers like Zenith, are demanding tariffs or quotas on the Japanese audio imports. But so far, the President has rejected even the ITC's recommendation for countervailing duties on the flood of Japanese color tv imports, while international negotiations for world-wide lowering of tariff barriers continue their fifth year of talks.

A good number of increasingly protectionist Senators and Congressmen here are demanding that domestic unemployment get priority over the ideal of worldwide free trade.

The Supreme Court will have to decide whether Zenith's demand for countervailing duties on all consumer audio imports from Japan will survive its defeat in the U.S. Court of Customs and Patent Appeals here (Billboard Aug. 6, 1977).

Also in the unpredictable mix for future Japanese imports are the reactions of the American consumer. Already smarting under inflation, they would resent price hikes caused by government tariffs on imported tv and radio sets, tape player/recorders, and the glamorous, costly videotape recorder (made only in Japan)—predicted as a runaway favorite for 1978.

On the domestic manufacturer-consumer scene, the FTC has been holding hearings in several cities to determine what manufacturers can "reasonably" require of consumers as a condition to getting service or refund on an item under "full" warranty—which must comply with all federal standards under the Magnuson-Moss Warranty Act.

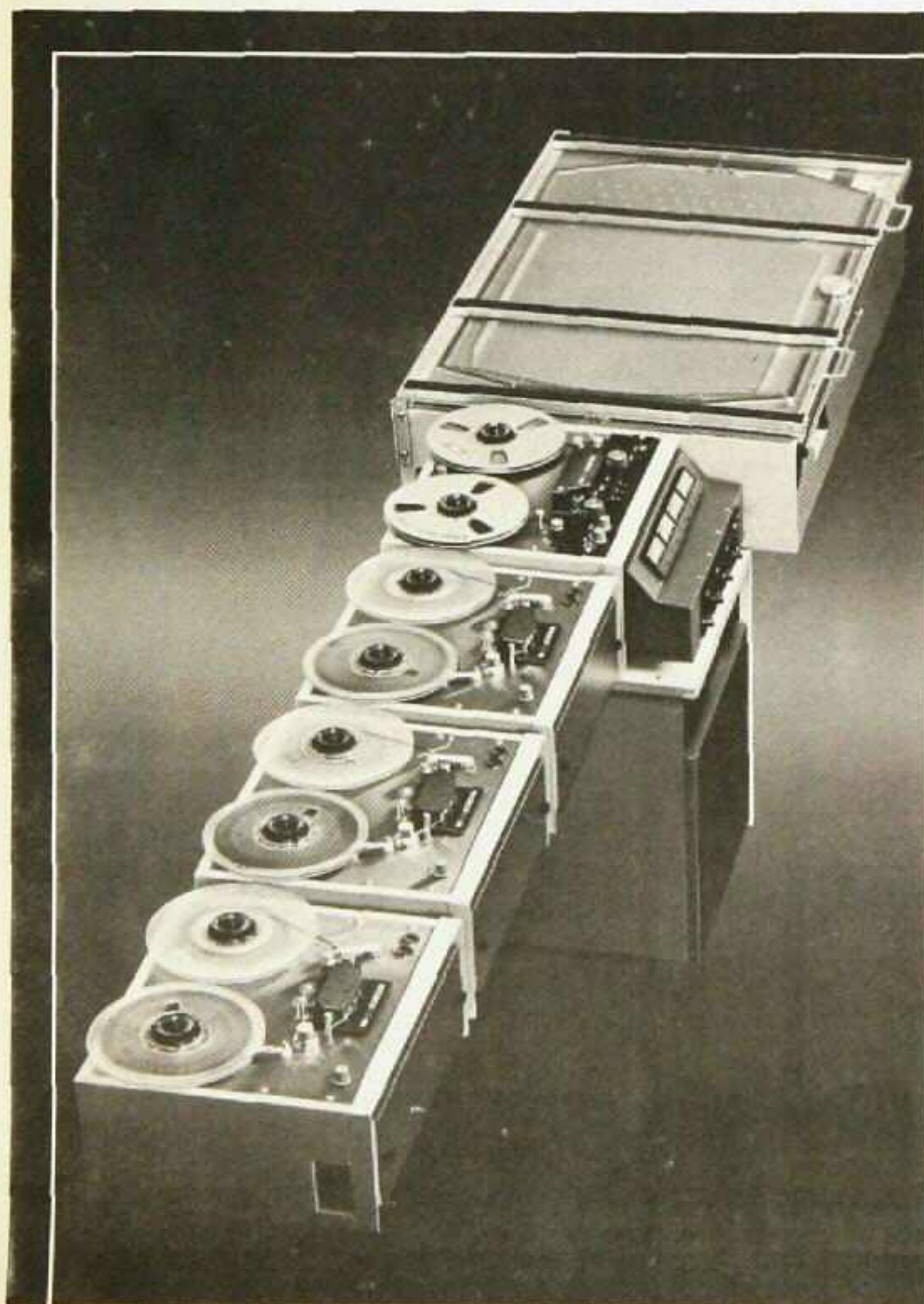
A final note on the radio scene—the House Small Business committee has resumed its push to make all radios carry both AM and FM service.

Broadcasters strongly endorse it, but auto manufacturers, who make their own car radios, are fighting it. Charges have been made that the auto makers double the cost of radios carrying both AM and FM services, and triple the charge when the FM radio is stereo.

The battle is between the broadcast lobby and the auto lobby—with the car makers victorious in a previous 1974 try at the AM/FM set legislation.

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## SONY.

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For you, it all adds up to a great profit making opportunity. For your customers, a variety of compact cassettes: Low Noise, Hi Fidelity, Chrome, and Ferri-Chrome; Microcassettes for hand-held recorders and the remarkable Elcaset<sup>®</sup>

which Sony invented. And for a limited time only, Sony is offering three colorful tape display racks.

Sounds good? Well, why shouldn't it? After all, it's Sony.

For more information, write: Sony Corporation of America, Magnetic Tape Division: c/o V.P. Sales, 9 West 57th Street, New York, New York 10019. Or better yet, while at the CES in Las Vegas, come and see our complete audio product line at Booth 905 or in our hospitality suites in the MGM Grand.

### **"IT'S A SONY."**

# Major Market Survey Finds Retailers Bullish

## New York

• Continued from page 46

area to price the Sony Betamax under \$1,000 six months ago—has found video a big draw for customers, with virtually all the new lines carried.

Video is the big plus for the future, but in varying degrees, the interviewed dealers say. Draddy's specialty audience at Liberty has gone for the \$395 Sinclair mini television, as well as the new Advent 710 5-foot-diameter VideoBeam, with RCA and Sony VTRs doing well—"we've sold all the RCAs we could get," he notes. For Rullo, who also has the Sony and RCA units, it's "more of an accommodation, when the guy next store is selling it for \$20 over cost."

Barry Goody also feels it's too soon to call the video bottom line, with the firm adding the JVC Vidstar and most recently the Panasonic Omnivision to its Sony Betamax and Advent VideoBeam offerings.

In blank videotape it's another story—Sony and 3M Beta tapes are

selling well, and VHS is in extremely short supply, with tight allocations from manufacturers of machines. "We could sell thousands if we could get them," Goody observes. "Home video is sensational for everyone," says Draddy, "but pricing is a detriment at this point, and as usual the dealer is squeezed."

All the area dealers see price increases coming with the Japanese yen vs. dollar situation already bringing notices from a growing number of import firms of 4 to 10% wholesale hikes on most lines. "I don't think any dealer here can absorb anything," Barry Goody observes, "with margins too short as it is."

However, despite the expectation of pass-along consumer price hikes, the general feeling is optimistic. Average system price points have risen steadily. Leonard Radio is moving an \$800 to \$900 package versus a \$500 to \$600 system a year ago. Liberty has traded up to more limited distribution lines, with firms like Fisher filling a still extensive "mid-fi" range of \$199 to \$500. Barry

Goody sees the higher priced packages as more seasonal in nature, but agrees that over-all, the level of the typical sale is higher.

For 1978 the feeling is bullish, but Goody admits the recently announced merger with American Can is a big question mark. The exact integration of the chain with the existing Pickwick International operation of Musicland stores is far from decided, and he's looking forward to the continued growth of Sam Goody in whatever framework emerges. With the Goody operation expected to give the giant Pickwick chain a solid Eastern base for the first time, it undoubtedly will affect the market here. But most other involved dealers feel it will generally work in a plus way. **STEPHEN TRAIMAN**

## Chicago

• Continued from page 46

shopped components a short time ago. "A few years ago, we didn't have anything for \$500," observes Zreczny, who has been increasingly

able to sell less expensive systems without compromising quality.

Mike Jaret, head of seven **Appletree Stereo** outlets located throughout Illinois, reports spectacular success with a \$199 system that was heavily advertised before Christmas. "It brought new customers into the store, guys who wouldn't normally buy components," says Jaret, whose stores sold 60 of the systems in one week.

Jaret, who plans two more outlets in 1978, observes that the average system price has risen overall.

A sizeable volume increase is reported by the three **United Audio Centers**, which came under new ownership/management in 1977. The outlets, according to store manager Chuck Mondrus, are steering more toward a quality audio specialist image, have upped ad expenditures, and are handling a number of new lines, including Luxman, Bolyvar, AR, Aiwa and Onkyo.

Lines singled out as strong performers in 1977, according to dealers surveyed, include Onkyo receivers, Harman-Kardon receivers, Yamaha

headphones, Ortofon cartridges and Micro Seiki turntables.

"The Micro Seiki is in a very fair price range for the consumer and not overly distributed," notes Mondrus. An executive source representing the area's largest department store chain says Bang and Olufsen, picked up this year, has made a very strong showing in the \$1,000 to \$2,000 systems price bracket.

Product categories expected to pace growth in 1978 are high-end phono cartridges and cassette decks, with interest expressed in the new generation of tape machines incorporating automated, system control features. At least one chain here is investigating home computers, hoping that these units will be preserved for high margin/sales expertise selling situations.

Home VTR marketing patterns here have not yet emerged clearly, with department stores supplying the most positive feedback and slow sales reported through audio outlets.

"The VTRs have started to take off and have created a lot of excitement," says a department store buyer. More than 100 VTR decks were sold by his departments in December.

Jaret says his chain reduced its emphasis on Betamax when margins were eroded this fall. "It's unfortunate that a field that takes so much consumer education has to sacrifice margins," he explains. According to Jaret, Appletree is selling the decks for commercial applications, in conjunction with Advent VideoBeam projection systems.

CB has grown very cold here, and specialty communications outlets and mass merchandisers are primarily handling this trade.

Retailers surveyed hold a generally optimistic outlook regarding continued growth in 1978.

**ALAN PENCHANSKY**

## Los Angeles

• Continued from page 46

units, Cal Stereo is at 10 stores and Now Sound is at eight units.

And despite one or two locations, such stores as **Rogersound Labs** and **Henry's Camera & Hi Fi** are said to generate a great deal of hi fi volume.

Joining the **May Co.** at the department store level is the **Bullock's** chain which has become much more aggressive in its hi fi penetration.

"I think it's going to be a late year," says Herman Platt, **Platt Music Corp.**, which has the audio concessions in the May Co. chain, "with consumer buying reaching a peak just before Christmas."

Platt says one of his biggest growth areas in the past six months has been videocassette recorders and now the chain stocks several brands including Sony and RCA. "It's been a hot area," says Platt.

"No doubt videocassette recorders are one of the biggest growth potential products we now handle," says Mike Pastore of the **Federated Group**.

Federated, whose product selection runs the audio and video gamut, now stocks Sony, RCA, JVC, Sanyo and Toshiba videocassette units.

A recent ad featuring all five units at the same price—\$880—generated "very good response," according to Pastore.

Not every audio retailer, however, is committed that extensively to video.

Marty Herman of **University** indicates that to date he recently began stocking the Toshiba Beta unit but has no immediate plans to extend his brand selections. He does admit,

(Continued on page 56)

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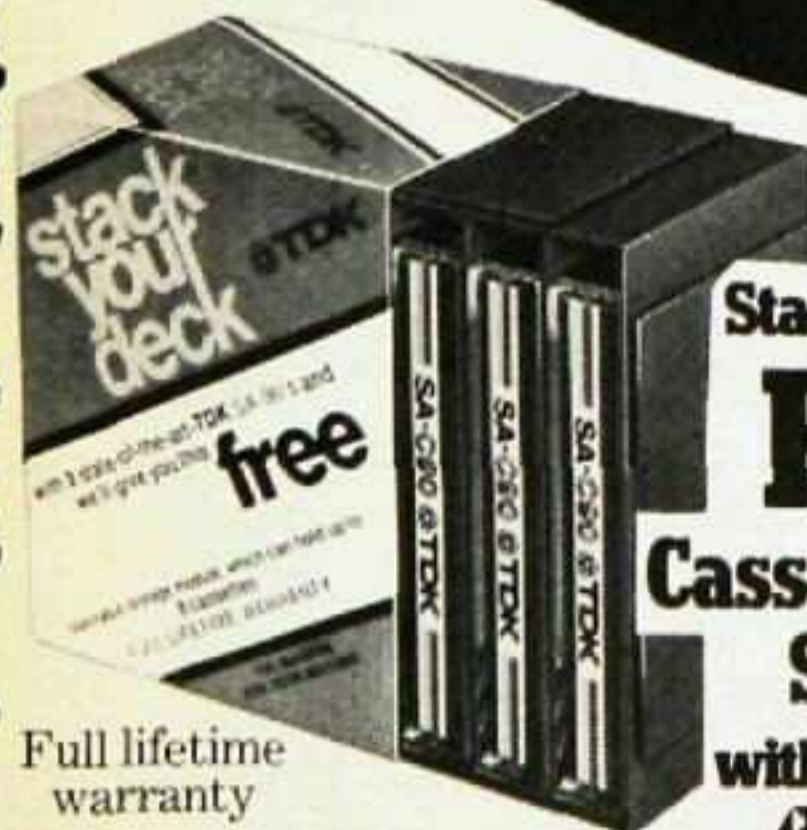
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JANUARY 7, 1978, BILLBOARD

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**Billboard®**

# Major Market Survey Finds Retailers Bullish

• Continued from page 54

however, that videocassette recorders represent a new potential for the audio dealer.

"Normally," he says, "we wouldn't get that sale, being a strict audio only house."

A spokesman for Henry's Camera & Hi Fi says, "We have been promoting in print, the Sony Betamax SL-8200 at \$899 with phenomenal success. We've also been promoting the Sanyo V-Cord II, a two-hour video unit, at \$899. We are also offering either a Panasonic, RCA or Sanyo color tv for \$299 as an incentive with the purchase of any videocassette machine."

In addition to penetration at the department store and audio store level, the mushrooming growth of the videocassette market is also spawning video-only shops in L.A. such as the recently opened L.A. Video Center.

JIM McCULLAUGH

## Philadelphia Eastern Pa./So. N.J.

Without exception, area retailers agree that 1977 was a good year with increases over the previous year running from 10 to 20%. Moreover, all are in agreement that major factors for the increases and cause for optimism in 1978 are the death of Elvis Presley and the increase in record album prices. However, the booming business was not only for records and tapes alone, with sales just as heavy for the hardware.

**Silo/Audio World**, which handles no records or prerecorded tapes and is exclusively devoted to audio and major appliances, reported record profits for the first quarter ended Oct. 31 for its 22 stores in this tri-state area. The profit performance is attributed to the strong demand for home entertainment equipment and appliances. The chain, which also includes 18 stores in Colorado and Arizona, reported profits of \$803,000 for the record quarter, up from \$497,000 in the corresponding quarter of 1976.

In the same period, **Silo/Audio World** reported sales jumped 23% to \$22.1 million from \$17.91 million. Indications are that the second quarter, with the holiday buying very big, will also reach new heights. Christmas sales have been "very good," with videotape recorders and television games among the fast-selling items.

Larry Rosen, who operates the chain of eight **Wee Three Record and Stereo Shops**, credits the increase in LP prices and demand for Elvis records accounting for an increase of 10 to 15% in '77, with the increase to continue in '78. The stores are all located in shopping centers and malls in Lancaster, Lebanon, Glenolden, Horsham, Springfield, Plymouth Meeting, Conshohocken in Pennsylvania and in Moorestown, N.J.

Blank and prerecorded tapes are also selling well with customers seeking out the better quality product in blanks. As for stereo and other hardware sales, significantly Rosen is restricting his stock to home and car units selling up to \$200 only. For sets over that figure the market is too competitive "and I just don't want to give the merchandise away," Rosen says.

Moreover, he believes with audio sets and component becoming more expensive as they become more sophisticated, the higher-priced buyers prefer to shop the specialty

sound stores rather than the store that "sells everything." It's also difficult to maintain personnel knowledgeable in the highly technical aspects of sound instruments. Also being dropped are CBs. Rosen says

that after being stuck with 23-channel units, which he sold out below cost, they're "not worth handling anymore."

What is interesting Rosen for '78 are video games and he will take a

hard look at the product at the CES in Las Vegas this month, particularly the tv game packages in cartridges.

Although the Presley bonus was not for his two **King James Sound**

**Centers**, since both city stores are oriented for the black community, owner James Cephas reports an increase of "better than 10%" in '77, with the outlook for '78 looming just as good or better. Price increases,



Sierra Audio

JANUARY 7, 1978, BILLBOARD



# See Higher Prices, 'Better' Audio, More Video

and "more better" product account for the better business.

Customers, Cephas says, are beginning to accept the price increase (to \$7.98 list). He points out that among his top 50 albums, 27 are

priced at \$7.98 and 19 at \$6.98. Moreover, where there used to be only two or three "hot" albums, and the customer would come in to buy only one, there are now six or seven "hot numbers." As a result, the cus-

tomers are back to multiple buying. Prerecorded tapes are also maintaining the sales level.

Blanks are selling 20% better in '77 over the previous year. Cephas also points out that blanks should do

even better in '78 as customers seek out the better quality, higher priced product. Only on promotional sales do the lower-priced blanks sell. Best seller for the King James stores is the Memorex line.

Hardware at the King James stores is only smaller units, mostly the portable products in radios and tape players and recorders. So as not to get into any price battle with the discount houses, especially those in center city, Cephas has a \$52.95 ceiling on all units with the result that sales have been brisk all year and promise to continue so.

The combination of increased LP prices, Presley and new releases gave **David Rosen Records** one of its best years. Harry Rosen, manager of the one-stop, reports business was 20% better over '76, and if the holiday pace continues, '78 should add another 20%. He points out that it's still difficult to keep up with the continuing demand for Presley records. Significantly, Rosen says the death of Bing Crosby meant "nothing" in record sales.

Same sales spurt was enjoyed for prerecorded tapes and blanks. Only the better brands of blanks are selling well, Rosen says, "the cheaper stuff is not wanted."

Rosen also reports a boom in prerecorded tapes, running 20% ahead of '76, also because of higher prices and more better product. He pointed out that 65% of all his record and tape sales are for the WEA and Columbia-distributed labels.

Blank tapes are maintaining a good sales pace with an increase in cassette sales to make it now 50/50 with 8-tracks. Significantly, only the better quality blank tapes are selling. "They just don't want the off-brand cheaper tapes any more," Rosen says.

For prerecorded tapes, it's an increase to 15% in cassette sales with 8-track still 85%. The 8-track, Rosen said, is still the big favorite because they can play it easier at home, in the car, on the beach or anywhere.

**MAURIE ORODENKER**

## Bay Area

All retailers interviewed in the Bay Area (including San Francisco, Marin County, East Bay and San Jose) agree that 1977 was a significantly better year than 1976 in terms of unit sales and dollar volume, although all indicate that profit margins remained constant. They look as well to a strong 1978; those already handling video equipment are very optimistic that this will lead the way, but some sellers are still cautious on video.

All agree also they are selling in a market that became significantly more competitive and cutthroat over the past year. One salesman recently out from Colorado terms the Bay Area market "a jungle"; the ads of one small chain, **Systems Warehouse**, made pointed reference to the bait and switch tactics of other outlets, while a spokesman for the **World of Sound** (Town & Country) stores acknowledges "there is a lot of cutthroat pricing going on, particularly with Pioneer and Marantz items." All are aware of pressures from new stores and all had themselves either recently opened new stores or had new outlets on the drawing boards.

**Stereo West**, a three-year-old chain with 10 stores open now in the Bay Area and options for five more over the next year, is the fastest-growing in the area and second only to Pacific Stereo, which now has 22 stores in Northern California, plus outlets in Southern California and a new unit in Seattle, Wash.

Charlie Morning, a veteran who works out of the Stereo West Berkeley store, says that "1977 has been by

(Continued on page 38)

JANUARY 7, 1978, BILLBOARD

# Sometime before the sun comes up, you'll learn to love your MM-1200.

Ampex gives you a lot of reasons to buy an MM-1200 multichannel audio recorder: capacity, fidelity, flexibility and reliability. The performance specifications alone have made this the best seller among professional multitrack recorders.

But you'll find your own reasons for loving the MM-1200 you buy.

Some morning, after a long session that dragged through the wee hours, you're going to realize just how many MM-1200 features you used to keep things moving. How you used the electronic tape timer, plus search-to-cue, to save precious minutes of time. How you used the quick-change

head feature to switch back and forth between 8, 16 and 24 track work. The ease with which you employed the optional accessories such as the pure video layback head, synchronizer and variable speed oscillator to finish the audio portion of a video production.

The same professional drive for perfection that kept *you* going, kept *our* engineers working to refine an already-respected design.

That's why you see so many MM-1200s in professional recording studios. Sooner or later, before the sun comes up, everybody learns to love an MM-1200.



## AMPEX

Ampex Corporation, Audio-Video Systems Division, 401 Broadway, Redwood City, California 94063, 415/367-2011.

# '78 Dealer Outlook Bullish

• Continued from page 57

far our best year. We're more aggressive in our advertising now and also in our hiring practices, and we have a new training program. Things are beginning to happen here the way they did for Pacific Stereo a few years ago. The market's growing and we keep getting a bigger share of it. We could possibly triple our business."

Morning offers the opinion that "aggressive advertising in this area is the strongest local factor" and several other dealers who rely on print cite this situation. Eckart Linke of Systems Warehouse notes the virtual print monopoly exercised in the Bay Area by the combined Sunday edition of the *Chronicle-Examiner*. "You're wasting your ad money," he says, "if you don't have stores in these suburban areas where the paper saturates on Sundays."

So his young chain is likewise on the move. Starting with a San Francisco location in November 1975, Systems Warehouse opened in Berkeley in August 1976 and in San Jose last August (increasing from a \$1 million gross to \$3 million) and they are considering locations mid-Peninsula, in Marin, in the Concord-Walnut Creek areas. These are areas of equal interest to all retailers. Linke also mentions the recent aggressive entry of Cal Stereo, which came in when Cal Hi-Fi went bankrupt, plus the high-profile stance of smaller independents like Poor Richard's, Long's, Pud's, Wong's and the Good Guys.

Stan Baker of Good Guys says their second store, in the South San Francisco area, "was an instant success and did a lot of volume right from the outset. We think there's a large 35 to 50-year-old market out there that's not been fully tapped and someone who does the right things will get that market!"

Linke of Systems Warehouse agrees: "1978 will be bright. It will be the year for the second-time buyer, who will be interested in more quality than ever before. And the major manufacturers have done an excellent media job of appealing to these buyers."

Bob Reichmuth of the World of Sound/Town & Country stores, adds, "A lot of people are getting smarter about buying systems, particularly in regard to speakers." World of Sound, which has two locations in Marin County (the Mill Valley store is 12 years old), just expanded into San Francisco in early December. They emphasize service and do all service work in-house.

As for added lines and those doing best, each dealer mentions varied items. Reichmuth has added Harman-Kardon and is doing well with it, and he also cites IMF speakers, Denon turntables, Sonus cartridges, Genesis speakers and SAE amps and preamps. Morning at Stereo West says his store is one of largest dealers in ESS speakers and that BPI speakers are doing well, along with his new Onkyo receiver line. Baker at Good Guys notes "Sony is coming on very strong with attractive receivers and turntables that we think are exceptional values," and Linke at Systems Warehouse indicates they added Optonica and Nikko items this year and that Lux amplifiers and Klipsch speakers do quite well.

All feel that 1978 will be a good and steady year. "My feeling," says Linke, "is that 1977 was a year of recovery from the influence of new stores and the ending of fair trade and that 1978 will be more even and strong." Morning of Stereo West agrees. "We're going through a

phase now that Los Angeles went through a year ago. I think after January trends will change because dealers won't be able to stay in business if this pricing continues. We'll start seeing better advertising that won't push the lowball price so hard."

Video is still a variable factor in these projections. Stereo West is not handling video now and Morning says he will probably wait to see how far under-\$1,000 prices drop. Linke says Systems Warehouse is considering video but is only "50-50 on it right now." Reichmuth indicates Town & Country/World of Sound has always handled television as well as stereo and that the Sony and Zenith home systems are excellent items for them.

Baker of Good Guys is most optimistic. "There's no question that video recorders are hot. The manufacturers are doing a good job of making people aware of the many applications, the quality is exceptional and the price is reasonable. Many consumers see it as something they can have right now. So we expect to do very this year and that 1978 will be very strong in video."

JACK McDONOUGH

## Washington/Baltimore

Dealers in the Washington-Baltimore market are watching a dual market develop in their area. First-time buyers, they report, are going to warehouse operations and discount houses, and second- and third-time buyers are heading toward sophisticated audio specialty stores to make their purchases.

But both types of dealers say that 1977 was a fine year and most report that they expect another good year in 1978. The problem, they say, is luring the other half of the market.

Baltimore dealers were especially euphoric about 1977. It was, say some, a breakthrough year, with signs that the working-class city and its suburbs are starting to match the white-collar Washington area in

knowledge of audio products and in sales.

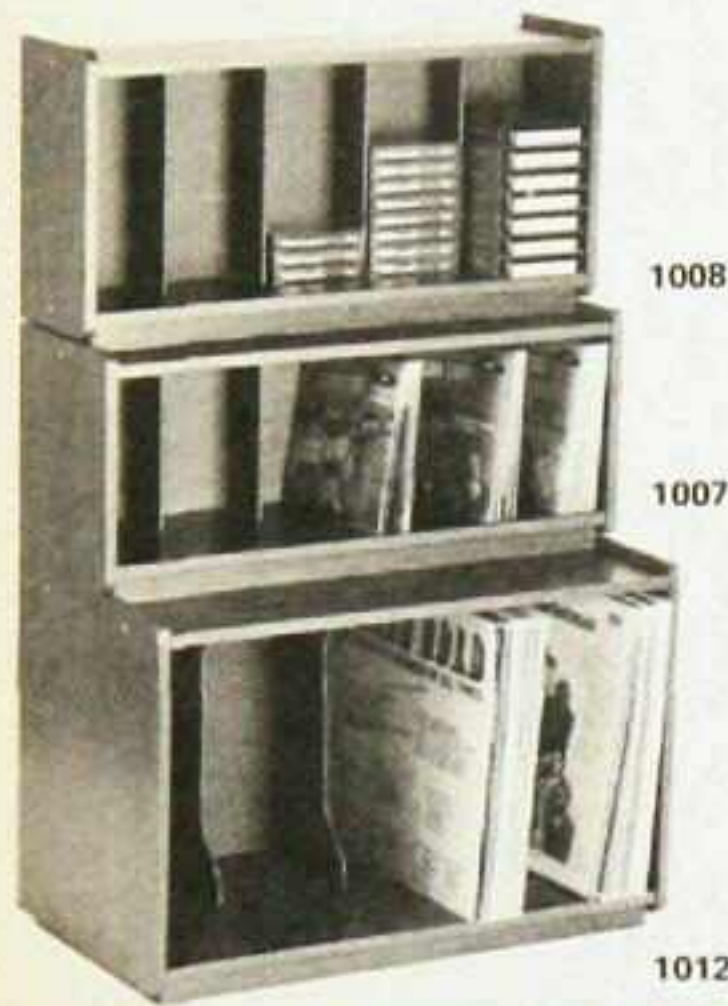
Sales at Polk Audio, a Baltimore wholesaler specializing in its own lines of speakers and speaker-related products, were up 350% in 1977, according to president George Klopfer. Though Baltimore's Gordon Miller Music, a middle-line independent with three outlets, was unhappy with the end of 1976, things "exploded this year, went bananas," according to Dave Kaplan, the firm's president. John Dorsey, president of Soundscape, a high-end specialty shop with two stores, says sales were up 10%. In all cases, the profit margin was at least as high as the sales increase, and higher in some cases.

Washington dealers had the same sort of report. Mike Zazanis, president of Audio Associates, a specialty chain with six stores, says sales began picking up early in the year and were up about 20% overall, though the profit margin dipped because overhead went "out of sight." Jack Luskin, president of Luskin's, a mass merchandiser with eight outlets in both the Washington and Baltimore markets, reports 1977 was a "dynamite year," with hi fi sales "spectacular." Tom Pollina, the new area manager for Lafayette, says sales at the chain's Rockville, Md., suburban outlet were up substantially, and the web plans to expand from five to at least eight stores in the Washington area in 1978. Luskin's also will expand by at least two stores next year, Luskin says.

No dealers reported that any products "bombed" during 1977, though all who carried CB said that CB sales had stabilized and even begun to die. But, offsetting this, they report a big interest in video recording, and a strong seasonal interest in video games.

"VCR interest is sensational all over the area," Luskin said. "We geared up a long time ago, and we're happy about it." Kaplan says that George Miller Music had recently begun to carry home video record-

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# See Higher Prices, 'Better' Audio, More Video

ing equipment, and "people think it's the greatest toy ever."

Several dealers in both markets report they are pleased with the sales performance of several lines they carried. Klopfer says that Yamaha speakers have done well across the board, and that Onkyo also seems to be doing well in Baltimore. His Polk Audio speakers won high marks from Kaplan, who says that Gordon Miller also has had good results from JVC and Harman-Kardon receivers, Philips turntables and Avid speakers—"they make up 80% of our sales," he says. Dorsey found high sales from Great American Sound products, Dahlquist items and a variety of English speakers.

In Washington, Zazanis notes that Genesis speakers were doing "extremely well," and that Yamaha "took off this year." At the lower end, Pollina says that Lafayette is doing very well with compact stereo systems in the \$100-\$300 price range, and that they could not keep up with the demand for its video games.

Looking ahead to 1978, Klopfer says that Polk Audio does not expect to grow as rapidly as its spectacular spurt of 1977, but still expects the trend to be up. Miller Music's Kaplan expects "to set the pace for Baltimore" by the end of 1978 due to its advertising and because the firm has moved heavily into car stereo and is expecting a top year in that area. Soundscape's Dorsey says that 1978 "looks good unless something unforeseen happens." All three Baltimore dealers agree the economy there is on the upswing.

Luskin is "looking forward—hopefully" to 1978 and his firm's expansion, and Lafayette's Pollina has the same forecast for the chain's Washington stores. But Audio Associates' Zazanis, sounding a warning echoed by even those who are otherwise optimistic, said that his specialty chain will have to find some way to reach first-time audio buyers in order to continue with successful sales increases.

"We're getting competition from the catalog houses like Best and Co., from department stores and from appliance stores, and they're all doing a good job now," Zazanis says. "The 'masses' are intimidated by hi fi specialty stores, and we're getting just the second and third-time buyer. We'd like to get the first-time buyers, but we haven't been successful."

Dorsey of Baltimore's Soundscape says this pattern was "the continuation of a five-year trend, the dichotomy between chains and specialty shops." His firm's solution was to move more strongly into high-end lines, where the profit margin is better.

**BORIS WEINTRAUB**

## Dallas/Fort Worth

Once regarded as one of the most stable stereo equipment markets in the country, the Dallas/Fort Worth area has undergone such major changes in 1977 that Christmas sales were barely above the month-to-month average and first quarter expectations have been tailored considerably from earlier, more optimistic, predictions.

The cause, retail operators seem to agree, is a sudden entry of national chain outlets into the market which, combined with a large increase in high visibility advertising, has made local buyers more discriminating and more price conscious.

Customers in Dallas, particularly, have been enjoying the effects of a serious price war for the last few

months which has frequently seen popular lines of equipment sold at below cost figures.

Pioneer, which appears to have been hardest hit by the pricing com-

petition, will be dropped from many outlets' stock if the situation doesn't improve, merchandising managers warned. This despite the fact that Pioneer is one of the most popular

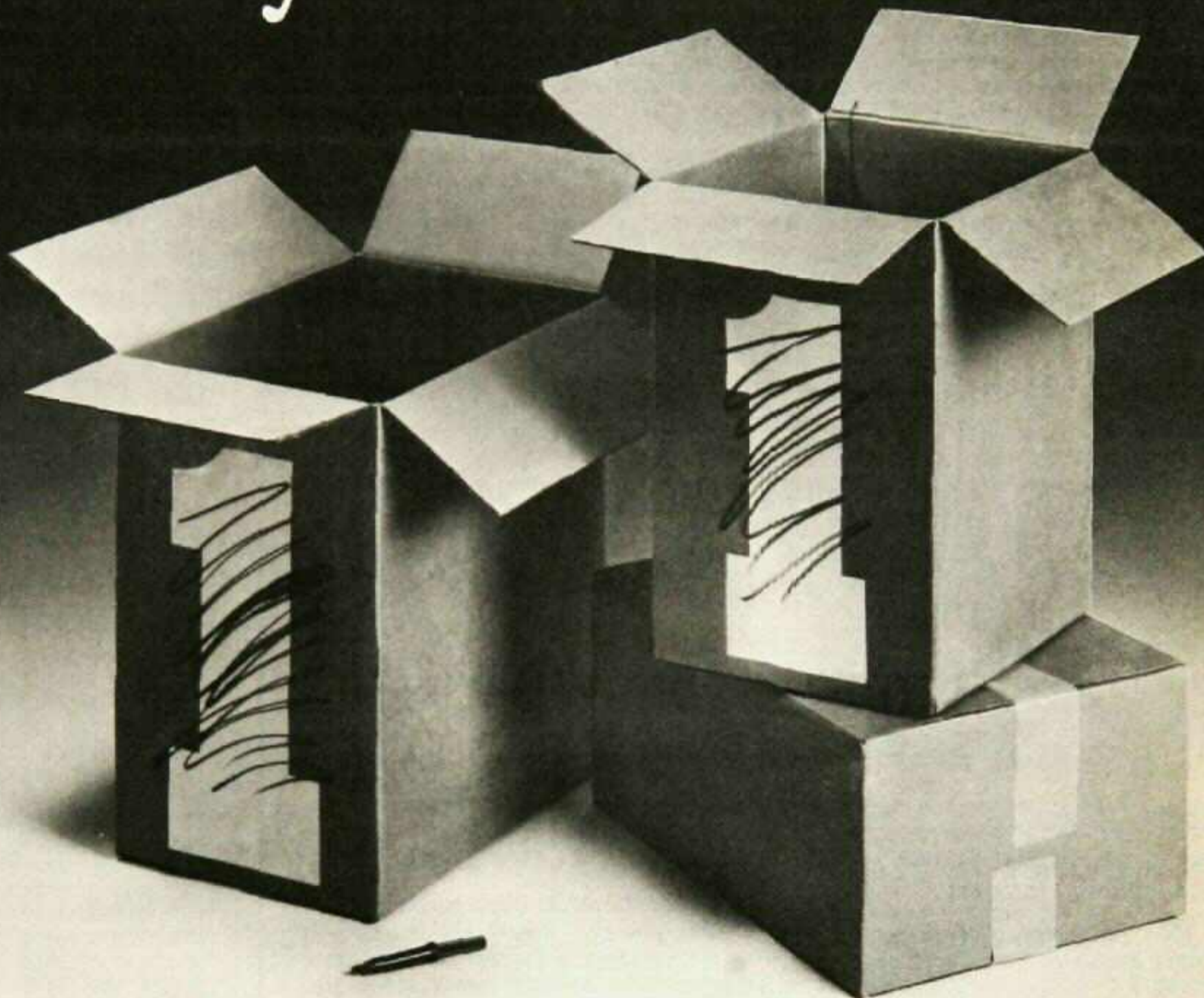
name-brand systems in the area.

Amy Morgan, manager of Soundtrak, said sales in the firm's two Dallas stores are running about the same volume-wise, as they did in

other markets last year and while profits are somewhat higher, the potential has been diluted by the new competitive spirit in the retail area

(Continued on page 61)

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# Hardware & Software Share Views On Las Vegas Panel

John Hollands

• Continued from page 46

EIA/CEG fall conference, and were able to quickly explore some areas of interest. I must say it was refreshing to experience the eagerness of both groups and to interchange ideas, because, in spite of the strength of both industries, they both obviously share some problems.

In my view, there are two broad areas to be explored:

- First of all, there is an obvious need for exchange of technical and commercial information that will allow both industries to operate with broader knowledge at their disposal, and therefore hopefully to operate more effectively.

- Secondly, we generally feel that software leads to hardware, and in turn hardware leads to software. We should find ways to encourage sales through common distribution channels. We appreciate that this is a most complex subject and one which requires a great deal of exploration to determine the conditions necessary for feasibility. For example, we both agree that a record/tape merchandiser cannot "dabble" in hardware, and vice versa for an audio retailer in software.

In the first area, we feel that the hardware industry can provide considerable information that will be of interest and assistance to the software group. During our San Francisco meeting, the software representatives were pleasantly surprised at the unit volume information that was quickly provided.

In discussing the subject of techni-

cal advances, the point was raised that the hardware industry is now producing higher frequencies with more power and at lower prices than ever before. This obviously gives rise to a need for higher performance in all areas of software.

In addition, there are many new audio products coming onto the market on a steady basis, including equalizers, expanders, noise reduction systems, record and tape care items and a whole new generation of hi fi autostand units. The latter is a tremendously new and vital segment of our business which has to give renewed interest to 8-track and cassette software.

Another interesting group of products provides random automatic selection of information on both records and tapes through various technical systems. With a little more technical cooperation between the hardware group and the software group in general, this could be a very substantial breakthrough in our industry leading to a whole new way of listening to prerecorded music.

On the other side of the coin, we in the hardware business are very interested in knowing what is happening in areas such as direct-to-disk, pulse code modulation (PCM) and digital recording; product mix at retail, trends in software distribution and technical advances as they progress.

A case in point relative to the latter item is when the software industry made a substantial change in LP records a few years ago. The product was initially introduced to the indus-

try by RCA as Dynaflex records. The technique is now relatively standard, but it was a very radical change then which directly interfaced with the hardware industry—and to my knowledge there was virtually no interchange on the subject, and all sorts of mechanical problems appeared "overnight."

Going on to the second general area, it is my feeling that we, as a cooperative venture, could provide information to retailers suggesting ways to successfully merchandise both hardware and software. Hopefully our first efforts in this venture will be on exhibit at the Summer CES this June in Chicago.

Obviously, none of us are sure where all of this is leading, but at least we are communicating.

Jack Wayman

• Continued from page 46

these trade associations and the interests they represent. There seems to be a mood of "What can we do together for the common good of the audio industry?"

I look for some worthwhile developments to result from these efforts and believe that all trade associations concerned and their members should become involved.

The EIA/Consumer Electronics Group was pleased to join with NARM and RIAA in serving as catalysts for the development of meaningful cooperative programs between the "razors and blades" of our industry. The Consumer Electronics Show, sponsored, produced and managed by EIA/CEG, will

host the initial meetings of this joint effort.

John Hollands, BSR/USA Ltd. board chairman, has been actively involved in the exploratory sessions of the three trade associations. As chairman of the EIA audio division, he will speak at the CES Audio Conference at the 1978 Winter CES on Saturday (7). This program on the "Outlook 1978—Audio Hardware/Software Merchandising," represents our first effort to open up closer lines of communication.

EIA/CEG and its Consumer Electronics Show was a co-sponsor of the RIAA Market Expansion Project Survey. We have deep roots in audio industry promotion and a substantial amount of CES proceeds—through various CES industry development programs—have been used and will continue to be allotted to promote all audio products.

The Market Expansion Project Survey, for example, pointed to the need for establishing improved communications between the audio hardware and software segments of the industry. Perhaps if there had been better communication within the total industry, we could have avoided some of the problems of quad sound. We are stepping up to the communications problem with some of our recent and present meetings.

Now we are going to look at the matter of merchandising tie-ins. I recall the days of the 1950s and '60s when there was substantial joint merchandising between the two groups. Many of the manufacturers of the early stereo consoles offered sampler records as a premium with the purchase of their hardware. The industry has drifted from this kind of effort.

I can also recall when more audio equipment retailers would promote the "Hot 100" singles or Top 50 selling LP records and tapes. Some did more than list the best sellers; they stocked such items along with their audio products.

In these days of consumer preference for one-stop shopping, it might behoove retailers of both hardware and software to consider side-by-side merchandising.

There is talk that the industry must expand its marketing horizons beyond the young adult and possibly there is something we can do jointly to tap other sectors of the marketplace. I have a feeling that a lot of mature households in the U.S. have never replaced their 15 to 20-year-old hi fi console or portable and that many of these people have not been approached to investigate

the many superb improvements in latter day audio equipment.

I was pleased with the cooperative attitude that prevailed at the early meetings of audio hardware and software representatives and look forward to RIAA, EIA/CEG, NARM and other associations initiating some highly worthwhile programs that will give additional thrust to the marketing impact of the total audio industry.

Joe Cohen

• Continued from page 46

at CES to break this non-productive pattern. It is a welcome opportunity to participate in this first ever joint panel—the first of what I trust will be many such undertakings that will open lines of constructive and meaningful dialog.

This is the first step toward a new era of cooperative efforts between two co-existing and mutually dependent industries.

Before we look to the future, let's examine briefly what the recording industry has accomplished in the past.

The record and tape industry has just concluded the best quarter in the history of our business. Some retailers have experienced a 25% or more greater growth over the same period as last year. The expansion is even more pronounced when one examines the rapid progress made in prerecorded tape sales.

Estimating 1977 industry retail sales at around \$3 billion for records and tapes combined would appear at this stage to be very conservative. Our industry sales have grown by almost \$2 billion, or an increase of over 150%, since 1967.

There are many reasons for this fantastic expansion.

- The roster of superstar talents has grown significantly—with sales of 2 million units per release becoming a commonplace occurrence. This factor strongly suggests that we are a far more predictable industry than we have been regarded in the past.

- The number of retail stores sprouting up all over the country has had very positive effects on certain marketplaces, marketplaces in which retailers have benefited from the increased excitement created there.

- Elvis Presley's death brought a different kind of record and tape buyer into the store. In many cases, ones who had not bought a record or tape in years—thus rekindling the desire for buying and owning the music they loved.

- The growing number of adults

(Continued on page 65)

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And here's the deal! **We inventory the movies, you sell them.** We provide you with our catalogs, a counter display, and a toll-free hotline straight into Video Warehouse. The customer pays you, we deliver, and you pay us only for what you sell. If you want to stock some movies you can make even more profit. Rentals? Sure. And a consumer tape club channeled through dealers is in the works.

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# Major Market Survey Finds Retailers Bullish

Continued from page 59

"The market in Dallas is crazy right now," she says. Soundtrak opened stores in Dallas in April and June after having success with five other stores in Oklahoma City. She said local customers were accustomed to shopping for equipment at the traditional strong spots, Custom Hi-Fi, Sterling Sound and Arnold and Morgan Music Company, and are having trouble fitting their needs and desires into the new availability.

"Everybody thought the Dallas market was real well advanced, but it's not," she says. "It was basically a matter of retailers overestimating the market."

Despite this, local establishments have declared 1977 as another in a series of profitable years, largely due, they say, to the favorable economic climate in the South and Southwest.

Jack Miller, merchandising manager of Edison's in Fort Worth, says sales have been helped to a great extent by improved availability of quality products on the retail level.

"Marantz has been an especially good seller for us this year," Miller says. That line and Pioneer were added during 1977. With only a few exceptions, however, he said Fort Worth dealers in general have had only a little help from distributors and dealers in promoting and advertising name brand merchandise.

Sound Idea, Inc. in Arlington, a fairly large city midway between Dallas and Fort Worth, reports sales overall are up in the suburban market, probably due to eased credit restrictions as the economy picks up.

The suburban store has added Bolivar speakers and Sanyo equipment to the 40 brands it stocks and has found sales across the board to be improved. Kenwood is especially popular among his customers, says Gary Kollmeier, assistant manager. Also strong is JVC, and all have been aided by co-op advertising and point of purchase assistance from the distributors.

Kollmeier says the firm has an 18-35 age range market and also stocks projection television equipment and home video equipment as well as large scale products for discotheques. Interest in and sales of

video products are up in the area, largely because buyers have overcome early doubts about product quality and because prices are beginning to become attractive.

Melody Shop at NorthPark, one of

Dallas' best known shopping malls, has also seen an upturn in sales on home video sets. Lonnie Pritzen, assistant manager, notes inquiries are becoming commonplace and his store is enjoying a corner in their

market, being the only music and stereo outlet in the area.

Panasonic and Technics have been the most popular sales among customers, he said and a European brand of speaker, Visonik, has read-

ily caught on. Melody Shop, which has three other stores in Dallas, was among the first to drop Pioneer, not only because of the pricing problems.

## 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.**

Because it works. For your customers, Sound Guard maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent anti-static property.

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See your Sound Guard representative.

### More Market Reports

This special retailer market report concludes next week with data from Minneapolis/St. Paul, Cleveland, Atlanta, Miami, Milwaukee, Seattle/Portland, Nashville and Greater Kansas City.

### New Uni-Sync Units

Continued from page 48

mally a consumer electronics-oriented show, is fast becoming an additional showcase for professional audio equipment.

"More pro dealers and sound contractors are attending CES and we find it a valuable show in addition to other key shows such as AES and NAMM," he adds.

Jaffe notes that in the Midwest, particularly, dealers often combine professional and consumer audio operations.

The growth pattern for Uni-Sync could be even stronger, indicates Ragsdale, but the firm has had to self-impose controls.

"This last year," notes Ragsdale, "a lot of our energies were devoted to just keeping up with demand for our existing products."



**Sound Guard® keeps your good sounds sounding good.**



Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System. Sound Guard is Ball Corporation's registered trademark. Copyright © Ball Corporation, 1977. Muncie, IN 47302

# Blank Tape Sales Continue Upward Spiral

Continued from page 46

ulation: Fuji Photo Film with Fuji I and II, the latter a new chrome-equivalent derivative of its Beridox videocassette, and Ampex, which is expected to bow its long anticipated Grand Master cassette derived from its highly regarded mastering line.

• TDK and Memorex each have impressive high-end accessory entries, adding to the importance more record/tape and hi fi dealers are giving this overlooked profit area. TDK has the industry's first head demagnetizer in the cassette format, and a head cleaner kit packed in a cassette box. Memorex is offering a tracking record cleaner, stylus care kit and deluxe record cleaner—its first disk care units, and a tape recorder care kit.

• More competition is promised with the takeover by Sony of its blank tape marketing handled previously by Superscope under their gradually expiring arrangement. Sony will have four full cassette lines topped by its Ferrichrome, two Elca-set lines and the industry's first mi-

cro-cassette with two-hour recording capability at half-speed, already available in Japan with micro-recorders from Sony, Panasonic and Olympus.

• Home video offers even more profits in software than hardware, with 3M now national with its Beta-format, and close to a VHS license from Matsushita; TDK and Fuji both anticipating introductions of branded VHS tapes in the U.S. sometime this year, and firms such as Memorex and Ampex close to coming up with their own products, now also in final licensing stages. Meanwhile, Sony is continuing to increase production of Betatapes from its Dothan, Ala., plant, and VHS blanks are in short supply everywhere, with all OEM provisions by TDK and Fuji in Japan going into Matsushita shells as quickly as possible.

• Chrome is getting a definite revamp, not only with new product from BASF and a revived effort from Sony but also with acknowledgment from Dupont that it must be a more visible force in the market. While the giant chemical firm has announced plans to expand its chrome oxide manufacturing facilities, it also has restructured its magnetic products marketing group. Video is seen by Dupont as a potent profit maker, and planning is well along for both Crolyn-branded VHS and Beta cassettes, similar to the success noted for its own U-Matic videocassettes.

• Promotion is playing an even more vital role in the tape marketing game, with Maxell adding Tandberg to its list of successful "razor and blades" tie-ins already done with Pioneer, Kenwood and TEAC, among others. The first holographic in-store display is being readied by TDK for a CES preview, one of the more unique audio/video links. Memorex is expanding its successful television commercials with Ella Fitzgerald and Melissa Manchester to other global music markets.

• Digital audio, literally just around the corner, won't be front and center at CES. But Ampex showed the first commercial product at the recent AES in New York, in both 1/2 and 1-inch versions, and 3M had its own 1-inch tape demonstrated in conjunction with the jointly developed 3M and BBC digital recorder. The remarkably "cleaner" sound offered by digital recording is seen by many as the wave of the future.

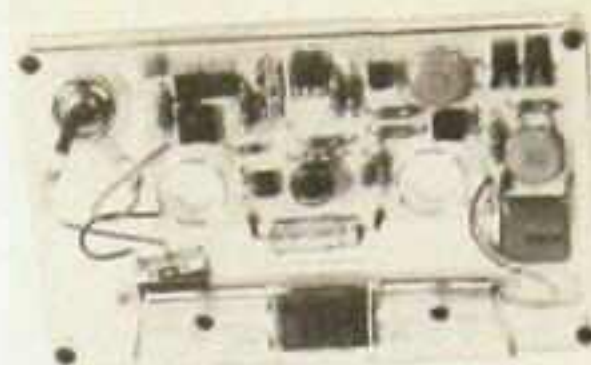
• "Trading up" is the feeling on all levels of the audiotape industry, with AudioMagnetics reporting encouraging test market reports from Phoenix and Syracuse, N.Y., for its High Performance line, and George Saddle's Mr. Cassette Industries taking on U.S. distribution of Canadian-based Hardman Industries' Lear Jet Stereo blank tapes.

An alphabetical rundown of CES highlights by company:

• **Ampex** will introduce its anticipated high-end cassette, although it is keeping wraps on specs and pricing until Las Vegas. A key personnel appointment in the consumer marketing division is expected. In video, a Betamax license is expected soon with limited product by April, and full production by fall at the Opelika, Ala., plant being expanded for home video.

• **AudioMagnetics** has a new high-speed coating line and slitting equipment ordered for late 1978, with president Dom Saccacio anticipating more capacity here and abroad for more sophisticated products. "We're definitely going to be more involved with reps and rack-

# Audio Showcase



TDK expands its accessory line with precision HD-1 Head Demagnetizer, first in industry in cassette format, self-powered with 1.5V drycell, at suggested \$20. Also bowing is a Head Cleaner Kit, complete in cassette box, at \$6.



AMPEX 460 series digital audio tape is first to be offered commercially, in the U.S. and is designed to meet needs of recorders now under development, with tight control on drop-out levels.



MEMOREX high-end accessory line includes Tracking Record Cleaner, Deluxe Record Cleaner, Stylus Care Kit and a Tape Recorder Care Kit for use with cassette, 8-track, open-reel units.



BASF bows two new cassettes—Professional I, an enhanced gamma ferric oxide for use at "most common" Japanese recorder bias point, and Professional II, a new "super" chromium dioxide, both claimed to exceed competitive specs.



## BLANK TAPES

**CASSETTE TAPES**

Ampex 20/20+ C 90	2.55
Ampex C 90/3 pack w/ stackette	4.99
Fuji FX C 60	2.10
Memorex C 60/3 pack	3.99 for 3
Sony C 60 plus 2	1.79
Sony C 90 plus 2	1.79
BASF Studio C 90	2.39
Fuji Fx C 90	2.80
Maxell LNC 60	1.12
Maxell LNC 90	1.79
Maxell UDC 60	1.74
Maxell UDC 90	2.55
Maxell UDC 120	3.45
Maxell UDXL 1 or 2 C 60	2.22
Maxell UDXL 1 or 2 C 90	3.12
Memorex C 90 3 pk	4.99 for 3
Scotch C 90 3 pk	4.99 for 3
Scotch Master III or HC 90	3.29
TDK D C 60	1.14
TDK D C 90	1.56
TDK D C 120	1.98
TDK D C-180 (180 minutes)	2.88
TDK AD C 60	1.62
TDK AD C 90	2.40
TDK AD C 120	3.30
TDK SA C 60	1.98
TDK SA C 90	2.88

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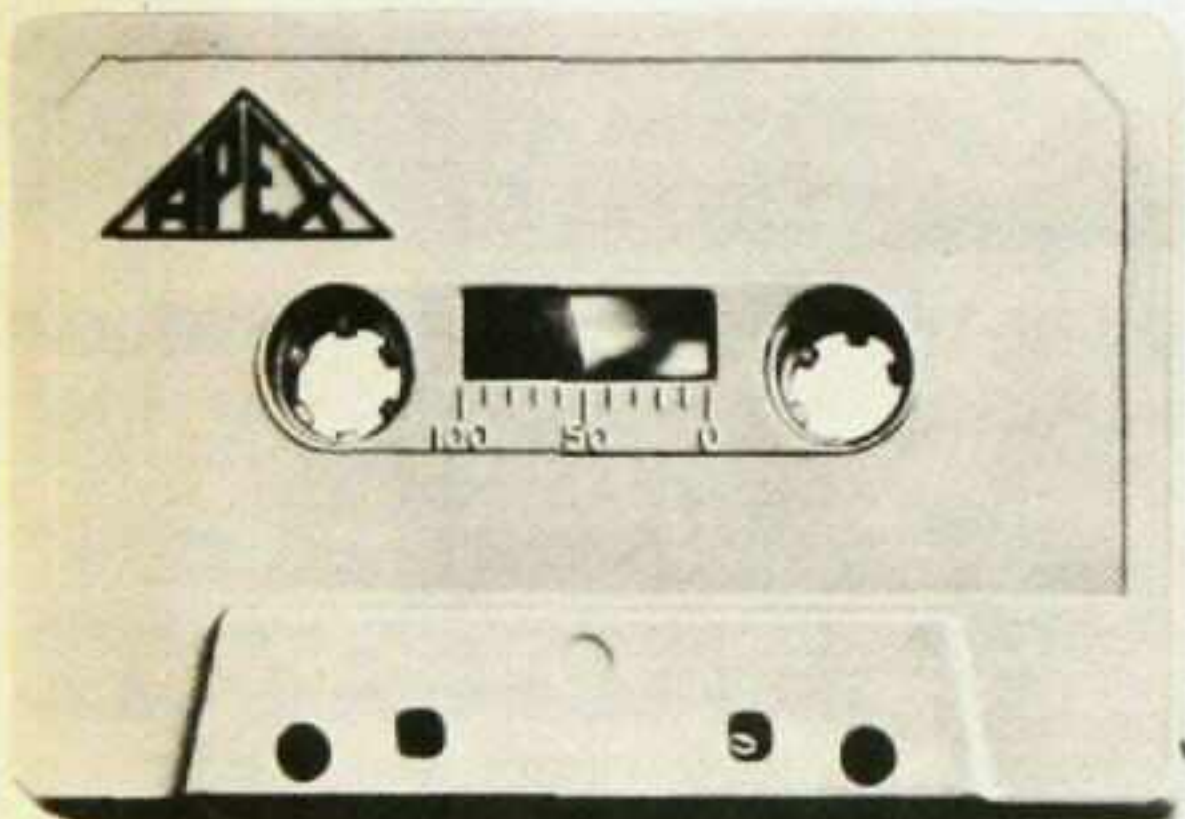
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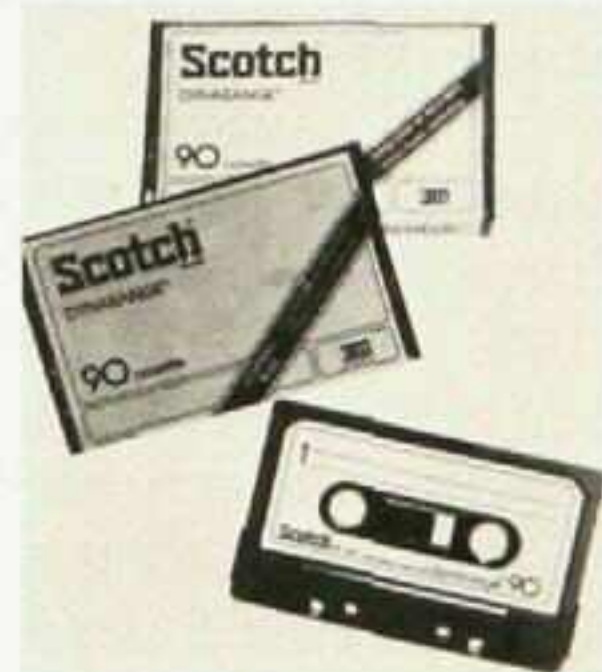
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SCOTCH debuts new tape and graphics in improved Dynarange line, available in 45, 60, 120-minute cassettes.



FUJI unveils two new cassettes—FX-I, a pure gamma hematite for normal bias; FX-II a Bertholide iron oxide (Beridox) for chrome-equivalent high bias use.



jobbers in our expanding lines," he emphasizes.

• **BASF** is stressing dealer profitability and product turnover in 1978, emphasizes Jack Dreyer, recently joined from Panasonic as sales and marketing vice president. The new Professional I and II offer dealers premium normal and high bias products, that will be backed by a national ad campaign and local dealer reinforcement to make it fully competitive with Maxell and TDK premium lines, among others, he

maintains. The firm expanded its coating and slitting capacity last year, giving it more of a local manufacturing advantage.

• **Dupont's** Dick Buckley and Bill Oskin will host the firm's Las Vegas suite, and both have promised U.S. licensees BASF, Sony and Advent far more visible aid in 1978. Both acknowledge the uphill fight to correct the negative chrome image of the past few years, and anticipate even more positive success from

(Continued on page 63)

## Winter CES

# 'Home Piracy' Inquiry Only Cloud In Blank Tape Picture

• Continued from page 62

home video formulations now in the works.

• **Fuji** is bowing FX-II as a high-bias chrome equivalent tape based on its Bertholide iron oxide (Beridox) videocassette, as a companion to its FX-I pure gamma hematite formulation for normal bias recording. John Dale, marketing director, anticipates greater market penetration with the new duo, and also sees a more meaningful video future for Fuji here in the U.S. Fuji also is making inroads in record/tape chains, including Odyssey and Tower on the West Coast, Alexander's in New York and Music Scene in Philadelphia, and will continue to go aggressively after music outlets.

• **Maxell** has no new product as such, but is keying on the hardware/software links that are proving more successful—Kenwood, Pioneer, TEAC and now Tandberg have offered joint promotions with Maxell tapes and their cassette and/or open reel recorders. The new UD-XL open reel product sampled at the Summer CES and officially bowed at the recent AES here is now fully available, along with a full line of metal and plastic reels—with more accessories in the works, very possibly this year. Video is seen as the next big expansion, with a new plant being built in Kyoto for both VHS and Beta tapes, anticipated in the U.S. by 1979, notes Gene LaBrie.

• **Memorex** sees its four new high-end accessory kits as rounding out the industry's "most extensive line of tape and record" accessories, according to Jake Rohrer, marketing manager. Suggested prices are \$14.99 on the deluxe record cleaner, \$8.99 on the tape recorder care kit, \$7.99 each on the tracking record cleaner and stylus care kit. Memorex sees potential in both the digital recording and video areas, and is known to be well along on its own formulations, as well as talks for Beta and VHS format licenses.

• **Sony** is moving into high gear with its own audio tape marketing plan under Terry Aoki and aide Don England who joined from ABC Records. In addition to showing repackaged four cassette lines, two Elcaset products and microcassettes at CES, Sony will be talking to prospective reps, and already is in touch with rackjobbers and considering NARM participation. Existing accounts will shift from Superscope to Sony distribution this month, with new accounts going through the credit process first. The new tape marketing division will share space in the Sony booth with the hi fi group, with a number of joint merchandising arrangements planned for 1978.

• **TDK** undoubtedly has several of the more innovative industry firsts for CES. The precision head demagnetizer in cassette format, at suggested \$20, is self-powered with a 1.5-volt drycell, while the head cleaner kit at \$6 is packed in a No-relco-type box. Both are designed to store with the user's own cassettes. The hologram display that will be offered dealers was "shot" at Thought Technology in Montreal, with division sales manager Bud Barger seeing it as a subliminal link between today's audio and tomorrow's video product lines. TDK is gearing a specific campaign for the music industry, working with such racks as Lieberman and ABC in various test marts, and will probably join NARM this year.

• **3M** will offer its improved Dynarange formulation in new packaging at CES, notes Bob Burnett, market development manager, and promises "heavy hits" on Mas-

ter I, II and III. The latter Ferrichrome formulation is seen as "crossing the barrier" between home and car, with a 5-6 dB improvement on the high end claimed for recordings in the FeCr tape deck position,

played back on the typically normal-biased car stereo cassette or 8-track unit. The rep lineup has been expanded to nine with the addition of James Flora for Michigan, and rack penetration has added Lieberman,

with product initially in Minneapolis and Chicago. Pickwick International picks up 3M Beta-format videocassettes effective this month, initially for distribution through its Musicland operations.

These are just a sampling of the expected highlights going into CES—which promises even more news on the blank tape front after the big winter show closes.



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# More Disk/Tape Care Products

• Continued from page 46

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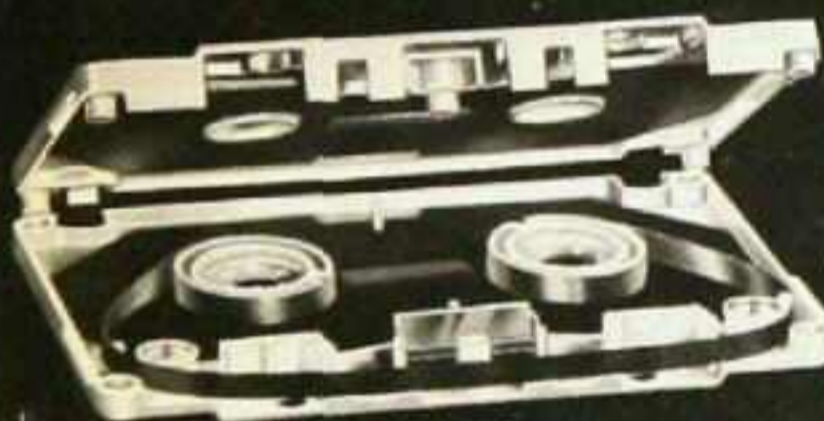
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items. The "impulse" nature of accessories purchases, and the fact that consumers rarely price shop these items, allows retailers to maintain attractive margins, according to the suppliers.

Underlying the phenomenal growth of the accessories market has been the increasing sophistication of the average-level component system found in homes today, and advances in record and tape care materials and technology.

Growth in this field, paced by name brand leaders such as Discwasher and Sound Guard, has witnessed the introduction of a host of items unimagined 10 years ago—disk lubricants, tone-arm shock absorbers, piezoelectric anti-static "guns," adhesive roller cleaners, etc.

This dramatic rate of new product introductions is expected to level off considerably in 1978, due to an exhaustion—at least momentarily—of new ideas, and to the market glut in product offerings.

According to major suppliers of record/tape care items, 1978 will be a year in which market strategies are honed, with existing products being more carefully fitted to the market stratum at which they belong.

One salient outcome of this direction will be the emergence of a number of new record and tape care "total kits," custom-tailored for the increasing share of the accessories market being handled by mass merchandisers. The units, combining existing items, will allow simplified purchasing decisions, and present the packaging, and ease of sale factor necessary at the mass market level.

"Accessories manufacturers will be targeting their products this year, defining the market," observes Gary Schwartz, a new member of the Le-Bo Products national sales staff. "Something may not sell at all in one type of market and will do spectacularly in another area."

As an example, Schwartz points to Le-Bo's Stat Brush, a \$24.95 list item introduced at Summer CES, for which Le-Bo is adopting a different marketing strategy at the Winter show. The device, which combines a piezoelectric gun with brush cleaner, will be used to spearhead a new thrust into audio salons and better hi fi component shops.

Says Schwartz: "It doesn't belong in a drug store, though we tried to sell it there. We try to sell everywhere like everybody else does." Instead of this "shotgun" approach, Le-Bo will be aiming its products more carefully this year, notes Schwartz.

Trevor Glanger, president of Bib Hi-Fi Accessories, Inc., also speaks of a refining of marketing approach in discussing plans of his young company. "We've been able to sort out the products suitable to each market, to match the specific type of product to the specific type of customer," he explains.

Glanger's firm, established last year, has concentrated primarily on the hi fi market, but hopes to penetrate mass merchandisers and racks in the coming months. The company, able to draw upon the full range of British-manufactured Bib accessories, will offer separate product lines for the two markets, with differentiated packaging.

Glanger says the British company, which has a half interest in the U.S. operation, is manufacturing new items for the American market, "custom-tailored to the experience here in the last nine months."

Items that Bib will push most heavily in 1978 are its combination

tape head cleaner/splicer kit (\$9.95 list), its anti-static piezoelectric gun with static tester (\$24.95), and a semi-wet humid disk preening system (\$15).

"Everybody and his brother who isn't already into it (record and tape care products) is jumping into it," observes Jon Kelly, head of Audio-Technica, U.S. "There's an awful lot of schlock, it's almost as bad as the headphone business," Kelly says wryly.

While the disk/tape care field is saturated in the number of product offerings, Kelly observes, the market has yet to realize its volume potential. Toward this goal he continues to urge that hi fi stores display the items more prominently, utilize them in equipment demonstrations, and push them as add-ons at the time of equipment sales.

Audio-Technica, which plans no

new maintenance product introductions at the Winter CES, wants to further penetrate record stores with its existing line, Kelly says. He notes that expansion in this direction is being facilitated by contact with record stores supplied audiophile recordings by Audio-Technica.

The rapidly growing audiophile recordings market, an adjunct to the accessories trade, will be expanded by Audio-Technica when it introduces two new direct disk product lines at Winter CES, Telarc and RVC of Japan.

Kelly says his company has secured exclusive U.S. rights to distribute the RVC line, which includes direct disks and conventional process "super-disks." Eight RVC albums, including classical and modern jazz titles, will be brought to the show. Audio-Technica also distrib-

(Continued on page 65)

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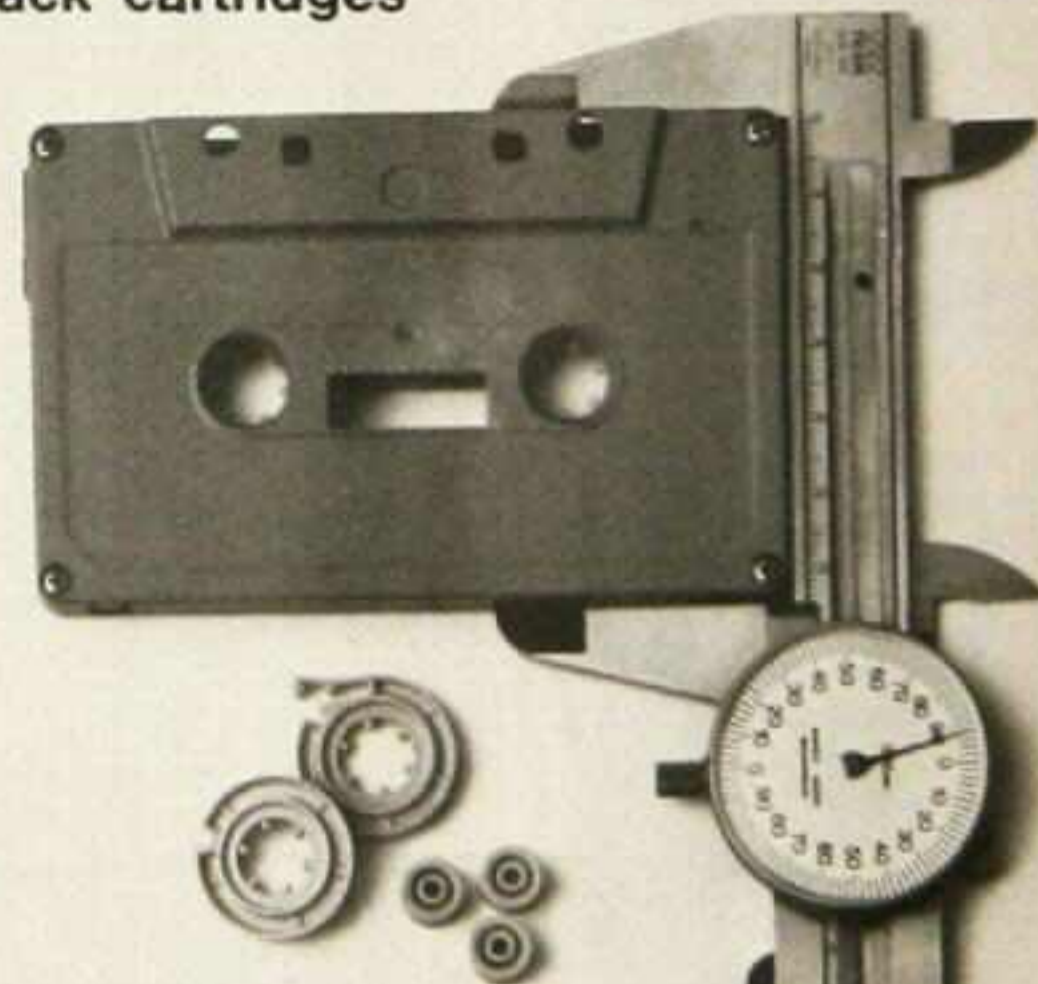
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## Hardware Meets Software

Joe Cohen

• Continued from page 60

over 25 years old was once thought of as a potential problem for the industry—since history has shown that this age group did not actively participate in record and tape buying as they did when they were younger. However, there is strong reason to believe that the 25 to 35-year-olds are continuing to buy records and tapes, and in so doing have replaced a generation that did not participate as much. While this is taking place, the teenagers are buying more than ever.

• Many very important retailers have cited the positive effects on recording sales of audio playback equipment.

• There are 70-plus million phonographs in use today, many more than ever before. When you compare 2 million record and tape units sold on a superstar album, it seems that the recording industry has unlimited potential. Especially when you consider that the number of households will expand from approximately 70 million today to over 90 million in 10 years.

The answers to why the recording industry is at CES will provide the basis for a broader discussion—why is this meeting of significant importance to each and every one in the hardware and software side of the business?

First, there are a series of relationships that exist between our two industries that must be reflected upon. Immediately after his or her purchase of audio playback equipment, the consumer realizes the highest rate of record and tape consumption. Furthermore, there is strong evidence that the more records and tapes consumers buy, the faster they will upgrade their playback equipment.

Knowing this, what have we done, in either industry, to take advantage of these obvious relationships? Until this point, virtually nothing! Even though everything we do in the areas of advertising, promotion, merchandising and distribution is geared toward a consumer who has very similar, common and identifiable characteristics and needs, we do nothing.

May I suggest two interesting activities. First, the next time you read through a Sunday newspaper, look through a few ads by stores that sell both records and tapes as well as audio equipment. One full page is devoted to recordings, and right opposite it is another full page advertising just stereo equipment. It's very rare indeed when a retailer will tie these two ads together in any way—even though they were created to reach the same potential consumer.

Activity No. 2: Go into a department or discount store. Walk to the record department and see if there is anything happening there that would suggest to the customer that this retail establishment also sells audio equipment. In all too many cases there won't be a sound system to use in the record department. After the record department, walk over to the consumer electronics department. Is there anything happening there that would stimulate the average shopper to buy some records or tapes? Probably not.

There are a tremendous number of untapped opportunities in which our industries could experiment to take advantage of the relationships that might exist, the opportunities in cross-advertising and cross-merchandising.

I encourage this cross-pollination process between the two industries because the very basis of the hard-

ware industry is very sensitive, and dependent on technological innovation.

Because of this factor, the way people use prerecorded music has changed significantly—especially when you consider that a person can now program his turntable or tape deck to listen only to those individual cuts he wants to hear, while skipping those in which he's not interested.

Therefore, our products, records and tapes, are being used differently, a process that the recording industry should be aware of—but in most cases is not.

What is the future for our industries' working together cooperatively? The marketing of home video entertainment is a natural for the recorded music industry. I place significant emphasis on the marketing ability of the recording industry. I think our tremendous growth over the last decade, as well as our potential for the future are valid evidence of this fact.

But before we lend our expertise to this new form of leisure time activity, I strongly believe that there must be more than just blank videotapes in the consumers' hands. Many pioneering record and tape retailers have begun merchandising blank cassettes. Again, this points out very clearly the recording industry's concern for this fledgling product line.

The "time shift" selling point, while important to the consumer, is only one usage variation in this equipment. I ultimately see prerecorded programming paving the way for home video entertainment's mass acceptance in the marketplace.

How large would the audio playback equipment segment be without prerecorded music?

Hopefully our ability to join forces and communicate the problems and opportunities in our marketplace will pave the road for the ultimate strategy and game plan needed to introduce home video equipment and software.

## Audiophile Disks

• Continued from page 48

• Production shortages keep cropping up, with many retailers claiming they can't get enough product. Many pressing plants won't take the relatively short runs, and quality plating and pressing much more important in this market—isn't readily available.

• Exposure and fixturing is a problem, with some retailers keeping all premium disk product under the counter or in glass wall or floor cases. The typical audio outlet just isn't geared to watch over merchandise against pilfering.

• Pricing hasn't been too much a problem with most retailers not discounting at all. Paul Heath Audio on Chicago's North Side, for example, is regularly doing \$3,000 a month with a typical \$60 to \$80 order, carrying Gale, Sheffield and import classics from EMI and others. Margins are much higher for the dealer, often 40% to 50% when dealing direct with a label, or perhaps 25% to 35% when a distributor is involved.

• A growing number of hardware companies is using the new breed of super disks as commercial items with systems sales. Japanese suppliers tied in with disk manufacturers (Toshiba and EMI for example) have been talking about joint promotions that might see a warranty card returned for a sample disk.

Assistance in preparing this story provided by Alan Penchansky.

## Winter CES

## Premium Disks Expand Accessories Mart

• Continued from page 64

utes the Umbrella and Sonic Arts direct disk lines.

The Discwasher company, pioneering force in expanding the record care market, also has moved heavily into audiophile recordings, and will have more than 50 Denon PCM recordings on display at the expo.

The firm is exclusive U.S. distributor for this Japanese, digitally-recorded line, and Discwasher also supplies the first modern orchestra direct to disk, "Direct From Cleveland," a production Discwasher underwrote.

Jim Hall, Discwasher national sales manager, notes that demand for audiophile recordings is outpacing supply, and he says his company plans further involvement in direct disk production and distribution.

Salon-type audio outlets remain the primary retail agent for the audiophile product, however record stores and some promotional-type audio chains are adding the super-fi record.

"The aggressive record stores that care about their reputations for having everything are beating the bushes for them," says Hall, who believes that only a fraction of the potential market has been exploited.

Hall avers that the next stage in growth of the field will be the enlistment of better known pop artists: "The direct-to-disk people will go to name artists, they'll try everything in their power to get them."

Says Hall: "Somewhere down the line everybody will have at least one

audiophile recording in their collection."

On the record care front, Discwasher is showing only one new item at CES, an enlarged version of the company's Discorganizer, a unit with dustcover designed to hold various Discwasher accessories. The company also will reveal prototype speaker cables, tentatively to be named "Smog-Lifters."

"I think the market is saturated," says Hall. "I think the guy that will win now is either the guy who can sell it the cheapest or prove to the consumer that his does the best job, no matter what the retail price."

Hall views the record care field as a "neck and neck race between cheap imitators and quality record care products." In this connection it must be noted that Discwasher has filed a trademark and trade dress infringement suit against one of its U.S.-based competitors. The suit claims infringement of patented properties of the original Discwasher wet cleaning system.

Product saturation in the tape care field is less advanced than in the disk care market, and in 1978 manufacturers will be placing new emphasis on maintenance items to go with 8-track, cassette and reel to reel operation.

Companies making pushes into this area—in addition to such blank tape firms as TDK and Memorex—include Horian Enterprises, Bib, RNS Marketing, and Recoton, which is introducing new retail fixtures for display of its six-item Black Magic tape care line.

The company showed prototypes of this tape care lineup at Summer CES, but will start its big push on at the Winter show, says firm's Bob Borchardt. In addition to counter and floor displays for the tape care line, Recoton will introduce a new plexiglass and aluminum display for its Clean Sound high-end record cleaning system.

"I really don't think that the market has been touched," notes Borchardt, who says Recoton accessories sales are growing by "leaps and bounds."

RNS Marketing, supplier of British Metrosound products, also will push into the tape care field this year, placing particular emphasis on a specially-formulated open reel head cleaning tape.

The company also expects big growth in cassette accessories. "Cassette sales have been doing extremely well and a lot of people are rushing to take advantage of the growth," comments RNS president Bob Schwartz.

## CEDA In Las Vegas

LAS VEGAS—The Communications Equipment Distributors Assn. (CEDA) is holding an open board meeting for all members Wednesday (4) from 4 to 6 p.m. at the Dunes Hotel, the day prior to the CES opening. The CB distrib group also will operate a membership information booth at the CES, president Gene Simms of Graham Radio reports.

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## More Razor & Blade Links

• Continued from page 48

though many have worked with individual hardware and/or software manufacturers in their own operations—with varying degrees of success.

Billboard's semi-annual business outlook, highlighted in this week's special CES section, finds independent, chain and mass merchandiser audio/video retailers generally bullish on 1978 after a pretty good sales and profit year—and definitely looking to add more lines in sight and sound.

The typical Billboard retailer, while basically selling prerecorded records and tapes, is more into audio. More than 93% carry blank tape, 89% record/tape care products, 55% portable cassette and 8-track players, 54% each turntables and changers, tape decks and recorders; 53% each, car stereo, speakers and phono cartridges; 51% amplifiers/tuners/receivers; 46% compact stereo, 33% CB radios and accessories, and 11% professional equipment.

Retailers have strong feelings on how hardware manufacturers can keep the home recording market strong, with 54% indicating improve reception/sound quality; 44%, reduce costs; 31% improve durability; 25%, provide more technical information; 15%, improve portability, and 8.5%, reduce size.

Their responses are as important to the software side of the industry, since the key areas noted reflect on both prerecorded disks and tapes,

and blank audio and videotapes to a great extent.

Dealers also note the criteria used by their customers to decide which brands/models to buy, with 64% of buyers indicating cost and sound quality virtually of equal importance. More than 40% mention appearance/design; 35%, durability/reliability, 13%, ease of operation, and 6%, size.

The likelihood of various types of stores adding equipment to the products they currently sell also augurs well for the industry, with rack locations the most likely to add stereo hi fi components, car stereo, accessories, compact stereo and CB. Discount/mass merchandisers are next most likely to expand in components and compact stereo; with department stores and record/tape dealers looking more closely at accessories.

The latter—encompassing record/tape care items, carrying cases and audio accessories—is on the shopping list of more overall dealers (12%), due in part to the much higher, profit margins available. Next on the expansion list are stereo/hi fi components and car stereo, each indicated by 8% of all respondents; compact stereo, 7%, and CB, only 3%, again reflecting the state of the CB sector of the industry that has apparently peaked.

In a rundown of the top brands now carried by Billboard dealers, and "other" brands they would con-

(Continued on page 67)

## Studio Activity May Exceed Last Year's

• Continued from page 31

begins to mushroom, the studio will be looked upon more as a video production center.

In addition, more retailers as well as labels are discovering the promotional and merchandising appeal of artists on videocassette and should generate more business of that nature to equipped studios.

One other creative avenue studios are exploring is in-studio concerts which are broadcast over radio. Already, several studios such as Mantra in Chicago and Sigma Sound in Philadelphia have begun to make this an ongoing series with the likelihood that more studios in other markets may explore this possibility.

Studio construction domestically as well as internationally should continue at its torrid pace.

Testament to that is one designer/builder, Kent Duncan of Los Angeles-based Sierra Audio, who notes his firm is working on 17 major projects in such diverse locales as Australia, Singapore, the Philippines and Korea, as well as the U.S.

Sierra is also preparing a major new complex in Chicago called Pierce-Arrow which promises to be one of the most advanced ever assembled.

The secondary studio market should continue to flower rapidly and enthusiastically in 1978.

The Pacific Northwest, Florida, the Northeast, Colorado, Texas, the Midwest and the South are getting stronger identities as recording studio centers thriving on increasing lo-

cal talent and production work. They should continue to see more national business.

Expected also in 1978 is more of the "hideaway" facility located in scenic spots around the country.

They figure to do even more business in 1978 by not only offering what many artists consider a more creative, uncluttered environment in which to record but rates below major markets.

The fact that studio costs relating to album projects are substantially high today may tempt more labels, producers and artists to eye these facilities.

Los Angeles, of course, by virtue of record label, producer and artist concentration as well as the great number of existing studios (113 according to the recent Billboard International Recording Equipment & Studio Directory) should remain the prime U.S. recording studio market, however.

Rates for studios in major markets such as Los Angeles, New York and Nashville should inch up another 10% or so in 1978 due to the increasing costs of more sophisticated equipment and maintenance outlays.

Equipmentwise, 24-track is now practically a rule of thumb even for new, smaller studios as its versatility offers a real plus to the creative process and many more producers, engineers and artists are familiar with it and demanding it.

In addition, studios will continue to upgrade their facilities in 1978 keeping abreast of developing technology.

Not only will studios be adding more advanced 24-track tape machines but more computer assisted, automated mixing consoles.

Digital recording, now recognized as a superior and cleaner method of capturing music, is still several years away from the average recording studio.

Nevertheless, digital recording technology is moving at a fast rate with more companies beginning to introduce equipment.

Pricing on digital tape machines is still prohibitive but they may appear in 1978 in larger complexes.

Hardly a studio owner, producer or engineer now is unfamiliar with digital recording's impending arrival, having seen prototype machines demonstrated at recent AES expositions in both New York and Los Angeles.

## Singers Build An Ark. Studio

NASHVILLE—The Rhodes, Chalmers & Rhodes team that has sung background for many million selling recordings in Nashville and Memphis, including Elvis Presley sessions, is building a new studio in Batesville, Ark.

Slated to open in January, the studio will feature MCI 16-track equipment that will be expanded to 24-track in February.

Rhodes, Chalmers and Rhodes—Charlie Chalmers with Donna and Sandy Rhodes—is concluding a deal with Elektra Records. The trio plans to record at Quadrafonic Studios, Nashville, in January with David Malloy producing.

## 1st Jazz Album By Cincy Label

CINCINNATI—QCA Records, the only record plant in the Tri-State area (Ohio, Kentucky and Indiana) operating with two 24-track studios, has released its first jazz LP on its new Red Mark record label.

Titled "Carmen," the album was recorded by the Symphony Jazz Ensemble, eight-piece combo led by Frank Proto, and members of the Cincinnati Symphony's string bass section. Most group members perform regularly at the orchestra's pop and Young People's concerts.

The Symphony Jazz Ensemble has another jazz album in preparation for the Red Mark label, with recording slated for completion before year-end.

## Recording Course Available In Philly

PHILADELPHIA—The Philadelphia College of the Performing Arts has added a new course called "Recording Concepts & Applications."

The course is being conducted outside the college's facilities at the nearby Philadelphia International Records' 309 Studios by engineer Jim Gallagher.

## Signs Gay Binder

NEW YORK—Midland Music International has concluded a sub-publishing deal with Noel Gay Music in the U.K. Midland is represented elsewhere by Intersong, except in Germany where the Siegel Companies administer the Midland catalogs.

## Sound Waves

• Continued from page 48

price and delivery information, it would be an interesting development indeed to see PCM technology reach the consumer at about the same time that it takes hold in professional circles. Perhaps the forthcoming CES will shed a little more light on this subject.

For the serious analog cassette recordist (still in the majority), TDK has announced a series of prerecorded test tapes. In a baker's dozen series, the tapes allow the user to check various record and playback characteristics, plus head azimuth, Dolby playback level and wow and flutter specs. Formerly, these parameters were more or less in the realm of professionals only, with the consumer left to find his best settings pretty much by trial and error.

Some time ago, the casset tape recorder was introduced as a high-end consumer product, offering some of the advantages of the open reel format (1/2-inch tape width, 3 1/2-inch tape speed) combined with the convenience of the cassette package. Perhaps it is these very features that have slowed down its acceptance in the consumer marketplace. Open reel enthusiasts want all the conveniences of that format, while the standard cassette has advanced to the point where it offers remarkable quality potential as is.

However, the casset is now attracting heavy interest among quality-conscious broadcasters who see it as an ideal format for automated programming—an application that may not have been seriously considered by its originators. It's just an-

(Continued on page 95)

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# Rock Singles Best Sellers

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As Of 12/22/77

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 WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272       |
| 2 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882                              | 22 WE'RE ALL ALONE—Rita Coolidge—A&M 1965                         |
| 3 BLUE BAYOU—Linda Ronstadt—Asylum 45431                              | 23 BOOGIE NIGHTS—Heatwave—Epic 8-50370                            |
| 4 STAR WARS—Meco—Millennium 604 (Casablanca)                          | 24 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620             |
| 5 BABY COME BACK—Player, RSO 879                                      | 25 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646              |
| 6 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630                      | 26 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355            |
| 7 HERE YOU COME AGAIN—Dolly Parton, RCA 11123                         | 27 GIRLS SCHOOL—Wings, Capitol 4504                               |
| 8 COME SAIL AWAY—Styx, A&M 1977                                       | 28 YOUR SMILING FACE—James Taylor, Columbia 3-10602               |
| 9 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor)             | 29 DESIREE—Neil Diamond, Columbia 3-10657                         |
| 10 SHORT PEOPLE—Randy Newman, Warner Bros. 8492                       | 30 POINT OF KNOW RETURN—Kansas, Kirshner 84273                    |
| 11 HEY DEANNIE—Shaun Cassidy, Warner/Curb 8488                        | 31 RUNAROUND SUE—Leif Garrett, Atlantic 3440                      |
| 12 YOU'RE IN MY HEART—Rod Stewart, Warner Bros. 8475                  | 32 NOBODY DOES IT BETTER—Carly Simon—Elektra 45413                |
| 13 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016 | 33 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023                |
| 14 IT'S SO EASY—Linda Ronstadt, Asylum 45438                          | 34 HEAVEN'S JUST A SIN AWAY—The Kendells—Ovation 1103             |
| 15 SWINGTOWN—Steve Miller, Capitol 4496                               | 35 ISN'T IT TIME—Babys—Chrysalis 2173                             |
| 16 WE ARE THE CHAMPIONS—Queen, Elektra 45441                          | 36 DON'T LET ME BE MISUNDERSTOOD—Santia Esmeralda, Casablanca 902 |
| 17 MY WAY—Elvis Presley, RCA 11165                                    | 37 BRICK HOUSE—Commodores, Motown 1425                            |
| 18 SENTIMENTAL LADY—Bob Welch—Capitol 4479                            | 38 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423              |
| 19 TURN TO STONE—Electric Light Orchestra, Jet 1099                   | 39 WE JUST DISAGREE—Dave Mason—Columbia 3-10575                   |
| 20 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978      | 40 JUST REMEMBER I LOVE YOU—Firefall, Atlantic 3420               |

# Rock LP Best Sellers

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As Of 12/22/77

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

- |   |   |
|---|---|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                             | 21 GREATEST HITS VOLUME II—Elton John—MCA 3027                                |
| 2 ALIVE II—Kiss—NBLP 7076   | 22 GREATEST HITS, ETC.—Paul Simon, Columbia JC 35032                          |
| 3 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900    | 23 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084                                     |
| 4 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067                         | 24 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092                  |
| 5 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630                       | 25 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550                      |
| 6 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126                           | 26 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029                                  |
| 7 STAR WARS/SOUNDTRACK—20th Century 2T 541                                | 27 PART III—K.C. & The Sunshine Band, TK 605                                  |
| 8 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104                              | 28 I'M IN YOU—Peter Frampton, A&M 4704  |
| 9 LIVE—Barry Manilow—Arista AL 8500                                       | 29 MERRY CHRISTMAS—Bing Crosby, MCA 15024                                     |
| 10 YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb WBS 8455                  | 30 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052                        |
| 11 GREATEST HITS—Olivia Newton-John, MCA 3028                             | 31 DOWN TWO THEN LEFT—Boyz n the City, Columbia JC 34729                      |
| 12 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic)                  | 32 LOVE GUN—Kiss, Casablanca NBLP 7057  |
| 13 ELVIS IN CONCERT—Elvis Presley—APL2-2587                               | 33 LIVE—Foghat, Bearsville BRK 6971 (WB)                                      |
| 14 BOSTON—Epic PE 34188   | 34 ANYTIME... ANYWHERE—Rita Coolidge, A&M SP 4616                             |
| 15 FOREIGNER—Foreigner—Atlantic SD 18215                                  | 35 LIVE—Commodores—Motown M9 894 A2   |
| 16 THE GRAND ILLUSION—Styx, A&M SP 4637                                   | 36 LET'S GET SMALL—Steve Martin, Warner Bros. BSK 3090                        |
| 17 GREATEST HITS—Bay City Rollers, Arista AB 4158                         | 37 AJA—Steely Dan—ABC AB 1006   |
| 18 NEWS OF THE WORLD—Queen, Elektra 6E-112                                | 38 THIS ONE'S FOR YOU—Barry Manilow, Arista AB 4090                           |
| 19 MOODY BLUE—Elvis Presley—RCA AFL 1-2428                                | 39 WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA-LA 771 G         |
| 20 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Artist) | 40 ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley, RCA LSP-4579 |

## 'Space Music' the Basis For New Albums

NEW YORK—The sonic sounds of space, backed with symphonic strings, is the basis for two new LPs.

Both London Records and the Musicor division of Springboard International Records are rushing releases of music popularized by such films as "Star Wars" and "Close Encounters Of The Third Kind."

Musicor is releasing music from "Close Encounters," aimed at the budget LP market. The label rushed a budget cover of "Star Wars" last year that sold well, it says.

London, meanwhile, is pressing the Los Angeles Philharmonic, Zubin Mehta conducting, with music from both "Star Wars" and "Close Encounters."

# Tape/Audio/Video

## Semipro/Disco Mart Is Thriving

Continued from page 50

former JBL marketing vice president, as general manager. He will supervise 12 district audio teams and two regional offices, that will work with reps and dealers in jointly promoting and merchandising JBL and Bolivar speakers, Harman-Kardon separates, Tannoy turntables and Ortofon cartridges.

JBL itself will debut a new consumer speaker at CES, and also will spotlight the L-110, previewed at the Summer expo. The L-110 is taking the place of the L-100, now being phased out after its acceptance as the first compact studio monitor—accounting for more sales than any other JBL model, a spokesman notes. The 400 model professional monitor will continue in production.

Among other companies moving into the semipro mart, Sansui is offering the SP-X9000 speaker system with its big 16-inch woofer that incorporates high-temperature, heat-dissipating voice coil structure and 220-watt maximum input power handling capacity at 8 ohms. At \$350 each, the units complement the firm's AX-7 mixer/reverb bowed on the eve of the Summer CES.

## Record Dealers Add More Audio

Continued from page 66

sider handling, responses by category indicates:

- Amplifiers/tuners/receivers—U.S. Pioneer 109, Marantz 60, Kenwood 49, Sony 47, Panasonic 44, Technics 42.

- Component decks/tape recorders—U.S. Pioneer 70, Sony 60, Panasonic 56, TEAC, 54, Craig 50, Akai 44.

- Portable cassette & 8-track players—Panasonic 110, Sony 77, Craig 76, Sanyo 41, Pioneer Electronics of America 38.

- Turntables/changers—BSR 82, U.S. Pioneer 69, B.I.C. 63, Dual 61, Garrard 47, Technics 47.

- Phono cartridges—Shure 138, Pickering 64, Audio-Technics 45, Empire 42, Stanton 39, Astatic 31.

- Speakers—U.S. Pioneer 54, JBL 47, Craig 45, Marantz 34, Jensen 32, B.I.C. 28.

- Compact stereo—Panasonic 69, Pioneer/Centrax 55, Sony 53, Craig 49, Sanyo 30.

- Car stereo—Craig 135, Pioneer Electronics 118, Sanyo 40, Panasonic 33, Sony 23, Clarion 21.

- CB Equipment—Cobra 36, Craig 29, Midland 29, Royce 27, Johnson 25, Panasonic 23.

- Headphones—Koss 129, Pioneer 47, Sennheiser 32, To-Bo 19, Sony 18, AKG, Jensen and Panasonic 14 each.

- Microphones—Shure 95, Sony 25, AKG 19, Electro-Voice 18.

- Record/tape care products—Watts 162, Discwasher 139, Lo-Bo 115, Sound Guard/Ball 95, Memorex 76, Recoton 44.

- Carrying cases—Lo-Bo 213, Savoy 100, Recoton 35, Marsand and Peerless 14 each, Pickwick 12.

- Blank tape—Memorex 224, Maxell 218, 3M Scotch 183, TDK 153, BASF 115, Capitol 85.

A copy of the complete Billboard study on Audio Equipment Brand Preferences Among Retailers, and further information, is available from Ron Willman, Consumer Electronics Sales Manager, Billboard, 1515 Broadway, New York, N.Y. 10036.

# Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 1/7/78

# 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	5	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelongs, BMI)
2	3	7	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
3	4	11	HERE YOU COME AGAIN Dolly Parton, RCA 11123
4	9	5	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
5	1	14	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
6	7	12	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
7	5	17	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acutt Rose, BMI)
8	16	5	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
9	10	9	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Bramtree/Snow/Golde's Gold, BMI)
10	14	8	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
11	6	8	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
12	13	9	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
13	20	4	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
14	11	15	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boz Scaggs, ASCAP)
15	8	13	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
16	34	3	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (McCauley/Wolbeck, CAPAC/ASCAP/Aigee, BMI)
17	15	9	STILL THE LOVIN' IS FUN B.J. Thomas, MCA 40812 (Home Sweet Home, BMI)
18	22	6	YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14439 (Screen Gems-EMI, BMI)
19	12	17	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
20	23	9	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
21	18	14	BABY, WHAT A BIG SURPRISE Chicago, Columbia 3-10620 (Polish Prince, ASCAP)
22	37	4	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
23	21	10	BABY COME BACK Player, RSO 879 (Polydor)
24	29	6	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
25	25	6	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
26	19	20	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
27	47	2	CURIOUS MINDS (UM, UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner-Tamerlane, BMI)
28	30	5	25th OF LAST DECEMBER Roberta Flack, Atlantic 3441 (Sky Forest, BMI)
29	31	6	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
30	28	5	NEVER MY LOVE Address: Brothers, Buddah 587 (Not Listed)
31	17	12	GONE TOO FAR England Dan & John Ford Coley, Atlantic 16102 (Dawnbreaker/Cold Zinc, BMI)
32	43	3	UNTIL NOW Bobby Avon, First Artists 41000 (Phonogram) (Colgems-EMI/First Artists, ASCAP)
33	44	3	IT'S JUST ANOTHER NEW YEAR'S EVE Barry Manilow, Arista 11 (Not Listed)
34	26	12	SEND IN THE CLOWNS Judy Collins, Elektra 45253 (Beautiful/Reclamation, ASCAP)
35	35	7	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
36	24	14	DAYBREAK Barry Manilow, Arista 0273 (Kamokazi/Angel dust, BMI)
37	32	9	AS Stevie Wonder, Tamla 4231 (Motown) (Jobete/Black Bull, ASCAP)
38	36	21	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
39	49	2	CANDLE ON THE WATER Helen Reddy, Capitol 4521 (Walt Disney/Wonderland, ASCAP)
40	46	9	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
41	27	8	DON'T LET THE FLAME BURN OUT Jackie DeShannon, Amherst 725 (Halwill/Flame and Simple, ASCAP)
42	42	7	IT'S SO EASY Linda Ronstadt, Asylum 45438 (MPL Communications, BMI)
43	NEW ENTRY		NAME OF THE GAME Alba, Atlantic 3449 (Countless Songs LTD, BMI)
44	NEW ENTRY		THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
45	45	12	CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M 1978 (Klaatons/Welbeck, ASCAP)
46	NEW ENTRY		WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Milsap, RCA 11146 (Chess, ASCAP)
47	39	5	RUN TO ME Flower, United Artists 1092 (Casserolet/Front Wheel, BMI)
48	50	2	STORYBOOK CHILDREN Bette Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)
49	NEW ENTRY		LOVELY DAY Bill Withers, Columbia 3-10627 (Golden Wither/Chappell, BMI)
50	NEW ENTRY		STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)

# Discos

## Once a Flop, Discos Now Thriving Entertainment Sites

By RADCLIFFE JOE

NEW YORK—This year marks the fourth anniversary of the reactivation of America's romance with discos. But unlike the 1960s when, for want of an enduring commitment, the infatuation sputtered and fizzled like a damp firecracker, the union, this time around, seems to have welded into a band of long-term commitment which augurs well for the future of the industry.

Indications that discos are not the passing fad some pessimistic observers would make them out to be can be seen in the flexibility of the new format, as evidenced in the willingness to change by writers, composers, producers, artists, club owners and equipment manufacturers.

One of the few areas of resistance at this time, seems to be coming from some deejays, fearful of losing their audiences through experimentations with untried and unfamiliar sounds.

Further concrete evidence that discos are unlikely to go the way of the hula hoop and the pet rock, is seen in the escalating involvement of the financial community in this area, and the willingness by internationally recognized personalities, to support the concept.

Affirming this encouraging trend toward professionalism and sophistication, is what appears to be a gradual, but undeniable phaseout of early fly-by-nighters, and get-rich-quick entrepreneurs, whose main interest was in turning a fast buck, while little caring about the dedication needed to build a lasting and viable industry.

As the concept of disco dancing catches the fancy of more and more entertainment-seeking Americans, less emphasis is being placed on New York as the hub of the industry.

Consequently, cities like Los Angeles, Miami, Chicago, Dallas, Houston and New Orleans, are gearing themselves to challenge the Big Apple for the enviable distinction of being disco capital of the nation. And within recent months lavish new clubs have sprung up in these areas, and plans are on the drawing boards for several more.

Among the giants of the industry who are playing an important role in helping to shape this trend are establishments like Regine's, with blueprints for fancy discos in Los Angeles and Texas; Juliana's of London, with plans for clubs in New

It has also spurred fierce battles among disco-oriented labels seeking local distribution rights to imports.

The potential for growth of the disco industry will be further enhanced in the New Year with the release of such disco movies as Robert Stigwood's "Saturday Night Fever," starring John Travolta; and the Joint Motown/Casablanca venture, "Thank God It's Friday," with Donna Summer and the Commodores.

With the development of all these positive indicators, it is inevitable that the major record labels which, with the exception of Atlantic, TK and Casablanca have shown only passing interest in disco, will change their attitudes and allocate more funds and personnel for the development of artists and repertoire geared to disco aficionados.

It is expected that radio too will soften its ongoing indifference and even hostility to disco music, and follow the lead of a growing number of secondary stations which are programming more disco sounds with remarkable success in audience response and rating figures. An indication of radio's change in attitude has surfaced in recent plans for an upcoming Top 40 radio disco show.

In television, disco has already made, and continues to make encouraging progress, with a number of syndicated dance shows on both cable and independent stations. The Orleans and Lake Tahoe; Studio 54 which is eyeing Chicago, Los Angeles and other thriving disco markets; and the futuristic Starship Discovery I, which also has plans for expansion.

Disco music too—thanks to innovative producers like Henri Belolo, Jacques Morali and Cerrone of France; Giorgio Moroder who has played a major role in creating the Munich sound, and Gamble & Huff in this country—has been undergoing significant changes from the original uptempo sounds of the Hues Corp. and George McCrae, to a mellower, more laidback tempo which finds its niche somewhere between the Trampmps, Marvin Gaye and Lou Rawls.

A new influence is also finding its way in from Africa in the form of African "Highlife" music, which appears to be catching on in New York clubs.

This new disco beat bears the unmistakable stamp of its producers, and has become known to the industry by the name of the geographic areas which produces it. Hence, the "Munich" sound, the "New York" sound, the "Philadelphia" sound, the "Los Angeles" sound, the "Atlanta" sound.

The unending quest for new and original disco sounds has also spurred an import boom, and has given added impetus to retail firms like Downstairs Records, Record Shack, and Record Haven, networks are expected to follow suit in 1978.

Hampered by lack of standards in r.p.m.s, the 12-inch single remains one of disco's slower developers. Its high retail price—almost the cost of an LP—has not helped.

Still, deejays are attracted to its length and fidelity, and retailers find it easier to display than conventional 45s, and these plus factors may well lead to the "disco disk's" eventual acceptance on a broader commercial scale.

As the quality and musicality of the disco beat reaches for greater levels of sophistication, and acceptance by a wider percentage of the

entertainment-seeking public, increasing demands are being made on audio equipment manufacturers to produce components especially designed for use in discotheques.

At present, with the exception of some headphones and cartridges, most audio components used in discotheques are still conventional stereo and sound reinforcement systems, modified for use in clubs.

Among the explanations for the reluctance by audio component manufacturers to plunge heavily into the disco market are: (a) they saw it as a fad that would soon pass, and (b) they had little inclination to conduct business in an industry where they felt they would be dictated to by penny-pinching club owners, and ego-tripping deejays. But there is growing evidence that this attitude is changing.

Change is also expected in the area of video in discos. Although the concept lends itself to use in these clubs, the medium has been slow in finding its niche in the disco market.

Development here has been slowed by the absence of suitable programming, and restrictions on the use of copyrighted material. The coming of home video systems, large screen projection tv equipment, and syndicated disco tv shows, are expected to result in an abundance of easily available preprogrammed material, and help turn the beat around in this area.

In disco lighting, strides have been made in recent months in quality, standardization and the development of more sophisticated systems at lower cost.

With several government agencies closely scrutinizing the problem of club safety, lighting equipment manufacturers have been forced to become safety-conscious, and solicit the expertise of experienced lighting engineers in designing and developing quality products. This turnaround in philosophy is credited with helping to de-emphasize the great laser scare of a year ago.

A three-way battle still wages between the musicians union which wants more live music played in clubs, disco deejays who see them-

selves as the life-blood of their clubs and feel they should be treated as star entertainers; and reluctant club owners who still remember their early headaches with high-priced live talent, and are resisting both the union's demands and the demands of their muscle-flexing deejays.

This battle has led to much talk among spinners of unionization; and has resulted in the retention, by some of the better-known deejays, of managers to do wage-bargaining.

There has also been talk of approaching the AFM for help. Should this threat materialize it should be interesting to see the reaction of the union, which has made it very clear that it considers the presence of discos as a major threat to the livelihood of its members.

However, even here a resolution may be in the offing. A growing number of clubs, both in New York and out of town, are beginning to offer a mix of live and recorded music in their rooms, not so much to stave off an angry union backlash, as to sustain the interest of their restless patrons who continually demand change.

Another problem area is discrimination in discos. Although the liquor and civil rights laws of many states prohibit the existence of exclusive membership clubs which operate for profit, there are many club operators who manage to circumvent this through stringent dress codes, and staggering cover, food and beverage charges.

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# Soul Sauce

## Teller Tees Talent Quest Competition

By JEAN WILLIAMS

LOS ANGELES—Teller House Inc., the marketing/merchandising firm that merchandised records for such acts as Jackie Wilson, Louis Armstrong and Duke Ellington, has kicked off a national talent search contest.

The competition is open to both professionals and non-professionals in the r&b, jazz, rock and pop fields.

Among the panel of judges are Gil Scott-Heron; Jeff Lane, president of Big Boro Records; Benjamin Ashburn, head of Benjamin Ashburn Associates and manager of the Commodores; and Margo Jordon, editor of the Black American Newspaper.

Ten finalists will be chosen from each category with the winner receiving \$5,000, a recording session and production of a master. The master will be shipped at major labels. Runners-up will receive musical instruments and equipment.

All contestants will receive a written evaluation of their performances by music industry people. Entry fee is \$25 with applications being accepted through June 30.

For additional information concerning the talent search, write to Talent Search, MGM Building, New York, N.Y., 10019.

★ ★ ★

Rumors continue to circulate concerning Barry White leaving 20th Century Records. The newest is that he is about to sign with Columbia.

White, who is riding on a platinum LP, "Barry White Sings For Someone You Love," is set for his first extensive tour of the U.S.

The tour, which will run from mid-January through March, will also feature the Love Unlimited Orchestra and Love Unlimited.

★ ★ ★

Mike Frisby, program director at WDIA, Memphis, is attempting to strengthen his hold on the local teen market by bringing in what he calls "a teen-oriented air personality."

He explains he wants an announcer who is capable of relating to the 13-18 age group and who is willing to go into the schools and "rub shoulders with teenagers."

★ ★ ★

Phyllis Hyman is appearing on Pharaoh Sanders' new Arista LP, produced by Norman Connors.

Stevie Wonder went into Ralph MacDonald's Rosebud Studio in New York to overdub harmonica on Bobbi Humphrey's new LP on the tune "Home Made Jam." The tune was written by Bill Eaton.

★ ★ ★

Andrae Crouch & the Disciples, who were voted top soul gospel group by Billboard, performed at Soledad State Prison in California Thursday (29).

The concert was open to all three rehabilitation centers within the prison and to accommodate all the inmates and staff, Crouch performed two sets.

On New Year's Eve, he performed at a benefit concert in L.A. tagged the Jubilate Celebration with special guest Pat Boone.

The \$50 a head event will benefit World Vision with the proceeds providing medical supplies to clinics in East Africa.

★ ★ ★

Remember... we're in communications, so let's communicate.

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licenses))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licenses))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licenses))	
★	2	10	FFUN—Con Funk Shun (M. Cooper, Mercury 7399 (Val Le. Inc. BMI))	34	35	8	SHOUTING OUT LOVE—Emotions (Wilkes, Smith, Siza 1206 (Fantasy) (East/Memphis, BMI))	69	62	6	TAKE ME AS I AM—Philippe Wynne (J. Jefferson, B. Haves, C. Simmons) Cobble 44277 (Atlantic) (Wynn's World/Sacred Fire/Mighty Three, BMI)	
	2	3	REACH FOR IT—George Duke (G. Duke, Epic 8 50463 (Myronas, ASCAP))	★	87	2	ALWAYS AND FOREVER—Heatwave (R. Tempestas, Epic 8 50490 (Almo/Ronder, London LTD, ASCAP))	70	70	3	ESPECIALLY FOR YOU—Manchild (C. Buck, Ch. Sound 1112 (United Artists) (Gaitana/Serpie, BMI))	
★	4	7	OOH BOY—Rose Royce (N. Whitfield, Whitfield 8491 (Warner Bros.) (May Tweeth/Warner-Tamerlane, BMI))	36	39	8	MORE THAN A WOMAN—Tavares (Gibb, Gibb, Gibb, Capitol 4500 (Shywood/Unichappell, BMI))	71	67	9	LET ME LIVE THE LIFE I LOVE—Latinique (R. Latimore, Glades 1744 (C.T.R.) (Sheryl, BMI))	
	4	1	SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke, Columbia 3 10525 (Gaggle/Twee Delivery, BMI))	★	45	6	LOVE ME RIGHT—Denise La Salle (D. LaSalle, ABC 45 12211 (Warner-Tamerlane/ India, BMI))	72	74	4	ONLY THE STRONG SURVIVE—Billy Paul (K. Gamble, L. Huff, J. Butler, Philadelphia International 83635 (CBS))	
★	7	7	OUR LOVE—Natalie Cole (C. Jackson, M. Yarey, Capitol 4589 (Jay's Enterprise/Chappell, ASCAP))	38	22	19	DUSIC—Brick (R. Ramon, R. Hargis, J. Brown, Bang 734 (Web W) (Calder/Good High, ASCAP))	73	52	14	ALL YOU GOT—Tyronne Davis (G. Gaskin) Columbia 3 19654 (Blackwood/Content, BMI)	
	6	5	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (F. Sawyer, M. McLeod, Gordy 7155 (Motown) (Jobete, ASCAP))	39	29	10	RUNNIN' FOR YOUR LOVIN'—Brothers Johnson (G. Johnson, L. Johnson, A&M 1982 (Kudu/Golube, BMI))	74	54	10	FUNKY MONKEY—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave & W. Wilson) Arista 8274 (Mandrill, ASCAP)	
★	10	7	GALAXY—War (S. Allen, B. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, MCA 40820 (Far Out, ASCAP))	★	40	6	ON FIRE—T-Connection (T. Oakley, Dash 5041 (T.K.) (Sheryl/Decibel, BMI))	★	NEW ENTRY		THE MIGHTY ARMY—New Birth (M. Wilson, F. Wilson, J. Wicker) (Irving/Scream Genus/Trico, BMI) (Colgate, Speer-o-Lite, ASCAP, Warner Bros. 8459)	
★	11	10	DANCE, DANCE, DANCE—Chic (K. Lehman, R. Woods, N. Rodgers, Atlantic 3435 (Columbia/Kremer, BMI))	41	38	15	SEND IT—Ashford & Simpson (N. Ashford, V. Simpson, Warner Bros. 8453 (Nis O Val, ASCAP))	★	NEW ENTRY		PLAYING YOUR GAME BABY—Barry White (A. Johnson, S. Hadman, Ca-Vette, BMI, 20th Century 2361)	
	9	9	BELLE—Al Green (A. Green, F. Jordan, R. Farley, Hi 77505 (Cream) (Hi-Al Green, BMI))	42	37	13	JOY TO HAVE YOUR LOVE—Patti LaBelle (R. Parker, J. Cohen, B. Elliott, Epic 850445 (Revlon, ASCAP/Polygram/Gospel Birth, BMI))	★	NEW ENTRY		WHAT I DID FOR LOVE— Inner City Jam Band (M. Hamish, E. Kibban) (Sareback 535 (American Compaz, ASCAP/Wren, BMI))	
	10	8	NATIVE NEW YORKER—Odyssey (S. Linter, D. Randolph, RCA 11129 (Featherbed/ Desiderata/Unichappell, BMI))	★	84	2	AIN'T GONNA HURT NOBODY—Brick (R. Hargis, Bang 735 (Calder Music/Good High Music, ASCAP))	77	69	9	REACHING FOR THE SKY—Peabo Bryson (P. Bryson, P.E. ASCAP, Capitol 4522)	
	11	13	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough, Columbia 31067 (Golden/Widnes/Chappell, BMI))	44	33	7	WIDE STRIDE—Billy Preston (B. Preston, A&M 1980 (Irving/W.E.P., BMI))	★	NEW ENTRY		I'M AT THE CROSSROADS—Vernon Garrett (R. Robertson, Z. Tee, ICA 803 (Alzet, BMI))	
	12	12	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Cannon, Juma 3414 (T.R.) (Every Knight, BMI))	★	55	4	SHOUT IT OUT—B.I. Express (B. Nichols, M. Romer, A. Williams, Columbia 310645 (Triple O/Bilbee/B.T. BMI))	79	72	17	FOR YOUR LOVE, LOVE, LOVE—Joe Simon (T. Randazzo, (Randazzo, BMI), Spring 178 (Polydor))	
	13	6	BACK IN LOVE AGAIN—L.T.D. (L.R. Hooks, Z. Grey, A&M 1974 (Ireman, BMI))	47	32	12	LE SPANK—Le Pamplemousse (W.M. Lewis, L. Ruder, C. Karson, D. Williams, Epic/BMI (AV) 12154)	★	NEW ENTRY		I HONESTLY LOVE YOU—The Staples (F. Allen, J. Barry) (Broadside/Irving/Wooltough BMI, Warner Bros. 8510)	
	14	17	BOP GUN (Endangered Species)—Parliament (G. Clinton, G. Shider, W. Collins, Casablanca 906 (Rocks/Malibu, BMI))	48	43	8	DO DO WAP IS STRONG IN HERE—Curtis Mayfield (C. Mayfield, Custom 0131 (Warner Bros.), (Mayfield/Short Eyes, BMI))	★	NEW ENTRY		GOOD LUCK CHARM—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrook, C. Satchell, L. Banner, Mercury 73974 (Photogram) (Play One/Unichappell, BMI))	
	15	14	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Milit Jackson (G. Morton, S. Throckmorton, Spring 175 (Photogram) (Tree, BMI))	★	76	3	AS—Stevie Wonder (S. Wonder, Tamla 54291 (Motown) (Jobete/Black Bull, ASCAP))	74	NEW ENTRY		LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, P. Earl, S. Miller) (Lucky Three/Suemy, BMI), Gold Mine 4008 (Salsoul)	
	16	15	IF IT DON'T FIT DON'T FORCE IT—Kellie Patterson (C. John, L. Farrow, Shadybrook 451041 (Sutton Miller) (Funks Bump, BMI))	50	44	11	SOFT AND EASY—The Blackbyrds (D. Saunders) Fantasy 809 (Blackbird, BMI)	★	NEW ENTRY		YOU DON'T HAVE TO SAY YOU LOVE ME—Flowers (V. Wickham, S. Napierbell, ARC 12314 (Miller, ASCAP))	
	17	16	GETTIN' READY FOR LOVE—Diana Ross (T. Snow, F. Goldie, Motown 1427 (Bramtree/ Snow/Goldie's Gold, BMI))	★	52	47	8	YOU DON'T HAVE TO SAY YOU LOVE ME—Flowers (V. Wickham, S. Napierbell, ARC 12314 (Miller, ASCAP))	84	82	5	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, P. Earl, S. Miller) (Lucky Three/Suemy, BMI), Gold Mine 4008 (Salsoul)
	18	18	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright) Columbia 310632 (Vordange/Pocket, BMI))	★	78	3	WAS DOG A DOUGHNUT—Cat Stevens (C. Stevens, J. Russell, B. Lynch, A&M 1971 (Colgate/BMI, ASCAP))	★	NEW ENTRY		IF YOU FEEL LIKE DANCIN'— Al Hudson & The Soul Partners (Soul Partners) ABC 12317 (Perk's, BMI)	
★	51	2	TOO HOT TA TROT—Commodores (T. McClain, M. Williams, W. Orange, L. Richie, R. LaPrade, W. King, Motown 1432 (Jobete/ Commodores Entertainment, ASCAP))	★	54	58	6	I CAN SEE CLEARLY NOW—Ray Charles (J. Nash, Atlantic 3443 (Dayman, ASCAP))	85	91	6	YOU AND I—Linn' Poof (V. Salsoul, C. Gooden, Japer 532 (Lense/Black Girl, BMI))
	20	19	DON'T ASK MY NEIGHBORS— Emotions (S. Scarborough, Columbia 310622 (Unichappell, BMI))	★	57	57	7	I'M GONNA MAKE YOU MY WIFE—Whoppers (Wayne Bell) Soul Train 11139 (RCA) (Spectrum VII, ASCAP))	86	95	4	THE END OF THE RAINBOW— McKinley Mitchell (Not Listed) (Cherryville 10219 (T.K.) (Not Listed))
	21	24	IN A LIFETIME—Temptations (R. Baker, R. Tyson, Atlantic 3436 (Buma East/ Bayne/Goldenfreed, BMI))	★	52	47	8	CHEATERS NEVER WIN—Love Committee (R. Tyson, A. Felder, T.G. Conway) Gold Mine 1264003 (Salsoul)	★	NEW ENTRY		STANDING RIGHT HERE—Melba Moore (Not Listed)
★	36	7	JACK AND JILL—Raydio (R. Parker, J. Arista 0293 (Raydio, ASCAP))	★	71	4	SPANK YOUR BLANK BLANK—Morris Jefferson (J. Shelton, M. Commander) Parachute 504 (Gasablanca) (Skydiver/La-Con, ASCAP))	88	89	2	DON'T TAKE AWAY YOUR LOVE—Hodges, James & Smith (H.B. Barnum, J. Clay, London 250 (E. Patricia, BMI))	
★	50	5	WHICH WAY IS UP—Stargard (N. Whitfield, MCA 40825 (Warner-Tamerlane/May 12th/Darcho, BMI))	★	59	60	4	IF YOU DON'T GIVE A DOGONE ABOUT IT—James Brown (J. Brown, B. Brown, Polydor 1443R (Dysania/ Brinda/Unichappell, BMI))	90	90	3	MAXIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White) (Tennessee Swamp Fox, ASCAP), Old World 1100
	24	25	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camlin, M. Sawyer, Buddah 584 (Arista))	★	79	3	25TH OF LAST DECEMBER—Roberta Flack (E. McDaniels, Atlantic 3441 (Sky Forest, BMI))	★	NEW ENTRY		THE NIGHT THE LIGHTS WENT OUT—Trammps (A. Felder, N. Harris, R. Tyson, Atlantic 3442 (Six Shings/Golden Freecs, BMI))	
★	31	7	COCOMOTION—Di Coco (W.M. Lewis, L. Ruder, M. Ross, AMI 147 (Epic/BMI))	★	61	61	6	LADY LOVE—Luv Rawls (V. Gray, S. Marshall, Philadelphia International 83614 (CBS) (Mighty Three, BMI))	91	NEW ENTRY		WE GOT OUR OWN THING Pt. 1—C.L. & Co. (Darden, Dark Brown, Tolbert, Theodore, Darden, Gibbs, Westbound 55406 (Atlantic) (Bridgeport, BMI))
★	41	5	WITH PEN IN HAND—Dorothy Moore (B. Goldbloom, Malaco 1047 (T.K.) (Smart, BMI))	★	62	63	5	DANCE TO THE MUSIC—Muscle Shoals Horns (M. Stokes, E. Johnson, Arista America 7674 (Desert Moon/Wilow Cat, BMI))	92	85	4	FROM NOW ON—Linda Clifford (B. Sigler, Custom 0135 (W.B.), (Mighty Three, BMI))
★	34	7	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (H.W. Casey, R. Fooks, T.K. 1022 (Sheryl/Harack, BMI))	★	★	73	3	CHOOSING YOU—Lenny Williams (L. Williams, ABC 32289 (en Con, BMI))	93	93	3	HAVING A PARTY—Pointer Sisters (S. Cook, Blue Thumb 275 (ABC) (Kaps, BMI))
	28	21	ANYWAY YOU WANT ME—Sylvers (L. Sylvers, L. Sylvers, Capitol 4453 (Rivy, ASCAP))	★	64	59	8	IF YOU DON'T GIVE A DOGONE ABOUT IT—James Brown (J. Brown, B. Brown, Polydor 1443R (Dysania/ Brinda/Unichappell, BMI))	94	98	2	WONDERFUL—Marilyn McCoo And Billy Davis Jr. (H. Banks, C. Hampton, ABC 12316 (Irvin, BMI))
	29	23	GOIN' PLACES (No Time Given)—Jacksons (Gamble & Huff), Epic 850454 (Mighty Three, BMI)	★	★	NEW ENTRY		95	83	11	MELODIES—Made In The U.S.A. (F. Neranzo, B. Briffon, Delta 1594 (Deliteful/Capros, BMI))	
	30	30	EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell, Mercury 77161 (Photogram) (Bell-Rat/Belinda, BMI))	★	66	53	14	LET'S HAVE SOME FUN—Bar Kays (J. Alexander, L. Dodson, A. Jones, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, F. Thompson) (Bar Kays/Warner-Tamerlane, BMI), Mercury 72961 (Photogram)	96	88	7	MASTER BOOTY—Fatback Band (B. Curtis, Spring 177 (Polydor) (Clita, BMI))
	31	27	I'M HERE AGAIN—Thelma Houston (K. Wakefield, R. Sutton, M. Sutton, Tamla 54287 (Motown) (Jobete, ASCAP/Sunc Diamond, BMI))	★	★	NEW ENTRY		97	86	11	VOYAGE TO ATLANTIS—The Isley Brothers (B. Isley, D. Isley, R. Isley, E. Isley, M. Isley, C. Isler) T-Neck 2270 (Columbia) (Bovina, ASCAP)	
★	49	4	BABY, BABY MY LOVE'S ALL FOR YOU—Deniece Williams (V. White, R. Wright, Columbia 310648 (Vordange/Kee Drack, BMI))	★	68	68	6	LOVE HAVING YOU AROUND—First Choice (S. Wonder, S. Wright) Gold Mine 4009 (Salsoul) (Glen Van Stock/Black Bull, ASCAP)	98	94	6	ONE STEP AT A TIME—Joe Simon (T. Randazzo, Spring 176 (Polydor) (Teddy Randazzo, BMI) (copyrighted materia
	33	26	JUST FOR YOUR LOVE—Memphis Horns (J. Cadogan, C. McDonald, A. Abraham, RCA 11064 (Penne Ford, ASCAP))					99	81	9		

JANUARY 7, 1978, BILLBOARD

# WEA Pursues Black Retailers

## Last Year's Policy Will Be Emphasized Even Stronger

Continued from page 31

with the prestigious group actively setting out for black involvement. During its regional meeting in Chicago in late October, NARM extended a special invitation to black one-stop and retail owners to attend the meeting.

On the creative level, executives seem to differ on where black music is going. However, most feel that it will continue to mellow.

According to Harry Coombs, executive vice president of Philadelphia International Records, "Music in 1978 must get better because we're now asking the consumer to pay more for our product."

"There will be more simplicity in black music. I believe the writers, producers and artists will come together for higher quality in their music. We feel that we must continue to improve on our improvements."

A radio executive notes that black music will continue to soften, to a point where ballads may become the course of the day, backed by a minimum of instruments.

Lucky Cordell, well known industry executive, sees r&b music undergoing a refinement of an already established electronic trend. "I see acts dealing more and more with synthesizers," says Cordell, but he too feels that even with heavy electronics, the music will be cleaner and clearer.

While most will not deal with projections in terms of new trends, one label chief believes that 1978 will bring about new attitudes from labels. He contends labels will now concentrate on developing acts and not merely deal with some artists as "items" who sell records.

The label boss, who prefers to remain nameless, says: "There have always been new acts signed, but most large labels are cutting back, which will carry throughout the year. We'll be more selective in our signings."

"We always say that, but this year

we're going to really do it. Just look at the labels that are now cutting back on their rosters. We now realize that it makes more sense to put our energy and money behind acts that we sign and believe in. We're not going to be so quick to sign an act and put it on the shelf."

Philadelphia International's Coombs also sees another development, the self-contained group losing some of its strength in 1978.

He feels that these groups who have been the prize catch for some labels for the past few years, will now split that position with individual artists.

He notes that the public is turning the situation around, pointing out

that several self-contained acts that have either been headliners or carried the shows alone, are now being co-billed with single artists. Some are being second billed, says Coombs.

Coombs also believes, as does Mike Frisby, program director at WDIA in Memphis, that the resurgence that began a couple of years ago with jazz acts and standup ballad crooners will continue this year, but with more jazz-oriented acts becoming major record sellers.

Frisby sees the possibility of high energy disco-oriented music stepping aside for more acts of the caliber of Lou Rawls, Walter Jackson and Arthur Prysock.



**WORKING TEAM**—Producer/label head Freddie Perren produces the first session for Keni St. Lewis, the first act signed to Perren's newly formed MVP/Polydor label. St. Lewis' initial release, "Record City," is the title song from the film soundtrack of the same name.

### WIDENS CASABLANCA SCOPE

## New Roberta Kelly LP Combines Disco, Gospel

LOS ANGELES—Casablanca is making its way into the gospel market through its disco-oriented base.

The label's disco artist Roberta Kelly has come up with an LP of traditional gospel tunes done in disco fashion.

Kelly, who has lived in Germany for the past five years, has had marginal disco success in the U.S. and major success in Europe.

According to Kelly, with her producer Bob Esty (who arranged Donna Summer's newest LP "Once Upon A Time"), she has written three tunes on the upcoming gospel album, "Walking In The Shadow Of His Light," "Getting In The Spirit" and "Speaking My Mind In The Lord's Ear."

She notes that all tunes are strictly gospel and will not be misinterpreted as anything else. However, instrumentation is strictly disco, with a heavy rhythm section consisting of Munich musicians, strings, choirs and rhythmic beats.

She explains that Casablanca plans to market this LP in the same manner as its other disco product. Neil Bogart, president of the label, is working on a theme for the LP jacket. She says the cover will also have a general market concept. The LP has been completed and is

being mixed in the U.S. with a release scheduled within the next month, says Kelly.

"I wanted to do a gospel LP but at the same time make it contemporary and commercial," she says. "When I originally decided to do a gospel LP, I did not think disco, but then it would be just another gospel LP and how many people would really hear it. So we had to gear it to the mass market."

She explains that the rhythm section and her own vocals were recorded in Germany while the strings and choir were added in L.A. Her usual producer Giorgio Moroder is executive producer on this project.

Kelly's most recent Casablanca LP "Zodiac Lady" hit most disco charts with its biggest U.S. strength coming from the New York area.

She explains that "Zodiac Lady" offers more dialog than singing, much like Donna Summer's earliest LPs.

Kelly is currently on a promotional tour in New York but plans to return to the U.S. for both promotional and concert tours.

She explains that for the most part, she had performed in discos throughout Europe and will take her new music into these same venues.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	4	4	<b>ALL 'N ALL</b> Earth, Wind & Fire, Columbia IC 34905	31	31	6	<b>SONGBIRD</b> Denise Williams, Columbia IC 34911
2	2	7	<b>LIVE</b> Commodores, Motown M554	NEW ENTRY			<b>BLUE LIGHTS IN THE BASEMENT</b> Roberta Kelly, Atlantic SD 19149
3	3	19	<b>IN FULL BLOOM</b> Rose Royce, Whitfield WH 3074	33	23	16	<b>PATTI LABELLE</b> Epic PE 34887 (Columbia)
4	4	10	<b>REACH FOR IT</b> George Duke, Epic IE 34883	34	24	13	<b>BABY IT'S ME</b> Diana Ross, Motown M7-290R1
5	5	17	<b>FEELIN' BITCHY</b> Minnie Jackson, Spring SP106715 (Polydor)	NEW ENTRY			<b>LOOKING BACK</b> Stevie Wonder, Motown M804LP3
6	6	15	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> Barry White, 20th Century T 543	36	39	9	<b>COCOMOTION</b> El Coco, AVI 6012
30	2	2	<b>FUNKENTELECHY VS. PLACEBO SYNDROME</b> Parliament, Casablanca NBLP 7064	37	37	3	<b>SPINNERS 8</b> Spinners, Atlantic SD 19146
8	8	17	<b>BRICK</b> Buck Ram, BLP 409 (WEBI)	38	41	2	<b>THE HARDNESS OF THE WORLD</b> Slave, Cotillion SD5201 (Atlantic)
9	9	4	<b>GALAXY</b> War, MCA MCA 3036	39	29	9	<b>GOIN' PLACES</b> Jackson, Epic PE 34835
10	12	14	<b>SECRETS</b> Cee Fank Shun, Mercury SRM 11180	40	36	9	<b>BEHOLD THE MIGHTY ARMY</b> New Birth, Warner Bros. BS 3071
11	10	7	<b>FLYING HIGH ON YOUR LOVE</b> Bar Kays, Mercury SRM 11181 (Polydor)	41	48	5	<b>SUNSHINE</b> Emotions, Stax 4100 (Fantasy)
33	3	3	<b>THANKFUL</b> Natalie Cole, Capitol SW 11708	NEW ENTRY			<b>SATURDAY NIGHT FEVER</b> Various Artists, RSO RS 24001
13	11	23	<b>SOMETHING TO LOVE</b> LTD, A&M SP 4646	43	33	7	<b>WE ARE ONE</b> Mandrill, Arista AB 4144
14	14	3	<b>WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL</b> Lou Rawls, Philadelphia International IZ 35036 (CBS)	44	38	4	<b>HERE TO TEMPT YOU</b> Temptations, Atlantic SD 19143
15	13	24	<b>TOO HOT TO HANDLE</b> Heatwave, Epic PE 34751	45	55	2	<b>CHIC</b> Chic, Atlantic SD19153
16	7	11	<b>TURNIN' ON</b> High Inergs, Gordy G 978	46	46	39	<b>COMMODORES</b> Motown M7 884R1
17	15	12	<b>ACTION</b> Blackbyrd, Fantasy F9535	47	42	6	<b>THE DEVIL IN ME</b> Thelma Houston, Tamla 358 (Motown)
18	18	6	<b>ONCE UPON A TIME</b> Donna Summer, Casablanca NBLP 7078 2	48	40	21	<b>SHAKE IT WELL</b> Dramatics, ABC AB 1010
19	20	9	<b>MENAGERIE</b> Bill Withers, Columbia IC 34903	NEW ENTRY			<b>THE BITCH IS BAD</b> Denise La Salle, ABC AB1027
30	43	2	<b>FUNK BEYOND THE CALL OF DUTY</b> Johnny "Guitar" Watson, DIM DIM PA714	50	50	2	<b>NOW IS THE TIME</b> Harold Melvin and the Blue Notes, ABC AA1041
21	25	12	<b>COME GO WITH US</b> Pockets, Columbia PC34879	51	27	4	<b>TRAMMPS III</b> Trammps, Atlantic SD 19148
22	22	7	<b>BRASS CONSTRUCTION III</b> Brass Construction, United Artists UA755H	52	54	4	<b>GOT TO GIVE IT UP</b> Most Requested Rhythm Band, Magic Disc MD 114
NEW ENTRY			<b>MR. MEAN</b> Ohio Players, Mercury SRM 13707	NEW ENTRY			<b>ONLY THE STRONG SURVIVE</b> Billy Paul, Columbia 34923
24	19	12	<b>SENT IT</b> Auhford & Simpson, Warner Bros. BS3088	54	49	3	<b>WHOLE NEW THING</b> Billy Preston, A&M 4656
25	21	27	<b>REJOICE</b> Emotions, Columbia PC 34762	55	45	6	<b>NEW HORIZONS</b> Sylvers, Capitol ST 11705
26	26	4	<b>NEW HORIZONS</b> Isaac Hayes, Polydor PD 16120	56	53	11	<b>BE HAPPY</b> Kellie Patterson, Shadybrook SB 33 007
27	17	12	<b>ODYSSEY</b> Odyssey, RCA APL1-2204	57	57	8	<b>NEVER LETTING GO</b> Phoebe Snow, Columbia IC 34875
28	28	10	<b>TRUE TO LIFE</b> Ray Charles, Atlantic SD 19142	58	47	8	<b>GET UP AND DANCE</b> Memphis Horns, RCA APL1-2198
35	2	2	<b>THE BELLE ALBUM</b> Al Green, HI HP6004	59	44	23	<b>CHOOSING YOU</b> Lenny Williams, ABC AB 1023
30	32	5	<b>DON'T LET ME BE MISUNDERSTOOD</b> Santa Esmeralda, Casablanca NBLP 7060	60	51	9	<b>BEST OF TAVARES</b> Tavares, Capitol ST 11701

**RIAA Certified Records Gold LPs**

- Donna Summer's "Once Upon A Time" on Casablanca. Disk is her fourth gold LP.
- Bob Welch's "French Kiss" on Capitol. Disk is his first gold LP.
- Ronnie Laws' "Friends & Strangers" on Blue Note. Disk is his first gold LP.
- Bay City Rollers' "Greatest Hits" on Arista. Disk is its fifth gold LP.
- Captain & Tennille's "Greatest Hits" on A&M. Disk is its fourth gold LP.

- Platinum LPs**
- Earth, Wind & Fire's "All 'N All" on Columbia. Disk is its second platinum LP.
  - Boyz n the DG's "Down Two Then Left" on Columbia. Disk is his second platinum LP.
  - Lynyrd Skynyrd's "Street Survivors" on MCA. Disk is its second platinum LP.
  - Aerosmith's "Draw The Line" on Columbia. Disk is its second platinum LP.

# Christian Music Tape Sales Grow

• Continued from page 48

Retail price on Maranatha product runs \$5.98 for albums and \$6.98 for cassettes and 8-track and will stay at those levels. GRT handles the tape duplication.

The company's best-selling LP is "The Praise Album" which Swaney indicates is near the 300,000 mark in sales. "The Praise II" album is half that number.

"And that's really without any marketing," Swaney points out.

Maranatha artists also tour frequently in support of their albums, Swaney adds, with popular touring artists including Daniel Amos, Parable, Sweet Comfort, Karen Lafferty, Erick Nelson and Ernie & Debby.

As part of its expansion-minded plans, Maranatha has begun to do some advertising with Christian-oriented radio stations and publications but Swaney admits media is limited in terms of this market.

## Tag Butler, Hart

NASHVILLE—Bill Butler and L. Thomas Hart have been elected by the board of directors of the Gospel Music Assn. to fill the unexpired terms of Tillie Lowery and Wayne Buchanan.

Butler is operations manager of WNTS, Indianapolis, and was elected in the category of broadcast media. Hart, elected in the public relations/advertising agency category, is president of the Les Hart Advertising Agency in Nashville.

The company has produced its first tv special which was broadcast Dec. 23 on KTLA in Los Angeles and featured groups Sweet Comfort, Parable and Bethlehem.

Maranatha hopes the show will be the beginning of a series of tv specials and is also eyeing radio specials.

A videocassette of the show will also be made available.

The Maranatha roster will be expanded in the future, adds Swaney, and as a vehicle to control more of its own productions the company has completed building its own 24-track studio on the premises.

The firm is also looking at creating posters and T-shirts as marketing tools.

A newsletter has begun. Maranatha also markets songbooks for \$3.98 at retail and sheet music for \$1.25 at retail.

Swaney admits that it's hard getting a true fix on the size of the Christian record market because it is so fragmented but he notes it is getting to be substantial and growing as well as an opportunity for traditional record retailing channels.

"There are no charts you can go by," explains Swaney, "and it's really a different ballgame compared to the real record business. There is one publication, however, the Book Store Journal put out by the Christian Book Store Assn. in Colorado Springs, which tracks best selling Christian LPs."



LAUD SALES—Andrae Crouch receives a plaque confirming his record success from Ralph Carmichael, left, president of Light Records, and Jarrell McCracken, right, president of Word, Inc. The plaque is for combined sales of more than one million LPs by Crouch.

## Dutch Label Exec Leading Push To Popularize Gospel

By WILLEM HOOS

AMSTERDAM—Ad Everaars, managing director of the Dutch record company Gospel Music International, has become one of the coordinators of Gospel Contact, an organization to promote gospel concerts in Holland, Belgium, Luxembourg, West Germany, Austria and Switzerland.

The other coordinator is Nils Kjellstrom, managing director of Blue Rose Productions, a gospel music production company located in Wetzlar, West Germany.

Within a few months Gospel Contact will go into operation in France, Spain and Portugal. Everaars and Kjellstrom maintain there is a fast growing interest in gospel music in various European countries, especially Holland and West Germany.

Gospel Contact's first activity was promoting a four week Dutch and German tour of the U.K. gospel trio, the Nutshells. The group was also

featured in a 20 minute television special to be transmitted by a Dutch broadcasting company.

The firm was involved in promotion of a special gospel concert by British singer Cliff Richard in Rotterdam. Highlights of the concert will be broadcast on "Happy Sound," Everaars' weekly gospel radio show to be transmitted by NCRV radio. NCRV Television filmed the concert for a 1978 special.

Gospel Contact will also promote two Dutch concerts of U.S. gospel singer Larry Norman who will be accompanied by the U.K.'s Alwyn Wall Band.

Other projects include a new European tour of Andrae Crouch, Chuck Girard and the Rambos, a European tour by the Edwin Hawkins Singers and a tour through Holland and West Germany of the Swedish group Choralerna, a gospel choir.

## Gospel Scene

By GERRY WOOD

Tennessee Ernie Ford has released a new gospel album on Word Records. Titled "He Touched Me," the LP is a combination of traditional and easy listening with attractive orchestration. A veteran of the music business for more than 25 years, Ford holds the distinction of being one of the first major recording artists to bring gospel music into the mainstream of the music marketplace. Word Records has just released the first album by soloist Myrtle Hall entitled "Thank You, Lord." Hall is a former student of the Juilliard Conservatory of Music and an artist-in-residence at King's College in New York.

The Alwyn Wall Band, England's hottest new Jesus rock band, will arrive in New York early next February for the premiere of its U.S. concert tour, according to Wes Yoder, Dharma Artist Agency president. The band is performing throughout Europe and Scandinavia to sellout crowds with Larry Norman and Cliff Richard. The first Alwyn Wall Band LP release has been scheduled to coincide with other major publicity planned by the company. The Archers, a continuing favorite at Jesus rock festivals across the country, have cut a new album after three years entitled "Fresh Surrender." Produced by Bill Cole, the LP features some of the finest Los Angeles studio players.

Some 2,000 devotees of contemporary gospel music filled the Capitol Theatre in Passaic, N.J., to celebrate WWDJ Radio's initial concert venture as an inspirational station. Providing a marked departure from the theater's usual rock music productions were the Phil Keaggy Band and soloist Judi Cochran. On the 16th anniversary of Merrill Womach's fiery plane crash, the nationally known author and gospel soloist honored fellow Spokaneite Bing Crosby at the Spokane Opera House in Washington. Womach performed a medley of Crosby songs, including "Accentuate The Positive," "Don't Fence Me In," "Sweet Lelani," "True Love," "The Blue Of The Night Meets The Gold Of The Day" and a rendition of the Crosby favorite, "White Christmas." Currently, Womach is preparing a gospel quartet album due for release sometime this month.



HOLIDAY CHEER—Evie Tornquist and Ralph Carmichael, featured in Word's Christmas promotion, take a break on the set of the Billy Graham tv Christmas special.

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 1/7/78

## Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	87	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
2	12	122	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
3	23	52	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SR 14407 (Arista)
4	8	28	SHIRLEY CAESAR First Lady, Roadshow RG-LA744 G (United Artists)
5	4	57	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
6	13	104	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
7	3	60	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BR5 4005 (Ranwood)
8	6	36	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
9	5	6	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
10	10	41	ANGELIC CHOIR The President & The Missionary, Savoy SGL 14415 (Arista)
11	9	45	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR The Soul & Spirit Concert, Savoy DBL 7011 (Arista)
12	11	10	EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020
13	25	28	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
14	32	6	JAMES CLEVELAND/SO. CALIF. COMM. CHOIR Savoy 14412
15	2	10	JAMES CLEVELAND Live At Carnegie, Savoy 7014
16	20	64	GOSPEL KEYNOTES Wide The Ship To Zion, Nashboro 7172
17	27	6	MIGHTY CLOUDS OF JOY Truth Is The Power, ABC 986
18	31	6	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128
19	15	52	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Peacock PLP 59227
20	17	6	ANDRAE CROUCH Live At Carnegie Hall, Light 5603
21	26	6	GOSPEL WORKSHOP MASS CHOIR Live In N.Y., Savoy 7006
22	28	140	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
23	NEW ENTRY		SARA J POWELL When Jesus Comes, Savoy 14465
24	22	10	ARETHA FRANKLIN Amazing Grace, Atlantic 2 906
25	NEW ENTRY		RODENS PRESTON/VOICE OF DELIVERANCE Hold On, Birthright 4017
26	NEW ENTRY		WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
27	14	15	JAMES CLEVELAND PRESENTS RUTH SHOFIELD EDITION Savoy 14445
28	NEW ENTRY		DOROTHY LOVE COATES These Are The Days, Savoy 14466
29	7	64	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savoy DBL 7009 (Arista)
30	NEW ENTRY		GABRIEL DELEGATION HARDEMAN Turn To God, Savoy 14431
31	16	23	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR Joy, Creed 3078 (Nashboro)
32	21	6	JESSE DIXON It's Alright Now, Light 5719
33	NEW ENTRY		JAMES CLEVELAND PRESENTS GREATER METROPOLITAN CHURCH Savoy 14388
34	30	10	REV. LEO DANIELS What In The Hell, Jewel 0110
35	19	6	JAMES CLEVELAND/H. SMITH MAJESTICS Savoy 14319



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## MORE ON THE WAY: CONSENSUS

## Crossover Magic Country Word

• Continued from page 8

strong opinions on music, politics, dope, hypocrisy and the world situation.

The young minstrels of America, seeking label affiliations, studios and a receptive ear, now have a third alternative after the established two—Los Angeles and New York.

Somewhere in this state of flux, the traditional versus progressive battle in country music will flare into open skirmishes periodically.

The pop movement, the conscious attempt at crossover, the influence of the New York and L.A.-based home offices and the often puzzling directions of the country music movement will provide fodder for countless discussions that boil down to one major topic: what is country music?

The CMA isn't anxious to define country music or explain specifically what it is, perhaps feeling that such action would restrict the conception of country music rather than explain it. So, the Assn. of Country Entertainers—much more at home with the traditional country stylings—will continue to wage its mini-wars against the CMAs and WHNs of the world.

Autonomy will be a major concern at the record label level. While CBS Records runs its own ship with minimum meddling from president Bruce Lundvall who knows a good operation when he sees one, other labels will be winning, and losing, battles for more local control.

MCA's L.A. control of the country operation was strengthened, at Nashville's expense, with the move of the promotion wing to the West Coast and the release of its in-house country producers. Capitol seems to be following the MCA lead somewhat.

The key to Nashville autonomy in 1978 will be RCA. Jerry Bradley has been forging a strong Nashville team effort but some of the label's local functions still fall under the heavy hand of New York. Since RCA enjoyed more country chart hits than any other label last year, Bradley should have some good bar-

gaining points in his relationship with the new New York regime.

Most labels expect the LP gains to continue in 1978, while single sales will slide further. They also expect 8-tracks to continue to rise, and the sustained growth of cassettes in the country marketplace.

The publishing scene is expected to increase in scope. Tree International will open its large, new in-house studio, joining such publishing giants as Acuff-Rose, Combine and Cedarwood which have scored success with their studios in producing both demos and masters.

Country acts should enjoy a booming year in bookings as the popularity of the music spreads. From state fairs to black tie dinners, the venues are broadening for country artists. More country acts will be appearing in Las Vegas and on network and syndicated tv shows, reaping the financial rewards of the former and the exposure benefits of the latter.

The tv fascination with Nashville and country talent will mature into a realization of the audiences these acts can draw to the tube. Dolly Parton, Mel Tillis, Larry Gatlin and other stars can now be seen with regularity on such shows as the "Johnny Carson Show" where Roy Clark is a veteran and sometimes guest host.

Meanwhile Nashville's emergence as a tv production center will benefit the music industry. Tree Television Productions under Irving Waugh, and Roy Smith's new company, will be getting off the ground to add credibility and strength to Nashville's claim as a communications center. They can be expected to use many home-based talents.

New international barriers will fall as country music circles the globe. The year will see the most in-

tensive promotion, marketing and touring assault yet by, and for, country artists in major overseas markets. From festivals, such as Wembley, to prolonged tours, the country music presence internationally will reach new highs in personal appearances, sales and airplay.

Country radio airplay should grow due to the success of country stations in all types of markets; tiny to New York city and L.A. More low-rated stations will try the country remedy.

Another bonanza for the Nashville music industry will be further strides in the commercial and jingle business. The flow of money into the music community from this source has been increasing dramatically and should reach new peaks in 1978.

The once slow pace of the Nashville music industry will not be evidenced in 1978. It has been replaced by a fast-paced, yet friendly, momentum that is carrying both creative and business talents to new highs, new goals, new achievements.



**RICH EVENT**—Charlie Rich takes time out from signing autographs for some 3,000 fans to take part in a radio interview during his recent Tupelo, Miss., in-store promotion at the J.C. Penney's store. The promotion was a cooperative effort involving Epic Records, Sieberts Record and Tape Distributors and J.C. Penney's.

## Drums Heard In Old Mississippi Gov. Finch Leads Campaign To Hypo State's Market

• Continued from page 6

"We've also produced a great number of artists who have gone on to Los Angeles, New York and Nashville. It's our goal to keep this talent here in Mississippi. We have the technical facilities and talent to do this."

The concert at the Jackson Auditorium drew more than 2,000 and was emceed by radio personalities Bob Burton and Kurt Kilpatrick. They kept the show moving professionally, and Kilpatrick added some hilarious impersonations of such luminaries as Jimmy Carter and Jerry Clower.

The concert was kicked off by a taped montage of some top Mississippi hits of the past, including songs by Huey Piano Smith, Jimmy Clanton, Frankie Ford, Freddy McDowell, King Floyd and Peggy Scott and Jo Jo Benson.

Then Dorothy Moore, now the pride of Jackson who enjoyed pop and soul chart success with "Misty

Blue," rendered her new chart single, "With Pen In Hand."

Fern Kinney, who once performed with Moore in the Poppies group, displayed impressive vocal qualities and a seasoned appearance on stage.

The versatile group, the Royal American Showmen, climaxed the show with a rousing performance that allowed each member of the band to display his virtuosity. Backed by 18 members of the Jackson Symphony Orchestra and aided by rear screen projection, the group performed a wide range of songs in styles ranging from jazz to rock to country.

"So Long Dixie," a cut on an LP by Blood, Sweat & Tears, as performed by the group, is a song waiting to become a hit. The group mixed its blend of guitars, horns and keyboards effectively. Its rendition of "American Trilogy" earned a standing ovation and an encore.

During the concert, the winners of

a talent search conducted by the Mississippi Broadcasting Assn. in conjunction with the salute were announced: Sallie Mabry and Lonzell Jones of Jackson and Cindy Nix and Jeffrey Carr of Clinton. Runners-up were Joy Gore and Julie Williams of Clinton, Michele D'Antoni of Monticello and Julie Ann Herring of Mississippi College.

Home of 11 recording studios, six booking agencies, three concert lighting and sound firms, three concert promoters and three film production companies, the Jackson area dramatically displayed its wares. Mississippi has been the location of several movies, including "Huckleberry Finn," "The Autobiography Of Miss Jane Pittman," "Ode To Billy Joe," "Raintree County" and "The Reivers."

The display of talent and techniques prompted Charlie Fach of Phonogram/Mercury to observe: "We have offices in Memphis and Nashville—maybe we ought to move a little farther south."

The Southern ears were not only receptive, but ready to do something about it.

## 'Opry' On Tube Live

NASHVILLE—Unless stalled by some last minute contract problems, the "Grand Ole Opry" will be telecast live in its entirety for the first time in the show's 52-year history.

The Public Broadcasting Service is expected to air the show March 4, launching a PBS "Festival Of '78" series which also includes a live telecast of a Metropolitan Opera performance.

Possibly, the "Grand Ole Opry" and the Metropolitan Opera will be shown the same week.

"Opry" officials plan to run the show in the same manner as all "Opry" shows: loose, original, creative.

Production would be through the PBS outlet in New York, WNET, and Opryland Productions in Nashville.

## Consortium In Nashville

• Continued from page 30

has come that through communications and coordination an unlimited potential for growth and community service can be realized."

Composed of a 14-member group, including representatives from the Nashville Symphony, the Tennessee Arts Commission, Friends of Chamber Music, the Tennessee Performing Arts Foundation and Nashville area universities, the association hopes to engage some 25 other leaders in the music community including representatives of country, contemporary and gospel industries and organizations, Opryland and the "Grand Ole Opry," the Metro Board of Parks and Recreation and three private promotional firms.

Discussions at its first organizational meeting centered on the need to establish a communications clearinghouse for planning events, publicizing, listing resources, avoiding schedule conflicts and general information sharing between music-related organizations.

In addition, the group expressed interest in joint planning possibilities for workshops, visiting artists' master classes and combining faculties for special events.

Primary action included the creation of a committee to recommend an over-all program for visiting artists' classes and the institution of a monthly calendar to include all current musical activities in the city.

## RCA And Singleton Resume LP Dispute

NASHVILLE—Shelby Singleton, who recently settled a suit with RCA over the LP "Elvis Presley—The Sun Years," is back in court with the label.

Chancellor Ben Cantrell has issued a temporary restraining order in Chancery Court to prevent production of two albums featuring Presley, Johnny Cash, Carl Perkins and Jerry Lee Lewis.

Filed by attorneys representing RCA, Cash and Perkins, the suit requests the court to enjoin Singleton from placing the unreleased LPs on the market. The suit seeks an immediate production halt and the sale or distribution of the two LPs and tapes.

An LP called "The Million Dollar Quartet" features Presley, Cash, Perkins and Lewis. Those four are included in the "1955 Sun Days" album, also featuring Charlie Rich and Roy Orbison.

The suit claims the LPs are illegal since Presley was on RCA at the time the recordings were made. Cash and Perkins state the albums are private recordings involving practice sessions, rehearsals and jam sessions, and permission has not been granted for their release.

In 1969, Singleton, the Nashville producer and label/studio owner, purchased the Sun Records catalog and tape inventory. RCA claims its 1955 contract with Presley provides for the transfer from Sun to RCA of "all master records, matrix, recording tapes and all other recording material relating or pertaining to Elvis Presley."

The previous Singleton versus RCA suit was settled out of court with Singleton paying the label \$45,000 but allowed to keep some \$600,000 the LP had earned before sales were restrained.



**GOTHAM GILLEY**—Mickey Gilley, left, receives a sparkling welcome to New York thanks to Ed Salamon, WHN program director, and the Spectracolor sign board in Times Square. Gilley appeared at the Lone Star Cafe where the performance was carried live over WHN, played guest deejay with Lee Arnold on WHN and also guested on the Joe Franklin television show on WOR.

Billboard

# Hot Country Singles

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JANUARY 7, 1978, BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.				
							This Week	Last Week	Weeks on Chart		
4	9	9	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck (D. Cox, Epic 850469 (Warner-Tamerlane, BMI))	59	2	2	WOMAN TO WOMAN—Barbara Mandrell (I. Banks, L. Mason, H. Thigpen) ABC/Dot 17736 (East Memphis, BMI)	68	51	12	PEANUT BUTTER—Dickey Lee (K. Bailey, RCA 11125 (Rca, BMI))
7	7	7	WHAT A DIFFERENCE YOU MADE IN MY LIFE—Ronnie Milsap (A. Jordan, RC 11146 (Chess, ASCAP))	36	11	11	SWEET MUSIC MAN—Kenny Rogers (K. Rogers, United Artists 1055 (Jolly Rogers, ASCAP))	83	2	2	IT DOESN'T MATTER ANYMORE—R.C. Bannon (P. Anka, Columbia 3 10635 (Sparks, BMI))
6	7	7	MY WAY—Elio Presley (Anka, Revans, Franco), RCA 11163 (Sparks, BMI)	37	14	9	SAVIN' THIS LOVE FOR YOU—Johnny Rodriguez (L. Hargrove) Mercury 55012 (Window, BMI)	82	2	2	THE LONGEST WALK—Mary K. Miller (E. Polop, F. Spielman, Inergi 304 (NSD) (Advanced, ASCAP))
4	5	10	COME A LITTLE BIT CLOSER—Johnny Duncan (with Janie Fricke) (Boice, Hart, Farris), Columbia 310634 (Morr, BMI)	38	8	12	DON'T LET ME TOUCH YOU—Marty Robbins (K. Robbins, B. Sherrill), Columbia 3 10629 (Meriposa, BMI)	71	46	11	QUITS—Gary Stewart (D. O'Reilly, RCA 11123 (Road Canon, Warner-Tamerlane, BMI))
5	1	12	HERE YOU COME AGAIN—Dolly Parton (E. Mann, C. Wells), RCA 11123 (Screen Gems EM) (Summehill Songs, BMI)	39	15	11	YOU LIGHT UP MY LIFE—Debbi Boone (J. Brooks, Warner/Curb 8446 (Big Hit, ASCAP))	72	53	13	FROM GRACELAND TO THE PROMISED LAND—Merle Haggard (M. Haggard), MCA 40804 (Shade Tree, BMI)
6	2	10	I'M KNEE DEEP IN LOVING YOU—Dove & Sugar (S. Thackmorton), RCA 11141 (Tree, BMI)	48	5	5	GOD MUST HAVE BLESSED AMERICA—Glen Campbell (A. Toussant), Capitol 4515 (Warner-Tamerlane/Marsavel, BMI)	73	74	4	HE PICKED ME UP WHEN YOU LET ME DOWN—Mary Lou Turner (B. Brodbeck, T. Casazza), MCA 40826 (Tree, BMI)
10	10	10	MIDDLE AGE CRAZY—Jerry Lee Lewis (S. Thackmorton), Mercury 55011 (Tree, BMI)	52	3	3	SHAKE ME I RATTLE—Cristy Lane (H. Hackady, C. Naylor), LS 148 (GRT) (Regent, BMI)	74	47	11	ABILENE—Sonny James (J. D. Loudermilk, L. Brown, B. Gibson), Columbia 310628 (Acuff-Rose, BMI)
3	3	10	GEORGIA KEEPS PULLING ON MY RING—Conny Twitty (D. Wilcox, T. Marshall), MCA 40805 (Emerald Isle/Battleground, BMI)	52	3	3	DO I LOVE YOU (Yes In Every Way)—Donna Fargo (P. Anka, M. Post, Y. Desca, A. LeGovic, M. Pelay), (Sparks, ASCAP), Warner Bros. 8509	75	78	3	ANGELINE—Mundo Earwood (M. Earwood, D. Heard), Tree III (World Wide) (Music Of The Times, BMI)
9	9	9	CHAINS OF LOVE—Mickey Gilley (A. Nugent), Playboy 354 (Belinda/Unichappell, BMI)	43	22	10	IT SHOULD HAVE BEEN EASY—Dolly Parton (B. McDill), RCA 11136 (Hall/Clement, BMI)	76	76	4	MISSISSIPPI—Jack Paris (J. Phillips), 50 States 57 (NGO) (Bonkers, ASCAP)
12	8	8	LONELY STREET—Rex Allen Jr. (K. Swider, C. Bolow, W. Stevenson), Warner Bros. 8482 (Four Star, BMI)	55	5	5	PLEASE/BLUE DARLIN'—Narvel Felts (T. Skinner, K. Bell, L. Lytle), ABC/Dot 17733 (Narvel The Marvel/Acuff-Rose, BMI)	77	62	17	FOOLS FALL IN LOVE—Jacky Ward (J. Linder, M. Stoller), Mercury 55003 (Phonogram) (Belinda/Quartet/Bonrock, BMI)
13	8	8	THE FIRST TIME—Billy "Crash" Craddock (J. Adams), ABC/Dot 17725 (Pick 4-R, BMI)	58	4	4	ALWAYS LOVIN' HER MAN—Dale McBride (H. Kinman), Can Bro 127 (NSD) (Can Bro, BMI)	88	2	2	IT STARTED ALL OVER AGAIN—David Houston (S. Miller, G. Paxton, K. Lusk), Starday 172 (Gusto) (Garpax, ASCAP/Kayroy, SESAC)
16	5	5	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn (P. Folsom), MCA 40832 (Hello Darlin', SESAC)	46	30	11	AGREE TO DISAGREE—Little David Wilkins (R. Hughes, T. Vernon), Playboy 85272 (Epic) (Little David, BMI)	79	84	4	THE WRONG SIDE OF THE RAINBOW—Jim Chestnut (S. Shaler), ABC/Hickory 54021 (Acuff-Rose, BMI)
17	8	8	MISTER D.J.—T. G. Sheppard (G. Francis, B. Hooper), Warner/Curb 58490 (Pointed Star, BMI) (Pop, ASCAP)	72	3	3	GOD MADE LOVE—Mel McDaniel (McDaniel, Linda MacRae, Pollard), Capitol 4520 (Combine, BMI) (Music City, ASCAP)	80	86	3	SOMETIMES I DO HALF MY HEART'S IN TEXAS—Ernest Tubbs (J. Seely, L. Hargrove), First Generation 001 (Tree, BMI) (Window/Beachwood, BMI)
18	9	9	I JUST WANT TO BE YOUR EVERYTHING—Connie Smith (B. Cobb), Monument 45231 (Shelwood, BMI)	67	4	4	ANGEL OF THE MORNING—Melba Montgomery (C. Taylor), United Artists 1115 (Blackwood, BMI)	81	NEW ENTRY	NEW ENTRY	BEDROOM EYES—Don Drumm (R. Hillborn), Churchil 7704 (Loobie, ASCAP)
19	5	5	TO DADDY—Corryme Harris (D. Parton), Warner Bros. 8498 (Dewar, BMI)	63	4	4	I'VE CRIED (The Blues Right Out Of My Eyes)—Crystal Gayle (L. Lynn), MCA 40833 (Sue-Ann, BMI)	83	89	2	FEEL'N BETTER—Hank Williams Jr. (H. Williams Jr.), (Bocephus, BMI), Warner Bros. 8507
20	8	8	STANDARD LIE NUMBER ONE—Stella Parton (D. Wilcox), Elektra 45437 (Tree, BMI)	60	4	4	WHAT KIND OF FOOL (Do You Think I Am)—Eddie Middleton (R. Whitley), Cleveland International 8 50481 (Epic) (Low-Tee, BMI)	84	87	2	AFRAID YOU'D COME BACK—Kenny Price (D. Kirby), MRC 1007 (Tree, BMI)
24	7	7	SOMETHING TO BRAG ABOUT—Mary Kay Place (B. Braddock), Columbia 3-10644 (Tree, BMI)	70	2	2	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell (R. McDowell), Scorpion 149 (GRT) (Brim, SESAC)	85	NEW ENTRY	NEW ENTRY	SOMETHING'S BURNING—Kathy Barnes (M. Davis), Republic 012 (Screen Gems, BMI, BMI)
23	6	6	THINK ABOUT ME—Freddy Fender (G. Latimer), ABC/Dot 17730 (Crazy Cajon, BMI)	75	2	2	SHINE ON ME (The Sun Still Shines When It Rains)—John Wesley Hayes (T. Skinner, J. Wallace), ABC/Dot 17733 (Narvel The Marvel, BMI)	86	50	13	BARTENDER BLUES—George Jones (J. Taylor), Country Road, BMI, Epic 8 50495
25	9	9	BABY, LAST NIGHT MADE MY DAY—Suzie Allison (B. Springfield), Warner/Curb 8473 (House of Gold, BMI)	53	42	16	BLUE BAYOU—Linda Ronstadt (R. Orbeon, J. Nelson), Asylum 45431 (Elektra) (Acuff-Rose, BMI)	87	NEW ENTRY	NEW ENTRY	SHE JUST LOVED THE CHEATIN' OUT OF ME—Moe Bandy (S. D. Shaffer, A. Owens), Columbia 3-10619 (Acuff-Rose, BMI)
26	5	5	YOU'RE THE ONE—Oakridge Boys (B. Morrison), ABC/Dot 17732 (Greenwood/Rca, ASCAP)	81	2	2	YOU KNOW WHAT—Jerry Reed & Seidna (J. Hubbard), RCA 11164 (Vector, BMI)	88	45	9	MOUNTAIN MUSIC—Porter Wagoner (D. Parton), Dewar, BMI, RCA 11186
27	4	4	I JUST WISH YOU WERE SOMEONE I LOVE—Larry Gatlin (L. Gatlin), Monument 234 (Phonogram) (First Generation, BMI)	55	37	13	THE PAY PHONE—Bob Luman (G. Martin), Polydor 14431 (Tree, BMI)	89	NEW ENTRY	NEW ENTRY	THE SEARCH—Freddie Hart (S. Woodley), Capitol 4498 (Chappel, ASCAP)
28	5	5	MAY THE FORCE BE WITH YOU—Tom T. Hall (T. T. Hall), RCA 11158 (Hallnote, BMI)	56	43	13	THE WURLITZER PRIZE (I Don't Want To Get Over You/Lookin' For A Feeling)—Waylon Jennings (B. Emmons, C. Morson, W. Jennings), RCA 11118 (Baby Chick, BMI) (Waylon Jennings, BMI)	90	NEW ENTRY	NEW ENTRY	IF IF EVER COME BACK—Pal Rakes (P. Rakes, R. Faith), (Dusty Roads/Gallico, BMI), Warner Bros. 8506
31	6	6	HOW CAN I LEAVE YOU AGAIN—John Denver (J. Denver), RCA 11035 (Cherry Lane, ASCAP)	57	34	11	MOTHER COUNTRY MUSIC—Vern Gosdin (J. Nixon), Elektra 45436 (ATV, BMI)	91	98	2	YOU READ BETWEEN THE LINES—Billy Parker (R. McDowell), (Sawgrass, BMI), SCR 153
35	5	5	SOME I WROTE—Stetler Brothers (G. Reed, H. Reed), Mercury 55013 (Cowboy, BMI)	58	54	7	STAR-STUDED NIGHTS—Ed Bruce (S. Thackmorton), Epic 8 50475 (Tree, BMI)	92	95	2	FALL SOFTLY SNOW—Jim Ed Brown/Helen Cornelius (J. Surrey), RCA 11162 (Acuff-Rose, BMI)
32	6	6	YOU AND ME ALONE—David Rogers (R. Klang, D. Plummer), Republic 011 (Singletree, BMI)	59	56	8	GET DOWN COUNTRY MUSIC—Brush Arber (J. A. Rice), Monument 45230 (Combine, BMI)	93	93	3	A CHRISTMAS TRIBUTE—Bob Luman (J. Foster, B. Rice), Polydor 14444 (Jack and Bill, ASCAP)
33	7	7	HOLD TIGHT—Kenny Starr (D. Gates), MCA 40817 (Ripshale, ASCAP)	60	64	4	I LIKE TO BE WITH YOU—Bonnie Sessions (B. Wood, J. Christopher), MCA 40811 (Unichappell/Christwood, BMI)	94	94	3	GOTTA TRAVEL ON—Shylo (L. Ehrlich, D. Lazar, R. Gilbert, P. Clayton, L. Hays, P. Singer, F. Hellerman), Columbia 3 10647 (Sparks, BMI)
28	29	8	I'LL PROMISE YOU TOMORROW—Jerry Wallace (F. Stanton, S. Shugler, A. Badale), BMA 7005 (Edwin R. Morris/Chip 'n' Dale, ASCAP)	61	49	13	ONE OF A KIND—Tammy Wynette (B. Sherrill, S. Davis), Epic 8 50450 (Nipper, BMI)	95	NEW ENTRY	NEW ENTRY	NYQUIL BLUES—Allen Crow (H. Steiner), Polydor 14437 (Low Grove, BMI)
40	3	3	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith (B. Davis, T. Morry), Warner Bros. 8508 (Gyrus, ASCAP)	85	2	2	I'VE BEEN LOVED—Cates Sisters (B. Lewis), Caprice 2041 (Sound, ASCAP)	96	NEW ENTRY	NEW ENTRY	DOWN THE ROADS OF DADDY'S DREAMS—Darrell McCall (M. Sherrill, D. Goodman), (High Ball, BMI), Columbia 10653
38	5	5	I DON'T NEED A THING AT ALL—Gene Watson (J. Allen), Capitol 4513 (Joe Allen)	73	3	3	THROWIN' MEMORIES ON THE FIRE—Cal Smith (B. Bond), MCA 40839 (Stone Post, BMI)	97	71	7	JAMBALAYA (On The Bayou)—Saskia & Serge (H. Williams), (Rose, BMI), ABC/Hickory 54020
39	5	5	WE GOT LOVE—Lynn Anderson (L. Keith, S. Piggan, H. Forrest, R. Culbertson), Columbia 3-10650 (Tree, BMI)	64	44	11	EVERYDAY I HAVE TO CRY SOME—Joe Stampley (A. Alexander), Epic 8 50453 (Combine, BMI)	98	NEW ENTRY	NEW ENTRY	WHAT A NIGHT—Tom Jones (N. Wilson, C. Taylor), Epic 8 50468 (A. Gallico/Algee, BMI)
41	4	4	I PROMISED HER A RAINBOW—Bobby Borchers (K. Bourke), Playboy 85823 (Epic) (Chappell, ASCAP)	65	69	4	I'VE GOT A FEELIN' (Somebody's Stealin')—John Anderson (J. Anderson, M. Garvin, E. James), Warner Brothers 8480 (A. Gallico, BMI) (Easy Listening, ASCAP)	99	61	11	I LOVE HOW YOU LOVE ME—Joni Lee (B. Mann, L. Kolbe), (Screen Gems EM, BMI), MCA 40826
57	2	2	WHAT DID I PROMISE HER LAST NIGHT—Mel Tillis (R. McCawen, W. Walker), MCA 40836 (Sawgrass, BMI)	90	3	3	TWO DOORS DOWN—Zella Lehr (D. Parton), RCA 11174 (Dewar, BMI)	100	NEW ENTRY	NEW ENTRY	AFTER THE BALL—Johnny Cash (J. R. Cobb), Columbia 310623 (House of Cash, BMI)
34	36	9	I'LL GET OVER YOU—Nick Nixon (B. Peters), Mercury 55010 (Shelby Singleton, BMI)	77	4	4	LEONA—Johnny Russell (J. Hall, J. Hall), RCA 11160 (No Ext., BMI)				DON'T WORRY ('Bout Me)—Glenda Griffith (M. Robbins), (Norma-Presley, BMI), Anala America 7680



**WILLIAMS LEGACY**—Jim Owen, Epic Records artist, performs "Hey Good Lookin'" at Nashville's Exit/In during his one-man show, a musical tribute to Hank Williams.

**TV Show Dispute By Statlers Ends**

NASHVILLE—A settlement has been reached between the Statler Brothers and CBS Inc./Joseph Cates Co., Inc. in a recent U.S. District Court hearing in New York.

The Statler Brothers claimed they were promised a feature number on the 1977 Johnny Cash Christmas television special through a written invitation to appear as guests. After entering into an agreement for the television special, the Statlers' solo number was cut from the final show, denoting, they state, the stature of the group's image to backup appearance.

After an eight-hour hearing, the U.S. District judge ruled that the letter was not a part of the contractual agreement and therefore the solo number was not placed back in the show.

**KJ Phoenix Fest**

NASHVILLE—Some 8,000 country music fans attended a free concert and party hosted by KJ Radio in Phoenix. The KJ radio fifth anniversary Listener's Appreciation Party featured such country acts as Tex Williams, Chill Wills, Dorsey Burnett, Billy Mize and Jerry Wallace.

**Daniels Donates**

NASHVILLE—All proceeds from its Dec. 4 concert at the Charleston, W. Va., Civic Center were donated by the Charlie Daniels Band to the Citizen Action Fund, founded by five national public interest groups.

**Pillow & Ryan Top Dutch Bill**

AMSTERDAM — Nashville-based acts Ray Pillow and Jamey Ryan topped the bill of the sixth international country show of Dutch radio company TROS held Dec. 17 at the Fair Congress Hall in Utrecht, Holland.

Both acts were accompanied by Nashville studio musicians Billy Linneman, Bill Harris, Regie Allie and Bruce Brooks. The show also featured performances by Paris bluegrass group Long Distance, the Country Casanovas from Vienna, Frank Jennings and Syndicate from London and Dutch country music groups the Tumbleweeds, Colt 45 and Dusty Boots.

All concerts were taped and transmitted later as part of Gerard de Vries' weekly TROS country radio show. Some portions of the concert are being considered for television.

Another highlight of the event was a steel guitar convention with participants from the U.S., U.K., West Germany, Austria, Denmark and Holland. The convention was organized by TROS, the Dutch Pedal Steel Assn. and Holland Country Agency.

**Timberhill Debuts**

NASHVILLE — Newly established Timberhill Records' debut single is "No Love Lost" by Keith Palmer.

**Nashville Scene**

By PAT NELSON

Mel Tillis is set to guest on the live CBS-TV presentation "Super Night At Super Bowl" joining host Andy Williams and Natalie Cole, Foster Brooks and Peter Falk for this third annual 90-minute variety-comedy revue airing the night before the Super Bowl, this year in New Orleans. Incidentally, Tillis is jetting to these important tv and personal appearance dates in his newly purchased King Air A-100 prop jet.

ABC Dot's Randy Gurley returned to Nashville from her appearance at New York's Bottom Line to complete an album session with coproducers Harold Bradley and Jim Fogelson. The debut LP is slated for release in February and will contain Gurley's first single, "Heartbreaker."

Jacky Ward has been back in the studio with producer Jerry Kennedy working on a followup single to his successful Mercury release, "Fools Fall In Love." RCAers Jim Ed Brown and Helen Cornelius have been at Sound Masters studio working on their next album tentatively scheduled for release in mid February. The duo has been chosen, along with Marilyn McCoo and Billy Davis, to tape a series of commercials for Dr Pepper set to air for one year.

Although it burned completely to the ground, WKOL Radio in Amsterdam, N.Y., was back on the air just 21 hours after fire destroyed its building and equipment. Other area radio stations rallied to get the country music station back in operation and within three hours after the fire was reported station officials had a commitment from WKAI in Saratoga, N.Y., for the use of a 250-watt transmitter. WDEW in Westfield, Mass., loaned a crystal, equipment for remote control was supplied by neighboring WIZR, two Elmira, N.Y., stations, WIQT and WQIX, provided the station with cartridge tape playback units; and Albany, N.Y., stations WOKO, WGNA and WPTR lent a substantial number of records. The station is still in need of many records and help from record companies in replenishing their library will be appreciated.

Delbert McClinton's debut Capricorn LP, produced by Johnny Sandlin, will be out in February. Besides McClinton's rockin' blues originals, the album includes some past hits that he always gives new dimension. Marty Stuart, mandolin player with Lester Flatt and the Nashville Grass since 1971, has an album coming out on Ridge Runner Records Jan. 16. Stuart sings as well as plays mandolin, guitar and fiddle on tunes ranging from bluegrass to country rock.

Ronnie Milsap has been interviewed for major publications including Time, Newsweek, The New York Times, People, US and Country Music.

Hank Thompson starts recording Tuesday (3) for his next ABC/Dot album.

Hoyt Axton has been on location in Sardinia and Rome filming his part in "The Black Stallion" starring Mickey Rooney and Terri Garr. Francis Ford Coppola of "Godfather I & II" is handling production of the movie.

"It Started All Over Again," an album cut from Vern Gosdin's latest LP, has gotten so much attention that David Houston has cut a single of the song for Gusto-Starday Records with Janie Fricke doing vocal accompaniment.

**CMA BOARD TO ACAPULCO**

NASHVILLE—The CMA's first quarterly board meeting for 1978 will be held Monday-Wednesday (9-11) in Acapulco, and will determine the association's objectives and goals for the coming year which marks the CMA's 20th anniversary.

Topics for discussion will include budgetary matters for the year, ratification of CMA's various committees, record merchandising, finalization of plans for the annual International Show and CMA's participation in various events throughout the year, such as Fan Fair, convention week, Musexpo, IMIC, the Wembley Festival and MIDEM, as well as the further development of country music throughout the world.

Other board meetings upcoming will be held in April in Washington, D.C., and July in Dallas.



**KRISTOFFERSON CITED**—Frances Preston, vice president of Nashville's BMI operations, center, and Roger Sovine, assistant vice president of BMI, right, present Kris Kristofferson and Combine Music Publishing Co. with three million performance awards for "Me And Bobby McGee," "Help Me Make It Through The Night" and "For The Good Times." The awards salute 150,000 hours of performances. On the left is Kristofferson's personal manager, Bert Block, and second from right is Bob Beckham, president of Combine.

Billboard  
**Hot Country LPs**

Billboard SPECIAL SURVEY  
For Week Ending 1/7/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	10	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
2	2	10	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
3	3	24	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
4	4	12	SIMPLE DREAMS—Linda Ronstadt, Asylum SE104
★	7	20	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
6	6	7	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
★	9	9	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS3118
8	8	7	GREATEST HITS—Olivia Newton-John, MCA 3028
9	5	17	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL12439
★	11	5	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
11	13	25	MOODY BLUE—Elvis Presley, RCA AFL 1242E
12	12	17	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL12477
★	18	5	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS"—Elvis Presley, RCA ANL11936
14	15	52	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
15	16	4	I WANT TO LIVE—John Denver, RCA AFL12521
★	23	37	KENNY ROGERS, United Artists UA LA589 G
17	10	16	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OY 1779
★	25	69	CRYSTAL—Crystal Gayle, United Artists UA LA614 G
19	14	14	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
20	17	33	OL' WAYLON—Waylon Jennings, RCA APL 12317
21	19	12	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
22	20	12	COUNTRY BOY—Don Williams, ABC/Dot D02988
23	27	16	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 10341
24	24	17	HIS HAND IN MINE—Elvis Presley, RCA ANL11315
★	31	18	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
26	21	7	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
★	NEW ENTRY		WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1332
28	22	9	SHAME ON ME—Donna Fargo, Warner Bros. BS 2099
29	26	17	WELCOME TO MY WORLD—Elvis Presley, RCA APL12274
30	33	17	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL11349
★	39	3	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWC 11707
32	37	17	TODAY—Elvis Presley, RCA APL11079
33	28	5	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
34	29	17	EASTBOUND AND DOWN—Jerry Reed, RCA APL12516
35	30	4	GREATEST HITS, Vol. 2—Mickey Gilley, Playboy KZ34851
★	48	3	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PC 34687
37	32	17	PURE GOLD—Elvis Presley, RCA ANL10971
★	NEW ENTRY		IF YOU DON'T LOVE ME—Freddie Fender, ABC/Dot D02090
39	41	3	COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35039
40	40	2	AIMIN' TO PLEASE—Mary Kay Place, Columbia PC 34908
41	43	18	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
42	44	2	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
43	NEW ENTRY		24 GREATEST HITS, VOL. 1—Hank Williams, MGM 4755
44	NEW ENTRY		ROSES FOR MAMA—C.W. McCall, Polydor (not listed)
45	46	2	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot D02092
46	34	6	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
47	47	4	THE BEST OF REX—Rex Allen Jr., Warner Bros. BS3122
48	35	6	JUST FOR YOU—Johnny Rodriguez, Mercury SRM 15003
49	36	5	ONE OF A KIND—Tammy Wynette, Epic KE 35044
50	50	4	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874

**David Disk For Future Hearing**

NASHVILLE—Nathan David's True Records LP "Prairie Tales," a compilation of self-penned songs depicting life on the North Dakota prairie, has been chosen for inclusion in a time capsule prepared by the North Dakota State Historical Society.

The sealed capsule, arranged in connection with the State's bicentennial celebration and containing other items of historical interest concerning life on the Great American prairie, is set for opening July 4, 2075.

# Classical

## Classical Recordings Show Gain

### Social And Musical Forces Contributing To Increase

Continued from page 31

cal consumers or the consumers are buying more records."

Executives with RCA, CBS and London concur with Mampe on the state of the classical market, each indicating banner years for their respective label.

Musical trends, too, are said to be contributing to the growth of the classical buying pool.

"There's an evolution of tastes going on among pop listeners," observes Cliff Burnstein, Polygram a&r consultant, who uses listeners being converted to classical because of a slowdown of rock creativity.

"So far the evolution has been into jazz, but it will be increasingly into classical. These people have gone to Chick Corea and Keith Jarrett, and that borders on classical."

Burnstein, who has been researching the future of the U.S. market for development of Polygram growth strategies, affirms that population shifts are broadening the classical audience and says he believes the trend toward higher income levels also will result in more listeners to Bach and Bartok.

John Harper, national sales manager of London Records classical di-

vision, also sees classical drawing strength from the waning impetus of rock. "With the decline in the rock thrust, classics and jazz just picked up," he states.

"There are more new labels and more people making money from classics," Harper observes.

As a larger audience is moving toward conventional classical repertoire, the boundaries of "classical" music simultaneously are being expanded to take in more listeners.

One exciting manifestation of this trend is the just emerging symphonic "space music" phenomenon, being fueled by soundtrack scores from "Star Wars" and "Close Encounters." Interest in these classically-derived soundtracks may be generating a mass audience for large-scale symphonic music, and a recent "space music" concert in the Hollywood Bowl, aimed at a rock audience, was hugely successful.

The concert, given by Zubin Mehta and the Los Angeles Philharmonic, combined "Star Wars," music and older cosmic fare such as Holst's "Planets," with a laser light show.

Reports are that a repeat of the performance is being planned for April in Anaheim Stadium, and Mehta and the orchestra have just recorded special suites from "Star Wars" and "Close Encounters," for a disk expected to get a massive promotional push.

The "space music" excitement quickly reached New York, where special concerts by the American Symphony, to feature the film scores and "Planets," have been announced. Strauss' "Also Sprach Zarathustra" also figures in these popularly-conceived programs whose impact could be enormous in the year to come.

Classical also is increasing its domain by moving aggressively into repertoire areas where boundaries are not clearly drawn, a trend expected to continue in 1978.

The experience with ragtime, which classical labels now own, is the operating model for this takeover. An orphaned idiom, part jazz, part classical, belonging to neither, ragtime was finally brought under the classical wing in the 1970s—something its greatest creator, Scott Joplin, wanted all along.

Increasing areas of American popular and jazz music are expected

to be subsumed thusly into the classical body.

At the marketplace, classical today is extremely well represented in the large cities, where the new superstores have made a tremendous commitment to this segment of the market. Two new Peaches outlets in Philadelphia devoted 25% of their inventory to classical, and the West Coast Odyssey and Tower chains, to name only some, have made equally bullish investments.

Away from the big cities there remains a full-line classical distribution gap, one expected to be filled increasingly by mail-order suppliers.

The entry into the U.S. of the sophisticated Andre Perrault mail-order business, with its 800-page catalog, was a major marketing development this year that will bear close watching in 1978.

CBS, RCA, Time-Life, Polymusic and others are heavily into classical in their direct mail operations, making classical's slice of the total market pie much larger than figures derived only from retail would indicate. Growth in this direction will intensify in 1978, according to sources studying direct marketing.

Other marketing trends expected to accelerate in the new year: Increased advertising and promotion of classical releases, and the tendency for retail shops to isolate classical merchandise within the store, to make shopping more attractive to the classical buyer.



ANGELIC APPEARANCE—Fans of Victoria de los Angeles greet the singer at a midday signing session hosted by Rose Records, Chicago. The Angel Records soprano was appearing in the Windy City for the first time in a decade.

### L.A. KUSC Airing Chicago Symphony

LOS ANGELES—Broadcasts of the Chicago Symphony every Sunday started on KUSC-FM Jan. 1 with Sir Georg Solti conducting and will continue through the 1978 season. The series, each segment of which runs two hours, is produced by Chicago's WFMT and also is carried in other cities.

### \$300,000 Matching Grant Given Detroit

DETROIT—The Detroit Symphony has received a three-to-one matching grant of \$300,000 from the Andrew W. Mellon Foundation.

It is the second major gift to be applied toward the \$1 million three-to-one matching challenge grant

### Thriving Season In Indianapolis

INDIANAPOLIS—More than 7,400 season tickets to the Indianapolis Symphony's nine series of concerts for the 1977-78 season have been purchased.

That's an all-time high for the organization, reports Louis F. Chennet, dean of Butler Univ.'s College of Music and a member of the IS board of directors.

More ducats will be sold in January, he says. Additional interest in this city's classical music is being whipped up with a four-day tour to Washington and New York in April, with a visit to the White House and attendance at concerts by the Indianapolis musicians at the Kennedy Center and at Carnegie Hall planned. The fee is \$400.

John Nelson is the IS music director.

A campaign to raise \$600,000 for the orchestra's operating fund is being headed by P. Gerald Mills and Alexander S. Carroll. The fund covers about 25% of the orchestra's annual operating budget.

A series of concerts for kiddies, called lolly-pops, is proving a major success this winter.

### Cincy Orch. Remembered By Schippers

CHICAGO—The bulk of the estate of the late Thomas Schippers will go to the Cincinnati Symphony, the orchestra he served as principal conductor from 1970 until illness forced his retirement earlier this season.

Schippers, who died Dec. 16 of lung cancer in his New York home, has left a sum of at least one-half million dollars to the orchestra, executors of the estate have disclosed. The money is earmarked for the orchestra's restricted endowment fund to be used in reducing an operating deficit which averages \$100,000 annually.

An executor of the estate says the conductor often remarked: "It seems only right that I should give back to music what it gave to me."

Schippers, who was 47, began conducting professionally before he was 20, and at age 25 made appearances with the New York Philharmonic, the Metropolitan Opera and the La Scala Opera; at that time he was the second youngest ever to direct at the Met and the youngest ever to lead the Philharmonic.

Though Schippers conducted most of the world's great orchestras and recorded in London, Italy, Switzerland and the U.S., Cincinnati was his only permanent orchestral post. Highly regarded in Italy, he was to have assumed the directorship of Rome's Santa Cecilia Orchestra in the fall of 1977, but illness prevented him from doing so.

In November 1977, when he was forced by health to step down from the podium, Schippers was named conductor laureate of the Cincinnati Symphony, the first ever to hold that title. In his tenure, Schippers rebuilt the ensemble, appointing new players to eight of the first desks, and he brought the orchestra back onto the recording scene with a group of releases for Vox. A successor at Cincinnati is to be named.

### DG SALUTES CHICAGO FOR FULL MONTH


CHICAGO—March is to be proclaimed "Chicago Symphony Month" by Deutsche Grammophon, with a spate of new releases scheduled and the orchestra to be given featured status in the label's advertising.

Jim Frey, DG a&r director, says the March release will be built around CSO recordings, including the Barenboim conducted complete Schumann symphonies, the Beethoven violin concerto with Zukerman and Barenboim, and symphonies of Schubert and Dvorak conducted by Giulini. Recordings with conductor Claudio Abbado also will be included, if ready, in time to ship in March.

Frey says the orchestra is expected to tie in to the promotion with publicity activities of its own.

# Shall We Dance?

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**CONSTANCE TOWERS**  
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—New York Post

JANUARY 7, 1978, BILLBOARD

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Say You Saw It in Billboard

**General News**

**New Name, Owner For Portland Firm**

PORTLAND—Tom Choate, who has managed Portland Record Onestop, Inc., for a variety of owners over the past 11 years, has purchased the firm and changed its name to Sea-Port Record Onestop, Inc.

Before assuming the Portland name, the company was known as ABC Record & Tape Onestop.

No change in merchandising policy or staff is contemplated and the

firm will continue to maintain its headquarters in Suite 120, a 5,000 square foot office-warehouse complex at 7911 N.E. 33rd Ave. here.

Although his firm has been a singles specialist with emphasis on jukeboxes, Choate does a heavy volume in both albums and tapes. LPs, he reports, continue to outsell tapes 60% to 40%, with cassettes accounting for 50% of his tape sales.

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# Europeans Concerned With Piracy & Home Duplicating

• Continued from page 4

The second issue is the well-publicized one of private recordings and the need for a levy on blank cassettes and the third issue concerns the copying of original manuscripts.

Says Freegard, "Although the latter is not specifically a BPRS issue, the whole area of reprography urgently needs controlling and my personal view is that some form of blanket licensing may be necessary."

Wilfried Jung, EMI's director of music operations in Europe—supervising 12 EMI companies—sees 1978 as being "A good year, but a difficult year, particularly in Europe." He says companies will have to continue to go for volume and make bigger and bigger turnover in order to hold profits at the same absolute levels.

However, the gap between profit and turnover will continue to widen.

Says Jung, "Profit will be inhibited by more and more discounting. European companies are more and more topheavy in terms of big of-

fices, high salaries, expensive studios big motor cars and this keeps the break-even point high.

"With the heavy load of salaries, royalties and other costs we have to carry, we have to keep increasing our momentum.

"It is rather like a jet cargo plane which has to go faster and faster as its loads get heavier, in order to keep airborne."

Jung can see no respite in the escalation of costs through 1978. "Salaries will go up by 10%-12% and most operating companies will be able to compensate for this by price rises.

"Piracy and home taping will continue to create losses for music companies. Home taping, of course, would be relatively harmless if it were restricted to individuals doing a modest amount of copying for their own use. But this only represents 10% of illegal duplicating.

"Our high school kids today know where they can get prerecorded cassettes of the latest LPs for only five marks (\$2.25). We must hope that in 1978 we shall see more progress towards a levy on blank tape sales in Europe."

In terms of the evolution of pop music in 1978, Jung says: "I hope we shall discover some new trends and new sounds. I cannot believe that punk has a long-term future."

Coen Solleveld, president of Polygram, says: "The world music market has certainly not reached its limits. On the average, people spend two hours a day watching television

and only a fraction of that time actually listening to music.

"It does not seem too ambitious to try to gain a few more minutes of listening time. The industry's creativity and good music may help us achieve this.

"For the international music market to enjoy a healthy growth it is also important that a well-balanced policy of price adaptation and expansion in volume is maintained, as is currently the case in the U.S.

"Price increases have not discouraged the consumer from buying the music he desires. If the outlook is basically positive, there are also negative factors, such as piracy and home copying, against which we must intensify our efforts.

"Assuming these can be kept reasonably under control, an overall world market growth of 8% in the coming year is probably realistic, cassettes leading the way with a 25% increase."

A growth of between 5%-10% in the Scandinavian markets is forecast by key industry figures in Norway, Denmark, Sweden and Finland.

Kirt Mikkelsen, chairman of the Danish IFPI group, says: "We are hoping for an increase of about 10%. Last year industry turnover was \$65 million and we hope to see this rise to around \$72 million. However, we still have the problem of a 48% tax on records and tapes."

Stig Anderson, president of Polar Music International AB, says: "1977 was a bad year for the Swedish in-

(Continued on page 94)



STEWART'S 'CAT'—Al Stewart accepts crystal decanters from Ken Glancy, right, managing director of RCA U.K., to mark \$1.84 million (1 million pounds) for his "Year Of The Cat" in territories outside the U.S. and Canada. Presentation was at a reception in Amsterdam, where Stewart also was given a silver disk for sales of the album in Holland.

## BPI WARNING

# Chart Hypers Seen Liable To Criminal Prosecution

By PETER JONES

LONDON—After taking legal advice, the British Phonographic Industry is to deliver a strongly worded warning to member companies that chart-hyping attempts could lead to criminal prosecution.

Counsel's opinion, to be stressed by the BPI, is that there could be an infringement of the Theft Act if an attempt is made to rig the charts.

It is felt there could be a case of conspiracy to defraud the record-buying public by falsely representing that a particular record is more popular than is really the case. Alternatively, a charge could be brought for obtaining or conspiring to obtain money by false pretenses.

And counsel has also taken the view that there could be an infringement of the Trade Description Act, as well.

This follows national newspaper allegations here that the charts are rigged by various methods, includ-

ing the employment of teams buying up records from shops involved in chart returns. But Geoffrey Bridge, BPI director-general, says the decision to take counsel's advice came in advance of the headlined stories.

He adds: "When we send out our letter, we will urge members to pass on the information to all managers, agents, publishers—in fact anybody they may deal with, and ask them to take heed.

"If we get sufficient evidence of chart hyping, then we may hand the information over to the police to consider prosecution.

"It is possible, of course, that the British Market Research Bureau, as compilers of the official British chart, could take action, too, for chart hyping is like piracy in a way. We may never be able to eliminate it completely, but we shall never give up trying to do just that."

## NEW YEAR FORECAST

# Mexico Seen On Brink Of Salsa Era In 1978

By MARV FISHER

MEXICO CITY—After pioneering the movement for the past two years, Jorge Iglesias, president and owner of Sonido Y Ritmo, S.A., forecasts that 1978 will see the "beginning of the salsa era in Mexico."

He points to several indicators, but stresses the fact that radio and television are both starting to pick up on the exposure of the New York-Puerto Rico Latin sound.

Recently, Televisa became interested in the movement, and, as of now, is programming a regular weekly show, "Salsa '77," which it hopes will make a further dent in the market. The one-hour airing on Channel 2 every Friday between 10:30 and 11:30 p.m. is already starting to pick up significant ratings.

"We're initially trying to tell the people what 'salsa' is," say producers Miguel Angel Herros and Octavio Menduet, "and if we're successful at it we'll do some expanding in 1978."

"There has also been some heavy radio airplay this year," states Iglesias, "and that in itself is starting to help the public differentiate between salsa and the sounds they are used to here in this genre—tropical and cumbia."

Iglesias, who is the exclusive distributor for the line with the biggest catalog of such music, Fania, admits some people will dispute the rise in salsa. "But it is here—and here to stay," he emphasizes.

One of those skeptics is Jorge Acosta, head of the 10-year-old Discos Rex, who states, "I readily cannot see where it will change the public taste. Nevertheless, Acosta has started negotiations with TR Records of New York to distribute some of that remaining salsa product available for the Mexican territory.

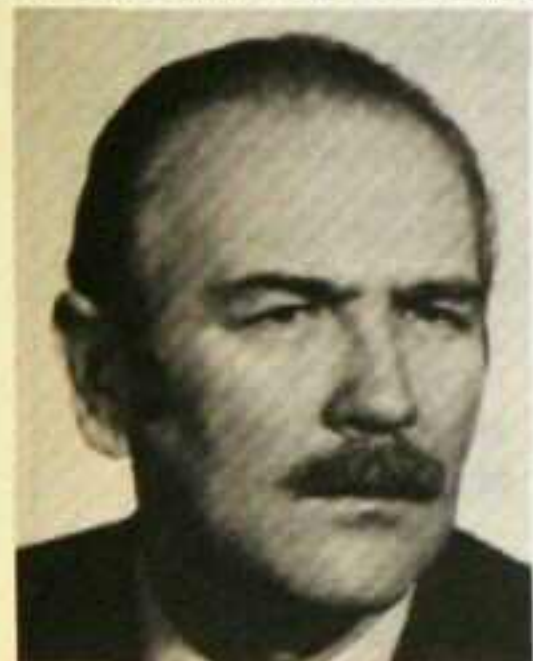
"One of the phenomena which is arising because of the exposure of salsa," interjects Iglesias, an ambitious 26-year-old native-born Cu-

(Continued on page 92)

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LUBOMIR DORUZKA

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Doruzka has edited monthlies "Jazz" and "Melodie," served on official music industry bodies and held office in the Czech Jazz Association and the International Jazz Federation. He has written several books on jazz, pop and the music industry, and to crown it, translates English literature into Czech.

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# GEMA In New Campaign For Filipino Mechanicals

MANILA—A drive to collect mechanical royalties for foreign copy-right owners has been launched in the Philippines by Oskar Salazar, newly named as an authorized representative in the area by GEMA, the German rights organization.

Through arrangements with licensing groups in the U.S., U.K., France, Spain, Japan and Latin America, as well as in the Soviet Union and Poland, GEMA acts as agent for mechanical collections throughout the Filipino territory.

"Payments of royalties to foreign creators will legitimize the music business in the Philippines," says Salazar, who reports that music users here have often refused to honor mechanical obligations.

He looks for cooperation in fulfilling his mission from both the local record industry association (RIAP) and the domestic record dealers group.

Salazar feels that regularizing royalty collections will do much to support RIAP's stated goal of upgrading the status of the music-record industry in this country.

Among the major international societies GEMA represents here for mechanicals are Harry Fox Agency and SESAC (U.S.), JASRAC (Japan), MCPS (U.K.), SACEM/SDRM (France) and VAAP (U.S.S.R.).

Salazar, a former Billboard correspondent, is founder of the Philippine Academy of Recording Arts & Sciences and has helped initiate a number of industry reform programs.

# Grammofon On Top In Swedish Singles Review

STOCKHOLM—Grammofon AB Electra was the most successful Swedish record company last year, according to a singles chart analysis for 1977.

For 34 weeks of the year, the company had a number one hit, through "Shenandoah," by Jan Lindblad (RCA); "Ain't That Just The Way," by Barbi Benton (Playboy); and "Yes Sir I Can Boogie," by Baccara. The latter, a Spanish duo, and Abba are the best-selling acts in Sweden.

Baccara's album, including the two singles "Yes Sir I Can Boogie" and "Sorry I'm A Lady," which was a number three hit here, went gold in three weeks. The duo plans a visit to Sweden in February for concerts.

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# A STRONG NEW FLEET ENTERS THE BENELUX BAY



Robert Aardse in his professional jazz-playing days, studiously intense on the drum kit in the background, grooving with Cees Slinger on Fender piano and Dick van Capellen, bass.

A new company has dropped anchor in the waters of the Benelux record business. Fleet Benelux, bv, headed by Robert Aardse.

It is to be a creative company concentrating on a&r, marketing, promotion and publishing of Benelux and international artists. Aardse set up the company with partner Peter Meisel, who with wife Trudy and brother Thomas controls the successful empire of Hansa Records and Musikverlag Intro.

It is a natural step for Fleet Benelux to handle all Hansa material for the Benelux but apart from Aardse now looks to build a strong roster of international and local talent for his new company.

Distribution of all product goes through Ariola. At the moment this means that Inelco Holland handles all Fleet Benelux material through a distribution deal with Ariola. In the near future, however, Ariola will have its own distribution system called Record Service, which will be jointly owned by Ariola and WEA.

This new distribution outfit will cater to both Holland and Belgium and it will be fully operational within a year.

Spearheading the launch of the Fleet Benelux company are three important releases:

The brand new album by Hansa's worldwide topselling act Boney M. The group is more popular than ever in Holland after completing a sellout tour. Additionally Boney M was the bestselling singles act, in terms of chart analysis, and its "Ma Baker" was the single yielding the best chart performance through 1977.

The launching of a highly touted new "super act" from Germany, Eruption. This team has already received favorable reaction from the Dutch public when it played as opening act on the Boney M tour. The group's debut album was produced by highly respected Frank Farian.

A single by one of the most popular Dutch actors, Rutger Hauer, now trying to broaden his career range by recording his first-ever commercial release.

Aardse is sure these releases will bring the Fleet Benelux formation to international attention and establish the company in the fastest possible time.

He says: "I started out with this new company because I felt



Behind-desk office shot of a confident Thomas Meisel, one-third of the Meisel team collaborating with Robert Aardse on the setting up of Fleet Benelux.



Trudy and Peter Meisel, husband-and-wife team with a vast experience of the record industry through their Hansa Records and Musikverlag Intro.



Platinum disk presentations to top Dutch accordion duo Kermisklanten. Robert Aardse, left, hosted this section of the show, a television presentation commemorating Dureco's 20th. anniversary as a record company.

that after 17 years on one company's payroll the time had come to take my own chances. When setting up Fleet Benelux I found a very good partner in Peter Meisel, who is very successful at the international level with his German productions, of which Boney M has achieved the most spectacular results.

"Meisel is currently broadening the scope of his own company, an example being the setting up of a production company based in London."

Fleet's target area is the Benelux. At present

there is only one office, in Haarlem next to Ariola's Dutch headquarters, but Aardse hopes to have his own offices in Brussels very soon.

Assisting him will be Marianne Cornelisse as professional manager and Sacha van Swoll for radio and television promotion. More personnel will be taken on in coming weeks.

Aardse says the name Fleet didn't just manifest itself from out of the blue. "The idea of using nautical terms has never been exploited in the record industry, though it has limitless possibilities for marketing concepts. For instance, I hope to have a fleet of labels coming to Fleet Benelux and my first label carries Hansa, the name of a boat.

"Besides, the Dutch are known throughout the ages for



Dutch station Radio Veronica personality Rob Out pictured with Robert Aardse and, in the center, a gold cassette presented to Dureco by the radio network.



A celebratory drink after Dureco's 1968 deal with the U.K. Morgan label. Pictured left to right: E. Palmans, of Dureco; Aardse; and Monty Babson, London-based record executive and singer.



Picture commemorates Robert Aardse's last big label signing as a Dureco executive. This marked the acquisition of the U.K.-based Nems label, which incorporates back catalog of Immediate. With Aardse (right), left to right: Cees Jansen, Dureco international manager; Eefje Kliffen, international secretary; and Peter Knight, managing director, Nems.



Party conversation piece, with Anja Aardse, Robert's wife, listening to her husband exchanging views with former Phonogram Holland managing director J. Haslinghuis.

their nautical experience and know-how, so I just couldn't come up with a better name."

When working as artistic and commercial director of Dureco, Aardse found that the Dutch record-buying public is capable of showing wide tastes and can accept product from all parts of the world. On the other hand, Holland has produced some of the finest international pop acts.

Aardse believes these facts will go far in helping establish Fleet Benelux. As the former Dutch Minister of Foreign Affairs, Joseph Luns, currently secretary-general of NATO, once said: "The Netherlands has the biggest foreign potential."

And Aardse's personal track record in statistical terms is another confidence booster. There were 215 hit records for Dureco in eight years under his artistic and commercial guidance. Of those, 114 were locally produced in Holland and 101 came from international sources.

## ROBERT AARDSE, THE MAN AT THE HELM



Before Robert Aardse joined Dureco in 1960 as a junior representative, he had gained much inside experience of the music business as a musician.

He was a top drummer who played with big local jazz acts such as Pia Beck, Chris Hinze and the Downtown Jazzband, and he accompanied celebrities such as U.S. pianist Bud Powell in clubs like the Blue Note in Paris, or in shows for the American Forces in France and West Germany.

During one of the recording sessions he undertook, he came into contact with Dureco executives. He asked whether they would take him on the payroll and they accepted his offer.

For Aardse, the early days were "really rough." He had no company car and had to visit all potential clients by bus, train or bicycle. But this did not deter him. He was determined to get on and to learn all he could about the business.

At that time, Dureco's label roster included the Prestige jazz product with Aardse's personal favorites such as Miles Davis and John Coltrane and others. It also had the French Barclay

label, including two of the biggest chansonniers of all time, Charles Aznavour and Jacques Brel.

Recalls Aardse: "When I started out, I thought that I was going to sell lots of records by Coltrane and Davis. But what a big disappointment that turned out to be. None of the shops I visited had even heard of John Coltrane. All they wanted was hit parade material."

After eight years as a representative, sales promotion man and radio/television promotion executive, Aardse had a career breakthrough when, in 1969, he was appointed commercial and artistic director of the company. Dureco, he remembers, was in a poor state at that time.

Johnny Hoes, one of the company's main artists and the foremost producer within Dureco, had suddenly left and taken all his artists and a fair proportion of the work staff to form his own record company. When he quit, the turnover of the company was only some 1.5 million guilders (\$640,000) annually.

But within three years the firm fully recovered, and by 1971 it was up to an annual figure of 12 million guilders (\$5.16 million).

Says Aardse: "Most of this success was due to our Dutch artists. We created a new label for Dutch talent, Elf Provincien, named after the 11 provinces of Holland, and it was set up to concentrate solely on Dutch language product."

Among the most successful acts were Vader Abraham, Corrie and de Rekels, Ben Cramer, Jacques Herb, de Makkers, Wilma, Gebroeders Brouwer, Duo X, Anja, de Mermisklanten, de Specials, Toon and Herman, de Rivi's, Wim Schel and Cornelis Vreeswijk, all hitmakers in the Dutch territory.

Aardse also contracted the players of two Dutch football teams to Dureco. When the Rotterdam-based club Feyenoord won the European Cup, he released both an album and a single with the club's theme tune featured, and it immediately became a national top 10 hit. Ajax, the Amsterdam-based club from which world superstar Johann Cruyff originates, was the other signing to the label.

But apart from all the local talent and its sales appeal, under Aardse's leadership Dureco achieved considerable success with international performers.

For this repertoire, three different labels were created. Pink

(Continued on page 82)

• Continued from page 81

Elephant was the pop and rock label; Blue Elephant looked after reggae and West Indian music in general, and Omega became the outlet for MOR and non-English international repertoire, mostly coming from France, Germany, Spain and Italy.

Pink Elephant's most successful act was Shocking Blue, the first Dutch group to reach No. 1 in the U.S. Billboard chart, scoring with the worldwide million seller "Venus." But through deals with various international labels and independent producers, Pink Elephant also acquired hit material from territories all over the world.

The list of examples is long. From the U.S. came Pearls Before Swine (ESP Records); Neil Diamond and Van Morrison (both from Bang Records in New York); and from the U.K., Caravan (from Terry King's label stable), David McWilliams (from Phil Solomon's Major Minor label). From France came Mardi Gras, whose "Girl I've Got News For You" was an enormous hit—the original American master was picked up by Disc 'AZ in Paris, and subsequently sold to Dureco for Holland. Also from France came Majority One (from Sotrason) and Anarchic System (also from Disc 'AZ).

From Spain came the Pop Tops, who enjoyed two really big Alain Milhaud-produced hits, "Mama Blue" and "Suzanne." Italy was the country of origin of the Duke of Burlington, who built up an international seller with the instrumental "Smash," picked up from Saar Records.

Germany was an important source of hits for Pink Elephant, too, scoring heavily with J. Bastos (Bellaphon), the Gloomy's (Hansa), Alfie Kahn (Hansa), Soundation (Bellaphon), Big Secret (from Rolf Baierle's Roba Music).

Belgium was another regular supplier of hit material. Roland Kluger's RKM label supplied Dureco with Two Man Sound and the hit "Copacabana," and Walter Scott's "Listening To Mozart," among others.

Other product snapped up by Pink Elephant: "Carmen Brasilia," by Revolution System (Disc 'AZ); "Sweet America," Steve Rowland and Family Dog; "Dreams Are Ten A Penny" by Kincada (from Larry Page's London-based Penny Farthing label); "All Because Of You," Geordie (Red Bus); "More Than Sympathy," Ignace (RKM).

"Silver Boy," Cherry Vangelder Smith; "Skydiver," Daniel Boone (Penny Farthing); "Shady Lady," Shepstone and Dibbens (Red Bus); "Who Do You Think You Are," (Candlewick Green); "Your Baby Ain't Your Baby Any More," Paul Da Vinci (Penny Farthing); "Don't Be Cruel," Mike Berry (Young Blood); "Take Me High," Mariska Veres.

Boney M product came from Hansa and more recent prod-



Yet another platinum disk award for huge Dutch sales for Dureco, this time for Dalida for her recording "Gigi L'Amoroso." Pictured left to right: E.W. Pelgrims Bigard, president and director-general of IPG; Robert Aardse; Anja Aardse; Dalida; producer/executive Alain Milhaud.



Sacha van Swoll, Fleet Benelux promotion manager who concentrates on radio and television.

put together on the roster. Home-grown talent included Oscar Harris and his group the Twinkle Stars, a 10-strong vocal team which joined the label in 1968. Many of this group's records have been released outside Holland and achieved considerable success in European territories, notably Switzerland, Germany, Italy, Belgium and France.

Among its hits: "Try A Little Love," "Soldier's Prayer," "Mr. Astronaut," "Mary" and "All I Never Wanted."

Other artists with product released through Blue Elephant were Prince Buster, whose "Dance Cleopatra Dance" was a Dutch Top 40 hit; Byron Lee and the Dragonaires; Johnny Nash (Dureco represented his own label in Holland); Elkie and Owen (from the U.K. Revolution label); the Merrymen, with a huge hit on "Big Bamboo" in Holland, and the Pyramids, big-scoring with the hilarious "Train To Skaville."



Marianne Cornelisse, Fleet Benelux professional manager.

Also to be added to Blue Elephant action: "Soul Makossa" by Mano Dibango (Sotrason); "Side Show," Barry Biggs (Creole); "Funky Like A Train" by the Equals (Phonogram, U.K.).

Basic MOR as well as French, German, Spanish and Italian repertoire came out on the very successful Omega International label.

(Continued on page 84)



A contract signed, sealed and delivered: with (center) Marian de Garriga, top radio and tv commercial jingle writer. Left is Marianna Cornelisse, personal assistant to Robert Aardse, pictured right.

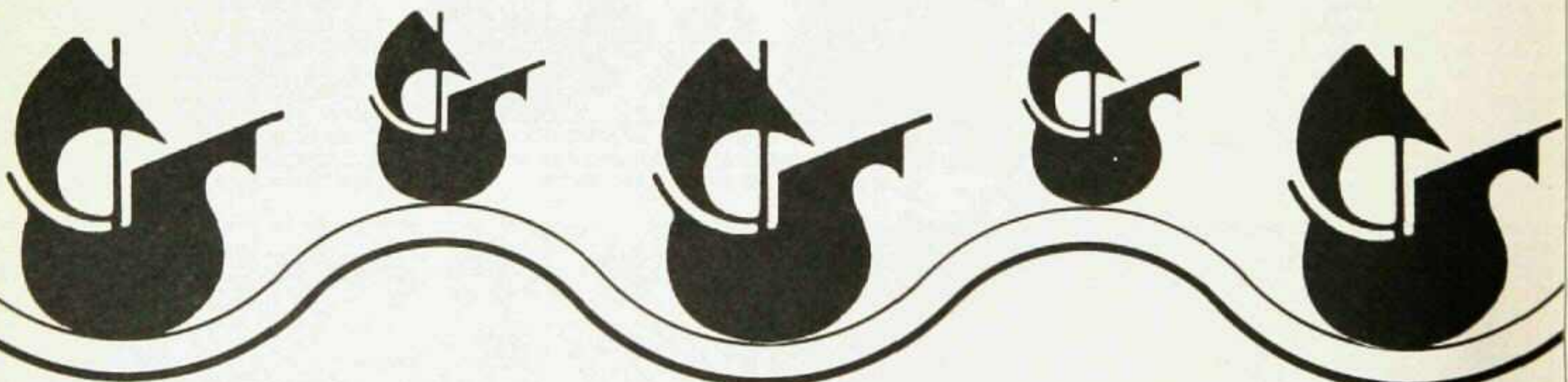
uct has been "Why Don't You Do It" Gilla (Hansa); "Midnight Rider," Paul Davidson (Penny Farthing); "Midnight Love Affair," Carol Douglas (Midland Int.); "Dracula," Hot Blood (Carrere); "Space Art," Onyx (Carrere); "Baby You're The One," Joe Bourne (Burdorf), and "Watching The Detectives" by Elvis Costello, from the London-based new wave label Stiff.

The Blue Elephant label from the start concentrated on developing the West Indian sound generally and reggae rhythms in particular. For Holland, this is a vital section of the record market with great numbers of immigrants from the Dutch West Indies and the one-time Dutch Guyana, now Surinam.

On the label, both local artists and international talent was

Willem van Kooten, managing director, New Dayglow: "Robert Aardse is a fantastic record guy. I haven't worked in the same company with him, for we've always been more in competition with each other, but I like him very much and I wish him luck."

# SAIL ON



## FLEET BENELUX

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Daddy,  
we wish you  
good luck!!

Arnaud, Anja and Hester



Keep on  
Sailing

• Continued from page 82

Biggest hit for this Dureco division was the instrumental "Sleepy Shores" by British orchestra leader and pianist Johnny Pearson. Robert Aardse picked up this master from Penny Farthing. And the breadth of range of other hits from Omega showed that the Dutch record-buying public is ready and willing to buy any record, provided it is good, no matter from which country it originates.

From France came the hits "Tout Est Rose" by Eric Chardin (a Sofrason master), "L'Aventura" by Stone and Chardin (AME) and "Taka Takata" from Paco Paco, on Jean Kluger's Biram label.


From Italy came "Roberta" by Pepino de Capri (Cavish); from the U.K. there was "Nobody's Child" by Karen Young (Major Minor); "Joy" by Apollo 100 (Youngblood) and the previously noted "Sleepy Shores." German's Michelangelo supplied the label with a big hit "Du Bisst Meine Liebe" from Bellaphon.

Also noteworthy product via Omega International: "This World Today Is A Mess," Donna Hightower (Spanish Columbia); "Der Junge Mit Der Mundharmonica," Bernd Cluever (Hansa); "Eres Tu," Mecedades (Zafiro); "Flip Flap," Peter Henn (Hansa); "Signorina Concertina," Shuki and Aviva (Red

Rod Buckle, managing director, Sonet U.K. Productions Ltd. "I'm always very pleased to see the birth of new and creative record companies. Both Aardse and Meisel are undoubtedly very creative guys, both artistically and in their business dealings. They are good at music and good at the promotion of it. As one of England's surviving independents I must say it's good to see new indies. It's good for music, too, so I wish them every success."

Bus); "Wilde Boerendochtere," Ivan Heylen (Fonior); "Je T'Aime Moi Non Plus," Jane Birkin and Serge Gainsbourg (Disc 'AZ); "El Bimbo," Chocolats (Elver); "Rosamunde," Dennie Christian (Hansa); "Lu Maritiello," Tony Santagata (Carosello); "If You Go," Barry and Eileen (Fonior); "Ach Heinrich," Emily and Tom (Hansa); "Verde," Rick King (BASF); "Quand Un Amour," Richard Cocciante (RCA Italy); "Tu Sais Je T'aime," Shake (Int. Shows); "Big Bisou," Carlos (Gerard Tournier); "Dolannes Melodie," Paul de Senneville and Olivier Toussaint (Disc AZ).

(Continued on page 86)



**"A new symbol of success for Robert Aardse"**

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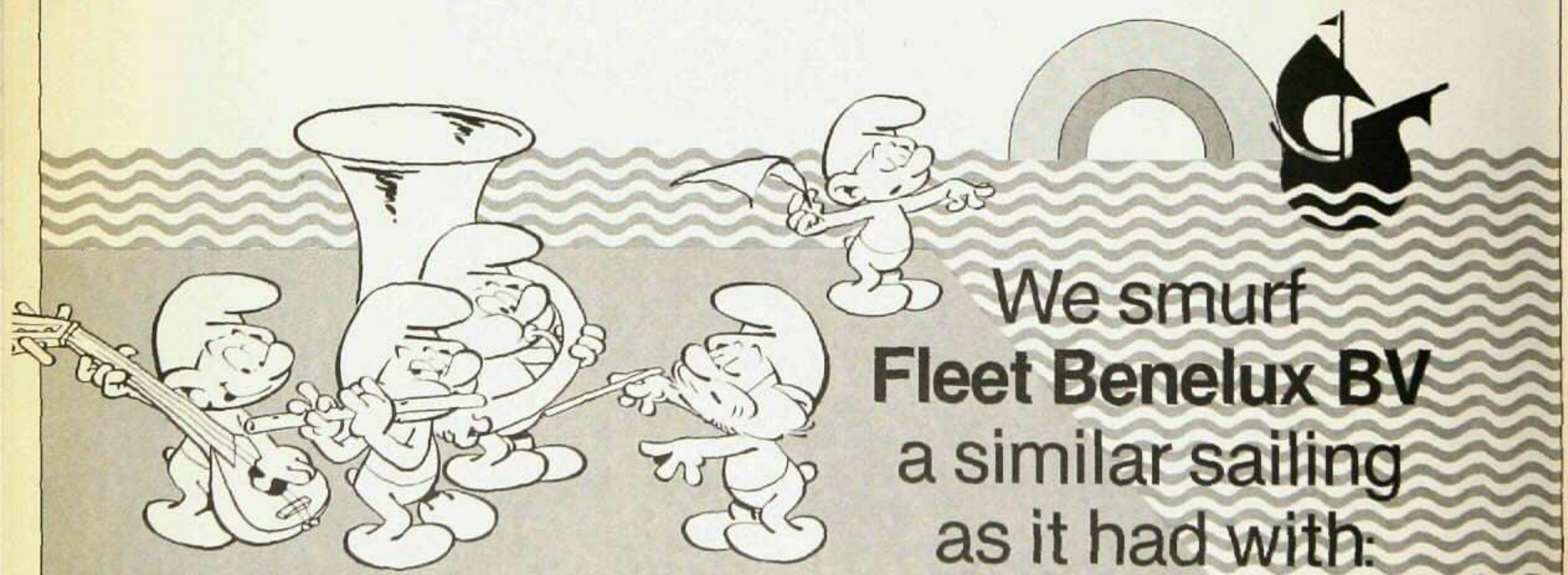
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## WELKOM ROB EN VEEL SUKSES

### RIEN DUISTERHOF CRUQUIUS—HOLLAND

# AT THE HELM

• Continued from page 84

Apart from Dureco's own labels, Aardse acquired distribution rights to a number of foreign companies under their own label identities. For instance, Dureco carried the biggest available jazz catalog in Holland, from the labels Milestone, ECM and CTI/Kudu, each retaining its own identity. The Milestone label carried the whole Riverside repertoire with artists ranging from John Coltrane to the Jazz Messengers and Mongo Santamaria.

**Ian Miles**, managing director, Multiple Sound Distributors: "I first met Robert Aardse when he came to see me last year. Since then we have licensed five albums to him and he's done a great job on each of them. He's a man who is totally aware of the business and the market. I like him very much and I'm sure he'll do extremely well with this new operation."

ECM is the noted German jazz outlet which includes the works of Keith Jarrett and Chick Corea. The most successful material however came from CTI/Kudu with a huge artist roster including Grover Washington, Deodato, Esther Phillips and Bob James. The label even scored hits in the commercial Dutch Top 40, via Esther Phillips' "What A Difference A Day Makes" and Deodato's "Also Sprach Zarathrusta."

Aardse's last activities for Dureco included two important deals with the U.K. labels Nems and Stiff.

Stiff is one of the leading new wave outfits with an artist roster featuring Elvis Costello, Nick Lowe and the Damned. Nems now gives Dureco the rights to all back catalog material of the now legendary Immediate label, which featured recordings by the Small Faces, Humble Pie, P.P. Arnold, the Nice and Fleetwood Mac. Through the Nems deal, Dureco also now has rights to all Black Sabbath material.

New artists to Nems include Marianne Faithfull, U.K. singer who recently completed a comeback stage tour with dates in Holland.

Also in his spell with Dureco, Aardse was responsible for the creation of the biggest catalog in the Dutch religious and sacred music field through the Te Deum label.

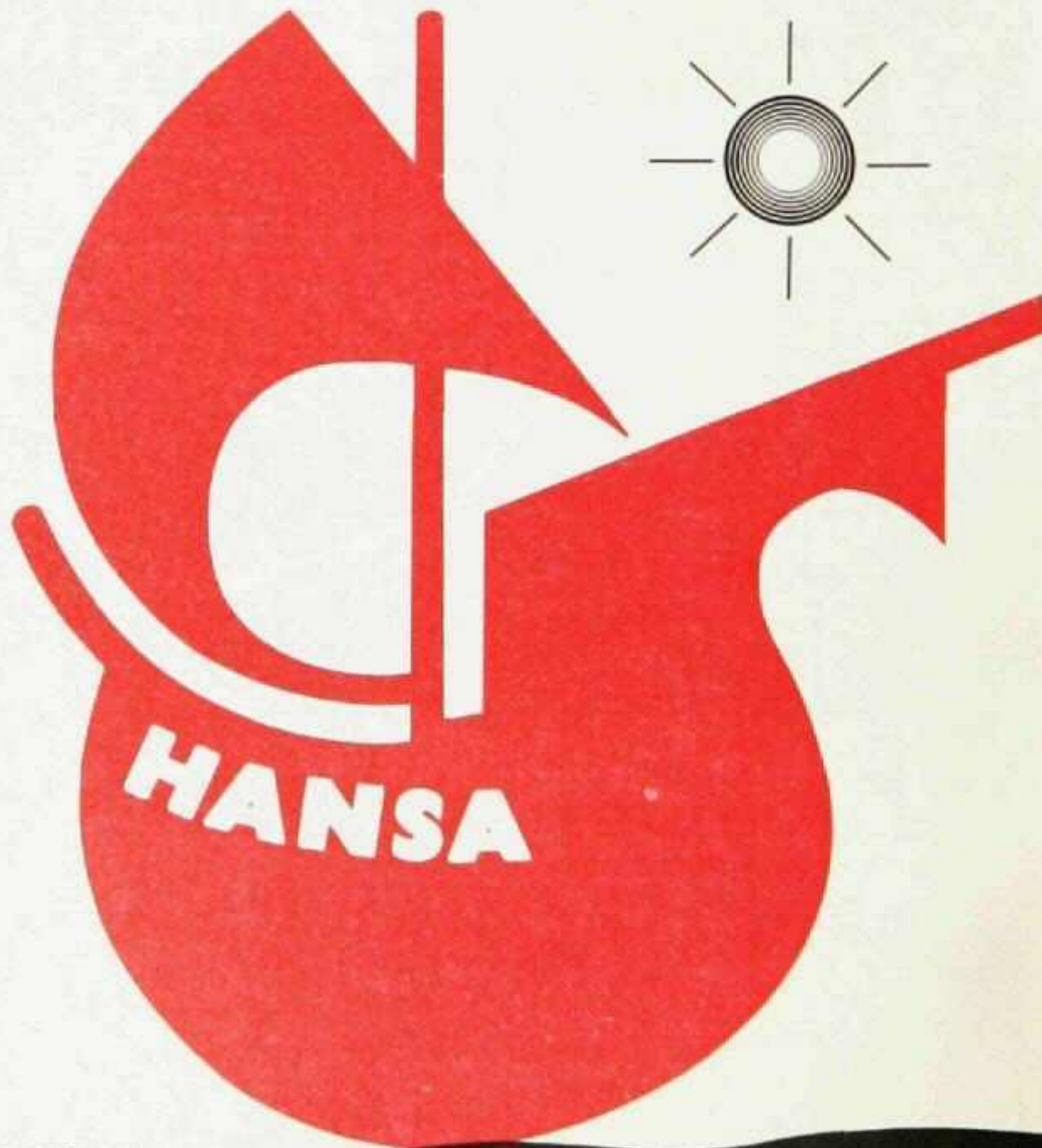
When Robert Aardse was commercial and artistic director  
*(Continued on page 88)*

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Editor, Earl Paige; editorial coordination, Mike Hennessey, European editorial director and Peter Jones, U.K. news editor; editing, Tom Cech and Susan Peterson; assistant editors; art direction, Ed Carbajal

## Dear TRUDY and PETER and "Captain" ROBERT AARDSE at the helm,

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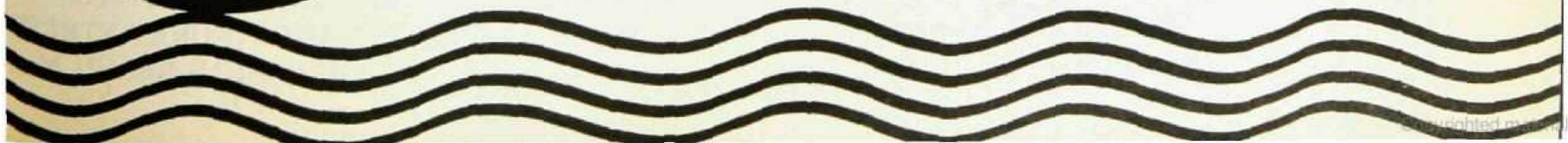
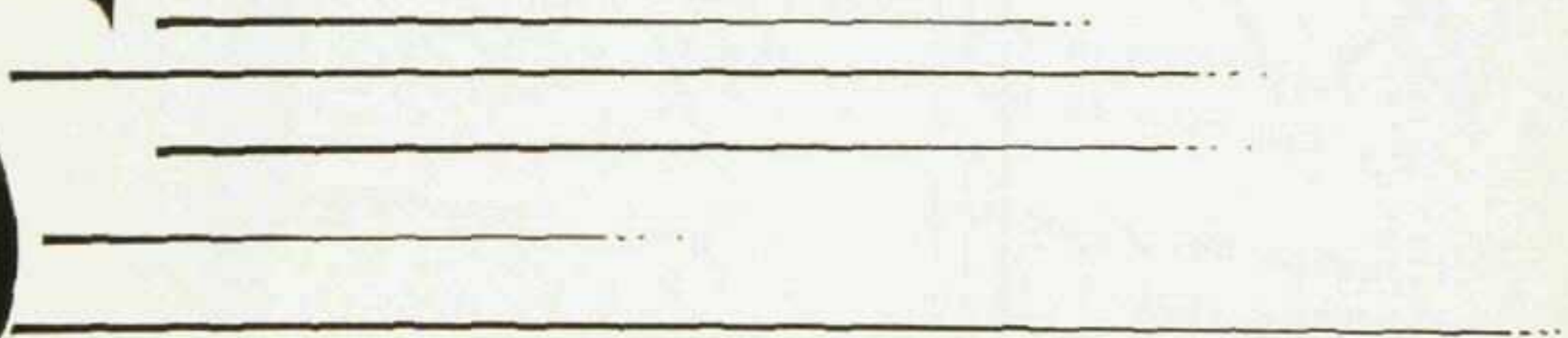
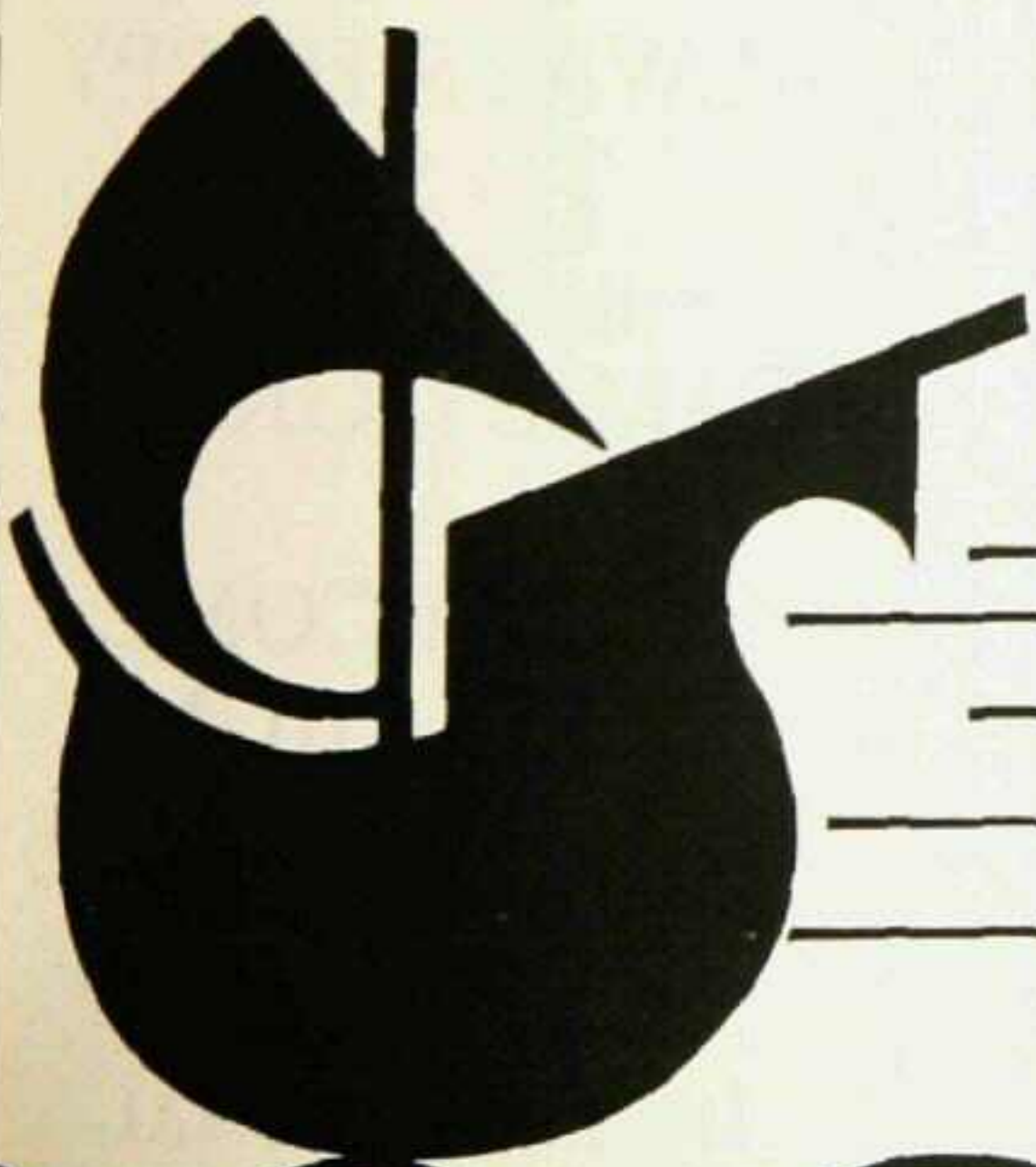
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## AT THE HELM

• Continued from page 86

at Dureco, the company undertook some of the most adventurous marketing campaigns in the history of the Dutch record industry.

He recalls: "We certainly were the first to market albums via television advertising. Of course this had been done by specialist tv merchandising companies such as K-tel and Arcade, but we were the first record company as such to engage in this kind of promotion."

**Maurice Bouchoux**, director, Allo Music: "I wish Robert Aardse all the best. It is a very strong combination of individuals. Trudy Meisel is a very successful lady. Peter Meisel and Aardse have very high reputations in the industry and I'm sure they'll have a lot of success with Fleet Benelux."

The first album, a compilation of Dutch-language hits called "Golden Hitpourri," sold in excess of 280,000 units. The second album was a two-LP package featuring Christmas music by popular Dutch artists, and this sold more than 160,000 copies.

The last campaigns spearheaded by Aardse before he left Dureco were two double albums. The first, "Romateik In Muziek," featuring romantic instrumental music sold around 180,000 copies. The second, of classical choir music, "Koorconcert" has already sold in excess of 150,000 copies.

Apart from these successful tv marketing campaigns, Dureco's brightest sales scheme was that for the record exchange idea. Customers could take in any old record, be it album, single or even an old 78 and get a brand new album at a reduced price. This album was a special promotional disk introducing a series of 50 albums on the Capri label.

Initial pressing of 100,000 of this special album proved way below demand and sales eventually topped 300,000. And the campaign generated a total sale of 850,000 albums and cassettes in the Capri line.

**Wim Brandsteder**, managing director, Inelco: "Robert Aardse is a very active, dynamic and creative man. I think these three words are the best to sum him up. He proved during his time with Dureco that he was a creative record man. Now he is joining forces with a very interesting label. Hansa is creating a furor at the moment with Boney M, and I'm convinced they will make a good and successful combination. Certainly I wish them every success with the new organization."

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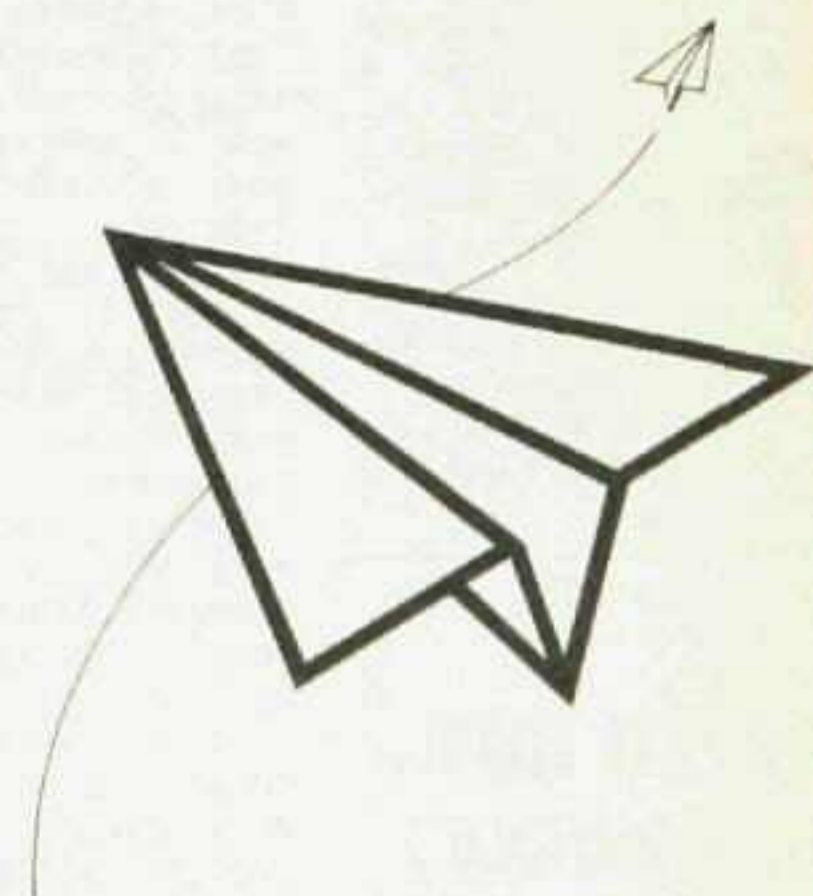
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## DEALERS HIT

## Dutch Score Gains In Battle Against Piracy

By WILLEM HOOS

AMSTERDAM—Dutch police have confiscated more than 2,000 counterfeited cassettes from 11 outlets of the Disco Dancer retail organization here, and the owner of the chain, M. Dancer, has been arrested.

In a separate action, further weight was given the fight against unauthorized recordings with a ruling by a court in Utrecht that it is illegal to make and sell bootleg product in this country.

In the counterfeit case, the police took action following a tip from STEMRA, the Dutch mechanical right society which, since the summer of 1976, has had five full-time employees tracking down illegal cassette and record product in Holland.

According to STEMRA, the confiscated cassettes had "an abominable sound quality" and were imported from Germany, though it has not been discovered where they were actually manufactured.

The cassettes included versions of Elton John's "Blue Moves," Donna Summer's "Greatest Hits," Neil Diamond's "Beautiful Noise," Fleetwood Mac's "Rumours," and Smokie's "Greatest Hits." In Holland, they were selling for around \$4, roughly half the normal price for cassettes at retail.

A STEMRA spokesman says: "We see this as just the tip of the iceberg. We are sure more counterfeit product will be confiscated. We've sent a detailed report on the case to our sister organization in Germany in the hope that people involved in distribution or manufacture of these cassettes can be arrested."

STEMRA and NVPI, the Dutch phonographic industry organization, have also won an important lawsuit against Willem Boogaard, owner of a record shop in Lopik, a central Holland village, who specialized in selling bootleg albums.

It is now thought likely that many Dutch retailers selling bootlegs will face trial as a result of the Utrecht court decision. While there is no statutory protection against bootlegging here, the case, together with earlier successful prosecutions, is seen as adding more muscle to industry attempts to contain the practice.

## WEA Promo Shuffle

AMSTERDAM—WEA here has restructured its promotion department, naming Jan Bult to head the unit. On his staff are Imanda Wapenaar, Hans Beun, Tojn Stapelkamp, Monique van Dorp, Tjerk Lammers and Saskia Jonckers.

Estimates have placed the number of bootleg albums sold in Holland at almost 4.5 million annually, or about 10% of the total sales of 44 million.

Boogaard, regarded as "an enemy" of the local industry, started selling imports 10 years ago, then specialized in parallel imports. His claim is that his bootleg operation is not illegal. He says most of the albums are imported from a Hamburg-based company called Connection, which pays royalties and other dues so that he does not have to pay.

But STEMRA is convinced the German company does not pay royalties and this is now being investigated. Meanwhile Boogaard, by order of the court, has to stop selling bootlegs.

## PROMOTERS DOCUMENT TREND

## German Concert Mart Booming

• Continued from page 32

New agency Sunrise headed by Werner Kuhls, formed three years ago, has quickly developed into a leading enterprise. Its turnover has jumped from 1.5 million DM in 1975 to around 8 million in 1977, and it now rates as one of the top three booking agencies. Basis for the success was the Belafonte tour of 1977, regarded as the most successful in German show business history with 21 shows grossing more than 3 million DM.

This agency started with U.S. and U.K. acts like Frank Zappa, Genesis and Wishbone Ash. Of late its policy has embraced the general entertainment scene as well as rock. It represents nearly all the top French chanson artists and maintains an important share of the German-speaking market.

Each year Sunrise presents the "Golden Summer Night" festival, regarded as the most important open air event on the continent. The 1975 event featured John Sebastian, Wishbone Ash and John McLaughlin were in for the 1976 event, and in 1977 honors were shared by the Doobie Brothers, Ted Nugent and Aerosmith.

Sunrise also holds exclusive booking rights for the Loreley amphitheatre on the River Rhine, with a capacity of 20,000, where many festivals and concerts are staged in the summer months.

Mama Concerts, third in the German promotion triumvirate, was founded in 1970 by Marek Lieberberg and Marcel Avram. Its first concert was with the Who. After that debut, it contracted acts like Deep Purple, Uriah Heep and the Moody Blues. It was the first company to persuade Neil Diamond, Diana Ross, Andy Williams, Elton John and Glen Campbell to come to Germany.

Today Mama represents Cat Stevens, Leonard Cohen, Pink Floyd, Yes and George Moustaki in Europe and also is management representa-

## Abba Sponsors Club

LONDON—Abba, the chart-topping Swedish group, is sponsoring City Orient Rowing Club here. The link was forged with the quartet by its U.K. representatives Bocu Music,

## International

## MPA Executives See Lobby Need On Home Taping

LONDON—Newly elected officers of the Music Publishers Assn. here say the industry will have to engage in active lobbying if blanket licenses are to be introduced for private taping of records and photocopying of sheet music. Such licenses were outlined in the Whitford report on copyright revision.

Named president of the MPA is Jonson Dryer, chairman and managing director of Peters Editions Ltd. He has been vice president of the association for five years and has served as acting head since Dick James resigned the presidency last March.

Ron White, elected vice president, is managing director of EMI Music Publishing. The elections end several months of uncertainty within the organization.

Derek Knibb of Carlin Music was reappointed MPA treasurer.

## Irish Industry Chiefs Predict Better Year

By KEN STEWART

DUBLIN—Improved trading prospects for 1978, given a stable political situation, and constantly changing tastes in music are seen by record industry heads here.

David Duke, CBS Ireland chief, reports a volume increase of 44% for 1977 as compared to 1976. He says: "We have the feeling that the market is expanding generally in Ireland and we have now set a program whereby we will manufacture locally roughly 50% of our needs."

"Not only will this save us a lot of trouble with customs duty payments and delivery problems, but we can also get stocks more quickly to the shops."

"Cassette sales have built rapidly and now sell one for one with albums for top popular artists. But sales for singles have slipped and it is most unusual for even a big hit to sell more than 10,000 units. However, quality of stock carried by

dealers in Ireland has certainly improved and it is rare to find any sizable shop not carrying a full range of product, from classics to heavy metal rock."

Duke's opinion is that the traditional Irish sale of country and western, and showband material no longer happens, and that Ireland is in a state of transition in which all kinds of music are being well supported.

During 1977, CBS signed a small but select group of local artists, finding big success with Roy Daniels, Geraldine, the Branagan Brothers and Reform. "We plan to move deep into the traditional Irish field and look for talent which is worth exposing to the world music scene. Probably our most satisfying signing in the past year has been Brendan Grace, not only a fine singer but also Ireland's best known comedian."

"Our confidence in continued expansion in 1978 is shown by our extension of warehouse space."

And John Woods, of Polydor Ireland, says: "We forecast a substantial increase, particularly in unit sales, providing we get an official best-selling chart back on record. There are chances, too, of a second radio channel."

"Irish acts are touring more regularly abroad and on repeat tours create a lot more interest in their albums. We're working through ethnic stores in the U.S. and picking up increased business," he adds.

"We've gone through a recession, with attendant cutbacks. Now we can reap rewards through more efficient production. But everything I've said hinges on a stable political situation."

## Phonogram Inks Agreements With Mountain, Utopia

BAARN—Phonogram International has signed a distribution agreement with Utopia Records and renewed its licensing deal with Mountain Records. Both agreements are worldwide in scope, except for the U.S. and Canada.

Utopia is headed by Phil Wainman, who has produced such groups as the Bay City Rollers, the Sweet, Alex Harvey Band, Sweeney Mud and Generation X. First singles under the deal, to be released this month on the Mercury label, are by Richard Myhill and the U.K. Upstarts.

The Mountain pact extends an association with Phonogram dating back six years. Mountain is headed by Derek Nicol.

## WEA Pacts Enigma For U.K. Distribution

LONDON—Following its recent re-signing of the Nonesuch label, WEA here has boosted its status in the classical market by firming a long-term U.K. distribution deal with Enigma Records.

This pact replaces Enigma's previous distribution arrangement with Selecta and CRD. First releases via WEA come in February and include four full-price albums.

Enigma was formed in the summer of 1976. John Boydon, formerly with EMI, is managing director.

and attractive programming."

The "big three" were asked about record company participation in the cost of tours.

Rau says: "The old game of seeing who should pull the wagon doesn't apply any more. Nowadays record companies and agents work well together. Unknown but talented artists or groups are built up by the record companies with the help of agents. When the artists have found an audience, the participation of record companies is needed less. The tours can be financed by ticket sales, and anyway there are other new acts to build up."

"But it is important that record companies remain involved on the promotion side, a requisite of the good teamwork you have to have."

And Lieberberg says: "Record companies do help break new acts with contributions towards advertising and promotion. Sometimes they take on international transportation, so paying their share."

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And Lieberberg says: "Record companies do help break new acts with contributions towards advertising and promotion. Sometimes they take on international transportation, so paying their share."

## EMI Plans New Center In Greece For Distribution

ATHENS—EMI is to build a new record and tape distribution center here at a cost of around \$800,000. It will be sited on land adjacent to the existing manufacturing complex of Columbia-EMI Greece, the EMI group's subsidiary.

The new building, which will form part of an overall development plan for the site, will consist of two floors with a total area of nearly 3,000 square meters. It will house stock and raw material as well as office space.

The new distribution center is needed to accommodate the growth of EMI's business in this area, particularly in albums and prerecorded tapes. Sales of international pop music and local Greek music are both on the increase.

EMI has been established in Greece since 1929. It is by far the largest domestic manufacturer, owns the country's leading recording studios and currently has the biggest market share.

## Intersong Forms New Exec Team

HAMBURG—Wolfgang Kretschmar, managing director of Intersong Musikverlage here, has set up a new team, with Peter Ende, formerly with Deutsche Grammophon, taking control of the international exploitation division.

Assisted by Margie Kowalski, he is handling acquisition and exploitation of international and national copyrights in foreign markets. Kowalski is also looking after Intersong publishing companies and affiliates round the world. Birgit Hoppner is now handling national and international pop and group material.

Juergen Hofius, previously with Bellaphon, is the new production manager of the German exploitation department, working with Heinz-Peter Schmidt, repertoire exploitation manager.

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## Canadians' Future

Continued from page 31

and provincial governments, "in order to encourage policies which aid in the growth of a stronger Canadian sector in the record business," he says.

The revitalized Academy of Country Music Entertainment is also seeking an increase in profile in the coming year. Says president Dave Charles: "The goals we are after include a federal non-profit charter, a membership figure of 800 persons and some sort of alliance to help independent country labels with their distribution problems across the country."

Charles is confident that the organization will be able to offer the country music community some professional guidance in establishing artist development and management workshops in 1978.

On the label front, CBS chairman Arnold Gosewich predicts moderate growth in 1978 with "a limited number of new, major shopping centers opening" that could inhibit the growth of full-line record and tape stores. Gosewich concludes that the real thrust in retail development is more likely to occur in 1979, and says that "aggressive marketing-

oriented companies" will achieve increases of 30% or more over 1978 figures.

WEA president Ken Middleton cites a 23% overall increase in business for the industry in Canada in 1977 and says that "unless marginal growth or political uncertainties start to rub off on the record business, then there is no reason to doubt that 1978 will reflect similar increases."

For WEA, the past year saw a 34% increase in unit sales over previous fiscal figures. Middleton expects similar increases in 1978, a pattern that he claims is familiar to the label for the past four years.

All in all, the Canadian record industry is banking heavily on incentive legislation from government and an upswing in the economy which is currently ailing from a weak federal government and an unhealthy political climate in Quebec.

It is a country hard-pressed at present to find a bridge over the troubled waters and gain some ease of mind, to paraphrase Paul Simon's lyrics. Although 1977 proved to be a prosperous one financially, uncertainty is a key word for the year ahead.

## Official Sanction Expected For New Union In Quebec

MONTREAL—Official sanction from Quebec's ruling Parti Quebecois is expected in the new year for the new Quebec's Music Industry Workers Movement which is challenging the hegemony of the American based AFM in the province (Billboard, Dec. 24, 1977).

According to Serge Fiori of Harmonium and Michel Rivard of Beau Dommage, the new union has already received the unofficial blessing from the Parti Quebecois. They say that soon the Worker's Movement will be able to challenge the AFM's power to block those musicians who have left the AFM from appearing on provincial television and radio shows.

Beau Dommage was recently locked out from appearing on the televised Oxfam benefit as a result of being in arrears of union dues. According to Rivard, Beau Dommage had made the decision to leave the AFM two years ago. The decision by the group placed the AFM local in an awkward position recently when the band played seven nights consecutively at the union-controlled St. Denis Theatre.

However, apart from a warning from AFM Local 402 president Gordon Marsh, the performances went without a hitch.

## WEA French Office Signs First Group

TORONTO—WEA's French product development office in Montreal, established last May, has finally produced its first signing with the inking of Aquarell, a jazz rock group.

The philosophy of the French product development office, under the direction of Jacques Chenier, is to find a balance between the Quebecois sounds and the demands of the international marketplace.

Aquarell's debut LP uses vocal arrangements as musical instruments without any lyrics as such.

## CBS Puts Stress On Superstars

TORONTO—CBS Records of Canada capped the most successful year in the label's history with an aggressive marketing campaign nationally, designed to further exploit major album releases of the past year.

The "Best From CBS" program ran November and December, featuring 30 CBS best-selling releases by acts such as Burton Cummings, Chicago, Barbra Streisand, Boston and James Taylor, all of which have surpassed gold and platinum status in this market.

New releases featured in the program included Neil Diamond, Earth, Wind & Fire, Bruce Cockburn, Santana, Kansas, the Diodes, Engelbert Humperdinck, and the soundtrack of "Looking For Mr. Goodbar."

The program was initiated by the national marketing department in Toronto, and constructed to allow regional strength and weaknesses to be considered in each market where the campaign was implemented.

The program utilized radio, television and press, as well as in-store merchandising material, plus a contest which offered consumers a chance of winning a set of the top 20 albums or tapes in the program.

At the time of the Christmas break, the label's top selling album was "Boston," now up to 400,000 units in Canada, the label says. That is equal to four platinum albums. Other leaders include "Star Is Born," 300,000 units; and Heart, Pink Floyd and "Chicago's Greatest Hits," all at 200,000 units, CBS says.

## From The Music Capitals Of The World

### TORONTO

Producer Terry Brown selected by Domenic Troiano to handle production on the guitarist's second Capitol LP, to be recorded at Sounds Interchange. Rock trio Goddo was taped for a CBC radio Goldrush "In-Concert" date at the Knob Hill tavern recently, same week Rick Derringer and band joined in on one set. Derringer

### F&F May Open Office In U.S.

TORONTO—The management firm of Finkelstein & Fiedler (F&F) may be operating dual offices in Los Angeles and Toronto in 1978 to handle the increasing work load of artist appearances and promotions in both countries.

If this is the case, Bernie Finkelstein says partner Fiedler will likely be manning the southern operation in the beginning.

The expansion is particularly important for the F&F organization, which also handles True North Records, created some six years back by Finkelstein to record acts such as Bruce Cockburn and Murray McLauchlan.

Both acts recently entered into a pact via the True North label for international distribution through Island Records. Both have attained major star status at home. The Island True North pact is largely responsible for the organization now seeking to expand its horizon. Fiedler also manages artist Dan Hill, on release in the U.S. market with the single "Sometimes When We Touch," No. 1 single in Canada.

was in town for opening date with Aerosmith at Maple Leaf Gardens.

Capitol Records is negotiating to sign a "major" Canadian group formerly on the Mercury roster. Highly touted writer/performer Ian Thomas now signed to Atlantic worldwide except Canada where he remains with GRT. Thomas is best known for his hit, "Painted Ladies."

Journalist-come dj, Larry LeBlanc airs interview with Brian May of Queen on his Sunday Christmas program and a Flo and Eddie interview with David Bowie New Year's day. The CILQ-FM program host, LeBlanc, also plans a four-hour Buddy Holly special on the New Year's program.

The Rush owned label Anthem Records plans major billboard blitz as part of promo package for Canadian label in this city in coming year. Rush plays two dates at Maple Leaf Gardens, Dec. 29-30, with ticket sales at a premium close to show time. John Driscoll has left his indie post at Skyline Records to take over the national promo seat at Quality. Graham Powers is assigned to the position of marketing/manufacturing operations coordinator at Capitol's head office in Mississauga.

### VANCOUVER

Robbie Bachman, Blair Thornton and Fred Turner have been laying down tracks for the next Mercury BTO album at Little Mountain Sound. The big "B," Randy, meantime, has apparently bought out his Mercury contract for a cool \$750,000 and is reportedly negotiating with Portrait where he would share a birth with ex-Guess Who mainstay Burton Cummings. The Hometown Band has been touring the west to promote its second A&M album release, self-titled. Plans are afoot for a Canadian tour by Bim at the turn of the year, under the direction of manager Bruce Allan. Cliff Jones is making plans for a Vally tour in the spring, meantime the folkie is recording single sides in January for A&M and could be underway for an album session as early as February.

## From The Music Capitals Of The World

### LONDON

New rock opera "Orion" unveiled by BBC TV here (Dec. 26), written by songwriters Ken Howard and Alan Blaikley, with book by Melvyn Bragg on the story of a space age Noah leading a group of survivors from earth to a new planet.

AIR Studios opening a 24-track facility in Montserrat in the Caribbean in June. First 2-LP package from the new wave area likely to be from the Vibrators, one half live, the other studio. Sleeve suppliers to the record industry here, MacNeil Press, of London, has gone into voluntary liquidation allegedly because of "union problems."

Larry Uthal, Private Stock president, appointed Keith Altham to handle U.K. press for his artist roster which includes David Soul, Cissy Houston and Frankie Valli. Radio 2, BBC Network, broadcast the last recordings made by Bing Crosby at the BBC's Maida Vale studios just three days before he died.

Song called "Belsen Was A Gas," as yet unrecorded but performed by the Sex Pistols on its current tour, created further controversy for the group. Massive tv promotion by Ronco for a four-LP set "The Encyclopaedia of Children's Stories and Nursery Rhymes," with cinema backup where Walt Disney movies are being shown.

And Arista making a rare excursion into tv advertising with the Barry Manilow 2-LP set, general manager John Cooper saying: "Manilow can be developed into a major act here, as he is in the U.S." Capitol Records international European division has moved its headquarters from Holland to Seymour Mews House, Seymour Mews, London, and it is headed up by Brian Shepherd, Capitol resident director, Europe.

Gilbert O'Sullivan making extensive concert tour of the U.K. and Eire starting Feb. 9 through March 7. MAM, Management Agency and Music, handling O'Sullivan and Tom Jones, revealed \$4.1 million profit on year to July, up from \$3.4 million in 1976. Chancellor of the Exchequer Denis Healey played piano in a BBC pantomime on television.

Only truly festive single to make the Top 10 here this year: Bing Crosby's "White Christmas." The Streetwalkers has ended as a group, though it's live double album is just out and it is possible Roger Chapman and Charlie Whitney will work on a joint project some time in the future.

Strawbs now signed to Arista with a first album under the deal due in February. Following huge success of the first visit, the Tubes lined up for a return tour trip in the spring. And Emmylou Harris and the Hot Band in for six concerts, including the huge Royal Albert Hall, in February. George Shearing, who recently disbanded his U.S. quintet, led U.K. musicians for a gala Thames TV special here. PETER JONES

### VIENNA

Richie Havens (A&M) giving a concert (March 17) in the Konzerthaus here. U.K. label Stiff taken over here by Musica, having previously been represented by Arista, the artist roster including Elvis Costello, Nick Lowe and punk group Damned.

Georg Danzer, Austrian pop singer and composer, recorded a new album in Berlin for Polydor. Austrian pop group One Family (Bellaphon) has, after a long absence from the chart, a hit single with "Yellow Kangaroo." Comedy (Continued on page 94)

## International Turntable

Both the creative and administrative divisions of Island Records in the U.K. are restructured in a series of sweeping changes made by Tim Clark, new managing director.

Martin Humphrey becomes head of a&r as well as a director of Island Records, having spent the past three years as managing director of the Island Music publishing arm. Tony Pye, previously with United Artists Records, becomes group financial director, covering publishing, studio and record interests in the U.K. Earlier appointments had seen Rob Partridge enlisted as press officer and Billy Walker as marketing manager. Dave Domleo, a director of Island since July, is now general manager.

Steve Lillywhite has joined the a&r team as house producer. The former Island Records studio engineer will be free to produce outside artists and Richard Griffiths, new head of creative services, will manage him on Island's behalf. Lillywhite has worked on recent product from Ultravox!, Robin Tyner and the Hot Rods and the last Eddie and the Hot Rods' album.

Island also has a new area management team, following the company's licensing deal with EMI. Reporting to John Knowles, sales manager, and Phil Lowrey, promotion manager, are Stewart Bell (Scotland); Bill Hammond (Manchester and the north); Barry Partlow (Midlands); Neil Storey (Wales and the west country); Ian Collet (London and the south).

At WEA, U.K., Nigel Molden gives up the job of Warner Bros. general manager to become general manager of international repertoire/licensed labels. His successor is Ian Mannering-Smith, currently London radio promotion manager.

Molden's new job involves the same duties as the general managers of Warner, Elektra and Atlantic in that, as far as the licensed labels operation is concerned, he will be the direct link with all these companies in the U.K. They will work with him

in the planning and release of repertoire and on basic development of their labels in association with WEA U.K. Where WEA has no license for these labels overseas, Molden will be the direct link with the overseas companies and service them accordingly.

Jon Donaldson has been named product manager of B&C Records in London, moving from Decca where he was latterly licensed labels manager.

Martin Rushent has been appointed head of a&r at United Artists Records in London, replacing Andrew Lauder who recently left to set up Radar Records with former UA managing director Martin Davis. Since joining United Artists he has signed Trickster and produces the Stranglers, Quint and the Buzzcocks. Ann Roseberry, former secretary to Andrew Lauder, becomes a&r assistant at UA, a new position.

Phil Dexter has been appointed marketing manager of Decca, replacing Alan Fitter who left the company several months ago to work for Motown. He is responsible for marketing all pop, rock and soul music. A onetime disk jockey in Australia, Dexter also worked with RCA where he was U.S. label manager in charge of such acts as Elvis Presley and David Bowie.

John Rushby has been named national radio promotion manager at Arista in London, a new position. He was previously with EMI. Norman Lewin has been appointed press officer for EMI's MOR division in London, having previously worked in the press offices of Pye Records and Evolution Management.

Radio Luxembourg in London continues to add to a fast expanding staff. Newly appointed is Bruce Roberts, as research manager, reporting to sales director Tony Logie. He has spent the last 10 years in marketing for Beaverbrook Press, the Mirror Group and Times Newspapers.

# It's Green Light For Go With Domestic Latin Labels

• Continued from page 31

rector Andres Toffel has promised a total commitment to making the line a substantial force in the U.S.

Another licensing shift that promises a major development here is Caytronics' new contract with Spain's Movieplay label which took effect Sunday (1).

Again, if successful this move could introduce new artists to this market and create major figures, as in the case of Pablo Abaira.

Though not a new contract, observers will be looking to Coco Records' performance in solidifying the U.S. position of its Spanish licensor, Zafiro Records, with artists like Juan Bau, Mecedades and Sergio & Estibaliz being in positions of promise.

Alhambra Records, which lost its Movieplay line to Caytronics, has in turn made it known to Latin America that it is aggressively seeking to represent new lines. The results of its search should come to fruition in the coming year, creating again the potential of a new force in this market.

Microfon Records, itself a relatively new presence in the U.S., has continued its penetration in most re-

gions, especially the West Coast, and now promises to carry Peru's Infopesa line (licensed only three months ago) along with it.

In salsa, the leading Fania Records should see continued expansion on the international scene as the U.S. exports more of its domestically produced product. And on the home front, the areas of concentrated growth should come in California (with a Fania branch now located here) and in Texas, a relatively unexploited territory for salsa.

And even within the salsa market the new year should see shifting forces, though Fania's dominance seems firmly entrenched especially now with Caytronics recent retreat from the field.

Top Hits Records based in Miami will be the label to watch for salsa growth. At year's end it had opened offices in Puerto Rico, a prime salsa market, and had signed two secondary artists, Tommy Olivencia and Willie Rosario, formerly with Fania.

Its hopes for success hinge around its performance the past year with its Venezuela-based acts, La Dimension Latina and Oscar D'Leon.

It could, therefore, be the year of the Venezuelan sound in salsa, just as 1976 was the year of the Dominican sound with Fania Records establishing several Dominican acts (Wilfrido Vargas, Los Hijos Del Rey) with product from its licensor, Karen Records.

Coco Records, once considered the prime challenger to Fania's sales position, has been concentrating instead on building a Latin MOR roster that is shaping up as one of the strongest of any label in any Latin nation.

With Eydie Gorme and Danny Rivera enjoying more popularity than ever on Coco labels, the firm starts the new year with the challenge of extending the reach of two other artists it has just signed: Lisette Alvarez and Wilkins.

Coco, incidentally, is one of the labels which has expressed special interest in breaking open the secondary markets in the U.S.

These include any areas of substantial Latin population outside of the major record centers of Miami, New York, Los Angeles, Chicago and Texas.

The problem in parts of New England and the Midwest as well as in cities like Boston, Washington, Seattle, Salt Lake City, Denver and the like, is the lack of Latin distributors and retail outlets.

All these areas combined, however, do constitute a substantial part of the entire market, and labels will be attacking the challenge this year of reaching the Latin population in those areas though no one has revealed a concrete plan of attack.

Aside from Coco Records, Latin International has openly expressed interest in this regard and vice president Jose A. Garcia has promised to unveil a plan by which the label plans to mount a secondary market campaign in 1978.

Part of the impulse to extend into these areas, perhaps, has been provided by experience the past year with booming sales in the Northern California market which had been historically overshadowed by Los Angeles and the rest of its Southern counterpart.

But the emergence of established distributors like Luna in San Jose and Azteca in Stockton has helped make that region one of the more vigorous in the industry.

Hence, the importance of moves promised in 1978 by such distributors as Alamo in San Antonio whose owner Carlos Balido is committed to expansion in areas like Colorado, Arizona and New Mexico.

In the area of concert promotion, the promise planted in 1977 also should see fulfillment during the new year. That is, the major Latin music centers should see more major appearances by more artists in more new venues than ever before (Billboard, Dec. 17, 1977).

Caytronics president Joe Cayre for one intends to up his firm's involvement with concert promotion calling this one of the most important vehicles for record promotion available.

Summarizing his own expectations for the new year, Cayre says his firm has had its "number one biggest year ever—both saleswise and profit-wise."

He notes that Mexican labels have promised a price hike as of Jan. 1 on their side of the border, stemming the damaging flow of unauthorized imports entering the U.S.

And if that price hike does come in Mexico as the new year begins, Cayre says, "We expect our sales to soar."



**VICTORY SHAKE**—Salsa artists Cheo Feliciano, Celia Cruz and Tito Puente, left to right, clasp hands in mutual congratulations for their victories in the New York Daily News Music Poll which measured popular preferences among readers. The trio—taking the lead in the best male Latin vocalist, best female Latin vocalist and best Latin band categories, respectively—is shown here during taping of a local ABC-TV morning program during which the awards were presented.

## Latin Scene

### MIAMI

Alhambra Records has released *Kantares'* new song, "El Puente," which gave them a second place in the recently held Fifth International Songfest in Puerto Rico. The tune was written and arranged by **Rafael Ferro** and the lyrics are by the notable Spanish poet, **Manuel Benitez Carrasco**. **Laureano Brizuela**, Argentinian vocalist formerly with CBS in that country, has signed an independent distribution contract with Caytronics for the U.S., Puerto Rico and the Dominican Republic. CBS in Spain and RCA in Mexico will handle the product in both countries, respectively.

**Danny Daniel's** recently released LP, his first one under the Borinque label, stands in a category by itself. "Amor Mio," a stunning ballad, is already rising in local radio stations via listeners requests. Edmart Productions, jointly with WLTV Channel 23, had a New Year's dance on the docket with **Sonora Matancera**, **El Gran Combo** and **Johnny Pacheco**, at the Miami Beach Convention Center.

Caytronics, after completing negotiations for the U.S. distribution rights on the entire catalog of Spanish label Movieplay, is finalizing kick-off promotion plans to launch a number of its leading acts. The first album to be released is Pablo Abaira's "Gavilan O Paloma," issued earlier this year by Alhambra.

**Tania Marti**, one of the area's best feminine vocalists, represented Brazil at the International Songfest in Puerto Rico. The song presented by her was written by popular Brazilian composer-performer **Nelson Ned**, and arranged by **Osni Cassab**. Tania has been out of show business for the past four years, but there seems to be some action directed towards her revival as a performing and recording artist. Her unusual and magnificent voice certainly deserves display.

**Moliendo Vidrio**, Alhambra's new group, has a first album out. Their sensational approach to "jbaro" music sounds promising. A rarity within this array of uptempo tunes is "Encuentro," a bolero spiced with Spanish touches.

MIMI KORMAN

## Mexico Moving Into Salsa Era, Distributor Predicting

• Continued from page 80

ban who learned the fundamentals of the music business with Caytronics, "is that people here are starting to believe salsa is young pop music—but in the Latin style."

He predicts it will soon pass the disco sound, currently the dominant international craze in this country.

Among some of the U.S. salsa attractions who have appeared here in the past year are the Fania All Stars, Cheo Feliciano, Larry Harlow, Tito Puente, Hector Lavoe, Willie Colon and Celia Cruz, the latter extending her stay to be a regular weekly participant on the Televisa series.

"One of the problems, though," contends Iglesias, "is that there is a tendency to do some over-exposing of these artists." He would like to see a greater lapse of time in bringing in such people, rather than on a monthly basis.

"Too many of these promoters of live salsa, who have very little conception of the record business, are inclined to get a little over anxious," he says.

In addition to the electronic transmission of salsa, the nightclub Los Globos, will shortly start a regular top line policy of salsa entertainment. This is in addition to the nu-

merous dance parlors which are beginning to abound with the salsa sound.

Other labels getting into salsa more each day include Memo Acosta's Discos GAS (actually doing some local recording of the music), RCA and Polydor, the latter the sole distributor of Coco Records.

CBS has always had the foremost exponent of tropical music (salsa's distant cousin), Carlos Colorado's Sonora Santanera, and indications are that he, too, may adjust some of his sound to more of the salsa beat.

As for the rest of Latin America, Iglesias notes from some of his investigations that other countries fast becoming salsa enthusiasts are Venezuela, Colombia and Peru. Central America, notably Panama, also is creeping up steadily in grasping the authentic salsa sound.

A few local artists getting maximum exposure and attention in this style of music include Grupo Sabor, La Libertad and Pepe Arevalo, latter being pushed by GAS.

"Actually, nobody in Mexico ever thought it would have such an image nor did they ever think it would make such a penetration because of the heavy arrangements," concludes Iglesias. "They paid no attention—they thought I was crazy."

Billboard SPECIAL SURVEY For Week Ending 1/7/78

## Billboard Special Survey Hot Latin LPs™

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NORTH CALIF. (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>NAPOLEON</b> Hambre, RAH 9055	1	<b>CELIA CRUZ/WILLIE COLON</b> Only They Could Have Made This Album, Vaya 66
2	<b>JULIO IGLESIAS</b> A Mis 33 Años, Alhambra 38	2	<b>WILLIE COLON/RUBEN BLADES</b> Melendo Mano, Fania 500
3	<b>NAPOLEON</b> Pajarillo, RAH 9056	3	<b>ISMAEL RIVERA</b> De Todas Maneras Rosas, Tico 1415
4	<b>CAMILO SESTO</b> Rasgos, Pronto 1025	4	<b>ISMAEL MIRANDA</b> No Voy Al Festival, Fania 508
5	<b>CHELO</b> La Voz Ranchera, Musart 10638	5	<b>EL GRAN COMBO</b> Mejor Que Nunca, EGC 013
6	<b>COSTA CHICA</b> Sensacional, Fama 559	6	<b>THE FANIA ALL STARS</b> Rhythm Machine, Columbia 34711
7	<b>ALPHA</b> Juguete Caro, Epsilon 8090	7	<b>HECTOR LAVOE</b> De Ti Depende, Fania 492
8	<b>RIGO TOVAR</b> Dos Tardes De Mi Vida, Mercana/Melody 5610	8	<b>JUSTO BETANCOURT</b> Distinto & Diferente, Fania 502
9	<b>VICENTE FERNANDEZ</b> Joyas Ramsheras, CBS Mexico DCS815/Caytronics 1503	9	<b>ORQUESTA BROADWAY</b> Pasaporte, Coco 126
10	<b>EMIR BOSCAN &amp; SUS TOMASINOS</b> El Quanto Campes, TH 2013	10	<b>EL GRAN COMBO</b> 15vo Aniversario, EGC 014
11	<b>ALDO MONGES</b> El Trovador Romantica De Cordoba, Microfon 76004	11	<b>LA DIMENSION LATINA</b> Presentando A Andy Montanez, TH 2018
12	<b>JOSE JOSE</b> Reencuentro, Pronto 1026	12	<b>PETE "EL CONDE" RODRIGUEZ</b> Este Negro Si Es Sabroso, Fania 489
13	<b>LOS HUMILDES</b> Bebes, Fama 560	13	<b>THE FANIA ALL STARS</b> Greatest Hits, Fania 511
14	<b>VICENTE FERNANDEZ</b> La Muerte De Don Gaitero, Caytronics 1492	14	<b>CHEO FELICIANO</b> The Singer, Vaya 48
15	<b>MANOLO MUNOZ</b> Pesares, Gas 4164	15	<b>CELIA, JOHNNY, JUSTO &amp; PAPO</b> Recordando El Ayer, Vaya 52
16	<b>LOS BABYS</b> Regresa Ya, Peerless 1999	16	<b>CHARANGA 76</b> Charanga 76, TR 119
17	<b>LOS BUKIS</b> Los Alambrados, Mercana/Melody 5611	17	<b>ROBERTO ROENA</b> Lucky 7, International 907
18	<b>JUAN GABRIEL</b> Siempre En Mi Mente, Arcano 3388	18	<b>TOMMY OLIVENCIA</b> El Negro Chombo, Inca 1055
19	<b>LOS MUECAS</b> Indita Querida, Caliente 7248	19	<b>ROBERTO ROENA</b> La Octava Maravilla, International 907
20	<b>VALENTINA LEYVA</b> Alla Te Me Quedas, Caliente 7246	20	<b>BOBBY RODRIGUEZ</b> Salsa Al Woodstock, Vaya 58
21	<b>LOS FELINOS</b> Musart 1701	21	<b>JOHNNY PACHECO</b> The Artist, Fania 503
22	<b>EYDIE GORME/DANNY RIVERA</b> Muy Amigos/Close Friends, Gala 2003	22	<b>EDDIE PALMIERI</b> Unfinished Masterpiece, Coco 120
23	<b>LOS SOLITARIOS</b> Sabor De Engano, Peerless 2008	23	<b>CHARANGA 76</b> Encore, TR 128
24	<b>LOS TIGRES DEL NORTE</b> Vivan Los Mojados, Fama 554	24	<b>CELIA CRUZ/JOHNNY PACHECO</b> Tremendo Cache, Vaya 37
25	<b>RENACIMIENTO 74</b> Perdido Para Siempre, Ramex 1015	25	<b>VARIOUS ARTISTS</b> Salsa Disco Party, TR 130

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	Artist	Title	Label
1	1	MULL OF KINTYRE—GIRLS SCHOOL—Wings (Parlophone)—McCartney/ATV (Paul McCartney)	MULL OF KINTYRE	Parlophone
2	2	FLORAL DANCE—Brighthouse & Rastrick Band (Transatlantic)—Chappell (Ivor Raymonde)	FLORAL DANCE	Transatlantic
3	3	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)—RSO/Chappell (Bee Gees/Richardson/Galuten)	HOW DEEP IS YOUR LOVE	RSO
4	4	I WILL—Ruby Winters (Creole)—April (S.J. Prod./Keysaver Music)	I WILL	Creole
5	12	WHITE CHRISTMAS—Bing Crosby (MCA)—Chappell (—)	WHITE CHRISTMAS	MCA
6	13	LOVE'S UNKIND—Donna Summer (GTO)—Heath Levy (Moroder/Balotte)	LOVE'S UNKIND	GTO
7	14	IT'S A HEARTACHE—Bonnie Tyler (RCA)—Mighty Music/RAK (Macy/Scott/Wolfe)	IT'S A HEARTACHE	RCA
8	6	DADDY COOL—THE GIRL CAN'T HELP IT—Darts (Magnet)—Jewel Big 3 (T. Boyce/R. Hartley)	DADDY COOL	Magnet
9	5	EGYPTIAN REGGAE—J. Richman & the Modern Lovers (Beserkley)—Modern Love Song/WB (Kaufman/Kolotkin)	EGYPTIAN REGGAE	Beserkley
10	17	PUT YOUR LOVE IN ME—Hot Chocolate (RAK)—Chocolate/Rak (M. Most)	PUT YOUR LOVE IN ME	RAK
11	8	BELFAST—Boney M (Atlantic/Hansa)—ATV/Hansa (Frank Farian)	BELFAST	Atlantic
12	7	DANCIN' PARTY—Showaddywaddy (Arista)—Carlin (Showaddywaddy)	DANCIN' PARTY	Arista
13	9	LOVE OF MY LIFE—Dooleys (GTO)—Black Sheep/Heath Levy (Ben Fidon)	LOVE OF MY LIFE	GTO
14	19	MY WAY—Elvis Presley (RCA)—Shapiro (Bernstein)	MY WAY	RCA
15	16	WATCHIN' THE DETECTIVES—Elvis Costello (Stiff)—Street (Nick Lowe)	WATCHIN' THE DETECTIVES	Stiff
16	15	MARY OF THE FOURTH FORM—Boontown Rats (Ensign)—Sewer Fair Hits (Robert John Lange)	MARY OF THE FOURTH FORM	Ensign
17	31	LET'S HAVE A QUIET NIGHT IN—David Soul (Private Stock)—Macaulay (T. Macaulay)	LET'S HAVE A QUIET NIGHT IN	Private Stock
18	20	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United Artists)—United Artists (Allen Reynolds)	DON'T IT MAKE MY BROWN EYES BLUE	United Artists
19	22	DANCE DANCE DANCE—Chic (Atlantic)—Warner Bros. Music (Rodgers, Lehman, Edwards)	DANCE DANCE DANCE	Atlantic
20	21	TURN TO STONE—Electric Light Orchestra (Jet)—UA: Jet (Jeff Lynne)	TURN TO STONE	UA
21	34	WHO PAYS THE FERRY MAN—Yannis Markopoulos (BBC)—BBC (Y. Markopoulos)	WHO PAYS THE FERRY MAN	BBC
22	10	WE ARE THE CHAMPIONS—Queen (EMI)—EMI/Queen (Queen)	WE ARE THE CHAMPIONS	EMI
23	29	AS TIME GOES BY—Dooley Wilson (United Artists)—Chappell (Alan Warner)	AS TIME GOES BY	United Artists
24	26	ONLY WOMEN BLEED—Julie Covington (Virgin)—Warner Bros. (Joe Boyd/John Wood)	ONLY WOMEN BLEED	Virgin
25	11	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)—Intersong (Pip Williams)	ROCKIN' ALL OVER THE WORLD	Vertigo
26	25	I LOVE YOU—Donna Summer (Casablanca)—Heath Levy	I LOVE YOU	Casablanca
27	42	DON'T DILLY DALLY ON THE WAY—WAITING AT THE CHURCH—Muppets (Pye)	DON'T DILLY DALLY ON THE WAY	Pye
28	33	JAMMING/PUNKY REGGAE PARTY—Bob Marley and the Wailers (Island)—Bob Marley/Rondor	JAMMING/PUNKY REGGAE PARTY	Island
29	27	REALLY FREE—John Otway/Wild Willy Barrett (Polydor)—And Son Music (Wild Willy Barrett)	REALLY FREE	Polydor
30	23	GETTIN' READY FOR LOVE—Diana Ross (Motown)—Rondor (Richard Perry)	GETTIN' READY FOR LOVE	Motown
31	30	RUN BACK—Carl Douglas (Pye)—ERM Int. (K. Rossiter/S. Elson)	RUN BACK	Pye
32	24	LIVE IN TROUBLE—Barron Knights (Epic)—Various (Peter Langford/Lem Lubin)	LIVE IN TROUBLE	Epic
33	37	HOLLYWOOD—Boyz Scaggs (Epic)—Heath Levy	HOLLYWOOD	Epic
34	—	UP TOWN TOP RANKING—Aithia & Denna—Lightning UG 506	UP TOWN TOP RANKING	Lightning
35	18	NAME OF THE GAME—Abba (Epic)—Bocu (B. Andersson/B. Ulvæus)	NAME OF THE GAME	Epic
36	46	LITTLE GIRL—The Banned (Harvest)—Ardmore and Beechwood/KPM (T. Keating)	LITTLE GIRL	Harvest
37	28	SHE'S NOT THERE—Santana (CBS)—Marquis (David Rubinson)	SHE'S NOT THERE	CBS
38	32	YES SIR I CAN BOOGIE—Baccara (RCA)—Louigny Marquee (Rolf Soja)	YES SIR I CAN BOOGIE	RCA
39	—	DESIRE—Neil Diamond—CBS 5869	DESIRE	CBS
40	—	I DON'T WANT TO LOSE YOUR LOVE—Emotions—CBS 5819	I DON'T WANT TO LOSE YOUR LOVE	CBS
41	48	GET ON THE FUNK TRAIN—Munich Machine (Oasis)—Heath Levy	GET ON THE FUNK TRAIN	Oasis
42	41	KEEP DOIN' IT—Showdown (State)—State (Monardo/Elis)	KEEP DOIN' IT	State
43	38	ONLY THE STRONG SURVIVE—Billy Paul (Philadelphia)—Famous Chappell (K. Gamble/L. Huff)	ONLY THE STRONG SURVIVE	Philadelphia
44	—	NATIVE NEW YORKER—Odyssey—RCA PC 1129	NATIVE NEW YORKER	RCA

## 45 — WHO'S GONNA LOVE ME—Imperial—Power Exchange PX 266

46	36	SLIP SLIDIN' AWAY—Paul Simon (CBS)—Deshuffin' (Paul Simon/Phil Ramone)	SLIP SLIDIN' AWAY	CBS
47	47	YOU'RE FABULOUS BABE—Kenny Williams (Decca)—Sparta Florida (Chris Denning)	YOU'RE FABULOUS BABE	Decca
48	—	YOU LIGHT UP MY LIFE—Debby Boone—Warner Brothers K 17043	YOU LIGHT UP MY LIFE	Warner Bros.
49	45	SAN FRANCISCO—Village People (DJM)—Scorpio (J. Morali)	SAN FRANCISCO	DJM
50	—	LAY DOWN SALLY—Eric Clapton—RSO 2090 264	LAY DOWN SALLY	RSO

## LPs

This Week	Last Week	Artist	Title	Label
1	1	DISCO FEVER—Various (K-Tel)	DISCO FEVER	K-Tel
2	2	THE SOUND OF BREAD—(Elektra)	THE SOUND OF BREAD	Elektra
3	7	GREATEST HITS—Paul Simon (CBS)	GREATEST HITS	CBS
4	3	30 GREATEST—Gladys Knight & The Pips (K-Tel)	30 GREATEST	K-Tel
5	4	FEELINGS—Various (K-Tel)	FEELINGS	K-Tel
6	6	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS (Virgin)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Virgin
7	14	RUMOURS—Fleetwood Mac (Warner Bros.)	RUMOURS	Warner Bros.
8	5	FOOT LOOSE AND FANCY FREE—Rod Stewart (Riva)	FOOT LOOSE AND FANCY FREE	Riva
9	8	NEWS OF THE WORLD—Queen (EMI)	NEWS OF THE WORLD	EMI
10	11	40 GOLDEN GREATS—Chiff Richard (EMI)	40 GOLDEN GREATS	EMI
11	13	20 GOLDEN GREATS—Diana Ross & The Supremes (Motown)	20 GOLDEN GREATS	Motown
12	10	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo)	ROCKIN' ALL OVER THE WORLD	Vertigo
13	16	GET STONED—Rolling Stones (Arcade)	GET STONED	Arcade
14	9	OUT OF THE BLUE—Electric Light Orchestra (United Artists)	OUT OF THE BLUE	United Artists
15	15	MOONFLOWER—Santana (CBS)	MOONFLOWER	CBS
16	17	20 COUNTRY CLASSICS—Tammy Wynette (CBS)	20 COUNTRY CLASSICS	CBS
17	58	I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (CBS)	I'M GLAD YOU'RE HERE WITH ME TONIGHT	CBS
18	—	COME AGAIN—Derek & Clive (Virgin)	COME AGAIN	Virgin
19	12	30 GOLDEN GREATS—Black & White Minstrels/ Joe Loss (EMI)	30 GOLDEN GREATS	EMI
20	30	LIVE AND LET LIVE—10 cc (Mercury)	LIVE AND LET LIVE	Mercury
21	19	ARRIVAL—Abba (Epic)	ARRIVAL	Epic
22	18	GREATEST HITS—Abba (Epic)	GREATEST HITS	Epic
23	22	ROXY MUSIC GREATEST HITS—(Polydor)	ROXY MUSIC GREATEST HITS	Polydor
24	23	THE MUPPET SHOW—The Muppets (Pye)	THE MUPPET SHOW	Pye
25	21	GREATEST HITS VOL. 2—Elton John (DJM)	GREATEST HITS VOL. 2	DJM
26	26	THE JOHNNY MATHIS COLLECTION—(CBS)	THE JOHNNY MATHIS COLLECTION	CBS
27	42	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	PLAYING TO AN AUDIENCE OF ONE	Private Stock
28	25	SEASONS—Bing Crosby (Polydor)	SEASONS	Polydor
29	37	ONCE UPON A TIME—Donna Summer (Casablanca)	ONCE UPON A TIME	Casablanca
30	36	SLOW HAND—Eric Clapton (RSO)	SLOW HAND	RSO
31	40	HEROES—David Bowie (RCA)	HEROES	RCA
32	20	RED STAR—Showaddywaddy (Arista)	RED STAR	Arista
33	32	A STAR IS BORN—Soundtrack (CBS)	A STAR IS BORN	CBS
34	—	CLASSICAL GOLD—Various (Ronco)	CLASSICAL GOLD	Ronco
35	29	NO MORE HEROES—Stranglers (United Artists)	NO MORE HEROES	United Artists
36	27	THUNDER IN MY HEART—Leo Sayer (Chrysalis)	THUNDER IN MY HEART	Chrysalis
37	47	JOHNNY NASH COLLECTION—(Epic)	JOHNNY NASH COLLECTION	Epic
38	28	SECONDS OUT—Genesis (Charisma)	SECONDS OUT	Charisma
39	44	20 SHOWTIME GREATS—John Hanson (K-Tel)	20 SHOWTIME GREATS	K-Tel
40	35	GOING FOR THE ONE—Yes (Atlantic)	GOING FOR THE ONE	Atlantic
41	41	THE BEST OF BING CROSBY—(MCA)	THE BEST OF BING CROSBY	MCA
42	24	100 GOLDEN GREATS—Frankie Vaughan (Ronco)	100 GOLDEN GREATS	Ronco
43	—	BY REQUEST—Salvation Army (Warwick)	BY REQUEST	Warwick
44	31	WORKS VOL. 2—Emerson, Lake & Palmer (Atlantic)	WORKS VOL. 2	Atlantic
45	43	100 GOLDEN GREATS—Max Bygraves (Ronco)	100 GOLDEN GREATS	Ronco
46	48	EXODUS—Bob Marley & The Wailers (Island)	EXODUS	Island
47	53	DEATH OF A LADY'S MAN—Leonard Cohen (CBS)	DEATH OF A LADY'S MAN	CBS
48	39	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	ENDLESS FLIGHT	Chrysalis
49	46	DECADE—Neil Young (Reprise)	DECADE	Reprise
50	—	PASSAGE—Carpenters (A&M)	PASSAGE	A&M
51	50	HOME ON THE RANGE—Slim Whitman (United Artists)	HOME ON THE RANGE	United Artists
52	54	OXYGENE—Jean Michel Jarre (Polydor)	OXYGENE	Polydor
53	38	HEART 'N' SOUL—Tina Charles (CBS)	HEART 'N' SOUL	CBS
54	51	ELVIS IN CONCERT—Elvis Presley (RCA)	ELVIS IN CONCERT	RCA
55	45	BLACK JOY—Various (Ronco)	BLACK JOY	Ronco
56	52	DARTS (Magnet)	DARTS	Magnet
57	33	CRIMINAL RECORD—Oaks Wakeman (A&M)	CRIMINAL RECORD	A&M
58	—	THIS IS THE MODERN WORLD—Jam (Polydor)	THIS IS THE MODERN WORLD	Polydor
59	49	THE BEATLES LOVE SONGS—(Parlophone)	THE BEATLES LOVE SONGS	Parlophone
60	—	ROCKET TO RUSSIA—Ramones (Sire)	ROCKET TO RUSSIA	Sire

## GERMANY

(Courtesy of Der Musikmarkt)  
As Of 12/15/77  
LPs

This Week	Last Week	Artist	Title	Label
1	1	SANTA ESMERALDA—Leroy Gomez (Philips)	SANTA ESMERALDA	Philips
2	2	AUF LAST GEHT'S LOS—James Last (Polydor)—DGG	AUF LAST GEHT'S LOS	Polydor
3	3	SUPER 20 INTERNATIONAL—Diverse (Ariola)	SUPER 20 INTERNATIONAL	Ariola
4	20	TRAUM MELODIEN—Orchester Anthony Ventura (K-Tel)	TRAUM MELODIEN	K-Tel
5	20	GROBTEN HITS—Harry Belafonte (Arcade)	GROBTEN HITS	Arcade
6	—	HIT KISTE—Diverse (K-Tel)	HIT KISTE	K-Tel
7	—	BRIGHT LIGHTS & BACK ALLEYS—Smokie (RAK)—EMI Electrola	BRIGHT LIGHTS & BACK ALLEYS	RAK
8	—	DIE NEUE SUPER 20—Diverse (Ariola)	DIE NEUE SUPER 20	Ariola
9	—	DISCO FEVER—Diverse (K-Tel)	DISCO FEVER	K-Tel
10	—	HITHAUS MIT FREUNDEN—Diverse (Philips)—Phonogram	HITHAUS MIT FREUNDEN	Philips

## JAPAN

(Courtesy of Radio Television Hong Kong)  
As Of 12/24/77  
\*Denotes local origin  
SINGLES

This Week	Last Week	Artist	Title	Label
1	1	WAY DOWN—Elvis Presley (RCA)	WAY DOWN	RCA
2	2	YOU LIGHT UP MY LIFE—Debby Boone (War Bros.)	YOU LIGHT UP MY LIFE	War Bros.
3	3	THAT'S ROCK'N'ROLL—Shaun Cassidy (War Bros.)	THAT'S ROCK'N'ROLL	War Bros.
4	4	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)	HOW DEEP IS YOUR LOVE	RSO
5	5	THE KING IS GONE—Ronnie McDowell (Scorpion)	THE KING IS GONE	Scorpion
6	6	THE WAY I FEEL TONIGHT—Bay City Rollers (Arista)	THE WAY I FEEL TONIGHT	Arista
7	7	STAR WARS TITLE THEME—Meca (Millennium)	STAR WARS TITLE THEME	Millennium
8	8	IT'S SO EASY—Linda Ronstadt (Asylum)	IT'S SO EASY	Asylum
9	9	BABY, WHAT A BIG SURPRISE—Chicago (CBS/Sony)	BABY, WHAT A BIG SURPRISE	CBS/Sony
10	10	CALLING OCCUPANTS OF INTERPLANETARY CRAFT—The Carpenters (A&M)	CALLING OCCUPANTS OF INTERPLANETARY CRAFT	A&M
11	11	30 GOLDEN GREATS—Black & White Minstrels/ Joe Loss (EMI)	30 GOLDEN GREATS	EMI
12	12	LIVE AND LET LIVE—10 cc (Mercury)	LIVE AND LET LIVE	Mercury
13	13	ARRIVAL—Abba (Epic)	ARRIVAL	Epic
14	14	GREATEST HITS—Abba (Epic)	GREATEST HITS	Epic
15	15	ROXY MUSIC GREATEST HITS—(Polydor)	ROXY MUSIC GREATEST HITS	Polydor
16	16	THE MUPPET SHOW—The Muppets (Pye)	THE MUPPET SHOW	Pye
17	17	GREATEST HITS VOL. 2—Elton John (DJM)	GREATEST HITS VOL. 2	DJM
18	18	THE JOHNNY MATHIS COLLECTION—(CBS)	THE JOHNNY MATHIS COLLECTION	CBS
19	19	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	PLAYING TO AN AUDIENCE OF ONE	Private Stock
20	20	SEASONS—Bing Crosby (Polydor)	SEASONS	Polydor
21	21	ONCE UPON A TIME—Donna Summer (Casablanca)	ONCE UPON A TIME	Casablanca
22	22	SLOW HAND—Eric Clapton (RSO)	SLOW HAND	RSO
23	23	HEROES—David Bowie (RCA)	HEROES	RCA
24	24	RED STAR—Showaddywaddy (Arista)	RED STAR	Arista
25	25	A STAR IS BORN—Soundtrack (CBS)	A STAR IS BORN	CBS
26	26	CLASSICAL GOLD—Various (Ronco)	CLASSICAL GOLD	Ronco
27	27	NO MORE HEROES—Stranglers (United Artists)	NO MORE HEROES	United Artists
28	28	THUNDER IN MY HEART—Leo Sayer (Chrysalis)	THUNDER IN MY HEART	Chrysalis
29	29	JOHNNY NASH COLLECTION—(Epic)	JOHNNY NASH COLLECTION	Epic
30	30	SECONDS OUT—Genesis (Charisma)	SECONDS OUT	Charisma
31	31	20 SHOWTIME GREATS—John Hanson (K-Tel)	20 SHOWTIME GREATS	K-Tel
32	32	GOING FOR THE ONE—Yes (Atlantic)	GOING FOR THE ONE	Atlantic
33	33	THE BEST OF BING CROSBY—(MCA)	THE BEST OF BING CROSBY	MCA
34	34	100 GOLDEN GREATS—Frankie Vaughan (Ronco)	100 GOLDEN GREATS	Ronco
35	35	BY REQUEST—Salvation Army (Warwick)	BY REQUEST	Warwick
36	36	WORKS VOL. 2—Emerson, Lake & Palmer (Atlantic)	WORKS VOL. 2	Atlantic
37	37	100 GOLDEN GREATS—Max Bygraves (Ronco)	100 GOLDEN GREATS	Ronco
38	38	EXODUS—Bob Marley & The Wailers (Island)	EXODUS	Island
39	39	DEATH OF A LADY'S MAN—Leonard Cohen (CBS)	DEATH OF A LADY'S MAN	CBS
40	40	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	ENDLESS FLIGHT	Chrysalis
41	41	DECADE—Neil Young (Reprise)	DECADE	Reprise
42	42	PASSAGE—Carpenters (A&M)	PASSAGE	A&M
43	43	HOME ON THE RANGE—Slim Whitman (United Artists)	HOME ON THE RANGE	United Artists
44	44	OXYGENE—Jean Michel Jarre (Polydor)	OXYGENE	Polydor
45	45	HEART 'N' SOUL—Tina Charles (CBS)	HEART 'N' SOUL	CBS
46	46	ELVIS IN CONCERT—Elvis Presley (RCA)	ELVIS IN CONCERT	RCA
47	47	BLACK JOY—Various (Ronco)	BLACK JOY	Ronco
48	48	DARTS (Magnet)	DARTS	Magnet
49	49	CRIMINAL RECORD—Oaks Wakeman (A&M)	CRIMINAL RECORD	A&M
50	50	THIS IS THE MODERN WORLD—Jam (Polydor)	THIS IS THE MODERN WORLD	Polydor
51	51	THE BEATLES LOVE SONGS—(Parlophone)	THE BEATLES LOVE SONGS	Parlophone
52	52	ROCKET TO RUSSIA—Ramones (Sire)	ROCKET TO RUSSIA	Sire

## FRANCE

(Courtesy Groupement d'Interet Economique de l'Édition Phonographique et Audiovisuelle)  
SINGLES

This Week	Last Week	Artist	Title	Label
1	1	SINGIN' IN THE RAIN—Sheila B. Devotion (Carrere)	SINGIN' IN THE RAIN	Carrere
2	2	LA JAVA DE BROADWAY—Michel Sardou (Trema/RCA)	LA JAVA DE BROADWAY	Trema/RCA
3	3	BELFAST—Boney M (Carrere)	BELFAST	Carrere
4	4	BELLE TU ES BELLE—Frederic Francois (Vogue)	BELLE TU ES BELLE	Vogue
5	5	DON'T PLAY THAT SONG—Adriano Celentano (Eurodisc/WEA)	DON'T PLAY THAT SONG	Eurodisc/WEA
6	6	CA PLANE POUR MOI—Plasti Bertrand (Vogue)	CA PLANE POUR MOI	Vogue
7	7	PETIT RAINBOW—Sylvie Vartan (RCA)	PETIT RAINBOW	RCA
8	8	SALMA YA SALAMA—Dalida (Sonopresse)	S	

# From The Music Capitals Of The World

• *Continued from page 91*

group **Toni Stroh Und Seine Altspatzen** out with a new Polydor album.

AKM, the local copyright society for authors, composers and publishers, celebrated its 80th anniversary. **Julia Migenes**, talented New York born singer, fired by the Vienna Volksoper for missing a performance because of a gig in Berlin.

**Wolfgang Ambros** (Bellaphon), with a new album "Hoffnungslos," wants to leave Vienna because he is depressed with the area, but a problem is that his record company is based here.

Italian **Franco Andolfo** has written a new song "Ich Lache Trauen Wenn Du Lugst" for EMI Columbia artist **Marianne Mendt**.

**MANFRED SCHREIBER**

**MEXICO CITY**

**Camilo Sesto** at Salon Versailles of Hotel Del Prado in his closing day of regular 10-day run. **Johnny Mathis** at the Fiesta Palace's Terraza Jardin. **Raphael** at La Naranja in Hotel Aristos. **Sarita Montiel** in Del Prado's Los Candiles, and **Tavares** in the Estalarias of the Fiesta Palace provided one of the biggest boxoffice weeks ever (Nov. 28-Dec. 3) in the history of Mexico's nightclub business. Promoter impresario **Hugo Lopez** of Artimexico reported Sesto's closing night attracted a "phenomenal" 840 plus covers for a Monday night. "That is unheard of these days down here," adds Lopez, who departed on a business trek to Buenos Aires later in the week. Raphael's extended show of two hours and 20 minutes was only the second longest marathon performance. Two years ago **Alberto Cortez** went all out with a three hour stint at El Patio. **Antonio Basurto**, who handled the long-delayed booking of Mathis, views the current surge in live talent as something "rather unusual, even for the month of December."

The controversy over **Jaime Fernandez** and his ANDA board of directors expected to reach a head soon. All were elected formally in November—but many are still unhappy over their taking actual posts. If the pressure continues, new elections will be held next March with candidates such as **Mario Moreno "Cantinflas"** and **Dolores Del Rio** up for the top posts.

**James Last** of Polydor Germany was here recently to tape a tv special for the German TV Network. Because of the quota he had to add 20 Mexican musicians to play at the recording sessions. Show was done in various parts of the Mexican Republic. **Ted Stauffer** to open another topline disco in Acapulco. Tentative name for the spot is UBQ, and it brings the total

of such mechanized musical clubs with class category to over 20 in the international jet spa.

**Pablo Abraira**, under contract to Movieplay of Spain and distributed here via Discos Melody, is the latest of such a crop of talented Spanish singer-creators crowding the Mexican market. His first LP was released about a month ago by Nacho Morales' label and, though reports on sales are still mild, local distributor brought him in for a promotional campaign, capped by a huge press conference prior to his departure for Madrid. He did some local television via Televisa's "Siempre En Domingo," as did **Valeria Lynch** (Polydor) of Argentina. **MARV FISHER**

**STOCKHOLM**

Among the artists who released special Christmas albums here were two opera singers, **Rolf Bjoerling** (Aubergine) and **Birgit Nilsson** on Swedish Society Discofil. Sonet releasing the **Jerry Williams** album "Too Fast To Live—Too Young To Die," recorded at the Rockfield studios in the U.K.

Metronome has distributed 100,000 free copies of its new magazine, "The Record," which spotlights new product both local and from the WEA group which it represents. Polydor releasing the new album by local c&w group **Rankarna and Mats Radberg**, "Special Delivery No. 10," which includes songs specially written for the group by Nashville composers **Ben Peters** and **Sterling Whipple**.

Sonet releasing six albums in the Pye File series from London. Swedish TV 2 showed the **Elvis Presley** NBC TV special from 1968 on New Year's Eve. TV 2 is also currently running the U.K. produced series "All You Need Is Love," by **Tony Palmer** and linked with it is the Phonogram release of four albums from the soundtrack. One, "Rockin' Into The 60's," is the first-ever compilation to include an original **Beatles** track.

Electra has released a new album with two of the best known Swedish jazz musicians, saxophonist **Arne Domnerus** and pianist **Bengt Hallberg** on "Hypertoni." Best-selling Christmas item here was **Elvis Presley's** "Blue Christmas."

Latest album by Finnish group **Hurriganes** "Use No Hooks" is via Sonet and the first LP from the group to make the Top 20 here.

Warner Bros. Music (Scandinavia), headed by **Lennart Desmond**, president, has moved to P.O. Box 4082, S-180 10 Enebyberg, Sweden, phone 08/768 48 44. Sonet recording artist **Sylvia**, with a new album "Leenden I Regn" out here, has been to Nashville, Tenn., to record three

songs by **Larry Brown**, who also produced the sessions.

**Thorleifs** voted most popular dance band by daily paper Expressen readers. The group, recording on its own TOR label, has a new album "Du Bara Du" "Save Me" recorded by U.K. artist **Brian Chapman** by EMI here, and produced by **Ben Palmers**, is now out in Belgium, France, Holland, U.K., U.S., Canada and Australia. Also out in Scandinavia is Chapman's new album "It's a Long Long Story."

Another EMI artist produced by **Ben Palmers** is Harpo with a new European territory single "Television," which is on his new album "The Hollywood Tapes," the LP released in some European countries but not out here until the new year.

Among artists touring here through January are **Blood Sweat and Tears**, **Boomtownt Rats**, **Sex Pistols**, **Eddie and the Hot Rods**, **Tina Turner** and **Status Quo**. Sonet bringing out a new album by local artist **Hank C. Burnette**, who had a U.K. hit last year with "Don't Mess With My Ducktail." The new LP is "Rockabilly Gasseroonie."

**Abba's** new album, released here just in time for the Christmas sales buildup, had an advance order of 600,000 units. The next single is "Take A Chance On Me," included on the album as is the group's current hit "Name Of The Game."

**LEIF SCHULMAN**

**Oporto**

The National Ballet Company had its premiere here in the Teatrol Rivoli, including music by **Tchaikovsky**, **Lopes Graca** and **Frederico de Freitas**, and it will now tour the country following the government's policy to decentralize culture. The album "The Water Babies," by **Miles Davis** (CBS) out here.

Record company **Valentim de Carvalho**, linked with the general cultural office, released an album "Lusitana Musica," featuring Portuguese polyphonic music of the 16th, 17th and 18th centuries, performed by **Los Madrigalistas**, of the Lisbon national conservatoire, and including a booklet in Portuguese, English and German about the composers and their works.

Russian pianist **Vladimir Krainev** played with great success in the Grande Auditorio of the Gulbenkian Foundation, including music by Chopin and Prokofieff. A&M artist **Nils Lolgren**, with the "Cry Tough" album and **Peter Frampton** with "I'm In You" climbing the album charts here.

South American singers **Violeta Parra** (Chile), **Alfredo Zitarrosa** (Uruguay), **Los Eduardos** (Uruguay) and **Mercedes Sosa** (Argentina) are receiving plenty airplay here. **Carlos Jorge**, promotion head of the de Carvalho company, very confident about **John Miles'** new Decca single "Slow Down."

Rossil, a new record company located in Lisbon, has two big hit singles with "Verde Vinho," by **Paulo Alexandre** and "Ninguem Tambem Sonha," by **Clarisse and To**. The Alexandre single is the Portuguese version of **Udo Juer-gen's** "Griechischer Wein" and tops the single charts.

Portuguese singers **Amalia Rodrigues** (Columbia) and **Paco Bandeira** (Parlophone) have hit albums with respectively "Cantigas Da Boa Gente," with lyrics by **Ary Dos Santos** and **Manuel Alegre**, and "Canto No Tempo Presente." Phonogram has released the **Jean-Michel Jarre** album "Oxygene" and it is fast building into a very big hit.

**FERNANDO TENENTE**

## European Outlook For '78

• *Continued from page 80*

dustry because if you take inflation into account the market actually declined. We can expect 1978 to be a good year as far as Abba is concerned because of its new feature movie and its new album."

Anders Holmstedt, head of the EMI Scandinavian group, says: "1978 will be an uneasy year and we won't cherish too great expectations. But of course we will survive the crisis because people will always have a great need for music."

The outlook for Finland is relatively gloomy, with unemployment there running at the highest level since World War II. John-Eric Westo, managing director of Finnscandia Musiikki Oy, says: "It will be the third bad year in a row for the Finnish industry and sales volume may well stay at the same level as in 1977."

Westo contrasts the Finnish business of 1977 when growth was a mere 10% to the Halcyon days of the early 1970s when JFPI group sales used to register increases of between 40%-60% annually.

France, in 1978, is likely to see an increase in piracy, according to Lucienne Ades, president of the French Record Industry Assn. (SNEPA) and of the recently formed National Music Federation.

Michel Bonnet, managing director of Pathe Marconi, believes the

general election in March will reduce still further an already limited amount of airtime available for the promotion of records on radio.

Although many problems still affect the Italian record industry, prospects for 1978 appear reassuring with classical music in particular, leading the way to expansion, according to three top industry executives.

**Assistance in preparing this survey provided by Nick Robertshaw, Mike Hennessey and Peter Jones in London; Henry Kahn in France; Leif Schulman in Sweden; Kari Helopaltio in Finland; Daniele Caroli in Italy and Willem Hoos in Holland.**

Guido Rignano, managing director of Ricordi and President of AFI, The Italian record industry assn. anticipates improved sales for classical and pop albums in 1978, but is doubtful about the future of cassette sales because of the piracy scourge which in Italy is the worst in Europe.

Alain Crossat, managing director of Phonogram, feels the Italian market may be affected because the economic crisis will limit the purchasing power of young people.

Arnando Sciascia, president of Editoriale Sciasucia, sees political and protest songs losing ground but feels this may be offset by a boom in disco music.

**LISBON**

A satellite station is now operating in the Azores, linked with Lisbon and the rest of the world under the control of Radio Marconi, the Portuguese communications company. To mark the event, tv viewers in the Azores saw a special program beamed from Lisbon and including a message from **President Eanes** and a show topped by **Amalia Rodriguez**.

**Michel Giacometti**, a French ethno musician, devoted a large part of his life so far to searching out and collecting Portuguese traditional songs, and recent albums by cultural action groups contain some of his "finds."

First solo concert of Polydor artist **Tonicha** in the Teatro Sao Luis was a hit, and it included folk and pop songs with guests **Carlos Mendes** and **To Zo Brito**. Orfeu artists **Jose Afonso**, **Fausto**, **Sergio Godinho** and his wife **Sheila**, are to work together on national tours, but the first, to celebrate the 25th anniversary of the Orfeu label, has been put back to April or May.

**FERNANDO TENENTE**

# Matrix 'Q' System

• *Continued from page 30*

Well, the conventional matrix used in "discrete" systems cannot be converted back to Q without the aid of two added auxiliary matrixed signals. These are inscribed in the form of ultrasonic modulations in a disk, or in an FM broadcast are placed on added subcarriers. Upon replay or reception, these auxiliary signals are combined with the conventional matrix to produce Q sound.

By contrast, the SQ matrix encoded signals carry within them all the information needed to convert them back to Q sound. At the same time, these signals are excellent for stereo or mono. To convert the SQ encoded signals back to Q sound, an SQ decoder is used containing a "logic" which is able to "place" the encoded signals in their proper speaker or speakers. Therefore, an SQ record or broadcast serves both as a conventional stereo program, and with the aid of a decoder, a Q program.

Perhaps the next question, then, is, "If a matrix must be used with either discrete or SQ, which of these do listeners prefer?"

Until recently, no one could prove this one way or another. We said "ours" and they said "theirs." But now, at last, a competent government authority—the FCC Laboratory—has compared them and extensively tested them and made its pronouncement. In one test phase, the FCC compared the ideal discrete not a discrete record or broadcast, mind you, but a 1/2-inch, 4-channel, 15 i.p.s. master tape, no less, (which they called 4-4-4)—against SQ, the H of BBC, and the QS of Sansui, all four matrixed to stereo, using the most thorough, totally anonymous, identically administered, "A-H" musical preference test. And what was its verdict?

SQ was preferred for stereo listening over all others, in this order: SQ, 4-4-4, H, QS.

"But, what about me?" you ask. "I have a mono FM in my car and my portable FM set is mono also. Which system will work best for me?"

The FCC also was interested in this question. It connected the above stereo outputs to a single loudspeakers. The result? Identical to that given above: SQ, 4-4-4, H, QS.

"Granted," you say, "but, how about 4-channel performance? Surely the pure discrete is best?"

Well, the fact is that at this point no one can prove this one way or another. The FCC did not perform a Q test of an SQ record versus a CD-4 discrete record or an SQ broadcast versus a discrete broadcast.

What it did was compare the output of a 1/2 inch, 25 i.p.s., 4-channel master tape against an encoded/decoded output of three matrix-with logic systems—SQ, H, and QS. A "4-3-4" matrix (without logic) system, furnished by RCA, also was tested.

Naturally, the source—master tape—was preferred to every encoded/decoded system, but its margin of preference over SQ was, in the FCC's own words, "very slight"—52%:48%. Startling, however, was the comparison of SQ against all the other matrix systems:

Prefer SQ	Prefer Other System
58%	42% (BBC H)
62%	38% (RCA 4-3-4)
77%	23% (Sansui QS)

Thus, ladies and gentlemen of the jury, your choice is clear. For the stereo and mono audience no other system is as good as SQ, which, in turn, according to the FCC, is also the closest to the master tape in 4-channel performance of all the systems tested. And what additional ex-

pense does the broadcaster have to go to broadcast SQ? Nothing.

The SQ record simply takes the place of the stereo record. There are no changes needed in the pickup, the turntable, the audio console, the studio/transmitter link, or the transmitter, itself. And, by adding an SQ encoder, the broadcaster can convert his entire existing stereo record library to quad.

**The author is vice president, general manager of the CBS Technology Center.**

The home listener can readily convert his stereo receiver to Q by adding a decoder and two amplifiers and loudspeakers, and he can use the same decoder to either reproduce his SQ records in the surround sound mode or Q enhance his home library.

But, suppose, instead, that the FCC opts for the discrete system. All the simplicity of SQ goes out the window. The broadcaster now must buy a 4-channel tape player or a special pickup for playing CD-4 records followed by a CD-4 demodulator.

And since the vast majority of Q records available are SQ records, he also must buy an SQ decoder to use decoded SQ as a source of discrete broadcasts. Then he finds he needs a new 4-channel console, plus a 4-channel link from the studio to the transmitter. (Four 15 kHz matched phone lines? 4-channel microwave link? No one knows.) Next, a new exciter for the transmitter. And what about the SCA? It becomes obsolete, or it has to be moved to a higher frequency, which means changing all the SCA receivers.

The total cost? Somewhere around \$20,000, perhaps more.

And what does the broadcaster get for this investment? According to the FCC tests, the stereo and mono listeners won't like the result as much as they like SQ. Furthermore, the mono signal in the outlying areas will suffer a signal-to-noise ratio loss of up to 4.7 dB, corresponding to a loss of coverage of 25%.

Then, the many listeners who already have SQ decoders will not receive the discrete broadcasts as Q programs. And, as to the prospective discrete listeners—what will they use? To date no receivers have been designed, and no conversion of existing stereo receivers to discrete Q is possible. And even when discrete receivers become available, they will still need added decoders to play Q records.

"I will grant you now that SQ is best of all the systems tested. But what about the 2% difference? If SQ is within 2% of the master tape quality, are you closing the door on perfection?" you say.

Happy, no. Let us assume that the FCC were to approve discrete broadcasting in the future. In that case, it will always be possible to design the transmitter exciter to simultaneously broadcast fully discretizable SQ, for continued superior reception by stereo, mono, or SQ-equipped receivers, and, at the same time, to transmit auxiliary signals so that totally discrete reception with a specially designed receiver will also be possible.

**Goodman To UA**

LOS ANGELES—Dickie Goodman, who has hit the top 10 with such comedy records as "The Flying Saucer" and "Mr. Jaws," has been signed to a publishing contract with UA Music. His new LP, "Just Released," is being shipped by Janus Records this month.

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# Limit Mechanicals Reserve Fund

Continued from page 1

As a sweetener for music publishers (which may or may not be acceptable to them), the rules add far stiffer accounting requirements, plus the specter of making IRS accounting rules applicable to the compulsory licensee's monthly and annual accounting report to the music owner.

These concepts are the most striking features in the Copyright Office interim rulemaking to implement the new law's compulsory licensing Section 115. The rules were released Dec. 29, and will be in effect from Jan. 1, 1978, until final rules are adopted.

Comments on these and other aspects of the interim regulations to implement the compulsory licensing of recordings, once a first negotiated recording has been made, will be due Jan. 27, and replies by Feb. 10, 1978.

In regulatory terms, the interim rules provide that after a year in distribution, all recordings sent out by the compulsory licensee which have not been reported with royalty payment via sworn monthly accounts to the copyright owner, must be considered "permanently relinquished." Payments of mechanicals on these recordings can no longer be held back in a reserve fund.

Although few recordings are made under statutory licensing, the copyright law and the regulations have a powerful impact on the privately negotiated dealings of music publishers and record companies.

Congress allowed the registered copyright to permit the compulsory licensee to use the same reserve fund practice as the negotiating record companies—but obliged the Copyright Office to provide stringent regulations to prevent abuse. The re-

serve fund right is denied to anyone with a history of nonpayment of mechanical royalties due copyright owners.

For its part, the Copyright Office says it is "realistically impractical, if not impossible" for the agency to try to supply a "single, uniform reserve policy for copyright purposes."

The infinite variables in making and marketing recordings, plus the widely conflicting testimony of music owners (who wanted a six-month cutoff date) and record industry (asking a 30-month period for returns to be accounted for), gave the Office "no definitive guidance," or documentation (Billboard, May 5, 1977).

In its own words, the Copyright Office says permanent distribution (incurring royalty payments) "occurs one year from the date on which the compulsory licensee actually parts with possession, or at the time when a sale of the record is 'recognized' in accordance with generally accepted accounting principles, or IRS practices, whichever of these events is earliest."

Promotional or other records distributed not for sale are considered "permanently distributed" as soon as sent out. On the record sales for monthly account reporting, the liability for royalty starts with a "recognized sale" by standards of the American Institute of Certified Public Accountants, of the financial accounting rules of the IRS, "whichever would cause the sale to be recognized first."

In another sensitive area, the regulations do not require the compulsory licensee to furnish the name of the manufacturer and/or the presser in his notice of intent to the copyright owner. But the law holds the manufacturer and the presser

jointly liable for any infringement action if mechanical royalties are not paid monthly.

The Copyright Office will not provide printed forms for compulsory licensee's notice of intent, monthly and annual accounting reports to the copyright owner. Failure to pay the royalties kills the license, and makes recordings under that license actionable as an infringement.

## Cream-Hi Ties Xanadu Handle

LOS ANGELES—Cream-Hi Records has signed a six-year manufacturing and distribution agreement with two-year-old Xanadu Records, a purist jazz line owned and operated by producer Don Schlitten and his attorney wife Nina.

The deal, which does not involve the Schlittens' ownership of the firm, takes effect Sunday (1) and calls for the release of 16 new LPs the first year and 20 more each year thereafter. The first phase of the contract is for three years, with a second three-year option.

The Xanadu catalog, now consisting of some 40 LPs, will be immediately reserviced to jazz stations and will also go for the first time to AOR and college radio stations as well.

The product will be handled through Cream's current distribution network, and the label plans a marketing campaign around a "jazz treasury" theme that will focus on retail chains with large jazz departments.

The Schlittens will retain creative control over Xanadu product. The first Cream-distributed releases coming this January will be albums by Earl Coleman, Al Cohn and Jimmy Rowles, Sam Noto, Dolo Cocker and a special "Live In Hollywood" LP recorded in 1952 featuring Wardell Gray and Hampton Hawes.



**SUPER STORE DISPLAY**—One of the first displays in the new Stark Records super store in Flint, Mich., features Elvis Presley's RCA "In Concert" album. Shown left to right: Roger Zadd, RCA sales; Paul David, owner of the store; Joe Bressi, Stark's vice president of merchandising, and Dom Violini, RCA's Cleveland branch manager.

## Marketing Prospects Bright

Continued from page 3

from point-of-purchase and store clerk recommendations, not air play.

And labels have early store reorders to pinpoint the retail-stirred breakouts. Too, the pleasant youth-oriented environments being created at retail find more and more 18-to-30-year-olds getting advice on new acts from knowledgeable store-staffing peers.

And the industry's immediate lifeline with the record/tape buyer, the retail outlet, continues to proliferate (Billboard, Nov. 19, 1977).

After a 1974-1976 plateau in new store openings, chains nationally report a resurgence of the pace set in the early '70s. This kind of capital expansion assures a strong positive base for industry gross volume increase.

In addition, renaissance of the small independent dealer is taking place to buttress further the availability of product for record buyers' one-stops report (Billboard, Dec. 24, 1977).

Technologically, industry manufacturing facilities for records and tapes, large and small, indicate 1978 will see either major plant expansion, improvement and enlargement of present facilities or in the case of CBS, a possible multimillion-dollar plant construction somewhere in the Southeast, most likely the Atlanta area.

CBS' announcement that a re-evaluation has that flagship organization zeroing in on strengthening its present act roster rather than signing a flock of new acts in 1978, means more dollars freed for overall marketing campaigns. And as CBS goes, so goes the industry.

The next year will calendar more rackjobber, retail chain and NARM marketing conferences by an estimated 30%. A continuous skein of such confabs must lead to a more cohesive, better planned marketing strategy that will secure 1978 as the year that cracked the records set saleswise in 1977.

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## Sound Waves

Continued from page 66

other example of the consumer/professional spillover that seems to be happening more and more these days.

Meanwhile, open-reel tape recorders, of course, continue to be the professional's standard, as well as the favorite for the high-end consumer, though it's getting harder and harder to tell the machines—and their manufacturers—apart.

Certainly, such "super decks" as Ampex's ATR-100 series remain well within the professional camp and beyond the reach and interest of even the most affluent consumer. However, the middle-of-the-road line continues to expand, and one may find at least a few machines doing double duty, selling well through both professional and audiophile outlets.

As for automation, it should become even more prevalent in hardware all the way from hi fi to full pro. For the semi-pro, Sound Workshop's new Series 1600 console is an example of an automation-ready board which, in a 12 by 8 format, sells for about \$10,000. Further up the price scale, most of the leading pro suppliers have fully automated consoles on hand at just about any price tag imaginable.

At the consumer end, ADC's well-known Accutrac is one of the earliest examples of the application of the computer to the consumer product. A series of push-buttons on the front of the turntable allows the user to program the sequence of bands on any phonograph record with improved models now featuring a new sensor system. A similar feature in

some future elcaset decks will allow pre-programming of taped selections as well—another feature of interest to the broadcaster. Sharp also has a proprietary automatic selection system for both 8-track and cassette decks.

Now, digital tuners are finding their way into the high-end consumer line. Revox's recently-introduced B760 quartz-controlled digital FM tuner has the capability of storing any 15 station frequencies, which are instantly tuned in just by depressing the appropriate call-out button. A digital readout identifies the frequency of the selected station, and it's conceivable that future generations could identify stations by call letters as well.

Going a step further, an automated timer might change stations at pre-selected times and naturally, arrange to record your favorite programs during your absence. Current home video system timers are limited to one channel only.

As for the future of audio-plus-video, who knows? Will the consumer sit still long enough to "watch" his favorite music over and over again? And who would buy the complete edition of "I Love Lucy," even in "gorgeous stereophonic sound"? For the moment at least, it seems that videotape may enjoy an edge over the disk, since at least it can be erased once you've seen and heard enough.

But whatever the future holds in store, it's a sure bet that "consumer" audio will get more and more "professional" with each generation of hardware. And as for the next generation of hardware, we'll see it soon at CES.

## MERCURY DIP DRAWS BLANK

CHICAGO—Blank Records and the mathematical configuration signifying an empty set will identify Phonogram/Mercury's new, new wave label, previously dubbed Dip Records.

Phonogram's Cliff Burnstein, who heads the new label, dreamed up Blank after learning that Dip has been used by evangelist David Ingles on three religious albums to designate David Ingles Productions.

Burnstein claims he "designed" the logo, a circle broken by a diagonal line, while doodling during a telephone conversation.

Blank Records will issue its first two releases, Pere Ubu's "The Modern Dance" and Suicide Commandos' "Make A Record" in February.

## N.Y. Fisher Hall Opened To Kiddies

NEW YORK—Lincoln Center's annual community holiday festival, which offers 17 free performances for children and families, utilized the 3,000-seat Avery Fisher Hall this year for two events.

The opening night gala was held Dec. 26 and a salute to singer Maxine Sullivan was held there Monday (2). Other performances, all staged by participating community art groups, were held in the smaller Alice Tulley Hall.

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# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 1/7/78

Number of LPs reviewed this week **49** Last week **21**

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## Pop

**MECO—Encounters Of Every Kind, Millennium MMLP8004 (Casablanca).** Produced by Meco Monardo, Tony Bongiovi, Harold Wheeler. Meco had a No. 1 single a few months ago with John Williams' "Star Wars" Title Theme, and he returns here with Williams' "Theme from 'Close Encounters.'" Most of the songs are written by co-producer Wheeler, and there's even a clever instrumental composition by Richard Carpenter. The galactic funk is presented with a good deal of humor and inventiveness, with a time machine taking the listener from the dawn of creation through the present and into the future. These are powerful and fun disco symphonies.

**Best cuts:** "In The Beginning," "Topsy," "Meco's Theme," "Theme From 'Close Encounters'"

**Dealers:** Meco's first album went top 20.

**ORIGINAL SOUNDTRACK—Close Encounters Of The Third Kind, Arista AL9500, Music and Produced by John Williams.** Though not so heroically romantic as Williams' previous "Star Wars" soundtrack, this is more portentous and weighty with plenty of heavenly choruses, banks of bass drums and many strings. The music follows the chronology of the film, with mysterious rumblings early on for the encounters of the first kind, modern electronic sounding classical sounds for the second kind, and plenty of pretty strings when the third encounter comes and everybody makes friends.

**Best cuts:** "Main Title," "The Conversation," "Resolution"

**Dealers:** The film is a big hit. LP also includes 7-inch disk with separate movie theme.

## Country

**FARON YOUNG—That Young Feelin', Mercury SRM15005.** Produced by Jerry Kennedy. Young tackles a wide range of songs from Bill Anderson's "City Lights" to Conway Twitty's "Linda On My Mind." He also includes such previous hit singles as "(The Worst You Ever Gave Me Was) The Best I Ever Had." Instrumentation and emphasis are strictly country, thanks to heavy doses of steel and excellent guitar work. Most selections are slow paced love ballads, making the inclusion of such faster moving items as "You Get The Feeling" an important factor for balance.

**Best cuts:** "Always Wanting You," "You Get The Feeling," "The Last Goodbye," "Please Take Her Home," "(The Worst You Ever Gave Me Was) The Best I Ever Had"

**Dealers:** Inclusion of Young's recent hit singles should boost sales.

## First Time Around

**WONDERGAP, A&M SP4674.** Produced by John Anthony. This is a three-person group consisting of veteran musicians and personalities Andy Goldmark, Jimmy Ryan and Holly Sherwood who do the vocals and write their own material.

A&M says that the musical influences on the three range from Elton John to Ethel Merman, from Carly Simon to Rodgers & Hammerstein. The trio does provide nice soulful pop melodies, with pretty vocals that are not buried in over-orchestration. The whole package is professional and slick, without being cloying.

**Best cuts:** "Sing Hi, Sing Lo," "Go On Take A Bow," "Else"

**Dealers:** A&M has a big push on this group, though success may depend on how well it comes over on television.

**AMANDA LEAR—I Am A Photograph, Chrysalis CHR1173.** Produced by Anthony Monn. For non-jet setters, the gorgeous Lear is recognized as a leading European fashion model whose "in" crowd rating is supposedly very high. For her first recording she chooses Munich Machine disco, as a showcase for her deep, mysterious-sounding vocals. Plenty of percussion, horns, keyboards and some synthesizer surround Lear's vocals and background vocalists. While the melodies and lyrics are both catching, it is Lear's unique, almost spoken vocal delivery that is the most intriguing. Recorded in Munich.

**Best cuts:** "Blood And Honey," "Queen Of Chinatown," "Tomorrow," "I Am A Photograph"

**Dealers:** Could go over big in discos.

## Latin

**ROBERTO ROENA & SU APOLLO SOUND—Number 9, International JMINT924.** Produced by Roberto Roena. This is one of Puerto Rico's strongest salsa bands and one of Fania's

pioneer units. Headed by bongo master Roena, the group's ninth LP pulls it out of a slump that has persisted since its sixth release quite some time ago. The problem with albums seven and eight was poor material and dull arrangements. This LP overcomes those flaws marvelously, putting Roena back on a promising track with a set of alternately lovely and powerful tunes, arranged with fresh imagination and striking new detail.

**Best cuts:** "Nadie Sabe," "Marejada Feliz," "Que Me Lo Den En Vida," "Los Demas"

**Dealers:** Expect sales to improve in proportion to the quality of this LP.

## Soul

**ENCHANTMENT—Once Upon A Dream, Roadshow, RSLA811G (United Artists).** Produced by Michael Stokes. On its second album this five-man group continues blending funky, wild r&b numbers with sweet ballads and slick, uptempo pop-soul efforts. Great string and horn arrangements by Johnny Allen complement the group's vocal versatility. The set was remixed and engineered by Karl Richardson, who has achieved across-the-board pop-soul disco success with his work with the Bee Gees.

**Best cuts:** "Sunny Shine Feeling," "It's You That I Need," "You're The One," "You Must Be An Angel"

**Dealers:** The group had a major soul hit the first time out with "Gloria."

## Billboard's Recommended LPs

### pop

**JAM—This Is The Modern World, Polydor PD16129.** Produced by Vic Smith, Charles Parry. Jam is three young Englishmen who play new wave rock with a strong urban sensibility. Comparisons to the young Who notwithstanding, on this, its second LP, the Jam plays strong material with songs that have something to say. The songs are well structured, even if crude in execution. It also helps that the lyrics are printed on the inner sleeve. **Best cuts:** "The Modern World," "Here Comes The Weekend," "In The Street Today."

**LAMONT CRANSTON BAND—Specials Lit, Shadow 3348 (Waterhouse).** Produced by Lamont Cranston Band. This seven-man band plays a most invigorating brand of rock 'n' roll as it fuses subtle traces of jazz, r&b and country into one, without allowing a tune to sound too much of any one style. Some sparkling sax blends right in with the mainstream rock rhythm section while Pat Hayes' flexible lead vocals spearhead the band. **Best cuts:** "Take Out Some Insurance," "Party People," "(I Don't Need) Half A Love," "Somebody Been Talkin'," "Each Time I Fall"

**BING CROSBY-LOUIS ARMSTRONG, Capitol SM11735.** Produced by Simon Rady. Originally issued by MGM in the late 1950s, the 10 tracks here highlight novelty vocals by two titans, a few special lyrics by Johnny Mercer and superior charts and conducting by Billy May. It comes off as a good-natured jive session but sales will be limited. **Best cuts:** "Bye Bye Blues," "At The Jazz Band Ball"

### soul

**KELLEE PATTERSON—Turn On The Lights—Be Happy, Shadybrook SB33007.** Produced by Larry Farrow. This is slick disco-soul-pop from the sexy young singer who is on the charts now with the rather suggestive "If It Don't Fit (Don't Force It)." Basically this is light, breezy, jazzy music reminiscent of Sergio Mendes' recent work. Pablo Records' Ray Pizzi offers some great sax solos. **Best cuts:** "Heaven," "If It Don't Fit (Don't Force It)," "Movin' In The Right Direction."

**CHECKMATES, LTD—We Got The Moves, Fantasy F9541.** Produced by Richie Rome. The trio of male vocalists are backed by a tight six-piece band that keeps pace with the smooth vocal delivery of the threesome. Both lead vocals and harmonies are on the mark, tackling some mellow r&b ballads and uptempo tunes. Economic use of horns and strings and background vocalists spice things up. **Best cuts:** "Take All The Time You Need," "That's How It Feels (When Two People

Fall In Love)," "Greedy For Your Love," "My Life, My Every thing."

**KOOL AND THE GANG—The Force, De-Lite DRS9501.** Produced by Ronald Bell, Claydes Smith. Extensive orchestrations encompassing horns, percussion, synthesizer and strings support the rhythm section and some slick lead vocals. The funky arrangements make for super get up and boogie dance music. **Best cuts:** "A Place In Space," "The Force," "Mighty Mighty High," "Oasis."

**CASSIETTA GEORGE—Signs, Audio Arts AAS7003.** Produced by Madelon Baker. The popular gospel artist branches out on this new album with some contemporary covers of Leon Russell's "A Song For You," Bill Withers' "Lean On Me" and Donny Hathaway's "Someday We'll All Be Free." Her own compositions still reflect a spiritual nature. The orchestrations are first rate and complement George's powerful vocals. **Best cuts:** "A Song For You," "Lean On Me," "Signs," "Someday We'll All Be Free."

**THE PLAYERS ASSOCIATION—Born To Dance, Vanguard VSD79398.** Produced by Danny Weiss. Jazz meets disco with fortuitous listening results. This is a top drawer ensemble comprised of such musical stalwarts as Chris Hills, Michael Brecker, Dave Sanborn and Jon Faddis. In other words, a no nonsense bunch who know how to play danceable high-powered tunes, ranging from original material to Isley Brothers efforts. Hills' vocals are right on the mark and there's some expert conga playing courtesy of M'lume and David Earle Johnson. **Best cuts:** "Make It Last All Night," "Disco Inferno," "We Were Born To Dance," "Footsteps"

### disco

**SYLVIA—Lay It On Me, Vibration VI131.** Produced by Sylvia Robinson, Tommy Keith, Donnie Elbert. Six lengthy cuts comprised of sultry disco, heavy breathing and smooth r&b ballads are presented here. Vocalist Sylvia Robinson has a rather pleasant and sexy voice that compensates for the lyrical deficiency. Some spunky instrumentation accompanies her. **Best cuts:** "Love Is Strange," "Lay It On Me," "The Lollipop Man," "Fingers Do The Walking."

### jazz

**MIKE WOFFORD TRIO—Bird Of Paradise, Discovery DS778.** Produced by Dennis Smith, Albert Marx. The warm, delicate feeling of this trio provides a relaxed brand of music. Wofford's attack is complemented by Monty Budwig's understated and precise bass and the crisp, answering John Gue-

rrin drums. The tunes are generally unknowns but the music is delightfully charming. **Best cuts:** "Bird Of Paradise," "Make Someone Happy," "In Walked Monk," "I Mean You"

**BILL HENDERSON—Live At The Times, Discovery DS779.** Produced by Dennis Smith, Bill Henderson. The rich, vibrato tinged voice of this master phraseologist is back on disks after too long a break. Henderson's distinct lyrical attack, his strong pronunciation and his sensuous way with a lyric are the commanding elements in this on location session cut with a local quartet. Fine, swinging clear cut music. **Best cuts:** "Watch What Happens," "A Song For You," "Send In The Clowns," "Blues In B Flat."

**JOHN COLTRANE—First Meditations (For Quartet), ABC Impulse AS9332.** Produced by Bob Thiele, Michael Cuscuna, John Coltrane. Only five tunes comprise this date, but the late giant of the tenor and soprano pipes gives full value with his improvisation skill. He's backed by McCoy Tyner, Elvin Jones and Jimmy Garrison. A superior example of a true stylist and an LP which will appeal to uncountable Coltrane fanatics. **Best cuts:** "Compassion," "Serenity"

**RICHARD PULIN—Cool Elegance, TR Productions, AW14003.** Produced by Tony Roma. Los Angeles trombonist spent several years in Holland, returning home to tape 10 tracks which could well be classified as pop. Pulin knows his horn well and writes clean and understandable charts; national stature is likely if he can continue the potential he shows here. **Best cuts:** "Here, There And Everywhere," "I Will Wait For You"

**CHUCK FLORES—Drum Flower, Concord Jazz CJ49.** Produced by Carl E. Jefferson. California drummer, who recorded prolifically with Woody Herman's Herd more than 20 years ago, lays down seven sterling tracks—none standards—in a first rate quintet which swings easily. Assisting Flores are Bob Magnusson, Bobby Shew, Dick Johnston and Bob Hardaway. **Best cuts:** "Drum Flower," "I Remember Freddie," "End Of A Love Affair"

**EARL HINES—In New Orleans, Biograph BLP12056.** Executive producer: Arnold S. Caplin. The "Fatha" takes a vocal on one track and his stabbing pianatics brighten all 10 titles as he teams with a group of New Orleans musicians for a melodic romp that traditionalists will savor. But isn't the Earl suffering from too much vinyl product in recent months? **Best cuts:** "If I Could Be With You," "Someday Sweetheart."

**ORIGINAL SOUNDTRACK—The Gauntlet, Warner Bros. BSK3144.** Composed by Jerry Fielding. These are sleek,

classy, jazz-tinged instrumentals from the new Clint Eastwood suspense thriller. The music, composed and conducted by three-time Oscar nominee Fielding, features great instrumental solos by Art Pepper and Jon Faddis, a Pablo Records jazz artist. **Best cuts:** "Bleak Bad Big City Dawn," "Exit Tunnel, Roaring!," "The Black Sedan"

### classical

**TCHAIKOVSKY: SYMPHONY NO. 5—Ozawa, Boston Symphony, DG2530888.** Some say the BSO has lost the tonal opulence for which it is renowned, but you won't believe that listening to this new recording and the warm rounded brass playing, the richness of string tone and the floated woodwind phrasing that has long made Bostonian Tchaikovsky a prized commodity.

**LISZT: "FAUST SYMPHONY" BOITO: "MEFISTOFELE" PROLOGUE—Bernstein, Boston Symphony, Vienna Philharmonic (Boito), DG 2707 100.** Each of these huge romantic canvasses is a Bernstein specialty, an ideal vehicle for the conductor's big, dramatic approach. His epic conceptions are supported by magnificent playing from both orchestras and by engineering making for some of most unforgettable listening of recent years. What a sound spectacular the Boito is, with its celestial choirs, thunder blasts and brass bands registered so bountifully here.

**HINDEMITH: FOUR TEMPERMENTS, NOBILISSIMA VI-SIONE—Rosenberger, De Priest, Royal Philharmonic, Delos DEL25440.** Pianist Rosenberger and conductor De Priest fill a gaping hole in the catalog with this masterly, mature reading of the Four Temperments, a ballet score last recorded 20 years ago. It is an ingenious masterpiece, as was so brilliantly demonstrated in the recent BBS television tribute to choreographer Balanchine. The Delos production and pressing here is up to "import" standards.

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer; or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kotzak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

## New Companies

**Cousins,** a management and production company, launched by Justin De Villeneuve and Gil Markle, includes a co-production deal with Liaison Productions of Miami. Initial signing is Zonkaraz, a country rock band. De Villeneuve's management clients include Twiggy. Markle runs Long View Farm recording studios. Firm lists two addresses: Long View Farm, Brookfield, Mass.,

01535, (800) 225-9055, and 6 Upper Grosvenor St., London W1, England. Phone: 492-0391.

**Whiplash Ltd. Records** formed by Rick Rivets and A.C. Doback. Initial signing is Corpse Grinders, formed by ex-N.Y. Dolls member Arthur Kane. Distribution through Peters International. Address: 150 Gorman

St., Naguatauck, Conn. 06770, (203) 729-2508.

**Death Records** formed by Nipo, with single "Death To Disco" by Jimi LaLuma & the Psychotic Frogs distributed by Jem Records. Address: P.O. Box 32, Lake Grove, N.Y. 11755.

**Euphoria Records** formed by "Mr.

Curt" and Howard Cook to record releases by such new wave artists as Pastiche, Ray Paul and Mr. Curt. Company is releasing only singles so far and is distributed by Jem and Bomp Records. Address is 99A Centennial Ave., Revere, Mass., 02151; (617) 522-1924.

**Sound Seventy Corp.** formed by Joseph Sullivan, including Sound

Seventy Productions, concert promotion; Sound Seventy Management; Good Vibrations, radio, television and movie production; Kimtra Music and Hatband Music; Sir Charles Productions, record production; C.D.B., Inc., handling the business affairs of the Charlie Daniels Band; and WHKC-FM radio. Address: 210 25th Avenue North, Nashville, Tenn. 37203, (615) 327-1711.



## Closeup

**JACKSON BROWNE**—Running On Empty, Asylum 6E113. Produced by Jackson Browne.

Before listening to a single song on Browne's new LP, one notes some unusual goings on.

The jacket tells us it's a live LP—all new material—taken from a recent cross country trek.

Closer scrutiny, however, reveals some rather interesting approaches to the recording process. Tracks have been cut in hotel rooms, on the tour bus and in backstage rehearsal halls as well as onstage. And in some instances tunes begun in hotel rooms meld into their identical stage counterparts.

The jacket also tells us the tour photographer sings harmony on one song. Capitol's the Section (Russell Kunkel on drums, Leland Sklar on bass, Craig Doerge on keyboards and Danny Kortchmar on guitars) is the backup band along with virtuoso violin and lap steel player David Lindley, and that Browne, who normally pens his own material, is a co-writer and borrower this time out.

We learn, also, that Browne, with engineering help from Greg Ladanyi, is a first-time producer.

Browne's forte has always been the ability to reach out and touch one's feelings with a uniquely soul-charged voice and penetrating writing talents. At times his topics are almost too philosophically somber but they stay with you, nonetheless. It's no different here.

Blended into this mix of fiery rock'n'roll and reflective ballads are such themes as loneliness, boredom, existentialism, brief encounters and the ease of getting sidetracked as Browne uses the road as a metaphor for examining one's own life and seasoning.

Side one gives us the title track, cut onstage at Columbia, Md., and is one of two songs penned entirely by Browne. It's burning rock'n'roll as the Section pulls out all the plugs in support of the singer's emotion packed vocal. The lively melody almost disguises the seriousness of the lyrics as the author laments, "Looking out at the road rushing under my wheels/I don't know how to tell you all just how crazy this life feels."

"The Road" is a Danny O'Keefe ballad which, again, explores the isolation of the road. Browne's interpretation is evocative as Lindley's easy but mesmerizing fiddle dances in the background. The song is actually begun in a hotel room and switches to its stage version towards the finale.

Browne and Donald Miller co-wrote "Rosie," a sweet ballad about the archetypical, lonesome groupie attracted to rock stars and concerts. Doug Hayward and photographer Joel Bernstein provide harmony as this song was cut in a rehearsal room at Saratoga Performing Arts Center, Saratoga Springs, N.Y.

The pace is quickly changed with "You Love The Thunder," another brash rocker Browne wrote himself featuring some exciting guitar and keyboard parts that's given an almost gospel-like texture with Hayward's and Rosemary Butler's background vocals.

Side one ends with five minutes of the Rev. Gary Davis' "Cocaine" given additional lyrics by Browne and Eagle Glenn Frey. The talk-song vocal and sleepy acoustic guitar and violin weave a decided hypnotic effect as Browne lulls.

"Now I'm losing touch with reality and I'm almost out of blow/it's such a fine line—I hate to see it go/cocaine, rannin' all 'round my brain." Danny Kortchmar penned



Jackson Browne

"Shaky Town" a fun, midtempo rocker full of CB jargon such as "That's a big ten-four from your back door/just put that hammer down/this young man feels/those 18 wheels/that keep turning round to take me down to shaky town."

"Love Needs A Heart," written by Lowell George, Valerie Carter and Browne, is perhaps the most evocative song on the LP.

"Nothing But Time" is a fast-paced ditty which was cut on the tour bus, a Continental Silver Eagle. A jerky vocal style and acoustic guitar picking convey precisely the restlessness of the road.

A stirring tribute to the roadies comes with "The Load Out" as Browne sings "They're the first to come and the last to leave/working for that minimum wage/they'll set it up in another town." Browne backs himself on acoustic piano for the first part of this tune, co-written with Bryan Garofalo, with the Section joining in later as the pace picks up.

"The Load Out" segues beautifully into a spirited, rocking version of the old Maurice Williams song "Stay" as Browne implores the crowd to stay for one last song. The highlight here is the normally reserved Lindley who sings a high pitched, falsetto solo.

JIM McCULLAUGH

## John Hammond

• Continued from page 6

being in the right place and having a gut feeling have helped immeasurably. He found his new singer/pianist writer Sam Johnson on a session for another musician. Johnson is called another Stevie Wonder by Hammond who says he's "two generations away from these things," so Johnson is being produced by Aki Aleone.

As a result of signing Carolyne Hester (instead of Joan Baez) he discovered Bob Dylan who was playing harmonica behind her.

Hammond exudes all the energy and enthusiasm of younger executives. "Who knows," he says, "I may want to retire in a year." But then comes the hook: "I don't think I can live without making records."

## Sill Solo Speaker

LOS ANGELES—Lester Sill, president of Screen Gems-EMI Music, will discuss the role of the publisher in today's market at the Songwriters Resources & Services' first forum/workshop of the year, Tuesday (10). It will take place in the Directors Room of the Hollywood Holiday Inn at 8 p.m.

# More Artists Turn To Producing

• Continued from page 1

Klein and Charlie Calello, who each handled at least three top 10 singles during the year, but there is an increase in artist participation in their recordings.

These take the shape of an act producing itself, a member of a group producing the group, an artist coproducing its hits with an outside producer or an artist producing another act.

Artists who completely self-produced their top 10 albums in 1977 include Queen, which formerly coproduced its records with Roy Thomas Baker; and Yes, which coproduced its earlier hits with Eddie Offord.

Lynyrd Skynyrd produced its latest LP, "Street Survivors," after having been produced earlier in the decade by Al Kooper and Tom Dowd.

Several artists who had hits in the 1960s with outside producers had million-sellers in 1977 producing themselves. These include Stevie Wonder, whose '60s hits were produced by Berry Gordy, Henry Cosby, William Stevenson, Clarence Paul, Johnny Bristol and Harvey Fuqua; Johnny Rivers, whose hits in the '60s were produced by Lou Adler; and Manfred Mann, who was produced in the '60s by John Burgess.

Other artists who self-produced top 10 singles or albums in 1977 were Peter Frampton, Barry White, Pink Floyd, the Isley Bros., Alan Parsons, 10cc, Climax Blues Band, Bill Conti and Crosby, Stills & Nash.

There were just as many instances in 1977 of one or two members of a group producing that group's album. The Rolling Stones' "Love You Live" was produced by "The Glimmer Twins" (Mick Jagger and Keith Richards), who have helmed all of the group's albums since 1974. Before that, Stones' records were produced by Andrew Loog Oldham or Jimmy Miller.

# Racks, Chains Enjoy Best Sales Year

• Continued from page 1

"Our departments in most cases outperformed generally the whole store. Elvis Presley's death returned a customer to our mainstream of business. We are working with a greater demographic spread." He terms the holiday excellent.

"We went up 30% over our planned figures for October and November and December is probably better," says Herb Mendelsohn, president of ABC Record and Tape Sales. "Our budgets are higher than 1976 despite the fact that we dropped distribution and lost the important Fred Meyer stores in the Midwest. There was a softer sound out there for the adult buyer.

"Our 'Partners In Profit' handbook helped us provide our customers with a better mix and resulted in better gross margins."

Rackjobber reports were supported by retail chains, who registered from 15% to 80% rises to end up the peak year. "It was super. You can't compare 1977 with any other year. Christmas was 80%, maybe even doubled last year. I have no definite figures yet on the year, but it will probably be 60% to 70% better," Allen Rosen of the 13 Flipside stores out of Lubbock, Tex., says.

"Overall, the holidays were about 28% over 1976. Two of the six days before the 25th were as much as 33% and 42% over last year." Alan Dulberger of the five-store 1812 Overture chain, Milwaukee, states.

"It's difficult for us to determine a

comparison because we have about doubled the size of the Sound Warehouses in the past year," a spokesman for the Oklahoma-Texas store web explains. "But it appears we are about doubled, so you could say we are 50% ahead for the holidays. Luckily we had substantial inventory in. It was difficult to get an order after Dec. 15."

Dave Rothfeld of the 58 Korvettes departments points up the additional adult business done this Christmas. "We had more show and soundtrack albums this year. It was the best holiday business in my 19 years," he adds.

Joe Bressi of the 64 Camelots and one Grapexine super store chain calls the holiday "sensational." He guessed business was up from 33% to 45%. Talks with manufacturers' reps who represent audio playback makers encouraged him. He says they noted increasingly good sales to audio retailers right up to year's end. They call on him to sell accessories as the Paul David chain does not handle playback.

"It was unbelievable. We will be up 25% to 30% when our figures for the holidays are in. We had the biggest unit sales in our last seven charted years," John Cohen of the 30-plus Disc Record stores notes.

Both rackers and retailers unanimously laud the constant flow of strong product through the year and especially in the final three months. Too, they feel the new five-to-seven

Other groups which hit the top 10 last year with records produced by a member of the group were Bread (David Gates); Abba (Benny Anderson, Bjorn Ulvaeus); ELO (Jeff Lynne); Wings (Paul McCartney); the Steve Miller Band (Steve Miller); K.C. & the Sunshine Band (Harry Wayne Casey and Richard Finch); Jethro Tull (Ian Anderson); Earth, Wind & Fire (Maurice White), and Santana (Carlos Santana and Tom Coster).

In addition, Tom Scholz of Boston coproduced its debut album with John Boylan, and Mick Jones and Ian McDonald of Foreigner collaborated on the production of that group's debut album with John Sinclair and Gary Lyons.

More than a dozen artists in 1977 coproduced top 10 singles or albums with outside producers. Barbra Streisand made her first venture into producing when she teamed with Phil Ramone on the No. 1 "A Star Is Born" soundtrack and "Evergreen" single. Later in the year Ramone reunited with Paul Simon for his top 10 single, "Slip Slidin' Away."

Kiss, whose recent albums have been solely produced by Eddie Kramer or Bob Ezrin, last year coproduced "Love Gun" and "Alive II" with Kramer.

And Cat Stevens, whose early LPs were solely produced by Paul Samwell-Smith, last year coproduced "Iz'nto" with Dave Kershnerbaum.

Artists who coproduced top 10 albums and singles in 1977 include Barry Manilow (with Ron Dante), Fleetwood Mac (with Richard Dashut and Ken Caillat), the Commodores (with James Carmichael), and the Bee Gees (with Karl Richardson and Albhy Galuten).

The late Elvis Presley also coproduced his "Moody Blue" and "Elvis In Concert" albums with Felton Jarvis.

Newer acts which coproduced their pop breakthrough hits include Brick (with Jim Healy, Johnny Duncan and Robert E. Lee), Kenny Nolan (with Charlie Calello), Meaco (with Harold Wheeler and Tony Bongiovi), and William Bell (with Paul Mitchell).

More artists are also involved in producing other artists' hit records. Peter Yarrow, formerly of Peter, Paul & Mary, coproduced Mary Macgregor's "Torn Between Two Lovers"; Barry Gibb of the Bee Gees coproduced brother Andy's "I Just Want To Be Your Everything"; Lindsay Buckingham and Christine McVie of Fleetwood Mac produced Bob Welch's "Sentimental Lady," and Maurice White of Earth, Wind & Fire produced the Emotions' "Best Of My Love."

Quincy Jones followed his 1976 top five production credit, the Brothers Johnson's "I'll Be Good To You," with another top five hit for the duo, "Strawberry Letter 23."

And Alan Parsons followed his 1975 top five production job, Pilot's "Magic," with a top 10 album and single for Al Stewart, "Year Of The Cat."

While artist productions are becoming more commonplace, this is by no means a new development. Such major acts from the 1960s as Creedence Clearwater Revival, the Rascals, the Beach Boys, the Four Seasons, Herb Alpert & the Tijuana Brass, Sly & the Family Stone and James Brown produced their own records as, in an earlier era, did Les Paul & Mary Ford.

But most of the top '60s acts—the Beatles, Rolling Stones, Barbra Streisand, Simon & Garfunkel and Stevie Wonder—were handled by outside producers. And significantly, all of those acts, or surviving members of those disbanded groups, were involved in producing their own records in 1977.

million plateaus reached by Fleetwood Mac, Peter Frampton and Boston and others documented a strengthened customer base. A number point up that their own marketing expertise has been honed by five to eight years experience in the industry, with the maturity shown at their cash registers. Several emphasize excellent sales and discount terms offered by a number of their suppliers as enabling them to stock adequately in the critical period.

## RCA Campaign At a New High

NEW YORK—Underscoring the continuing importance of direct marketing to the recording industry, RCA Records has launched the biggest advertising and promotion push in the history of its RCA Music Service club operations.

The \$4 million-plus January campaign includes a 30-second network television spot buy to highlight 18 million inserts in 110 newspapers, inserts in 21 million copies of TV Guide and 20 million direct mail pieces, the most ever.

In various test markets for more than 18 months—since June 1976—the spot tv campaign proved it could reinforce the direct mail effort, confirms David Heneberry, division vice president, RCA Music Service, in a recent newspaper interview.

# Top Single Picks

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## Pop

**CROSBY, STILLS & NASH—I Give You Give Blind (3:20);** producers: David Crosby, Stephen Stills, Graham Nash; writer: Stephen Stills; publisher: Gold Hill, ASCAP. Atlantic 3453. A strong guitar hook opens this third single from CS&N's latest LP. Stephen Stills comes through with some of his most powerful lyrics; singing and guitar playing and is backed by the usual tight harmonies of Crosby and Nash. From beginning through end, this tune maintains a charged beat packed with controlled intensity.

**FIREFALL—So Long (3:02);** producer: Jim Mason; writer: Rick Roberts; publisher: Warner-Tamerlane, El Sueno, BMI Atlantic 3452. This group follows the top 15 pop hit "Just Remember I Love You" with its most boldly rocking single to date. The main hooks are bold with melodic vocal overdubs and blistering electric guitar breaks.

**DAVE MASON—Let It Go, Let It Flow (3:14);** producers: Dave Mason, Ron Nevison; writer: D. Mason; publisher: Dave Mason, BMI Columbia 310662. Mason follows up his biggest commercial hit "We Just Disagree" with a high energy rocker fronted by some stinging guitar riffs and Mason's powerful vocals. The rhythm section backs Mason with solid support while added percussion spices up the beat.

**THE SYLVERS—New Horizon (3:38);** producer: The Sylvers; writers: L. Sylvers, R. Sylvers; publisher: Rosy, ASCAP Capitol P4532. This is the title track from the group's latest LP and the followup to "Any Way You Want Me." The cut features a driving rhythmic base layered with intricate vocal work and lush horn/string sweetening. The lyrics are a kind of pep talk soliloquy about facing the future with determination and realism.

### recommended

**MARILYN McCOD & BILLY DAVIS, JR.—My Reason To Be Is You (4:05);** writers: J. Footman, J. Wieder; publishers: Screen Gems EMI, Traco BMI/Colgems-EMI, Spec-o-Lite, ASCAP ABC AB12324.

**FOOLS GOLD—Wouldn't I Love To Love You (3:30);** producer: Keith Olsen; writer: T. Kelly; publishers: Brain Drain/Frank Snare, ASCAP Columbia 310635.

**NAZARETH—Shot Me Down (3:31);** producer: Manny Charlton; writer: M. Charlton; publisher: MTR, BMI A&M 2009.

**TOMMY JAMES—Love Is Gonna Find A Way (3:58);** producer: Jeff Barry; writers: T. James, Cordell; publisher: Big Seven, BMI Fantasy F811AS.

**ANNE MURRAY—Walk Right Back (2:38);** producer: Jim Ed Norman; writer: Sonny Curtis; publisher: Warner-Tamerlane, BMI Capitol P4527.

**U.F.O.—Close Encounters of the Third Kind, Part 1 (4:09);** producer: Teddy Randazzo; writer: J. Williams; publisher: Screen Gems-EMI, BMI UA XW1123.

**MADE IN U.S.A.—Melodies (3:37);** producers: Frieda Nerangis, Britt Britton; writer: Frieda Nerangis, Britt Britton; publishers: Delightful/Cabini, BMI De-Lite DE900 (Phonogram).

**CHUCK MANGIONE—Feels So Good (3:28);** producer: Chuck Mangione; writer: Chuck Mangione; publisher: Gates, BMI A&M 2001.

**PASTICHE—Flash Of the Moment (3:48);** producer: Mr. Curt; writer: Curtis Nathersey; publisher: Camaderie, BMI Euphoria ESS001.

## Soul

**MAZE FEATURING FRANKIE BEVERLY—Workin' Together (3:33);** producer: Frankie Beverly; writer: Frankie Beverly; publisher: Pecie, BMI Capitol P4531. An excellent packaging of strong lead vocals backed by tight, clear background singers, and a heavy rhythmic bottom. Instrumentation, while simple, is consistent. The lyrical content of this midtempo number deals with social power through social teamwork.

### recommended

**ISAAC HAYES—Out Of The Ghetto (3:55);** producer: Isaac Hayes; writer: Isaac Hayes; publisher: Afro, BMI Polydor PD14446.

**THE DELLS—Private Property (3:09);** producer: The Harris Machine; writers: E. Moore, R. Tyson; publishers: Dajoye/Top Bound/Six Strings, BMI Mercury 537 (Phonogram).

**ALBERT KING—Call My Job (4:26);** producer: Don Davis;

writers: Al Perkins, Detroit, Jr.; publisher: Perks, BMI Tomato TM10001.

**RONNIE DYSON—Ain't Nothing Wrong (3:40);** producers: Chuck Jackson, Marvin Yancy; writers: C. Jackson, M. Yancy; publishers: Jay's Enterprises/Chappell, ASCAP Columbia 310667.

## Country

**DARRELL McCALL—Down The Roads Of Daddy's Dreams (3:36);** producer: Ken Laxton; writers: M. Sherrill D. Goodman; publisher: High Ball, BMI Columbia 310655. McCall's most outstanding solo vocal to date is a dramatically produced, powerfully written ballad. It builds toward two refrains that demand—and receive—the best from McCall as a singer.

**TOMMY OVERSTREET—Yes Ma'am (3:00);** producer: Ron Chancey; writer: Sonny Throckmorton; publisher: Tree, BMI ABC/Dot D017737. A pulsating intro with drums and electric guitar provides a strong beginning for Overstreet's soulful new release. He takes the Sonny Throckmorton story song and turns it into an upbeat high energy number.

**HELEN CORNELIUS—Everybody Everywhere Needs Somebody Sometime (2:38);** producer: Bob Ferguson; writer: Helen Cornelius; publisher: Jimsue, BMI RCA PB11150. Cornelius convincingly renders a tender love song with its theme reflected in the title. An uncluttered arrangement and an artful blend of the background voices put the emphasis on the words which are powerfully enlivened by Cornelius.

**MEL STREET—If I Had A Cheating Heart (2:53);** producers: Jim Prater-Jim Vienneau; writers: Wayland Holyfield-Al Turney; publishers: Maplehill/Vogue, BMI Polydor PD14448. Street delivers an effective interpretation of lyric with this country ballad. Instrumentation is topped by some crafty guitar work, a hint of dobro and enhancing backup vocals.

**MERLE HAGGARD—Making Believe (3:02);** producers: Ken Nelson-Fuzzy Owen; writer: Jimmy Work; publisher: Acuff-Rose, BMI Capitol P4525. The country evergreen is given a good ride through Haggard's steady performance. Sparse instrumental work, except in the bridge with a guitar/steel guitar stand-off, focuses attention on Haggard's on-the-mark vocalizing.

### recommended

**CARL SMITH—This Lady Loving Me (2:01);** producer: Wesley Rose; writer: Eddy Raven; publisher: Milene, ASCAP ABC/Hickory AH54022.

**JEANNIE SEELY—Take Me To Bed (2:38);** producer: Chuck Glaser; writers: H. Cochran, G. Martin; publisher: Tree, BMI Columbia 310664.

**RAY SANDERS—Tennessee (3:27);** producer: Dave Burgess; writers: R. Klang, D. Pfrimmer; publisher: Singletree, BMI Republic REP013.

**TOM BRESH—Smoke! Smoke! Smoke! (That Cigarette) (3:19);** producer: Jimmy Bowen; writers: Merel Travis/Tex Williams; publisher: Belinda, BMI ABC/Dot D017738.

**CHARLOTTE HURT—Let's Do It Over (3:08);** producer: Chuck Deal; writers: Chuck Deal/Sheleah Jensen; publisher: Play, BMI Compass C0016.

**BILLY WALKER—Carlina And Jose Gomez (2:32);** producer: Ray Pennington; writers: Jay Jackson/Bobby Damron; publisher: Metamorphosis, BMI MRC MR1009.

## Disco

### recommended

**TOM C. JAMES & FIST-O-FUNK ORCHESTRA—Dance All Over The World; producers: Kevin & Ulla Misevis; writers: Tom C. & Michele James; publisher: Fist-O-Funk, BMI, Fist-O-Funk S6342.**

**SOUTHROAD CONNECTION—You Like It, We Love It (3:40);** producer: Lionel Job; writers: L. Job, D. Gillman; publishers: Harrindur/Ensign, BMI Mahogany M12772A.

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.

## HAPPY MARRIAGE OF MUSIC

# Discos Providing New Themes For Motion Picture Production

By PAUL GREIN

LOS ANGELES—There is or soon will be a rash of disco-themed movies, many with soundtracks featuring already established disco hits. "Saturday Night Fever" starring John Travolta and "Looking For Mr. Goodbar" starring Diane Keaton have already been released, with "Thank God It's Friday" and "Disco 9000" both upcoming.

This disco/film music merger—while sudden—should come as no surprise, as disco has been a dominant factor in pop music for more than three years, and film music has been a major source of hits in 1977.

Themes from "Car Wash," "Star Wars," "You Light Up My Life," "A Star Is Born" ("Evergreen"), "Rocky" ("Gonna Fly Now"), "The Spy Who Loved Me" ("Nobody Does It Better") and now "Saturday Night Fever" ("How Deep Is Your Love") have all made the top two on the hot 100 in 1977.

While the Columbia soundtrack to "Disco 9000," which was released last week, consists solely of original material by Johnnie Taylor, the "Looking For Mr. Goodbar" soundtrack on Columbia includes a number of outside hits, including four disco smashes which made the top three on the pop chart: the O'Jays' "Back Stabbers," Diana Ross' "Love Hangover," Boz Scaggs' "Lowdown" and Thelma Houston's "Don't Leave Me This Way." It also includes a number of lesser hits by

the Commodores, Barry White and Donna Summer.

"Thank God It's Friday," being produced jointly by Casablanca and Motown for release by Columbia Pictures, will be issued next April or May, with a double-pocket soundtrack on Casablanca scheduled to precede it by six to eight weeks.

It will include new material by leading acts from the Casablanca stable (Donna Summer, Mecca, Love & Kisses) and the Motown roster (the Commodores, Diana Ross, Marvin Gaye).

The soundtrack to "Saturday Night Fever" is also a two-record set, including five new songs written by the Bee Gees and two of their past hits, "You Should Be Dancing" and "Jive Talkin'" (though the latter song was cut from the final version of the film).

The music, as it turns out, is the highlight of the movie, which deals with a 19-year-old Brooklynite, Tony Manero (well played by Travolta), who is bored with his insular existence and seeks escape in a local disco, the 2001 Odyssey in New York.

Travolta is most impressive with his sure moves and proud strutting, and the discotheque lighting and mist effects (by Litalab of New York) are integrated expertly into the film.

The seamy, extremely graphic

street talk in the movie will offend some; and the sickening violence will offend others. So, for that matter, will its super-casual sex: one act of passion actually ends with the male partner saying to the female, "That was great... What did you say your name was?"

But musically the film is a success, with the Bee Gees' driving, rhythmic "Stayin' Alive" effectively played over the opening credits and their lovely, tender "How Deep Is Your Love" played as Travolta discovers a love interest, Stephanie (played by newcomer Karen Lynn Gorney).

The film also includes the group's "Night Fever" and "More Than A Woman," with the latter song also performed by Tavares (it is the group's new Capitol single). A final Gibb original in the score is "If I Can't Have You," which is performed by Yvonne Elliman (it is also her new single).

The music editor, John Caper Jr., also effectively integrated brief snatches of outside hits into the film: Walter Murphy's "A Fifth Of Beethoven," Rick Dees' "Disco Duck" (though this is inexplicably missing from the RSO soundtrack), MFSB's "K-Jee," Ralph MacDonald's "Calypso Breakdown," Kool & the Gang's "Open Sesame," the Trammps' "Disco Inferno" and K.C. & the Sunshine Band's "Boogie Shoes."

## L.A. Chain Buys 150 Holiday TV Ads

LOS ANGELES—Music Plus' Lou Fogelman shelled out approximately \$25,000 of the 15-store chain's advertising loot on production and purchase of 150 institutional tv spots through the holiday period.

"We want to prove to labels that tv advertising pays off," Fogelman explains. Supplementing the campaign were an additional 30 30-second Maxell-sponsored spots, into which Fogelman subtly introduced a narrow color band across the screen carrying the Music Plus logo through the blank tape commercials.

"Music Plus has spent several years establishing our logo and our slogan, 'Believe In Us.' I suggested to Maxell that we be allowed to try to insert our narrow band logo unobtrusively on the bottom of the screen. We ran it for them. Maxell agreed it did not intrude on their spot. It saves the tag time, too.

"We expect to reach 3.3 million tv households between Dec. 12 through Dec. 30. The 18 to 34 age group was our demographic target. We bought spots on KHJ, KTTV, KCOP, KABC and KNBC. We don't have definite feedback on how the campaign went. Store reports prove it drew new customers."

## Discwasher Taking Rival Into Court

LOS ANGELES—Discwasher, the record care accessories maker in Columbia, Mo., has filed suit against Vor Industries, Anaheim, Calif., charging trademark infringement and unfair competition.

The Federal District Court pleading alleges the defendant uses a name, Discwasher, which infringes on the established trademark used by Discwasher and also uses artwork that is a colorable imitation.

## Executive Turntable

Continued from page 4

ing Division, Phoenix, as well as corporate vice president of Aldisco. Also named corporate vice president is Joseph E. Sasich, general manager of Aldisco, Alta Distributing Division, Salt Lake City. . . . Rod Gilbert, former New York Ranger hockey player, joins Madison Square Garden Center, New York, as a marketing communications executive. . . . Capitol Stage Lighting, New York, names Tom Fay national sales manager. He was Midwestern sales manager for Berkey Colortran. . . . Robert Coppola joins KLH Research & Development, Westwood, Mass., as executive vice president. He was president and owner of Phonopol, a West Germany-based manufacturer's representative firm. Also at KLH, Timothy Halchuck promoted to vice president of acoustical engineering, from director. . . . At Harman International, Northridge, Calif., Robert Furst named vice president. He rejoins the corporation after four years at B.I.C. following 20 years with Harman-Kardon.

# MARY K MILLER



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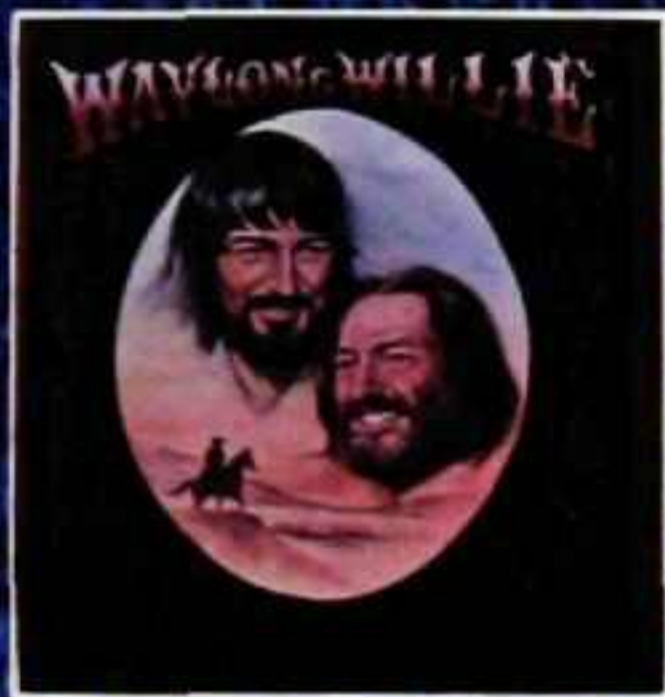
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Waylon & Willie APL 1-238



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Adjoining Suites - Aztec Two-Step APL 1-2455



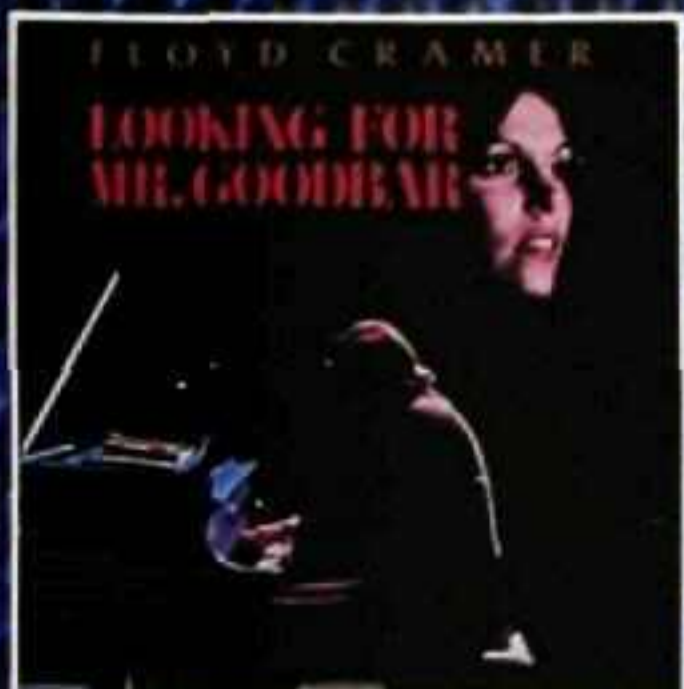
Taken By Force - Scorpions APL 1-2028



No Place To Fall - Steve Young APL 1-2510



Valentine APL 1-2572



Looking For Mr. Goodbar - Floyd Cramer APL 1-2644



World's Greatest Lover - Original Soundtrack Recording APL 1-2700



New Train - Same Rider - Tom T. Hall APL 1-2022



**RCA**  
Records

## Coexistence Of Pure & Fusion Jazz

• Continued from page 3

turn his back on the real jazz in order to be a viable label."

In addition to A&M, Elektra/Asylum's new jazz program portends new boosts for crossover music. "We started the fusion movement," boasts Eddie Levine, Blue Note's director and general manager, "with Donald Byrd." (Byrd is now on Elektra).

Levine says he'll be promoting his jazz heavily in colleges through radio and newspaper ads and promotions. UA's music publishing company, he says, is making up complete versions of an LP with the original arrangements which it will be selling to schools for their jazz bands.

Levine says jazz will always have its roots music "but it's more into

rock," something which has characterized its sound for the past four years.

A Ronnie Laws LP has gone gold, Levine says, without a hit single. That LP lets the reedman lean heavily on electronics and rock rhythms. Levine doesn't believe the oldtimers blowing pure jazz will attain the sales peaks the crossover artists have attained. Maybe they (the purists) will hit 300,000, 400,000 or 500,000 units, he feels.

Fusion music can be any elements blended with jazz and Levine even sees a country jazz product with Earl Klugh playing with Chet Atkins. "People," Levine says, "are doing things they never thought to do before because the audience is open and broadminded."

All the jazz label execs queried wax optimistic anent the new year. Jazz is like a snowball balling its way along and picking up devotees and customers. No one seems concerned that the honeymoon may come to a startling end.

Orrin Keepnews, director of jazz a&r for Fantasy, Prestige, Milestone and Galaxy, speaks of coexistence. "There is no problem in having Stanley Turrentine (crossover) and McCoy Tyner (pure) under the same roof," Keepnews comments.

Tyner's music besides finding a solid home on the jazz charts also finds a home someplace on the pop charts, Keepnews points out.

The general awareness of jazz in general has resulted in Tyner's sales for the string accentuated LP "Fly With The Wind" in all configurations hitting the 100,000 mark, Keepnews claims. Tyner's straight ahead trio settings "don't go that strong" but "they sell several times more than they sold six years ago."

Fantasy's newest jazz label, the re-activated Galaxy line, has in its first release LPs by Hank Jones, Shelly Manne, Roy Haynes and Stanley Lowell, a new pianist. Keepnews has also cut Red Garland and Philly Joe Jones.

Keepnews pops in and out of the pure acoustic world and the fusion scene. He recently was in New York working on two projects: a Ron Carter with woodwinds pure jazz LP and a David "Fathead" Newman LP with horns (fusion).

Keepnews sees a growing emphasis on acoustic music "but not to the exclusion of the other." There is no way that fusion jazz will disappear, producers believe. It is the bridge into hardcore commerciality.

Bob Thiele, the veteran jazzman now producing for Columbia through his own production company, says people have dumped the

term jazz and are now buying "music" and often not even knowing it is jazz.

He finds problems in the areas of artist management and talent agencies. There are managers and agents who are insensitive to the unique needs of the jazz musician, Thiele feels.

They are getting jazzmen as clients because the music's busting out all over, "but they have no concept about what his music is all about. They're only worried about getting the extra bucks for the musician."

"There is no real continuity for a long-term career. They talk about the dollars they can get but they don't understand the music. A lot of the agents think they are dealing with typical show business performers but the jazz musician has deeper problems."

"The true jazz musician is a jazz musician 24 hours a day. He doesn't play one show a night. He's involved in a complete history of American jazz music."

Thiele points to Norman Granz and Ken Fritz as two managers who are understanding of their musician clients.

Thiele's own initial CBS projects involve Lonnie Liston Smith and Black Arthur Blythe (an alto saxman). Fusion or pure? Thiele says he's cutting "contemporary music" and "we don't want to offend the true jazz buff, but the records will have a broad appeal, including electronics."

In addition to CBS, Blue Note and Fantasy, one finds jazz on Atlantic, Arista, Capitol (which is striving to build its own roster of new names), A&M, Elektra/Asylum, CTI, Warner Bros., ECM, MPS, Vanguard, Concord, TK, and a number of smaller labels like Xanadu, Muse, Catalyst and Discovery.

If competition breeds a healthy marketplace, then this overloaded situation promises lots of releases—new and reissues—for still another year.

### Basie, Other Stars Due In N. Orleans

NEW ORLEANS—Count Basie, Herbie Hancock, Dave Brubeck and Muddy Waters are booked for the annual New Orleans Jazz and Heritage Festival April 6-13.

Relionus Travel Service here is offering British jazz fans and musicians special tour rates to come here for the event, perhaps the most ambitious jazz presentation in the South.

## Lifelines

### Births

A boy, Michael, to Bill Civitella and wife Maureen, Dec. 13 in Syosset, L.I., where Civitella runs Kingdom Sound Studios.

A boy, Samuel Francis, to Sam Sclafani and wife Marilyn, Dec. 26 in Detroit, where Sclafani is a salesman for Phonodisc.

### Marriages

Rich Suarez, drummer with Big Sound Records' Nelson Adelard Band, to Toni DeMartino Dec. 19 in New Haven, Conn.

### Deaths

Sam Weiss, 67, drummer, orchestra leader and entertainer, Dec. 18 in Encino, Calif. Weiss was a member of

the bands of Artie Shaw, Phil Harris, Paul Whiteman and Tommy Dorsey, and was featured on Jack Benny's radio and television shows. Services were held Dec. 20 at Mt. Sinai Memorial Park, Los Angeles. Weiss is survived by his widow, Rose; five children, a brother, four sisters and six grandchildren.

Cato Mann, 90, actor and band-leader (Cato's Vagabonds), in Florida Dec. 14. He is survived by his widow Alma, and two sisters. Mann was the first to purchase and outfit a band bus, for \$10,000 in 1926, which attracted national publicity as a "palace on wheels."

Glenn Ramsey, 77, retired field rep for SESAC, in Aberdeen, N.C., Dec. 10. He had been with SESAC 25 years, and prior to that was with the Associated Press, where he was once N.Y. bureau chief.



MOVIE MAKING—Don Felder of the Eagles; Irving Azoff, manager of the Eagles and Steely Dan and the group's Donald Fagen, on the set of the Universal film "FM."

## Licensing Gains To Unfold, But Problems Exist

• Continued from page 15

zations. They feel it would destroy the laboriously constructed relationship worked up with network users over the years. And they are hopeful that their position will be supported by the highest court.

For Ciancimino, the year looms as one of the greatest periods of adjustment ever faced by the music community. New regulations, the concept of the Copyright Tribunal, problems of interpretation—all will interact as the new copyright law is implemented.

It will be an "exciting year," says the SESAC executive, "and no one knows for sure how it will turn out." As controversies inevitably surface once elements of the new law become effective, their validity "will be tested in the crucible of case law," Ciancimino foresees.

In addition to the impact of the new law, BMI's Cramer sees further concentration of publishing interests in fewer large firms continuing through the year. "There is an enormous demand by big publishers for acquisitions," he observes.

"The trend may be inevitable, but it bothers me," says Cramer. He says it leads to an erosion of the personal relationship which traditionally existed between an independent publisher and his writers. And the larger publisher, geared to expect an immediate return on investment, is less likely to devote resources to long-term writer development, in his judgment.

Cramer also casts a jaundiced eye at snowballing artist-writer demands for advances and guarantees. These are becoming completely out of line with publisher and licensing agency capability, he feels, laying the blame for unrealistic requests primarily on agent and accountant rather than creator.

They have become conditioned to the tremendous sums record companies are prepared to pay in front, says Cramer. The disparity between the amounts a hit song can earn via performance, mechanical and print royalties compared to the dollar potential for the artist from a hit record are enormous, he adds.

## Janus Issuing Old Candid Jazz Catalog

LOS ANGELES—Janus is re-releasing the Candid Jazz catalog, which includes albums by Charlie Mingus, Steve Lacy, Richard Williams, Phil Woods, the Toshiko-Mariano Quartet and Booker Little. Suggested retail is \$7.94.

## Campus, Jukebox

• Continued from page 3

In revising its originally strict limits on the statutory rights for copyright owners to object to use of their music in advance of exempt, non-profit concerts, the Copyright Office adds a warning: The agency will revise the regulations if the blanket vetoes are used "routinely," so as to endanger the exemption Congress intended in the law.

The new copyright law's exemption for nonprofit performances requires that neither artist nor producers and promoters be paid, and any money from ticket sales must go to educational or charitable causes. A copyright owner must give notice of objection to use of his music at least seven days before the performance.

The liberalized rules drop half a dozen limits on the copyright owner's right to send blanket veto notices to campuses et al, which were included in the original proposed rulemaking.

Veto notices may be filed by a music licensor for more than one copyright owner, but reason for the objection to use of the music must be given.

Some descriptive identification is required on the common characteristics shared by each group of works covered by a blanket notice—e.g., common author, owner, publisher or licensing agent.

When the music licensor sends the veto notice, users can require the identity of the music copyright owner. The users are also entitled to further information to insure that a particular work is actually covered by the blanket notice.

In the final jukebox rulemaking, boxes without serial numbers would require detailed information, including model and name, capacity of the box, type of sound and charge per play. The license certificate issued by the Copyright Office will be in two strips which will fit into the playlist panel on the front of the box.

## Signs Matrix Songs

LOS ANGELES—Stan Kenton's Creative World Music publishing firm has signed RCA record act Matrix IX.

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# Billboard HOT 100

## Chart Bound

I GIVE YOU GIVE BLIND—Crosby, Stills & Nash  
Atlantic 3453  
SO LONG—Firefall  
Atlantic 3452  
LET IT GO, LET IT FLOW—Dave Mason  
Columbia 310662  
SEE TOP SINGLE PICKS REVIEWS, page 98

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	15	15	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten/Far Karibby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882	35	16	16	WE'RE ALL ALONE—Rita Coolidge (David Anderle), B. Scaggs, A&M 1955	69	74	4	GOD ONLY KNOWS—Marilyn Scott (Bobby Torres, Leanne Meyers), B. Wilson, Big Tree 16105 (Atlantic)
6	14	14	BABY COME BACK—Player (Dennis Lambert, Brian Potter), P. Beckett, I.C. Crawley, RSO 879 (Polydor)	36	17	12	SWINGTOWN—Steve Miller (S. Miller), S. Miller & C. McCarty, Capitol 4496	70	70	5	ROCKAWAY BEACH—Ramones (Tony Bongiovi, Tony Erdelgi) Ramones, Sire 1008 (Warner Bros.)
3	3	17	BLUE BAYOU—Linda Ronstadt (Pete Asher) R. Orton, J. Meison, Asylum 45431	41	7	7	EMOTION—Samantha Sang (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178	81	81	2	THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND—John Williams (John Williams, Rick Chertoff), J. Williams, Arista 8300
4	4	12	BACK IN LOVE AGAIN—LTD (Bobby Martyn), L. R. Hanks, I. Grey, A&M 1574	52	5	5	WHATS YOUR NAME—Lynyrd Skynyrd (M.A.) G. Rossington, R. Van Zant, MCA 40819	72	72	6	ANYWAY YOU WANT ME—Sylvester (Sylvester), L. Sylvester, E. Sylvester, Capitol 4493
5	8	12	HERE YOU COME AGAIN—Dolly Parton (Gary Klein), B. Mann & C. Weil, RCA 11123	39	43	7	YOU'RE MY SOUL AND INSPIRATION—Donny & Marie Osmond (Mike Curb, Michael Lloyd), C. Weil, B. Mann, Polydor 14439	85	85	2	CURIOUS MIND—Johnny Rivers (Johnny Rivers), C. Mayfield, Big Tree 16106 (Soul City)
6	2	18	YOU LIGHT UP MY LIFE—Debbie Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8455	44	7	7	PEG—Steely Dan (Gary Katz), W. Becker & D. Fagen, ABC 12320	74	76	7	WAS DOG A DOUGHNUT—Cat Stevens (Cat Stevens, Dave Karsenbaum), C. Stevens, I. Roussel, B. Lynch, A&M 1971
10	12	12	SLIP SLIDIN' AWAY—Paul Simon (P. Simon & P. Ramone), P. Simon, Columbia 3-10630	41	42	8	BLOAT ON—Cheech & Chong (Foster), M. Willis, A. Ingram, J. Mitchell, Epic/Ode 8-50471	75	NEW ENTRY		LAY DOWN SALLY—Eric Clapton (Lay Down), E. Clapton, M. Levy, RSO 886 (Polydor)
8	9	12	SENTIMENTAL LADY—Bob Welch (Lindsay Buckingham, Christine McVie), B. Welch, Capitol 4479	49	9	9	AS—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54291 (Motown)	76	51	10	DON'T ASK MY NEIGHBORS—Emotions (Kaurice White), S. Scarborough, Columbia 310622
11	10	10	YOU'RE IN MY HEART—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8475	47	4	4	TRIED TO LOVE—Peter Frampton (Peter Frampton), P. Frampton, A&M 1988	77	57	20	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White), N. Pigford, E. Paris, 20th Century 2350
15	8	8	HEY DEANIE—Sham Cassidy (Michael Lloyd for Mike Curb Productions), E. Carmen, Warner/Curb 8488	48	7	7	IF WE'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (Brad Shapiro, Millie Jackson), G. Murton, S. Throckmorton, Spring 175 (Polydor)	78	NEW ENTRY		ALWAYS & FOREVER—Heatwave (Barry Blue), R. Temperton, Epic 850448
14	15	15	COME SAIL AWAY—Sly (Sly), D. DeYoung, A&M 1977	45	46	4	LOVELY DAY—Bill Withers (Bill Withers, Clarence McDonald), B. Withers, S. Scarborough, Columbia 3-10627	79	NEW ENTRY		GALAXY—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miles, L. Oskar, H. Scott, J. Goldstein, MCA 40820
12	12	16	YOU CAN'T TURN ME OFF—High Energy (Kent Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown)	53	6	6	HOW CAN I LEAVE YOU AGAIN—John Denver (Milton Okun), J. Denver, RCA 11036	80	86	6	OOH BOY—Rose Royce (Norman Whitfield), N. Whitfield, Whitfield 8491 (Warner Bros.)
18	11	11	WE ARE THE CHAMPIONS—Queen (Queen), F. Mercury, Elektra 4544	59	4	4	LONG, LONG WAY FROM HOME—Foreigner (John Sinclair, Gary Lyons), M. Jones, L. Gramm, I. McDonald, Atlantic 3439	81	83	3	IF IT DON'T FIT DON'T FORCE IT—Kellie Patterson (Larry Farrow), J. Farrow, C. John, Shadybrook 451041
19	8	8	RUNAROUND SUE—Leif Garrett (Michael Lloyd for Mike Curb Productions), D. Dimuzici & E. Maresca, Atlantic 3440	48	50	5	WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (Harry W. Casey, Richard Finch), H. W. Casey, R. Finch, TK 1022	82	NEW ENTRY		CRAZY ON YOU—Heart (Mike Flicker), A. Wilson, N. Wilson, Mushroom 7021
15	5	13	IT'S SO EASY—Linda Ronstadt (Pete Asher), B. Holly, N. Pettley, Asylum 45438	56	3	3	TOO HOT TO TROT—Commodores (James Carmichael & Commodores), T. Clary, M. Williams, W. O'Amgo, L. Richie, R. LaPreau, W. King, Motown 14327	83	91	6	COCOMOTION—El Coco (Michael Law), W.M. Lewis, L. Rinder, M. Ross, A&M 147
16	7	21	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 1016	51	21	12	YOU MAKE LOVIN' FUN—Fleetwood Mac (Fleetwood Mac with Richard Das Hall), C. Meue, Warner Bros. 8483	84	89	6	LE SPANK—Le Pamplemousse (Michael Lewis), M. Lewis, L. Rinder, G. Karson, D. Williams, A&M 112154
20	8	8	SHORT PEOPLE—Randy Newman (Lenny Waronker & Rus Titelman), R. Newman, Warner Bros. 8492	64	4	4	THE NEXT HUNDRED YEARS—Al Martino (Joel Diamond), Bernstein, Adams, Capitol 4508	85	87	2	WHAT A DIFFERENCE, YOU'VE MADE IN MY LIFE—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, RCA 11146
28	8	8	JUST THE WAY YOU ARE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10646	53	55	5	STREET CORNER SERENADE—Wet Willie (Gary Lyons), M. Duke, J. Hall, M. Smith, Epic 850478	86	88	3	GOODBYE GIRL—David Gates (David Gates), D. Gates, Elektra 45450
24	10	10	SERPENTINE FIRE—Earth, Wind & Fire (Maurice White), M. White, U. White, S. Burke, Columbia 310625	54	25	15	BABY, WHAT A BIG SURPRISE—Chicago (James William Guercio), P. Cetera, Columbia 3-10620	87	90	2	BOATS AGAINST THE CURRENT—Eric Carmen (Eric Carmen), E. Carmen, Arista 8295
27	7	7	TURN TO STONE—E.L.O. (Jeff Lynne), J. Lynne, Jet 1099 (United Artists)	56	31	20	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Neil) Bugali, Mucker, RSO 878 (Polydor)	88	92	5	REACH FOR IT—George Duke (George Duke), G. Duke, Epic 850463
23	19	19	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV)	66	4	4	EASY TO LOVE—Leo Sayer (Richard Perry), L. Sayer, A. Hammond, Warner Bros. 8502	89	90	2	THE LONELIEST MAN ON THE MOON—David Castle (Joe Porter), D. Castle, G. Dee, Parachute 505 (Casablanca)
22	22	8	MY WAY—Elvis Presley (Elvis Presley), P. Akala, J. Reaux, C. Francis, RCA 11165	68	9	9	BREAKDOWN—Tom Petty & The Heartbreakers (Denny Cordell), T. Petty, Shelter 62008 (ABC)	90	NEW ENTRY		TAKE ME TO THE CAPTAIN—Frisim (Bruce Fairbairn), R. Higgs, Arista 7678
32	9	9	LOVE IS THICKER THAN WATER—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb & A. Gibb, RSO 883	58	38	14	YOUR SMILING FACE—James Taylor (Pete Asher), J. Taylor, Columbia 310602	91	92	5	UNTIL NOW—Bobby Aron (John Lombardo), B. Aron, First Artists 41000 (Mercury)
26	12	12	THE WAY I FEEL TONIGHT—Bay City Rollers (Harry Maslin), H. Shield, Arista 0272	59	45	24	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Temperton, Epic 8-50370	92	93	3	DON'T LET IT SHOW—Alan Parsons Project (Alan Parsons), Woolton, Parsons, Arista 828
40	6	6	SOMETIMES WHEN WE TOUCH—Dan Hill (Matthew McCauley, Fred Mollin), D. Hill, B. Mann, 20th Century 2355	71	12	12	FALLING—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struzick, Big Tree 16100 (Atlantic)	93	54	13	SHE'S NOT THERE—Santana (David Carlos Santana, Tom Coster), R. Argent, Columbia 310616
30	10	10	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic (Nil Rogers, Kenny Lehman & Bernard Edwards), R. Lehman, B. Edwards, N. Rodgers, Atlantic 3435	81	NEW ENTRY		THEME FROM CLOSE ENCOUNTERS—Meco (Meco Montardo, Tony Bongiovi, Harold Wheeler), J. Williams, Millennium 008	94	NEW ENTRY		COME GO WITH ME—Pockets (Verdine White), A. McKinney, V. White, R. Wright, Columbia 310632
29	9	9	GETTIN' READY FOR LOVE—Diana Ross (Richard Perry), T. Snow, F. Golde, Motown 1427	73	3	3	SWEET MUSIC MAN—Kenny Rogers (Larry Butler, Kenny Rogers), K. Rogers, United Artists 1095	95	58	13	CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters (Richard Carpenter), Klaub, A&M 1978
39	4	4	STAYIN' ALIVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten For Karibby Productions), B.R.M. Gibb, RSO 885	67	4	4	YOU MAKE ME CRAZY—Sammy Hagar (Carter), S. Hagar, Capitol 4502	96	61	18	WE JUST DISAGREE—Dave Mason (Dave Mason, Ron Nevison), J. Krueger, Columbia 3-10575
35	5	5	DESIRE—Neil Diamond (Bob Gaudio), N. Diamond, Columbia 3-10657	67	4	4	YOU MAKE ME CRAZY—Sammy Hagar (Carter), S. Hagar, Capitol 4502	97	63	15	SEND IN THE CLOWNS—Judy Collins (Arl Mardian), S. Sondheim, Elektra 45253
34	8	8	POINT OF KNOW RETURN—Kansas (Jeff Gossman), S. Walsh, P. Ehart, R. Steinhardt, Kirshner 84273 (Columbia)	78	3	3	THUNDER ISLAND—Jay Ferguson (Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum/Nonsuch)	98	NEW ENTRY		BELLE—Al Green (Al Green), A. Green, F. Jordan, R. Fairfax, Hi 77505 (Cream)
33	9	9	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Nicolas Skerky, Jean Manuel De Scarano), B. Benajmin, S. Marcus, G. Caldwell, Casablanca 902	82	2	2	NAME OF THE GAME—Abba (Benny Andersson, Bjorn Ulvass), B. Andersson, S. Anderson, B. Ulvass, Atlantic 3449	99	62	24	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlich, Elektra 45413
32	13	13	ISN'T IT TIME—Babes (Ron Nevison), Conrad/Kennedy, Chrysalis 2173	79	2	2	MINDBENDER—Stillwater (Buddy Bue), R. Walker, B. Bue, Capricorn 0280 (Phonodisc)	100	65	22	I FEEL LOVE—Donna Summer (Giorgio Moroder, Pete Dinklage), D. Summer, G. Moroder, P. Bettele, Casablanca 884
36	8	8	NATIVE NEW YORKER—Odyssey (Sandy Linzer, Charlie Casells), S. Linzer, D. Randell, RCA 11129								
37	7	7	GIRLS SCHOOL—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4504								

**★ STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller" (Seal indicated by bullet). Recording Industry Assn. Of America seal of certification as "two million seller" (Seal indicated by triangle)

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### HOT 100 A-Z—(Publisher-Licensor)

Always & Forever (Almo/Rondo, ASCAP)	78	Come Go With Me (Verdine White/Pockets, BM)	72	As (Jobete/Black Bull, ASCAP)	72	Baby Come Back (Touch Of Gold/Crowback/Stepwood, BM)	42	Baby, What A Big Surprise (Pete Phillips, BM)	54	Back In Love Again (Zeman, BM)	41	Blue Bayou (Acuff-Rose, BM)	3	Boats Against The Current (C.A.M., BM)	88	Boogie Nights (Ponder/Almo, ASCAP)	56	Breakdown (Skyhill, BM)	56	Calling Occupants Of Interplanetary Craft (Klions/Wilcox, ASCAP)	96	Easy To Love (Robert Hammond/Longman/Chrysalis, ASCAP)	55	Hey Deanie (K&M/USA, BM)	10	How Can I Leave You Again (Cherry Lane, ASCAP)	37	How Deep Is Your Love (Stepwood, BM)	60	I Feel Love (Black/Sunday, BM)	100	If It Don't Let Me Be This Way (Punk/BMG, BM)	50	If It Don't Let Me Be This Way II (Punk/BMG, BM)	50	If We're Not Back In Love By Monday (Tye, BM)	27	I Go Crazy (Web IV, BM)	21	I Love You (Black's, BM)	43	Isn't It Time (Eason/Ray, BM)	68	It's Ecstasy When You Lay Down (Sawette, BM)	86	It's So Easy (MPL Communications, BM)	64	Just The Way You Are (Cloakings, BM)	15	Lay Down Sally (Stepwood, BM)	18	Le Spank (Egmont, BM)	84	Long, Long Way From Home (Cherry Lane/Compass/WB-Mut, BM)	40	Love Is Thicker Than Water (Stepwood/Andy Gibb/Hugh & Barbara Gibb/Unichappal, BM)	23	Lonely Day (Gladys Withers/Chappell, BM)	45	Mad About You (No Exit/La Sol, BM)	22	My Way (Diamond, BM)	66	Native New Yorker (Eastwest/Unichappal, BM)	33	Nothing Gets Me High (P. Simon, BM)	67	Somebody When You Touch (ATV/Wilcox, ASCAP/MCA, BM)	99	Stayin' Alive (Stepwood/Unichappal, BM)	60	Street Corner Serenade (Muscadine/Sager/You Mama's, BM)	40	Sweet Music Man (Johnny Rogers, ASCAP)	67	Swingtown (Sabo, ASCAP)	36	We Are The Champions (Queen, ASCAP)	13	When You Love (Black/Schwartz, ASCAP)	70	The Loneliest Man On The Moon (Unifun, BM)	14	The Next Hundred Years (Silver Blue, ASCAP)	89	Theme From Close Encounters Of The Third Kind (Gold Horizon, BM)	19	Theme From Close Encounters (Gold Horizon, BM)	93	The Way I Feel Tonight (Blowwater/Carpenter, BM)	7	Thunder Island (Flowers, ASCAP)	64	You Light Up My Life (Big Hit, ASCAP)	6	You Make Me Crazy (Big Bang, Inc., BM)	49	You Make Me Crazy (Big Bang, Inc., BM)	49	You're In My Heart (Rivv, ASCAP)	65	You're My Soul And Inspiration (Screen Gems, L.M., BM)	39	Your Smiling Face (Country Road, BM)	58
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January 11—Electric Ballroom—Milwaukee, Wisconsin  
January 19—Louisville Gardens—Louisville, Kentucky



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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																				
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL													
★	2	45	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲					7.98	7.98	7.98	8.95	★	38	26	JAMES TAYLOR JT Columbia JC 34811	▲								7.98	7.98	7.98	71	74	6	BOB JAMES Heads Columbia/Tappan Zee JC 34896	▲					7.98	7.98	7.98			
★	3	6	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	▲					7.98	7.98	7.98		★	39	6	ERIC CLAPTON Slowhand RSO RSL 3939	▲									7.98	7.98	7.98	★	82	6	RAMONES Rocket To Russia Sire SP 6042 (Warner Bros.)	▲					6.98	6.98	6.98		
★	4	5	EARTH, WIND & FIRE All 'N' All Columbia JC 34905	▲					7.98	7.98	7.98		★	40	11	MILLIE JACKSON Feelin' Bitchy Spring SP 1-6715 (Polydor)	●									7.98	7.98	7.98	★	84	4	LOU RAWLS When You Hear Lou, You've Heard It All Philadelphia International IZ 35036	▲					7.98	8.98	8.98		
★	5	6	ELECTRIC LIGHT ORCHESTRA Out Of The Blue let (JLA 823) (United Artists)	▲					11.98	11.98	11.98		★	41	7	GINO VANELLI A Pauper In Paradise A&M 4654	▲									7.98	7.98	7.98	★	87	32	BARRY MANILOW Live Arista AL 8506	▲					11.98	11.98	11.98		
5	1	15	LINDA RONSTADT Simple Dreams Aylum SE 104	▲					7.98	7.98	7.98		★	46	4	EMERSON, LAKE & PALMER Works Volume II Atlantic SD 19147	▲									7.98	7.98	7.98	75	77	62	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/let UA LA679-G	▲					7.98	7.98	7.98		
6	6	10	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	▲					6.98	7.98	7.98		★	NEW ENTRY	JONI MITCHELL Don Juan's Reckless Daughter Aylum BB 701	▲										12.98	12.97	12.97	76	78	67	BOSTON Epic JE 34188	▲					7.98	7.98	7.98		
★	9	6	KISS Alive II Casablanca NBLP 7075-2	▲					11.98	11.98	11.98		★	45	8	SANTA ESMERALDA Don't Let Me Be Misunderstood Casablanca NBLP 7080	▲									7.98	7.98	7.98	77	79	5	BAY CITY ROLLERS Greatest Hits Arista AB 4158	●					7.98	7.98	7.98		
★	18	6	SHAUN CASSIDY Born Late Warner/Curb BSK 3126	▲					7.98	7.98	7.98		★	43	43	6	NEIL YOUNG Decade Reprise IRS 2217 (Warner Bros.)	▲								14.98	14.98	14.98	78	36	13	ODYSSEY RCA APL 1 2204	▲					6.98	7.95	7.95		
★	12	6	QUEEN News Of The World Elektra EK 112	●					7.98	7.98	7.98		★	44	22	13	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	●								7.98	7.98	7.98	79	81	10	GATO BARBIERI Ruby, Ruby A&M SP 4655	▲					7.98	7.98	7.98		
★	13	5	NEIL DIAMOND I'm Glad You're Here With Me Tonight Columbia JC 34900	▲					7.98	7.98	7.98		★	45	19	18	CRYSTAL GAYLE We Must Believe In Magic United Artists UA LA771-G	●								6.98	7.98	7.98	★	NEW ENTRY	SOUNDTRACK Close Encounters Of The Third Kind Arista 300	●										
11	7	8	COMMODORES Live Motown M5 894 A2	▲					9.98	9.98	9.98		★	51	5	JOHN DENVER I Want To Live RCA APL 1 2521	●									7.98	7.98	7.98	★	92	4	CAPTAIN & TENNILLE Greatest Hits A&M SP 4667	●					7.98	7.98	7.98		
★	14	4	BOZ SCAGGS Down Two Then Left Columbia JC 34729	▲					7.98	7.98	7.98		★	54	4	NATALIE COLE Thankful Capitol SW 11708	●									7.98	7.98	7.98	★	93	3	BETTE MIDLER Broken Blossom Atlantic SD 19151	▲					7.98	7.98	7.98		
★	15	13	BOB WELCH French Kiss Capitol ST 11663	●					6.98	7.98	7.98		★	55	40	RITA COOLIDGE Anytime Anywhere A&M SP 4616	▲									6.98	7.98	7.98	83	85	7	NAZARETH Expect No Mercy A&M 4666	▲					7.98	7.98	7.98		
★	16	8	OLIVIA NEWTON-JOHN Greatest Hits MCA 3028	▲					7.98	7.98	7.98		★	49	50	10	BILL WITHERS Menagerie Columbia JC 34903	▲								7.98	7.98	7.98	★	102	3	SOUNDTRACK The Story Of Star Wars 20th Century T 350	●					7.98	7.98	7.98		
★	17	13	BILLY JOEL The Stranger Columbia JC 34987	●					7.98	7.98	7.98		★	50	44	19	ROSE ROYCE In Full Bloom Whitfield WH 3074 (Warner Bros.)	▲								6.98	7.98	7.98	★	97	2	JOHNNY "GUITAR" WATSON Funk Beyond The Call Of Duty GDM DIL PA 714	▲					7.98	7.95	7.95		
16	11	9	LYNYRD SKYNYRD Street Survivors MCA 3029	▲					7.98	7.98	7.98		★	62	28	SHAUN CASSIDY Warner/Curb BS 3067	▲									6.98	7.98	7.98	86	86	5	ELVIS COSTELLO My Aim Is True Columbia JC 35037	▲					7.98	7.98	7.98		
★	17	8	STEELY DAN Aja ABC AB 1006	●					6.98	7.95	7.95		★	58	2	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7081	●									7.98	7.98	7.98	★	99	31	BEE GEES Here At Last... Live RSO RS 2 3901 (Polydor)	▲					11.98	12.58	12.58		
★	20	23	STYX The Grand Illusion A&M SP 4637	▲					7.98	7.98	7.98		★	75	2	SALSOUL ORCHESTRA Christmas Jollies Salsoul SES 5507	▲									6.98	7.98	7.98	88	89	17	FOGHAT Live Bearsville BRX 6971 (Warner Bros.)	▲					7.98	7.98	7.98		
★	21	11	RANDY NEWMAN Little Criminals Warner Bros. BSK 3079	▲					7.98	7.98	7.98		★	54	49	10	CHUCK MANGIONE Feels So Good A&M SP 4658	▲								7.98	7.98	7.98	89	91	15	TOM PETTY & THE HEARTBREAKERS Shelby ABC SRL 52006	▲					6.98	7.95	7.95		
★	48	2	AEROSMITH Draw The Line Columbia JCI 4856	▲					7.98	7.98	7.98		★	55	53	12	CON FUNK SHUN Secrets Mercury SRM 1 188 (Phonogram)	▲								6.98	7.98	7.98	★	100	2	SPINNERS Spinners 8 Atlantic SD 1 9146	▲					7.98	7.98	7.98		
★	23	12	KANSAS Point Of No Return Kirtland KZ 34529 (Epic)	▲					7.98	7.98	7.98		★	64	9	PLAYER RSO RS 1 3026	▲									7.98	7.98	7.98	★	118	3	LEIF GARRETT Atlantic SD 19152	▲					7.98	7.98	7.98		
★	26	6	SOUNDTRACK Saturday Night Fever RSO RS 2 4001	●					12.98	12.98	12.98		★	68	2	STEVIE WONDER Looking Back Motown M 308	▲									N.A.	N.A.	N.A.	★	104	3	CHIC Atlantic SD 19153	▲					7.98	7.98	7.98		
★	25	21	L.T.D. Something To Love A&M SP 4545	●					7.98	7.98	7.98		★	58	59	14	ROBIN TROWER In City Dreams Chrysalis CHR 1148	●								7.98	7.98	7.98	★	NEW ENTRY	GROVER WASHINGTON JR. Live At The Bayou Rudo ALI 3831 M2 (Motown)	●										
★	24	13	DIANA ROSS Baby, It's Me Motown M 789081	▲					7.98	7.98	7.98		★	59	61	13	BLACKBYRDS Action Fantasy F 9315	▲									7.98	7.98	7.98	★	94	56	16	BARRY WHITE Songs For Someone You Love 20th Century T 543	▲					7.98	7.98	7.98
★	27	10	GEORGE DUKE Reach For It Epic JE 34683	▲					7.98	7.98	7.98		★	70	4	BAR-KAYS Flying High On Your Love Mercury SRM 1118	▲									7.98	7.98	7.98	★	149	4	DAN HILL Longer Fuse 20th Century T 547	▲					7.98	7.98	7.98		
★	28	41	FOREIGNER Atlantic SD 19189	▲					7.98	7.98	7.98		★	61	31	8	BEATLES Love Songs Capitol SRCB 11711	●									11.98	11.98	11.98	96	96	31	DAN FOGELBERG Nether Lands Full Moon Epic FE 34185	●					6.98	7.98	7.98	
★	29	6	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	●					11.98	11.98	11.98		★	62	52	11	JOAN ARMATRADING Show Some Emotion A&M SP 4663	▲								7.98	7.98	7.98	★	108	3	TRAMPPS Trammps III Atlantic SD 19149	▲					6.98	7.98	7.98		
★	30	9	HIGH INERGY Turnin' On Gordy GG 97653 (Motown)	▲					6.98	7.98	7.98		★	63	63	11	CARPENTERS Passage A&M SP 4761	▲									7.98	7.98	7.98	98	98	12	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	▲					6.98	7.98	7.98	
★	32	10	DOLLY PARTON Here You Come Again RCA APL 1 2544	▲					6.98	7.95	7.95		★	64	42	11	ELTON JOHN Greatest Hits Volume II MCA 3027	▲									7.98	7.98	7.98	★	109	5	JAMES TAYLOR Greatest Hits Warner Bros. BS 2975	▲					6.98	6.98	6.98	
★	33	5	PAUL SIMON Greatest Hits, Etc. Columbia JC 35032	●					7.98	7.98	7.98		★	65	65	64	STEVIE WONDER Songs In The Key Of Life Tamla TLL 180C2 (Motown)	▲									11.98	15.98	15.98	100	105	22	HEATWAVE Too Hot To Handle Epic PE 34761	▲					6.98	7.98	7.98	
★	NEW ENTRY	JACKSON BROWNE Running On Empty Aylum SE 111	▲						7.98	7.97	7.97		★	66	67	7	DENIECE WILLIAMS Song Bird Columbia JC 34911	▲								7.98	7.98	7.98	101	101	17	BRICK Bang BLP 409 (Web IV)	▲					7.98	7.98	7.98		
★	32	10	SANTANA Moonflower Columbia CJ 34914	●					5.98	9.98	9.98		★	80	29	STAR WARS/SOUNDTRACK 20th Century T 541	▲									5.98	9.98	9.98	102	107	25	ALAN PARSONS PROJECT I Robot Arista AB 7002	▲					7.98	7.98	7.98		
★	35	5	WAR Galaxy MCA 3030	●					7.98	7.98	7.98		★	68	47	5	GENESIS Seconds Out Atlantic SD 19190	▲								11.98	11.98	11.98	★	NEW ENTRY	NEIL DIAMOND His 12 Greatest Hits MCA 3106	▲					7.98	7.98	7.98			
★	34	13	THE BABYS Broken Heart Chrysalis CHR 1158	▲																																						

# SO FAR THIS YEAR ELVIS COSTELLO IS BIGGER THAN:

Steve Miller Band, Fly Like An Eagle...

You Light Up My Life, Soundtrack...

K.C. & The Sunshine Band Part 3...

Rolling Stones, Love You Live...

Alan Parsons Project, I Robot...

Andy Gibb, Flowing Rivers...

Peter Frampton, I'm In You...

Joe Cocker's Greatest Hits...

The Alice Cooper Show...

David Bowie, Heroes...

Eagles, Greatest Hits...

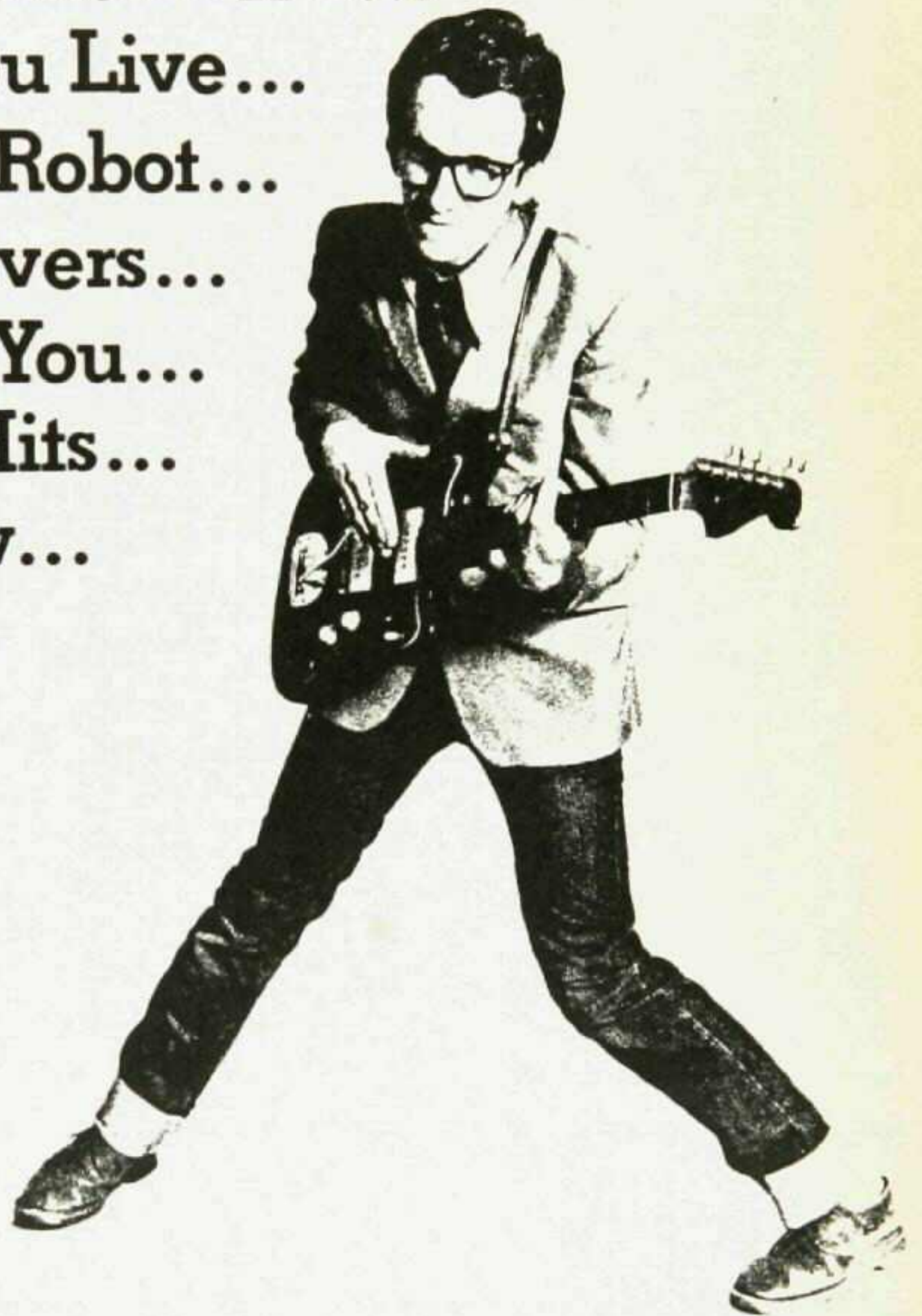
Crosby/Nash Live...

Meco, Star Wars...

Fleetwood Mac...

Bee Gees Live...

and much more.



# "MY AIM IS TRUE"

ON COLUMBIA RECORDS AND TAPES.

# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	★	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL						
												ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE											REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	106	13	<b>ROLLING STONES</b> Love You Live Rolling Stone CDC 2901 (Atlantic)	11.98		11.98		11.98				136	136	10	<b>ELVIS PRESLEY</b> Elvis In Concert RCA AP12 2587	13.98		13.98		13.98			169	171	8	<b>CHARLIE DANIELS BAND</b> Midnight Wind Epic PC 34970	6.98		7.98		7.98	
112	3	<b>ZZ TOP</b> Best Of ZZ Top London PS 706	7.98		7.98		7.98					137	137	12	<b>EL COCO</b> Cocomotion A&M SP 4612	7.98		7.98		7.98			170	173	3	<b>PAT TRAVERS</b> Putting It Straight Polydor PD 1 6121	7.98		7.98		7.98	
108	111	4	<b>SEX PISTOLS</b> Never Mind The Bollocks Here's The Sex Pistols Virgin BSA 3147	7.98		7.98		7.98				138	146	18	<b>DAVE MASON</b> Let It Flow Columbia PC 34889	6.98		7.98		7.98			171	175	127	<b>FLEETWOOD MAC</b> Reprise MSX 2781 (Warner Bros.)	7.98		7.98		7.98	
109	95	40	<b>COMMODORES</b> Molotov M7 83492	7.98		7.98		7.98				151	3	<b>RICK WAKEMAN</b> Criminal Record A&M SP 4640	7.98		7.98		7.98			172	83	15	<b>RUSH</b> A Farewell To Kings Mercury SRM 11184	7.98		7.98		7.98		
110	110	22	<b>MECO</b> Star Wars & Other Galactic Funk Millennium MNLFP 8000 (Casablanca)	6.98		7.98		7.98				140	142	28	<b>TED NUGENT</b> Cat Scratch Fever Epic PE 34790	7.98		7.98		7.98			173	153	16	<b>DARYL HALL &amp; JOHN OATES</b> Beauty On A Back Street RCA AP11 2300	7.98		7.98		7.98	
123	6	<b>CHARO &amp; THE SALSOUL ORCHESTRA</b> Cuchi Cuchi Salsoul SSS 5519	6.98		7.98		7.98					141	147	11	<b>PHOEBE SNOW</b> Never Letting Go Columbia IC 34875	7.98		7.98		7.98			174	88	4	<b>LYNYRD SKYNYRD</b> One More For The Road MCA 2 8011	9.98		18.98		18.98	
112	116	10	<b>MEAT LOAF</b> Bat Out Of Hell Epic/Cleveland International IL 38947	6.98		7.98		7.98				142	139	6	<b>SYLVERS</b> New Horizons Capitol ST 17705	6.98		7.98		7.98			175	90	14	<b>KARLA BONOFF</b> Columbia PC 34152	6.98		7.98		7.98	
113	117	4	<b>TEMPTATIONS</b> Hear To Tempt You Atlantic SD 19143	7.98		7.98		7.98				143	60	14	<b>CHICAGO</b> Chicago XI Columbia IC 34860	7.98		7.98		7.98			176	184	2	<b>POINTER SISTERS</b> Having A Party Blue Thumb BT 4673 (ABC)	6.98		7.98		7.98	
114	115	22	<b>JUDY COLLINS</b> So Early In The Spring—The First 15 Years Decca BE 6002	9.98		9.98		9.98				144	66	7	<b>BRASS CONSTRUCTION</b> Brass Construction III United Artists UAGA 7758	7.98		7.98		7.98			177	178	17	<b>ELVIS' GOLDEN RECORDS VOL. 3</b> RCA LSP 2785	6.98		6.98		6.98	
126	5	<b>EMOTIONS</b> Sunshine Stax 4100 (Fantasy)	6.98		7.98		7.98					145	73	31	<b>DONNA SUMMER</b> I Remember Yesterday Casablanca NBLP 7056	7.98		7.98		7.98			178	148	15	<b>PATTI LABELLE</b> Epic PE 34847	6.98		7.98		7.98	
128	4	<b>GARY WRIGHT</b> Touch And Gone Warner Bros. BSK 3137	7.98		7.98		7.98					157	3	<b>ISAAC HAYES</b> New Horizon Polydor PD 1 6120	7.98		7.98		7.98			190	2	<b>VARIOUS ARTISTS</b> Disco Boogie Salsoul SSS 5101	7.98		7.98		7.98			
140	3	<b>SLAVE</b> The Hardness Of The World Capitol SD 5201 (Atlantic)	7.98		7.98		7.98					147	76	8	<b>BLUE OYSTER CULT</b> Spectres Columbia IC 35019	7.98		7.98		7.98			180	181	63	<b>K.C. &amp; THE SUNSHINE BAND</b> Part 3 TK 605	7.98		7.98		7.98	
119	121	13	<b>THE TALKING HEADS</b> Talking Heads 77 Sire SR 6036 (Warner Bros.)	6.98		7.98		7.98				162	2	<b>10cc</b> Live & Let Live Mercury SRM 28600	11.98		11.98		11.98			182	180	24	<b>ELVIS PRESLEY</b> Moody Blue RCA AP11 2428	7.98		7.98		7.98		
120	122	28	<b>LITTLE RIVER BAND</b> Diamantina Cocktail Capitol SW 11445	7.98		7.98		7.98				160	2	<b>RICK DANKO</b> Ariza AB 4141	7.98		N.A.		N.A.			183	174	14	<b>JEAN-LUC PONTY</b> Enigmatic Ocean Atlantic SD 19120	7.98		7.98		7.98		
121	125	3	<b>JOAN BAEZ</b> Best Of Joan Baez A&M SP 4645	7.98		7.98		7.98				151	152	8	<b>MANDRILL</b> We Are One Ariza AB 4144	7.98		7.98		7.98			184	144	7	<b>GRINDERSWITCH</b> Red Wing MCA SD 36 157 (Atlantic)	6.98		7.98		7.98	
150	2	<b>RAMSEY LEWIS</b> Tequila Mocking Bird Columbia IC 35018	7.98		7.98		7.98					152	132	7	<b>DAVID BROMBERG</b> Reckless Abandon Fantasy F540	7.98		7.98		7.98			186	182	96	<b>EAGLES</b> Their Greatest Hits 1971-1975 Asylum AS 105	7.98		7.98		7.98	
154	2	<b>OHIO PLAYERS</b> Mr. Mean Mercury SRM 1 3707	7.98		7.98		7.98					153	156	44	<b>PABLO CRUISE</b> A Place In The Sun A&M SP 4625	7.98		7.98		7.98			188	188	2	<b>ANNIE HASLEM</b> Annie In Wonderland Sire SR 6046 (Warner Bros.)	6.98		6.98		6.98	
124	114	4	<b>JOE COCKER</b> Greatest Hits A&M SP 4620	7.98		7.98		7.98				154	134	6	<b>VARIOUS ARTISTS</b> Looking For Mr. Goodbar Columbia IC 35029	8.98		8.98		8.98			189	189	17	<b>ELVIS' GOLDEN RECORDS VOL. 1</b> RCA LSP 1707	6.98		6.98		6.98	
125	113	10	<b>SOUNDTRACK</b> You Light Up My Life Ariza AB 4158	7.98		7.98		7.98				155	155	3	<b>CONTROLLERS</b> In Control Island 2001 (TK)	7.98		7.98		7.98			190	192	20	<b>FIREFALL</b> Luna Sea Atlantic SD 19101	7.98		7.98		7.98	
126	57	11	<b>POCKETS</b> Come Go With Us Columbia PC 34879	6.98		7.98		7.98				156	159	2	<b>ENGELBERT HUMPERDINCK</b> Christmas Time Epic PE 35031	6.98		7.98		7.98			191	191	60	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Night Moves Capitol ST 11557	6.98		7.98		7.98	
127	127	8	<b>THELMA HOUSTON</b> The Devil In Me Tama T 7758 W (Motown)	7.98		7.98		7.98				169	27	<b>ANDY GIBB</b> Flowing Rivers RSD 85-1 3015 (Polydor)	7.98		7.98		7.98			192	200	54	<b>WINGS OVER AMERICA</b> Capitol SWCO 11593	14.98		14.98		14.98		
128	69	26	<b>CROSBY, STILLS &amp; NASH</b> CSN Atlantic SD 19104	7.98		7.98		7.98				170	2	<b>SOUNDTRACK</b> Pete's Dragon Capitol SW 11704	7.98		7.98		7.98			193	199	11	<b>LEO SAYER</b> Thunder In My Heart Warner Bros. BSK 3089	7.98		7.98		7.98		
141	3	<b>AMERICA</b> Live Warner Bros. BSK 1136	7.98		7.98		7.98					160	164	12	<b>JEAN MICHEL JARRE</b> Oxygene Polydor PD1 6112	7.98		7.98		7.98			194	194	28	<b>PETER FRAMPTON</b> I'm In You A&M 4704	7.98		7.98		7.98	
130	130	8	<b>RAY CHARLES</b> True To Life Atlantic SD 19142	7.98		7.98		7.98				172	14	<b>VILLAGE PEOPLE</b> Casablanca NBLP 7054	7.98		7.98		7.98			195	195	84	<b>STEVE MILLER BAND</b> Fly Like An Eagle Capitol ST 11497	7.98		7.98		7.98		
131	131	6	<b>ST. TROPEZ</b> Je T'aime Buffery FLY 802	6.98		N.A.		N.A.				163	163	54	<b>EAGLES</b> Hotel California Asylum AS 103	7.98		7.98		7.98			196	196	187	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98	
132	133	7	<b>OZARK MOUNTAIN DAREDEVILS</b> Don't Look Down A&M 4662	7.98		7.98		7.98				164	167	11	<b>GRACE JONES</b> Portfolio Island LPS 5470	7.98		7.98		7.98			197	103	7	<b>CROSBY/NASH</b> Live ABC 1042	7.98		8.98		8.98	
143	5	<b>PATTI AUSTIN</b> Havana Candy CTI P 5066 (Cord Taylor)	7.98		8.98		8.98					165	165	4	<b>NEW BIRTH</b> Behold The Mighty Army Warner Bros. BS 3071	6.98		7.98		7.98			198	119	28	<b>EMOTIONS</b> Rejoice Columbia PC 34782	6.98		7.98		7.98	
145	3	<b>ALICE COOPER</b> The Alice Cooper Show Warner Bros. BSK 3138	7.98		7.98		7.98					166	166	6	<b>JOHN STEWART</b> Fire In The Wind RSD 851 3827	7.98		7.98		7.98			199	124	6	<b>MAYNARD FERGUSON</b> New Vintage Columbia IC 34971	7.98		7.98		7.98	
158	2	<b>AL GREEN</b> The Belle Album Hi LFP 6204 (Cream)	6.98		6.98		6.98					167	168	17	<b>DOOBIE BROTHERS</b> Livin' On The Fault Line Warner Bros. BSK 3045	7.98		7.98		7.98			200	135	8	<b>DAVID BOWIE</b> Heroes RCA ASL 1 2522	7.98		7.98		7.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith.....20	Ray Charles.....130	Roberta Flack.....116	Kiss.....7	Pointer Sisters.....176	Trammps.....97
America.....129	Charo & The Salsoul Orchestra.....111	Fleetwood Mac.....1, 171	Patti La Belle.....178	Pockets.....126	St. Tropez.....131
Armstrong.....62	Chic.....92	Dan Fogelberg.....96	Ramsey Lewis.....122	Jean-Luc Ponty.....183	Steely Dan.....17
Ashford & Simpson.....98	Chicago.....143	Foghat.....88	Little River Band.....120	Elvis Presley.....136, 177, 182, 189	John Stewart.....166
Babys.....34	Eric Clapton.....37	Foreigner.....26	L.T.D.....23	Queen.....9	Rod Stewart.....2
Joan Baez.....121	Natalie Cole.....47	Peter Frampton.....194	Mandrill.....151	Lou Rawls.....73	Styx.....18
Barbieri.....79	Judy Collins.....114	Leif Garrett.....91	Chuck Mangione.....54	Ramones.....72	Donna Summer.....27, 145
Bar-Kays.....60	Commodores.....11, 109	Crystal Gayle.....45	Barry Manilow.....74	Rolling Stones.....106	Sylvers.....142
Bay City Rollers.....77	Con Funk Shun.....55	Dave Mason.....138	Dave Mason.....138	Linda Ronstadt.....5, 69	Talking Heads.....119
Beatles.....61	Controllers.....155	Andy Gibb.....44	Steve Martin.....44	Rose Royce.....50	James Taylor.....36, 99
Bee Gees.....87	Rita Coolidge.....48	Grinderswitch.....184	Eddie Money.....162	Diana Ross.....24	Temptations.....148
Blue Oyster Cult.....147	Alice Cooper.....134	Grinderswitch.....184	Bette Midler.....82	Rush.....172	Pat Travers.....170
Debby Boone.....6	Elvis Costello.....86	Grinderswitch.....184	Steve Miller.....35, 195	Salsoul Orchestra.....53	Robin Trower.....58
Blackbyrds.....59	Bing Crosby.....105	Grinderswitch.....184	Joni Mitchell.....41	Santana.....32	Jethro Tull.....158
Bowie.....200	Crosby & Nash.....192	Grinderswitch.....184	Nazareth.....83	Leo Sayer.....193	Vanelli.....39
Karla Bonoff.....175	Crosby, Stills & Nash.....128	Grinderswitch.....184	Randy Newman.....19	Boz Scaggs.....12, 70	Various Artists.....154, 179
Boston.....76, 133	Emerson, Lake & Palmer.....40	Grinderswitch.....184	New Birth.....165	Bob Seger.....126	Village People.....161
Brass Construction.....144	Eagles.....163, 186	Grinderswitch.....184	Mech.....110	Side Effect.....181	Rick Wakeman.....139
Brick.....101	E.L.O.....4, 75	Grinderswitch.....184	Meat Loaf.....112	Sex Pistols.....108	Grover Washington Jr.....93
Jackson Browne.....31	Earth, Wind & Fire.....3	Grinderswitch.....184	Ted Nugent.....140	Paul Simon.....30	War.....33
David Bromberg.....152	El Coco.....137	Grinderswitch.....184	Donny & Marie Osmond.....185	Lynyrd Skynyrd.....16, 174	Johnny "Guitar" Watson.....85
Captain & Tennille.....81	Emotions.....115, 198	Grinderswitch.....184	Odyssey.....78	SOUNDTRACKS.....	Bob Welch.....94
Joe Cocker.....124	E.M.O.....4, 75	Grinderswitch.....184	Ozark Mountain Daredevils.....132	Close Encounters.....80	Barry White.....94
Joe Camel.....187	Elton John.....64	Grinderswitch.....184	Parliament.....52	You Light Up My Life.....125	Deniece Williams.....66
Carpenters.....63	Olivia Newton John.....14	Grinderswitch.....184	Alan Parsons Project.....102	Saturday Night Fever.....22	Star Wars.....192

Music to get *chased* after, *shot* at, and *beaten* up by:

# THE GAUNTLET

An original sound track recording  
on Warner Bros. records and tapes.

(BSK 3144)

In Malpas's **The Gauntlet**, Clint Eastwood is an honest police detective whose corrupt superiors send him to bring an extradited woman witness from Vegas to Phoenix — knowing that an obstacle course of criminal terror will try to prevent them from making it to the trial alive.

In the original sound track recording from **The Gauntlet**, Jerry Fielding's tense, brilliant score is performed by such outstanding musicians as saxophonist Art Pepper and trumpeter Jon Faddis, formerly with Charles Mingus' group.

**The Gauntlet.** See the movie. And you'll want the album.



## Discrete 'Q' Mode

• Continued from page 30

much has appeared concerning the great strides that have been made in the discrete formats. For example, one of the most exciting new developments in the discrete 4-channel concept is the addition of the Q-Biphonic recording. This permits the production of a recording which is a more exact replica of the sound field in which the initial recording was attempted.

This includes the localization of sounds both in depth and height, and this is a most dramatic breakthrough. Imagine, if you will, as the author experienced over the past week or so, sitting in a forest and listening to the birds chirping in the tree above you and at the same time having a mosquito flitting around your head about to land near your ear. This is what we call real mobility of sound and is an extremely exciting technical breakthrough which makes Discrete a significant, if not a mandatory consideration on part of all of the elements of the industry concerned.

There were problems initially in the introduction of the CD-4 quad systems. However, development continued even though the discrete quad market lay virtually dormant. CD-4 is now currently in the third phase of development and tremendous progress has been made, both in the cutting styli, modulation technique, and importantly, the new decoder. Couple this with the fact that there are improved vinyls that are available.

The few indications from person-to-person exposure and discussions with the principals at JVC, show that CD-4 problems are pretty much behind us. With the FCC approval of discrete FM broadcast, we then have all the recording and reproducing formats available to us: reel-to-reel, Quad 8 and the quad disk, CD-4. This software for 4-channel discrete can be available, obviously, with the help of the music producers and I have reason to believe that it can be achieved with the Elcassette and the basic cassette.

The point that I would like to make is that your choice—matrix versus discrete—is not really one of selection. If you do nothing, your choice is matrix, or status quo, because matrix has been with us in broadcast (no FCC approval required) for some years with very little impact.

If you want 4-channel discrete FM broadcast with all of the fall-out benefits, particularly for the broadcaster and the software producer, then the FCC must approve a new technical standard. This does not place the broadcaster in the position of obligation to move into discrete quad any more than stereo obligated the FM broadcasters back in the '50s.

After discrete quad approval, it would be your option to broadcast discrete quad, matrix material, stereo, or mono. The same would hold true for the record and the tape producer.

To the broadcasters of FM, you will have lost one of your competitive elements with the introduction and approval of AM stereo. I might say that there is no doubt in my mind that the FCC will approve AM stereo. We need the discrete quad approval for one simple, fundamental reason: it will establish standards that represent the maximum state-of-the-art for the broadcaster and all related industries, such as music.

Down-the-road technical and other fallouts are rather mind-boggling. For example, with 45 dB or more of separation of discrete channels coupled with broadened

utilization of the 200 KC FM allocation, you will have a number of options: (1) discrete 4-channel, (2) matrix 4-channel, (3) stereo-mono, (4) stereo in combination with two other discrete channels of information.

FM broadcasters really need discrete quad standards approved.

The author of this article is the retired vice president, general manager of Motorola automotive products, now a consultant to the electronic and automotive industries.

A vote for matrix is a do-nothing status quo position; that is, you can broadcast it now without FCC approval. A vote for discrete quad broadens your horizons for the future. Your affirmative response is a vote for maximum state-of-the-art technology standards available to use. If you believe you want an open door to new, exciting horizons in discrete 4-channel sound with all of the fallout applications, let your preference be known to the FCC.

Also, remember that a good part of the free Western world is watching and waiting for quad to stabilize and for the FCC to make its decision. These countries will follow our lead, once the decision is made and that decision will be up to you respondents to the FCC. Let us keep up with the latest state-of-the-art technology and move toward implementation.

## Rack Book

• Continued from page 30

more sophisticated type of presentation—something we can be proud to give a shopper."

So far, customer reaction has been good, with many of Bee Gee's accounts calling in for additional copies.

"Our contest is a good barometer," says Dorfman. "We had literally hundreds of responses to it so we know that people are reading the magazine. They're even going back to stores to ask when the new issue will be out."

At present, Bee Gee owns two stores, both free standing, and operates 11 leased record departments. The stores, known as Music For You, are located in Rutland, Vt., and Mt. Kisco, N.Y. Among the 11 leased departments are six in the Modell's discount stores on Long Island.

Upcoming issues will include an article on the emergence of the 12-inch disco single, as well as suggestions on building a basic album collection.

Todate, Bee Gee has not solicited advertising for the magazine but Dorfman does not rule it out. "If it makes sense and will inform our readership, we'll do it."

## Springboard's \$350,000 LP Promo

NEW YORK—Springboard International Records has set a budget of \$350,000 on behalf of "Fifty Years Of Broadway" and "Fifty Years Of American Movie Music," a pair of triple albums due to kick off the company's "Musical Heritage Series" on the Musicor label. The LPs are scheduled for release later this month.

According to Springboard president Dan Pugliese, the \$350,000 figure breaks down roughly as follows: \$250,000 for television spots; \$50,000 for radio; \$35,000 for consumer press advertising, and \$15,000 for trade ads.

Todate, 30 and 60-second spots on

The Sex Pistols' U.S. tour is cancelled because of visa problems, occasioned by three of the group's arrest records. Warner Bros. Records reportedly flew an attorney to Washington to intercede. At presstime, word was that only the first three or four dates have been cancelled. The gigs were to have started with Pittsburgh Dec. 30. The group could still show for later dates like Atlanta (5). It's a small hall tour with a \$4 top. Premier Talent is booking them.

Radio Recorders in Los Angeles closed its doors Friday (30) and 14 employees were terminated. Jerry Greenfield, vice president, says he was unable to renew the lease on the property at 7000 Santa Monica Blvd., but the firm will continue to duplicate cassettes and record educational material in other facilities. For a quarter of a century Radio Recorders was the most popular site for making records in California, going back to the days when all disks were recorded on acetate at 78 r. p. m.

Paul David kicks off the 1978 chain of retail chain national conventions April 24 when he tees off the Camelot/Grapevine Web's three-day confab at a site near the North Canton, Ohio, base. ... Paul Anka's restaurant/disco in Las Vegas, Jubilation, now is aiming for a spring opening date. ... The MCA Discovision plant in Torrance, Calif., suffered an estimated \$70,000 in damages in a fire last week which centered in its plating department. ... UA Records confabbing with its distributors at the Canyon Hotel, Palm Springs, Calif., Thursday (5).

"Saturday Night Fever" grossed more than \$11 million in its first seven days of U.S. distribution. Appears headed for a monster movie rating. ... And "Close Encounters Of The Third Kind," another album comer, has topped \$20 million in U.S. theaters. ... The Great Montague, pioneer r&b DJ out of Chicago, says he is readying a syndicated show out of the L.A. area. ... Columbia Pictures has acquired movie rights to "Annie" for more than \$9 million, it's hinted. ... Universal Studios is readying a roof over its 5,200-seat Amphitheatre. It would cut down on the sound reverberating through the neighborhood, which has home owners there frowning.

The NAIRD convention takes place Feb. 17-19 at the Airport Marina Hotel, Burlingame, Calif. ... Rolling Stone's readers picked Fleetwood Mac artist of the year and band of the year in its 1977 poll. Group also had the best single, "Dreams," and best album, "Rumours." Other winners were: male vocalist, James Taylor; female vocalist, Linda Ronstadt; jazz artist, George Benson; country artist, Dolly Parton; soul artist, Stevie Wonder; instrumentalist, Jeff Beck; songwriter, Jackson Browne.

## Judge Denies Move Halting Emotions' LP Distribution

LOS ANGELES—Superior Court Judge Charles Phillips has denied a motion for a temporary injunction to halt Fantasy Records' distribution of the Emotions' "Sunshine" album.

Wanda and Pamela Hutchinson and Sheila Hutchinson Whitt of the present Emotions filed suit charging Fantasy with unfair competition and false advertising because of the recent release of the album, material for which comes from masters made by the Emotions when they were pacted to Stax.

The pleading claims that proper notice on the album that the material is by the "predecessor" Emotions, composed of Wanda Hutchinson, Sheila Whitt and Theresa Davis is lacking. The album cover uses an old photo of that trio.

The present Emotions and their

manager, Maurice White, a co-plaintiff, contend they are damaged because the quality of "old records" in the Stax material is not up to that of the present group.

In its counter, Fantasy contends that it is not "old" material in that none of the nine songs were ever released in an album and that only three of the songs were ever released as singles.

A deposition by Arnie Orleans, sales executive at 20th Century Records, affirms that the airplay on "Shouting Out Love" from the Fantasy released album indicates the single has "great current appeal."

Fantasy contends the plaintiffs have shown no great change in vocal style to the court. The predecessor trio signed a release from Stax Records in May 1975, providing that label with perpetual right to release their material, pictures and other such material, Fantasy states.

All the material in the "Sunshine" album was recorded within the last three years, Fantasy declares.

In the Fantasy brief, it's noted that Fantasy bought the Stax recorded catalog for "over \$2 million."

The case continues in the local court.

## Gets Spanish Label

LOS ANGELES—Butterfly Records has signed a licensing agreement with Histavox for product distribution in Spain. Involved are releases by Saint Tropez, THP Orchestra, Bobby & P.J., Cheryl Dilcher, Tuxedo Junction and Grand Tour.

The first audio/visual program which ABC Record and Tape Sales utilizes on its new MAC (music analyzer computer) (Billboard, Dec. 10, 1977) unit includes three-minute excerpts from Olivia Newton-John's "Greatest Hits," Helen Reddy's songs from "Pete's Dragon" and the Babys' album. The unit is designed to be placed in traffic areas in department stores, where it will motivate patrons to the record/tape areas. ... NBC-TV commemorates Elvis' 43rd birthday Sunday (8) with a 90-minute "Big Event" taped in Nashville. Jimmy Dean hosts an entourage including Jerry Lee Lewis, Roy Orbison, Carl Perkins, Conway Twitty, Chuck Berry, Chubby Checker and the Jordanaires.

The Symphony of the New World can't pay salaries and other expenses. Grants from New York City and state sources are delayed and overpayments to the IRS are tied up in red tape. ... Elton John's manager John Reid found a .357 Magnum leveled at his head when he walked smack into a robbery at the N.Y. Carlyle Hotel after he departed Arista's Christmas party Dec. 11 at Studio 54.

Is a Harlem entertainment renaissance underway? On the heels of a report that the Apollo Theatre is replacing the bulbs in its marquee (Billboard, Dec. 17, 1977), the Cotton Club reopens at a new location there Jan. 12 with Cab Calloway, Billy Taylor and Damita Jo toplining. Honie Coles is booking the talent. ... David Geffen says he'll teach a music course at Yale this spring semester. His five-year pact with Warner Communications winds up soon, 'tis said. ... Lena Horne to star in a "Pal Joey" revival, set to open in Los Angeles in March.

The Bernie Block who left De-Lite Records was a Baltimore/Washington promo rep and not the long-time marketing director of the label. That should take care of the Block watchers. ... Syracuse Univ.'s WAER joins the list of radio stations staging cut-rate rock concerts with tickets priced to correspond to dial numbers. Baby Grand ducauts went for 88 cents. ... Perri Chassin, press boss for CBS International, was one of three hurt when a cherry bomb exploded at a Boz Scaggs concert in Charlotte recently. Chassin was hospitalized with cuts but is back on the job. ... Both Henry Stone and CBS deny rumors that TK Records will be distributed in the U.S. by CBS.

Pickwick, the rack, indie label distribution and retailing giant, is reportedly opening an office at 8200 Sunset Blvd., Los Angeles. Bill Hall, who has been a fixture in racking out of San Francisco, will commute between the Bay Area and L.A. to handle the new outlet.

## Concept Of BP Bared By Label

NEW YORK—When you introduce a new concept, some people are bound to be confused, and that's a problem Big Sound Records is trying to clarify.

The new wave label (recently signed to EMI-Australia) has sought notoriety for introducing the "BP" into the record industry, a disk that measures 12 inches around and lists for \$3.98 in stores. It usually features 25 minutes of music.

Billboard, among others, has confused the BP with 12-inch disks recorded at 45 r.p.m. for disco use. The "BP," however, is recorded at 33 1/3 r.p.m., the standard LP configuration.

"The BP is an album," the label now states in no uncertain terms. "It is not an LP, nor is it a single. It is a Big Play record, an idea which grew out of the limitations of the EP (extended play, 7-inch, recorded at 45 r.p.m.), which could never match the sonic grandeur of the 12-inch disk."

Big Sound has released, thus far, one BP, featuring the Scratch Band. Another is planned for release next month featuring Roger C. Beale and the Rue Morgue.

Incidentally, Big Sound also announces it's adding Bib Distributors of Charlotte, N.C., to its list of wholesalers.

## 2 Sell Big Sound

NEW YORK—MS Distributors of Chicago and Alta Distributors of Phoenix are now distributing Big Sound Records. The new wave label is now affiliated with 26 independent distributors in this country.



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