

## BPI Acting On U.K. Chart Hype Charges

By PETER JONES

LONDON—The British Phonographic Industry is holding a series of emergency meetings at the council level following a new series of allegations of chart hyping published in mass circulation newspapers here.

Geoffrey Bridge, director-general of BPI, has received cooperation from newspapers which have sent him documentary evidence of the allegations. He is having them studied by industry lawyers.

Should legal advice suggest there

(Continued on page 59)

## U.S. Bigwigs In Cuba Trek

By AGUSTIN GURZA

LOS ANGELES—A contingent of California businessmen, including at least five record industry executives, is scheduled to depart for Cuba Monday (27) to explore the still vaguely defined trade possibilities with that long-embargoed nation.

Among the recording industry figures who plan to be on the flight are Joe Smith, board chairman of Elektra/Asylum/Nonesuch; Michael Roshkind, vice president of Motown Industries; Paul Drew, veteran radio programmer and consultant, and Oliver Berliner, music publisher.

There is an unconfirmed report that Terry Ellis, president of Chrysalis Records, is the fifth record industry figure taking the trip. Ellis' office, however, would only say that he

(Continued on page 14)

## Coal Strike Cools Music

NEW YORK—The deepening energy crisis in the Midwest caused by the 12-week old coal strike is beginning to hit the music business with cutbacks and layoffs reported at a number of manufacturing facilities and some concert halls growing dim.

Though there have been no product shortages or release delays reported so far, industry sources say it's a matter of time before shortages hit the retail level if the strike is not settled soon.

Calling it the "second great energy crisis," Walter Yetnikoff, president of the CBS Records Group, told security analysts in New York

(Continued on page 78)

HIGHEST IN HISTORY

## ASCAP Income Tops \$102 Mil

By JOHN SIPPEL

LOS ANGELES—For the first time in 56 years of annual income reporting, ASCAP's treasurer's report for fiscal 1977 registers nine figures at \$102,489,000.

The society's president, Stanley Adams, attributes the revenue figures to "the continuing growth of ASCAP along with the entertainment business in the U.S. generally and the broadcasting industry in particular. Of course, these figures also reflect the general inflationary trend of this same period," he adds.

For the seventh straight year, ASCAP shows overall increases. Total income in 1977 rose \$8,432,000 over the prior year's \$94,057,000 (Billboard, March 5, 1977).

Distribution of the balance after deducting salaries and expenses, too, mounted \$5,645,000 from \$61,538,000 in 1976 to \$67,183,000 in 1977.

Domestic receipts for 1977 in-

(Continued on page 10)

## 2,000 Due At Hamburg AES

By STEPHEN TRAIMAN

NEW YORK—The European professional and semipro recording markets are thriving as they are in the U.S., a key factor reflected in the anticipated record turnout for the 59th AES convention opening in Hamburg Tuesday (28).

A new high of 100-plus exhibitors, with the biggest contingent ever from the U.S. of 23 firms, is expected to draw more than 2,000 attendees for the four-day event at the modern Congress Centre and adjacent Hamburg Plaza Hotel.

"Basically the society has been doing its homework," emphasizes executive director Don Plunkett, who will be among an expected 200-plus American attendees.

(Continued on page 28)

## NMPA Concedes Reserve Fund Claim

By MILDRED HALL

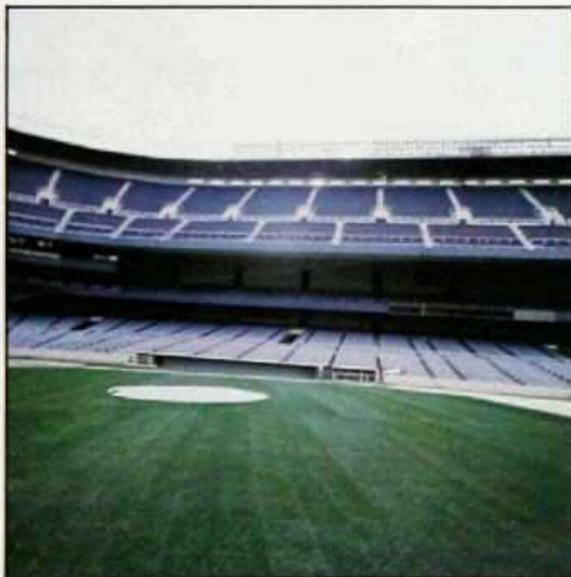
WASHINGTON—Music publishers have reluctantly conceded the RIAA's claim that the use of IRS tax accounting standards could wipe out the privilege of reserve funding of mechanicals against returns by a compulsory licensee under Copyright Office rulemaking.

This was the sole point of agreement in a second intensely hostile

exchange between the RIAA and the NMPA, the publisher's association, over the rulemaking. Again emphasis was on the reserve funding issue.

The publishers' comments were filed in reply to the Copyright Office's interim compulsory licensing rules.

(Continued on page 78)



The tiny people in the picture above are members of NRBQ. Besides spending a lot of time at Yankee Stadium (when the Yankee's are on the road), NRBQ makes music. Some of the best rock 'n' roll going. And unlike the photo, they play to packed houses wherever they appear. Grab a listen to them on their first Mercury album, "NRBQ AT YANKEE STADIUM." On Mercury Records and Tapes: SRM 1-3712. (Advertisement)

## DJ Hookup At N.Y. TV

By ROMAN KOZAK

NEW YORK—New York's television powerhouses, WABC-TV and WNBC-TV, have turned to their sister rock stations for personalities to augment their new late night weekend rock programming.

Beginning Feb. 11, WNBC initiated "Album Tracks," a 10-minute program hosted by Bob Pittman, WNBC-AM's program manager, and Lee Masters, a station disk jockey. The show is scheduled to run for 13 weeks. It follows "Midnight Special" on late Friday nights and precedes "Don Kirshner's Rock Concert" on the following night.

At the same time WABC-TV tested the rock tv waters with "Rock Concert" hosted by Pat St. John, a DJ at WPLJ, ABC's local FM outlet.

(Continued on page 16)

## Ploys Bend PDs' Ears

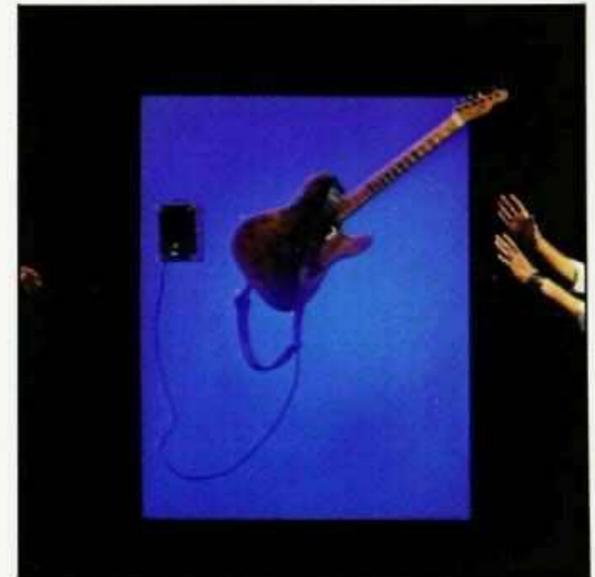
By DAVID FARRELL

TORONTO—With the flood of new product released weekly, labels are becoming ever more ingenious in their ploys to get radio programmers to listen to their records.

Take for example the two-pound chocolate chip cookie, presented to CKFM in this city recently, with Dan Hill's name embossed in icing sugar. A relatively cheap promotional gimmick to get the music director's attention, but attention it got.

How about 50 balloons filled with oxygen set free at the base of the Bay Tower at the corner of Toronto's major intersection of Yonge and Bloor? This was to be an attention grabber for the CILQ-FM staff ensconced on

(Continued on page 63)



SPINOZZA\*  
See page 9.

(Advertisement)

**THE RUTLES**

**“WHO ARE THESE MEN AND WHAT HAVE THEY DONE? SEE THEIR ASTOUNDING CLIMB TO FAME! WATCH THEM SPLIT UP! ENJOY THEIR ADVENTURES AND THEIR TROUSERS! LISTEN TO THE SONGS THAT MADE THEM FAMOUS. SEE THE RUTLES IN A 90 MINUTE NBC SPECIAL. YES, ON MARCH 22 AT 9:30 (BETTER CHECK LOCAL LISTINGS, TOO). HEAR THE ALBUM THE RUTLES MADE, CONTAINING 14 SONGS AND A SPECIAL 16 PAGE BOOKLET, BOTH AVAILABLE NOW IN ONE PACKAGE. ON WARNER BROS. RECORDS AND TAPES. IT IS THE GREATEST ALBUM THE BEATLES NEVER MADE. BELIEVE ME.” ERIC MANCHESTER, RUTLES PRESS AGENT**

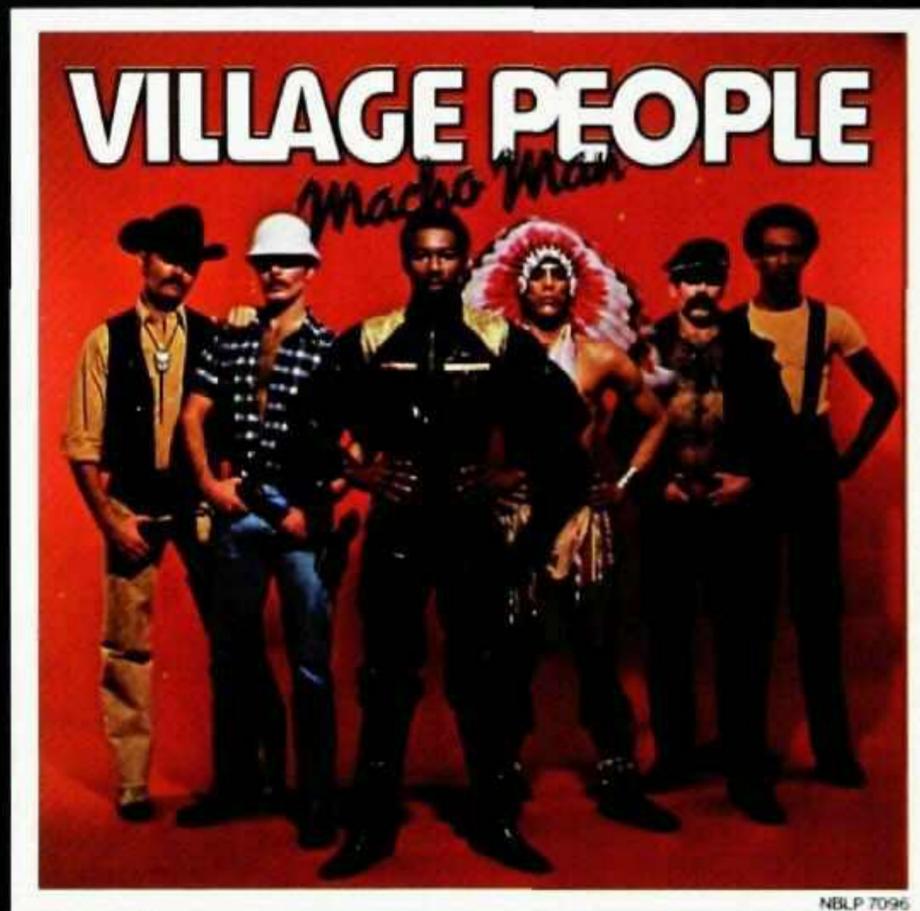
NOTE: THIS MAY SOUND SILLY, BUT IT IS NOT A HOAX.

**THE RUTLES**

Includes Hold My Hand  
With A Girl Like You / Ouch!  
Cheese And Onions

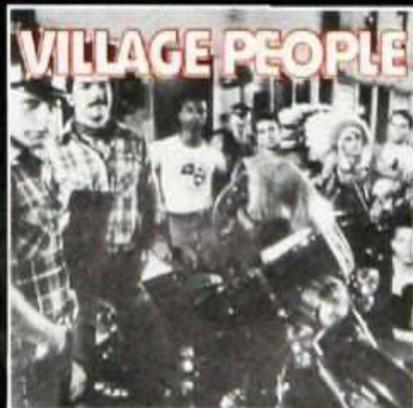
#S 3131

The  
**VILLAGE PEOPLE**  
Know where it's at...  
and  
It's all in their new album



# Macho Man

From the group who brought you



Produced by Jacques Morali for

CAN'T  PRODUCTIONS INC.

on Casablanca Record and FilmWorks, Inc.



# 2 Tunes Tie For Grammy Song Of the Year

## 'Evergreen,' 'You Light Up My Life' Tops

By AGUSTIN GURZA

LOS ANGELES—In an extremely unusual outcome, two of 1977's top tunes—"Evergreen" and "You Light Up My Life"—tied for best song of the year in the 20th annual Grammy Award competition.

This is the first time in Grammy history that there has been a tie in any major category. There have been only four or five other ties in relatively minor fields.

At televised ceremonies over CBS held at the Shrine Auditorium Thursday (23), Joe Brooks accepted his song of the year Grammy, a composer's award, for "You Light Up My Life" immediately after Barbra Streisand and Paul Williams ac-

cepted their Grammy in the same category for co-authoring "Love Theme From A Star Is Born (Evergreen)."

The sharing of the Grammy in that critical category, uncommon as it may have been, was nevertheless reflective of a general trend towards an even distribution of the awards among this year's nominees.

But even though there were no big winners nor clean sweeps, Streisand's victory this year seems to

stand out, not least for the warm reception given her by an expressive Shrine Auditorium audience.

In addition to her songwriting award, she captured the Grammy for best pop female vocal performance, an intensely contested category that included Linda Ronstadt, Debby Boone, Dolly Parton and Carly Simon.

This is the first time since 1965 that Streisand emerged a Grammy winner. Including the two new awards, Streisand has accumulated a total of six Grammys in her career.

This year's results will bring certain disappointment, however, to Linda Ronstadt fans. The performer, whose "Blue Bayou" was

one of the biggest hits of a year dominated by female artists, lost out in her bid for both record of the year and best pop female vocal performance.

The record of the year Grammy went instead to another highly nominated work, "Hotel California" by the Eagles with Bill Szymczyk producing.

But the Eagles lost the album of the year competition to another soft-rock group, Fleetwood Mac, which

took the Grammy in that category for its phenomenally successful WB "Rumours" LP.

The "Hotel California" victory can be considered an upset in the record of the year category since both "Evergreen" and "You Light Up My Life" were considered the field's favored contenders.

"Hotel California" is easily the most solid rock tune to take the record of the year honor which, like awards in many other Grammy categories, have traditionally gone to softer, more easy listening-oriented tunes.

A move away from MOR prefer-  
(Continued on page 12)

## 2-Year License Pact Unveiled At NECAA

By ED HARRISON

NEW ORLEANS—After a year of give and take negotiations, a two-year agreement has been reached between BMI, ASCAP, SESAC and educational organizations on performing rights licenses that will now require colleges to

pay copyright fees on all musical entertainment. The first public announcement of the fee structure was made Wednesday (22) at the 18th annual National Entertainment and Campus Activities Assn. national convention at the New Orleans Hilton here (22-26), attended by 2,400 persons from 500 schools and 285 exhibitors.

A host of copyright briefings, with explanations by Sheldon Steinbach, staff counsel for the American Council on Education, and BMI representatives, were held early in the convention so not to disrupt block bookings activities.

Three separate licenses have been agreed to with the BMI and ASCAP pacts both two-tiered in structure. All three licenses will have a common head fee based on full-time equivalent students as of fall registration. The cumulative full-time fee will total 13 cents and will include all entertainment less than \$1,000. This includes dances, sororities and fraternities, small concerts, half-time at football games, discos, piped-in music and the like.

The breakdown is as follows: BMI will receive 5½ cents per student, ASCAP 6 cents and SESAC 1½ cents.

On contracted shows in excess of \$1,000, BMI has also established a concert schedule based on seating capacity. This fee averages out to one cent per seat. At a 1,500-seat performance, a \$15 fee would be re-

quired; 2,500 seats would equal \$25 and so on.

The second tier of the ASCAP license is more complex. ASCAP's concert schedule is based on both seating capacity and ticket prices with costs also to average about one cent per seat.

BMI will not charge for public domain material while ASCAP is insisting on such payment. And if the school rents its facilities to a group like the Knights of Columbus for example, the organization would be responsible for payment. However, when renting, the institution is secondarily liable if payment is defaulted.

While the BMI license covers college radio, the ASCAP license is still a gray area and not acceptable to the educational organization negotiators and is expected to be brought before the Copyright Tribunal. The SESAC license covers carrier-current and class D radio stations up to 20 watts.

(Continued on page 14)

## NAIRD Sets 15 'Indies' For '79

By JACK McDONOUGH

SAN FRANCISCO—NAIRD will establish its own "Indies" awards in 15 different categories based on artistic excellence, the organization decided at its largest-ever national convention held Feb. 17-19 at the Airport Marina Hotel here.

The initial presentation will be made at the next convention of the independent record distributors organization scheduled for Boston in April of 1979.

Also at the general meeting two new members, Marion Leighton and Sheila Cogan, were elected to replace Billy Thomas and Nancy Carden on the board of trustees. This is in line with the new NAIRD dictum of replacing each year the board's two senior members.

Cogan, a partner in Bay Records of Alameda, co-chaired the weekend with Tom Diamant and reported a turnout of slightly more than 100 companies, up about 40% from last year's attendance. "I was not pre-  
(Continued on page 10)



HELLO THERE—War members Howard Scott and Lee Oskar, foreground, sign autographs at Tower Records Campbell, Calif., store in conjunction with a concert appearance in the Bay Area.

## 300 Outlets Set To Break New Starship Album

NEW YORK—A potential audience of 10 million-plus over more than 300 stations in the top 25 markets was set by RCA for the world premiere of the new "Jefferson Starship Earth" LP Saturday night (25).

Organized and coordinated by Michael Abramson, the label's director of national secondary promotion, the "network" will break the Grunt LP, distributed by RCA, with availability in record stores Monday (27).

The new LP, packaged in a pre-taped program running 45 minutes, will be aired in its entirety. Package includes the full two sides of the album, a 2½-minute musical collage introduction highlighting the Airplane to Starship evolution, and a closing statement.

RCA also supplied free on request 10 and 30-second spots heralding the show: "World Premiere... This Saturday Night."

Offered free on a non-exclusive basis to all AM and FM stations in the 25 markets, the Starship program was produced by Buzz Bennett and Bob Hamilton. It was duplicated in both 7½ and 15 i.p.s. tape configurations for particular station needs.

(The possibility of up to 10 million hi fi tape recorders tuned to the high  
(Continued on page 26)

## High Court Mulls Japan Import Fees

By STEPHEN TRAIMAN

NEW YORK—The Supreme Court's agreement to review a decision upholding the government's denial of the domestic consumer electronics industry's request to levy countervailing import duties on Japanese audio and video products has far-reaching consequences.

The High Court will only decide the formal issue between Zenith, representing the electronics industry, and Japan. The eventual decision could force the U.S. to reverse

its traditional policy of free trade and impose such duties on any imported products that benefit from tax advantages or subsidies in the country of origin.

By agreeing to hear the case, the Court will decide whether Zenith's demand for countervailing duties on all consumer audio and video imports from Japan will survive its defeat in the U.S. Court of Customs and Patent Appeals last summer in

(Continued on page 34)

## Veteran Writers Dominate Oscar Music Nominations

By PAUL GREIN

LOS ANGELES—Veteran film composers and past Oscar winners dominated the music categories in the 50th annual Academy Awards nominations, announced here Tuesday (21). The winners will be named April 3.

Nominees for best original song are:

- "Candle On The Water" from "Pete's Dragon," music and lyrics by Al Kasha and Joel Hirschhorn, winners of the best song trophy in 1972 for "The Morning After" and in 1974 for "We May Never Love Like This Again." A single version of this song was issued by Helen Reddy on Capitol.
- "Nobody Does It Better" from

"The Spy Who Loved Me," music and lyrics by Carole Bayer Sager and Marvin Hamlisch, best song winner in 1973 for "The Way We Were." Carly Simon had a gold single with the song on Elektra.

- "The Slipper And The Rose—The Story Of Cinderella," music and lyrics by Richard M. Sherman and Robert B. Sherman, Oscar winners in 1964 for "Chim-Chim Cher-ee."
- "Someone's Waiting For You" from "The Rescuers," music by Sammy Fain, winner of the best song prize in 1953 for "Secret Love" and in 1955 for "Love Is A Many

Splendored Thing," lyrics by Carol Connors and Ayn Robbins, nominees last year for the theme from "Rocky."

- "You Light Up My Life," music and lyrics by first-time nominee Joseph Brooks. Debby Boone went platinum with this tune on Warner-Curb.

Nominated for best original score are:

- "Close Encounters Of The Third Kind" by John Williams, who won the Oscar in 1971 for adapting "Fiddler On The Roof" and in 1975 for scoring "Jaws." The soundtrack on Arista is gold.
- "Star Wars" by John Williams,

the soundtrack on 20th Century is platinum.

- "The Spy Who Loved Me" by Marvin Hamlisch, best score winner in 1973 for "The Way We Were" and "The Sting." The soundtrack is on United Artists.

- "Mohammad—Messenger Of God" by Maurice Jarre, Oscar winner in 1962 for "Lawrence Of Arabia" and in 1965 for "Dr. Zhivago."

- "Julia" by Georges Delerue, a best score nominee in 1969 for "Anne Of 1,000 Days" and in 1973 for "Day Of The Dolphin."

Nominees for best original song  
(Continued on page 78)

### Handleman 9 Months Sales Top 1977 Total

By STEPHEN TRAIMAN

NEW YORK—With nine-month sales already topping the figure for the entire prior year, the Handleman Co. also has nearly doubled its bottom-line figure, with the outlook for the fourth quarter reported bullish.

The industry's number 2 rackjobber had a strong third quarter ending Jan. 28, although the blizzards that crippled the Midwest and Northeast did cut heavily into business the last month, according to Stuart Schaefer, vice president and treasurer.

This was offset by an exceptionally strong holiday selling season, which the rest of the industry apparently shared, he notes, and an early start in mid-November. Full use of the firm's computerized RIMS (retail inventory management system) enabled the company to better anticipate demand.

Other areas of distribution for the Clawson, Mich.-based company

(Continued on page 15)

## Executive Turntable

Harvey Schein joins Warner Communications Inc., New York, as executive vice president. He was chairman and chief executive officer of Sony Corp. of America where he remains a director and consultant. . . Ben Edmonds appointed a&r director, Arista U.K. and international operations, based in London. He joins from West Coast director of talent acquisition at Capitol. . .



Schein

Bobby Hurt named vice president and national promotion director for Ariola Records, Los Angeles. Previously Hurt worked at Casablanca as regional promotion director in Atlanta. . . Glenn Ross appointed director of creative services for RSO Records, Los Angeles. Prior to joining the label he was the sole proprietor of Glenn Ross & Associates, a graphics design firm catering exclusively to the music industry. . . Dean Levin, formerly



Edmonds

with Triple L Distributing Co. in Los Angeles, named national retail marketing coordinator for Butterfly Records in Los Angeles. . . Bob Demain has resigned as vice president of sales for Springboard Records, N.J., to launch his own mail-order operation. Demain's duties will be absorbed within the company while he will continue as a consultant. . . Bill Staton joins RCA Records,



Hurt

New York, as manager, national r&b promotion. He was vice president of promotion at CTI. . . Terry Fletcher, vice president of promotion for Monument Records in Nashville, is now also heading up the label's marketing department. . . Walter Combs becomes district marketing coordinator for the Baltimore/Washington, D.C./Virginia sales territory for WEA. He was a sales representative for Schwartz Bros. Distributors. In other



Ross

WEA appointments: Steve Feldman, previously Northern California promotion rep for A&M, becomes Northern California promotion manager for Atlantic Records basing in San Francisco; Fred Renzi, formerly singles action specialist, named a sales representative for the Philadelphia market; Frank Kraus, formerly with WEA's order entry department and a salesman for ABC

Records, named a sales representative for the Philadelphia market; Dot Cherry, formerly supervisor in the order entry department, has been appointed a sales representative for the Washington, D.C., area; Tim Oliver, mini systems manager for the Atlanta branch, joins the Philadelphia branch as its mini systems manager; Wendy Super, formerly an order entry specialist, appointed singles action specialist at the Philadelphia branch; and



Staton

Marie Kane, previously with the Prince George county health department in Maryland, joins WEA as a display person for the Washington, D.C., area. . . After seven years and Buddah Records as vice president of the label's Southeast operations in Nashville, Wade Conklin joins Casablanca as Southeastern regional director of promotion and will continue basing there. . . RCA Records names three new regional promotion managers; Bob Osborn, formerly local promotion manager with MCA, covers the Southwest, based in Dallas; Ron Geslin, upped from field promotion representative, covers North Central from Minneapolis; and Allen Meis, previously manager of Midwest regional promotion, takes over Western, located in Los Angeles. . . Steve Greenberg



Combs

named local promotion manager for the New York City area by Phonogram/Mercury. Greenberg handled similar chores for Arista and was for several years with MCA. . . Sean Thomas appointed to handle local Denver promotion for Casablanca and will base in that city. He has been working on special projects in the label's Los Angeles base. . . Bob Craig, director of Western marketing for CTI in Los Angeles has exited that



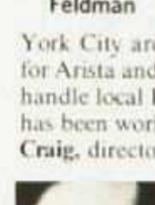
Feldman

post. With the label four years, he has not announced future plans. . . Kym Laughter moves to Tomato Music as Southeast district manager, covering markets in Atlanta where she bases, Virginia, Charlotte and New Orleans. She was promotion manager at Record Merchandising, Denver. . . At Elektra/Asylum, New York, Carol McNichol named East Coast publicity director. She was formerly director of East Coast publicity for Atlantic



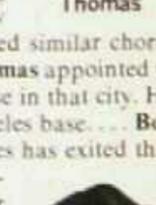
Thomas

Yvonne Kemeny promoted to coordinator of advertising and media for Warner Bros. Music, New York, from assistant to Steve Spooner, director of sales, advertising and media. . . Don Wright becomes national director of promotion for Janus in Los Angeles. He comes from RCA where he was director of pop adult markets. Other Janus appointments include: Soozy Colonnier who is now national secondary promotion person. She was with Roadshow; Paul Vincent, former deejay and news director at KSFM in San Francisco, now West Coast promotional rep; and Leslie Rosen, formerly with Solters & Roskin, is now national publicity director. . . Roy Stanley now stations relations representative for ASCAP, Midwest, taking over from Harry Bergkamp, who retires in March. Stanley, based at Cape Girardeau, Mo., owned and managed KCLU-FM in Rolla, Mo. . . Stu Weintraub joins the music department of the William Morris Agency, New York, from ABC where he headed the contemporary music department. . . John Marks named account executive and agent at Headliners West, Los Angeles. He was an agent at Headquarters Talent. . . Carol Ross to president of the Press Office public relations firm, New York, from vice president, music division, Rogers & Cowan. . . Sandy Friedman, vice president of Rogers & Cowan Public Relations in Los Angeles has been named director of publicity for the firm's contemporary music division. . . Glenn H. Friedman now director of creative affairs for the Big Heart Music Group in Los Angeles. Most recently he was a director for A. Schroder International. . . Lana N. Weber, formerly corporate director of public relations for Peaches Records and Tapes, Atlanta, Ga., now heads Malone Weber



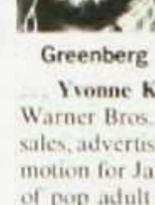
Greenberg

Records names three new regional promotion managers; Bob Osborn, formerly local promotion manager with MCA, covers the Southwest, based in Dallas; Ron Geslin, upped from field promotion representative, covers North Central from Minneapolis; and Allen Meis, previously manager of Midwest regional promotion, takes over Western, located in Los Angeles. . . Steve Greenberg named local promotion manager for the New York City area by Phonogram/Mercury. Greenberg handled similar chores for Arista and was for several years with MCA. . . Sean Thomas appointed to handle local Denver promotion for Casablanca and will base in that city. He has been working on special projects in the label's Los Angeles base. . . Bob Craig, director of Western marketing for CTI in Los Angeles has exited that



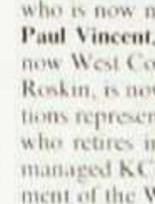
Kemeny

post. With the label four years, he has not announced future plans. . . Kym Laughter moves to Tomato Music as Southeast district manager, covering markets in Atlanta where she bases, Virginia, Charlotte and New Orleans. She was promotion manager at Record Merchandising, Denver. . . At Elektra/Asylum, New York, Carol McNichol named East Coast publicity director. She was formerly director of East Coast publicity for Atlantic



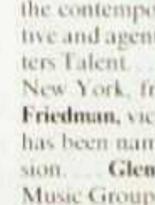
Greenberg

Yvonne Kemeny promoted to coordinator of advertising and media for Warner Bros. Music, New York, from assistant to Steve Spooner, director of sales, advertising and media. . . Don Wright becomes national director of promotion for Janus in Los Angeles. He comes from RCA where he was director of pop adult markets. Other Janus appointments include: Soozy Colonnier who is now national secondary promotion person. She was with Roadshow; Paul Vincent, former deejay and news director at KSFM in San Francisco, now West Coast promotional rep; and Leslie Rosen, formerly with Solters & Roskin, is now national publicity director. . . Roy Stanley now stations relations representative for ASCAP, Midwest, taking over from Harry Bergkamp, who retires in March. Stanley, based at Cape Girardeau, Mo., owned and managed KCLU-FM in Rolla, Mo. . . Stu Weintraub joins the music department of the William Morris Agency, New York, from ABC where he headed the contemporary music department. . . John Marks named account executive and agent at Headliners West, Los Angeles. He was an agent at Headquarters Talent. . . Carol Ross to president of the Press Office public relations firm, New York, from vice president, music division, Rogers & Cowan. . . Sandy Friedman, vice president of Rogers & Cowan Public Relations in Los Angeles has been named director of publicity for the firm's contemporary music division. . . Glenn H. Friedman now director of creative affairs for the Big Heart Music Group in Los Angeles. Most recently he was a director for A. Schroder International. . . Lana N. Weber, formerly corporate director of public relations for Peaches Records and Tapes, Atlanta, Ga., now heads Malone Weber



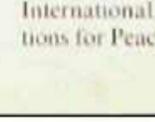
Kemeny

Records names three new regional promotion managers; Bob Osborn, formerly local promotion manager with MCA, covers the Southwest, based in Dallas; Ron Geslin, upped from field promotion representative, covers North Central from Minneapolis; and Allen Meis, previously manager of Midwest regional promotion, takes over Western, located in Los Angeles. . . Steve Greenberg named local promotion manager for the New York City area by Phonogram/Mercury. Greenberg handled similar chores for Arista and was for several years with MCA. . . Sean Thomas appointed to handle local Denver promotion for Casablanca and will base in that city. He has been working on special projects in the label's Los Angeles base. . . Bob Craig, director of Western marketing for CTI in Los Angeles has exited that



Greenberg

post. With the label four years, he has not announced future plans. . . Kym Laughter moves to Tomato Music as Southeast district manager, covering markets in Atlanta where she bases, Virginia, Charlotte and New Orleans. She was promotion manager at Record Merchandising, Denver. . . At Elektra/Asylum, New York, Carol McNichol named East Coast publicity director. She was formerly director of East Coast publicity for Atlantic



Kemeny

Records names three new regional promotion managers; Bob Osborn, formerly local promotion manager with MCA, covers the Southwest, based in Dallas; Ron Geslin, upped from field promotion representative, covers North Central from Minneapolis; and Allen Meis, previously manager of Midwest regional promotion, takes over Western, located in Los Angeles. . . Steve Greenberg named local promotion manager for the New York City area by Phonogram/Mercury. Greenberg handled similar chores for Arista and was for several years with MCA. . . Sean Thomas appointed to handle local Denver promotion for Casablanca and will base in that city. He has been working on special projects in the label's Los Angeles base. . . Bob Craig, director of Western marketing for CTI in Los Angeles has exited that

post. With the label four years, he has not announced future plans. . . Kym Laughter moves to Tomato Music as Southeast district manager, covering markets in Atlanta where she bases, Virginia, Charlotte and New Orleans. She was promotion manager at Record Merchandising, Denver. . . At Elektra/Asylum, New York, Carol McNichol named East Coast publicity director. She was formerly director of East Coast publicity for Atlantic



LONG LINES—Classical buffs patiently wait in a conga line procession which winds from the ground floor to the second floor classical department of Tower Records' Westwood store in Los Angeles to have Vladimir Horowitz autograph his new RCA album.

## Mercury Maintaining Southern Commitment

CHICAGO—The closing of Mercury's Atlanta office has not affected the Midwest label's commitment to Southern acts, says Charlie Fach, the label's general manager.

Fach reveals that the part-time Atlanta branch was quietly shuttered some months ago.

According to Fach the label is maintaining its production ties with Atlanta artists William Bell and Hamilton Bohannon. And he indicates that Southern a&r director Judd Phillips will continue to divide his time between the Georgia capital and Mercury's Southern base in Memphis.

Fach says the label opened its Atlanta office on the basis of the success it found in Memphis, and after signing a production deal with Atlanta's Bill Lowry.

Entered into with much fanfare last spring, that "logo" arrangement reportedly floundered over contractual disputes, and resulted in only two singles.

Fach says the Atlanta office was closed prior to the termination of the Lowry deal.

"There's no indication that our commitment to Southern music has lessened," states Harry Losk, Mercury's national sales manager, who points to the estimable success of Memphis r&b groups Confunkshun and the Barkays.

According to the label, both groups will have albums certified gold this month, following top 10 performance on the r&b album charts.

Eddie Floyd, an r&b singer, also is being released through the Memphis office.

## Noted Pianist Emerges After 40 Yrs.

By ALAN PENCHANSKY

CHICAGO—One of the most extraordinary comebacks in the annals of classical music is being recorded this year, as a piano prodigy whose career ground to a halt in the early 1930s, Ervin Nyiregyhazi emerges from 40 years of almost total obscurity.

Nyiregyhazi (pronounced Near-Ich-Hazi, first syllable accented),

who was 75 in January, has stepped from out of nowhere into the spotlight of national media attention, where he is being acclaimed as one of the most extraordinary pianists of our time.

The amazing story of this Hungarian-born performer, one of documented genius, incomprehensible tragedy and "phenomenal" performing powers, has been called to the world's attention by Gregor Benko of the International Piano Archives, which released an album by Nyiregyhazi last fall (distributed by Desmar Records).

That album, and the critical astonishment it has caused, has led to a Ford Foundation subsidy to Nyiregyhazi, on ongoing International Piano Archives project to

(Continued on page 27)

## List AGAC Guests

NEW YORK—Guest speakers for AGAC's "Askapro" Thursday rap sessions for March include DJM's Arthur Braun, Mercury/Phonogram a&r man Steve Katz, jingle producer Dick Lavsky, arranger Stanley Schwartz and producer Tony Camillo. Sessions are held at noontime at AGAC, 40 W. 57 St. here.

## 'FM' MOVIE MODELED ON KMET IN L.A.

By RAY HERBECK JR.

LOS ANGELES—When Universal Studios releases the film "FM" April 28, moviegoers for the first time will be afforded insight into operation of a major market radio station.

But although its mythical call letters are "QSKY-FM," purportedly the number two FM outlet in Los Angeles, in reality the musical format, type of air personalities and even turning point in the script are based on the experiences of writer Ezra Sacks while at KMET-FM in L.A.

Additionally, director John Alonzo is using music in the film as a "motivating character," which he believes is another first for the \$5 million feature.

(Continued on page 71)

## In This Issue

CAMPUS.....	43
CLASSICAL.....	27
COUNTRY.....	52
DISCOS.....	44
GOSPEL.....	57
INTERNATIONAL.....	59
LATIN.....	62
MARKETPLACE.....	66, 67
RADIO.....	16
SOUL.....	50
SOUND BUSINESS.....	35
TALENT.....	36
TAPE/AUDIO/VIDEO.....	28

FEATURES	
Disco Action.....	46
Inside Track.....	78
Lifelines.....	69
Stock Market Quotations.....	8
Studio Track.....	35
Vox Jox.....	24

CHARTS	
Top Lps.....	74, 76
Singles Radio Action	
Chart List.....	18, 20
Album Radio Action Chart List.....	22
Boxoffice	
Bubbling Under	
Hot 100/Top Lps.....	26
Gospel Lps.....	57
Latin Lps.....	62
Hits Of The World.....	64
Hot Soul Singles.....	50
Soul Lps.....	51
Hot Country Singles.....	54
Hot Country Lps.....	56
Hot 100.....	72
Top 50 Easy Listening.....	27
Rack Singles/Lps Best Sellers.....	49

RECORD REVIEWS	
Album Reviews.....	68
Singles Reviews.....	70
LP Closeup Column.....	67

# THIS TEAM IS REALLY TOO, TOO, TOO MUCH!



Sixty important stations the first week, a *Record World* "Hit of the Week," a *Cash Box* R&B "Most Added" single, and already a favorite across the country!

Turn on your radio, and you're bound to hear

**"TOO MUCH, TOO LITTLE, TOO LATE!"**  
**JOHNNY MATHIS AND DENIECE WILLIAMS TOGETHER!**

On Columbia Records.

Produced by Jack Gold.  
Deniece Williams appears courtesy of Kalimba Productions.

"Columbia," are trademarks of CBS Inc. © 1978 CBS Inc.  
Copyrighted material



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

EDITOR IN CHIEF: Lee Zito (L.A.) Paul Ackerman, Editor Emeritus, 1908-1977  
MANAGING EDITOR: Eliot Tiegel (L.A.)

### NEWS BUREAUS & REGIONAL OFFICES

**CHICAGO**, Ill. 60606, 150 N. Wacker Dr., Area Code 312-236-9818. Editorial Bureau Chief: Alan Penchansky, Sales: Bill Kirtzer. **CINCINNATI**, Ohio 45214, 2160 Patterson St., Area Code 513-381-6450. **LONDON**, 7 Carnaby St., London W. 1, Telex-262100, Phone 437-8090. Cable: Billboard London. European Editorial Director: Mike Hennessey, U.K. News Editor: Peter Jones. **MILAN**, Italy, Piazzale Loreto 9, Tel. 28-29-158. Bureau Chief: Germano Ruscitto. **NASHVILLE**, Tenn. 37203, 1717 West End Ave., Area Code 615-329-3925. Bureau Chief: Gerry Wood. Sales: John McCartney. **NEW YORK**, N.Y. 10036, 1 Astor Plaza, Area Code 212-764-7300. Bureau Chief: Is Horowitz. **JAPAN**, Music Labo., Dempa Bldg., Bekkan 8F, 1-11-2, Higashi-Gotanda, Shinagawa-ku, Tokyo 141, Tel. 449-3761. **WASHINGTON**, D.C. 20005, 733 15th St. N.W., Woodward Bldg., Rm. 915, Area Code 202-393-2580. Bureau Chief: Mildred Hall.

### EXECUTIVE EDITORIAL BOARD

Lee Zito, Eliot Tiegel, John Sippel, Mildred Hall, Is Horowitz

### DEPARTMENT EDITORS

**CAMPUS**: Ed Harrison (L.A.) **CLASSICAL**: Alan Penchansky (Chicago) **COPY**: Dave Dexter (L.A.) **COUNTRY**: Gerry Wood (Nash.) **DISCO**: Radcliffe Joe (N.Y.) **INTERNATIONAL**: Is Horowitz (N.Y.) **LATIN**: Agustín Gurza (L.A.) **MARKETING**: John Sippel (L.A.) **RECORD REVIEWS**: Ed Harrison (L.A.) **RECORDING STUDIOS**: Jim McCullough (L.A.) **SPECIAL ISSUES**: Earl Paige (L.A.) **TALENT**: Jean Williams (L.A.) **TAPE/AUDIO/VIDEO**: Stephen Traiman (N.Y.)

### FOREIGN CORRESPONDENTS

**AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27, Tel. 43-30-974. **BELGIUM**: Juul Antonissen, 27A Oude Godstraat, 3100 Heist op den Berg, Tel. 015-241953. **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro, Tel. 233-4977. **CANADA**: David Farrell, 1946 Bloor St. W., Toronto, Ontario, Tel. 416-766-5978. **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, Tel. 26-16-08. **DENMARK**: Knud Orsted, 22 Tjernervej, DK-3070 Snekkerten, Denmark, Tel. (01) 31-30-76. **DOMINICAN REPUBLIC**: Fran Jorge, PO Box 772, Santo Domingo, **FINLAND**: Kari Helopaho, SF-01880 Perttula, Finland, Tel. 27-18-36. **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75009 Paris, France, Tel. 878-4290. **GREECE**: Lefty Kongalides, Hellinikos Vorras, Thessaloniki, Greece, Tel. 416621. **HOLLAND**: Willem Hoos, Bilderdijkstraan 28, Hilversum, Tel. (035) 43137. **HUNGARY**: Paul Gyongy, Derekuica 6, 1016 Budapest, Hungary, Tel. 859-710. **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, Tel. 97-14-72. **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel, Tel. 23-92-97. **ITALY**: Daniele Caroli, Viale Marche 21, 20125 Milano, Tel. 02-693412. Paul Bompard, Via Gramsci 54, 00197 Rome, **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel. 905 531-3907. **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington, **NORWAY**: Randi Hulten, Norsk Hydro, Bygdoy Alle 2, Oslo 2, Norway, Tel. (02) 56-41-80. **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland, Tel. 34-36-04. **PORTUGAL**: Fernando Tenente, R. Sta. Helena 122 R/c, Oporto, Portugal. **PUERTO RICO**: Lorraine Blaser, PO Box 12333, Santurce, 00914, Tel. 723-4651. **RUMANIA**: Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O P. 9, Tel. 13-46-10, 16-20-80. **SPAIN**: Fernando Salverri, Alcalde Sainz de Baranda, 107-Esc. 4-31D, Madrid-30, Spain. **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, Tel. (08)629-873. **SWITZERLAND**: Beat H. Hirt, Berghaldenweg 19, 8135 Langnau/Zürich, Switzerland, (01) 713-24-30. **REPUBLIC OF S. AFRICA**: Wynter Murdoch, 52a Third St., Linden, Johannesburg. **URUGUAY**: Carlos A. Martins, Panama 1125 Ap. 908 Montevideo. **U.S.S.R.**: Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025, Tel. 15-33-41. **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, Tel. (04551) 81428, Telex 261656-musik

### MARKETING SERVICES

DIRECTOR OF MARKETING SERVICES & CHART MANAGER: Bill Wardlow (L.A.)

### SALES

DIRECTOR OF SALES: Tom Noonan (L.A.) ASSISTANT SALES DIR.: Ron Willman (N.Y.) NATIONAL TALENT COORDINATOR: Bill Moran (L.A.) EUROPEAN SALES CONSULTANT: Andre de Vekey (London). CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.)

### INTERNATIONAL SALES

**AUSTRALIA**: Mr. Ken Appleton, Adrep Pty Ltd., 41 McLaren St., North Sydney, NSW, Tel. 929-5088. **AUSTRIA**: BENELUX, CZECHOSLOVAKIA, HUNGARY, POLAND, SCANDINAVIA: Johan Hoogenhout, Smirnofstratt 40, s-Hertogenbosch, Holland, Tel. 147688. **FRANCE**: Olivier Zameczkowski, 30 Avenue Bugeaud, 75-116, Paris, Tel. 553-1068. **GREAT BRITAIN**: Alan Mayhew, 7 Carnaby Street, London W1V 1PG, Tel. (01) 437-8090. **ITALY**: Germano Ruscitto, Piazzale Loreto 9, Milan, Tel. 28-29-158. **JAPAN**: Hugh Nishikawa, Dempa Bldg., 11-2, 1-chome, Higashi-gotanda, Shinagawa-ku, Tokyo, Tel. (03) 443-8637. **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel. 905 531-3907. **SPAIN**: Rafael Revert, Plaza Mariana de Cavis 1 & 3, Escalera Derecha 12B, Madrid 7, Spain. **VENEZUELA**: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela

### PUBLISHING

PUBLISHER: Lee Zito ASSOCIATE PUBLISHERS: Tom Noonan, Bill Wardlow BUSINESS AFFAIRS DIRECTOR: Gary Rosenberg PUBLISHING CONSULTANT: Hal Cook MANAGING DIRECTOR: BILLBOARD LTD., U.K./EUROPE: Frederick C. Marks PROMOTION DIRECTOR: Joshua C. Simons CONFERENCE DIRECTOR: Diane Kirkland SPECIAL PROJECTS: Denis Hyland (N.Y.) PRODUCTION MANAGER: John F. Halloran (L.A.) PRODUCTION COORDINATORS: Tom Quilligan, Ron Frank (Cincy) CIRCULATION DIRECTOR: Cecil Hollingsworth (L.A.)

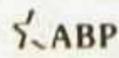
### BILLBOARD PUBLICATIONS, INC.

CHAIRMAN & CHIEF EXECUTIVE OFFICER: W.D. Littleford. PRESIDENT: Dale R. Bauer SENIOR VICE PRESIDENTS: American Artists Group, Jules Perel, Broadcasting Division, Mort L. Nassar. VICE PRESIDENT, DIRECTOR OF SALES: Maynard L. Reuter. VICE PRESIDENT, CIRCULATION: Jack Shurman. VICE PRESIDENT, FINANCE & CHIEF FINANCIAL OFFICER: William H. Evans, Jr. VICE PRESIDENT, MARKETING: Patrick J. Keleher. VICE PRESIDENT, GENERAL MANAGER OF SERVICE OPERATIONS: Maxwell A. Biller. SECRETARY: Ernest Lorch. ASSISTANT SECRETARY: Michael R. Light. TREASURER: Lawrence Gatto.

The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10546. For details, contact the company at the above address.

Subscription rates payable in advance. One year, \$70 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Subscription correspondence: write Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Change of address should give old and new address. Published weekly. Second class postage paid at New York, N.Y. and additional mailing offices. POSTMASTER: send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Copyright 1978 by Billboard Publications, Inc. The company also publishes in NEW YORK: American Artist, GAT & Tableware Reporter, Industrial Design, Interiors, Residential Interiors, Merchandising, Photo Weekly, Watson-Guptill publications, Whitney Library of Design, LOS ANGELES: Billboard. NASHVILLE: Amusement Business. LONDON: The Artist, World Radio-TV Handbook. How to Listen to the World, Jazz Journal International. TOKYO: Music Labo. Postmaster, please send Form 3579 to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.

SUBSCRIBER SERVICE  
P.O. Box 2156, Radnor, Pa. 19089  
(215) 688-9186



Vol. 90 No. 9

# Silver Selling \$50 Mil Annually Flop As Trumpeter, Buffalo Man Bosses Music Empire

By DICK NUSSER

NEW YORK—When Len Silver left the Columbia Record store in Buffalo in the late 1940s to seek fame and fortune in Hollywood as a trumpet player, he never thought he'd wind up back in Buffalo someday presiding over a \$50 million a year wholesale/retail/independent label operation called Transcontinent Record Sales Inc.

But he did. "I never got a job playing the trumpet," he recalls. "I wound up working in a pressing plant in Santa Monica which taught me a lot about that side of the business."

Silver left the West Coast pressing plant after about a year to return to Buffalo, where he found a job with Ed Lyons' Melody Distributors as a promotion man.

Today, the roles are reversed. Lyons works for Silver, heading the latter's burgeoning retail division, the 21-store Record Theatre chain which operates throughout Ohio, Pennsylvania and New York.

Silver's main concern is Transcontinent, the holding company for the retail division, the rack operation, and Amherst Records, the independent label formed by Silver in 1975. The tri-state empire employs approximately 530 people, most of them assigned to the wholesale operation. He estimates that 170 are working in retail, 305 in wholesale, and 25 in Amherst.

Tapes account for 20% of the gross sales. Records occupy the remaining 80%. The wholesale end provides 79% of the gross, the retail end 11%, and Amherst accounts for the remaining 10%.

It all began when Silver made his way back east after his year in the pressing plant.

"One of the first things we did there was break Andy Williams' version of 'Canadian Sunset,'" Silver says. "Buffalo was a hot radio town, a hot music town, and it still is."

As if to prove his point, Silver recently opened what he calls "the world's largest record store" in downtown Buffalo, at the corner of Main and Lafayette.

The 13,000 square foot building, which formerly housed part of Transcontinent's wholesale oper-

ation, opened Nov. 4, 1977. Silver spent \$300,000 renovating it and sank another \$500,000 into fixtures and inventory.

Englebert Humperdinck, Anna Moffo, Gloria Gaynor, David LaFlamme, Dolly Parton and other artists have stopped by since to press their palm prints into the sidewalk outside.

Another innovation is that local artists are hired to reproduce six foot square versions of popular album covers on the outside walls. The store, called simply Record Theatre,

worst section of town, but from the air it looked like this... He takes a pad and pencil to draw circles and spokes radiating over the note pad.

"These are the other shopping centers and the heavy population centers," he points out. "And here we are, right in the middle. It's a natural site for retail."

Silver's talent for turning mundane observations into money-making schemes is responsible for much of his success. As he tracks through his career in the record business for a reporter, other instances of Silver's



Prize Possession: Len Silver of Transcontinent Record Sales checks the stock at his flagship 18,000 square foot Record Theatre store in downtown Buffalo, N.Y. Silver's disk empire spans three states and involves retail, wholesale and the Amherst label.

also boasts an extensive classical section which Silver claims is the largest classical department in New York State, "including New York City," he adds.

Approximately 15,000 square feet is devoted to selling. Inventory includes 50,000 LP titles and 15,000 tape titles. Classical occupies about 35% of the space.

Silver sold himself on the idea of opening the giant outlet while he was flying over the city one day. He noticed that his wholesale warehouse was almost perfectly centered among the various freeways linking Buffalo's suburbs to the inner city.

"The building was a real dump at the time," he remembers. "In the

luck and ability to turn liabilities into assets are revealed.

"Those days with Melody in the early 1950s were something," he says. "We broke Debbie Reynolds' 'Tammy,' and the Everly Brothers' 'Bye Bye Love' and Len Levy (now with Springboard International Records) helped us break Bobby Vinton who was just a kid from Pittsburgh in those days."

Silver eventually became Melody's sales manager but left the company shortly after it entered rack-jobbing. Lyons teamed with Leonard Smith (now owner of Bee Gee Distributors in Albany), Charlie Schalgew and Ben Kulick to form Mershaw rackjobbers. "The idea was we had to do something to buck the growth of the Handlemans and others who were starting up," Silver says.

In any event, Silver decided his experience as a promo man was being wasted in racks so he went on his own to start Best Record Distributors in 1958.

"It was the only way I could get credit," he laughs. "You see, a good promoter could get unlimited credit because Buffalo was a hot town so the only way I could get money was to go out and work a record, create excitement for it, and of course, sell it." (Silver's partner in Best was Steve Brodie, who now runs an independent label in Los Angeles.)

Silver and Brodie finally got the nod to take over national promotion on Thomas Wayne's "Tragedy," for which they received "points." The record became a smash. Silver and Brodie promptly "blew it all on clothes and cars."

"But then we got more points on Travis & Bob's 'Tell Me No,' which went on to sell about 650,000 pieces," Silver recalls. "That put us back in the black again."

About this same time Mershaw was filing a bankruptcy petition and Best Records went to the auction, purchased its inventory, and picked

## Letters To The Editor

Dear Sir:

I am writing to gain your support in helping us to defeat a very damaging piece of legislation which has already passed in the Puerto Rican Senate and is now being studied by the House.

The bills, P. de. S.421 and P. del S.422 would make it a misdemeanor punishable by fines up to \$500 and not less than 10 days in jail and/or both for any person to manufacture, record, distribute or sell any disk or tape in Puerto Rico which does not meet the requisites of the law.

These requisites are that the recording (tape or disk) must contain on the label the following: Name of the song's lyricists and composers, the name of the publisher, the date the recording was made, and it must state whether the work has author's rights under federal law.

Naturally, some of the above material is now contained on record and tape labels, but in many cases not all of the above is included. This means that American record companies are about to lose three million-plus potential consumers unless they print special labels to conform

to the new law under consideration.

I feel that the larger record companies should lobby in Washington with important Senators and Congressmen to stop this unfair treatment of American companies in Puerto Rico.

In addition to the above, the bills would require all radio and television stations to give the name of each song's composers each time it is played on the air or performed on television.

Imagine what this will do to the beautiful music stations which don't even give song titles much less the name of the composers. The clutter on the airwaves will be unbelievable. In addition, the television stations will have to voiceover all Stateside shows like the Osmonds which are televised here with the required information.

I would appreciate your bringing this matter to the attention of the proper people in the industry so that with enough public pressure these bills will be defeated.

Robert L. Bennett,  
Executive Vice President  
Mid-Ocean Broadcasting Corp.,  
San Juan, Puerto Rico

(Continued on page 24)

MARCH 4, 1978, BILLBOARD



## We're only showing Ian Dury's best side.

And everybody's grabbing on to it.

*Crawdaddy* says: "Common sod or not, Dury is uncommonly artful. Rough wit, ready sympathy and vocal twists make his inarticulate characters reveal themselves as individuals. What makes Dury stand out among his role-playing peers is that he can drop the mask and speak



directly to his audience. He's too humanistic to be a trendy nay-saying punk."

*New Musical Express* calls Dury: "One of Britain's most unique and uncompromising talents."

Ian's debut album "New Boots and Panties" shows a side of him that most people would hide.

Manufactured and distributed by Arista Records, Inc.



STF 0002



Copyrighted material

# CBS BIGWIGS 5 Group Presidents Review '77 Gains For Securities Analysts

By ROMAN KOZAK

NEW YORK—"Looking to 1978 we are expecting a 15% expansion, with growth in price as well as in units," Walter Yetnikoff, president of the CBS Records Group, told securities analysts here.

"The industry has been rolling in the higher prices on a gradual basis and with no apparent price resistance. That process should finish in 1978."

Yetnikoff made his remarks at a meeting attended by more than 100 of the analysts. Also making statements to the group were John Backe, president of CBS Inc.; Gene Janowski, president, CBS Broadcast Group; John Phillips, president CBS/Columbia Group, and John R. Purcell, president, CBS Publishing Group.

The five presidents reviewed the company's financial gains in the last year (Billboard, Feb. 18, 1978), described operations and plans for their divisions and answered questions from the floor.

In reply to a question, Yetnikoff said that it was a matter of accounting methods which made it appear that Warner margins were substantially better than those of CBS.

"If we were to report the same type of number, we would be reporting close to \$100 million in profits, as opposed to \$84 million of profits (for Warner)," said Yetnikoff, who in later questioning modified the \$100 million figure to "\$97 plus million."

(The CBS Records Group reported profits of \$79.9 million, up 25%, on sales of \$768 million, a 28% gain, for 1977. Warner Communications' recorded music and music publishing operating income rose

23% to \$84 million, on a 31% revenue gain to \$532.4 million.)

"I think that translates in terms of margins to over 15% to Warner, and slightly over 13% for ourselves. While they are slightly ahead in margins, they are not nearly to the extent the reported figures in the trade press would seem to indicate.

"There are a number of reasons for that. We are in the manufacturing business in a greater way than they are, which does not have the same degree of margins, although in absolute profits, obviously, it's a fairly significant contributor.

"Our accounting systems are totally different in terms of treating artists' advances, which I've been into time and time again. We expense anything that moves. We're almost accounting on a candy store basis. If we pay out, we expense it, regardless of what it is attributable to.

"Warners capitalizes artists advances almost in the same way that

the movie companies used to do it, over the period, I believe, or performance of the contract. In these days of front-loaded deals and heavy artist advances, the difference in accounting techniques makes a significant amount of difference," said Yetnikoff.

Yetnikoff admitted "quite candidly" that WCI has a significant music publishing operation, while CBS "at this moment does not have a profit-making music publishing operation."

Yetnikoff also predicted an expanded growth rate for overseas markets and said the company is also planning to expand its manufacturing capabilities abroad as well as in the U.S. where a fourth plant will be built soon.

He told the analysts that the industry is now running at capacity. He noted though that it would take two years before the new factory would start paying back on its capital investment.

## WCI Returns Schein To Music Business

By STEPHEN TRAIMAN

NEW YORK—Harvey Schein's move to Warner Communications Inc. as executive vice president brings him closer to the music industry which he left in 1972 when he joined Sony Corp. of America from the CBS/Columbia Group.

He will be involved in all of WCI's diversified worldwide entertainment and communications operations.

The combined recorded music and music publishing group contributed a significant 55% of corporate profits and 46.5% of sales in fiscal 1977. In the announcement last week, WCI chairman Steven

Man In Ross commented: "An executive with his talents and outstanding achievements with both CBS and Sony will bring to WCI an unusual combination of abilities."

Schein remains a director and consultant at Sony where his contributions over more than five years were cited by Akio Morita, chairman of parent Sony Corp. of Japan, in accepting his resignation.

During Schein's tenure at Sony, first as president and since last July as chairman, the U.S. subsidiary grew to close to \$600 million in annual sales through the expansion of both consumer and institutional television and videotape recorders, and the gradual takeover of audio marketing of its own products from Superscope. Its magnetic tape plant in Dothan, Ala., will be a \$50 million investment when completed this year as the largest such facility in the U.S., and Sony's tv plant in San Diego also is expanding.

In 14 years at CBS before joining Sony, Schein was named general manager of Columbia Records International in 1961, three years after he began. He was named president of the division in 1967, and at the time of his departure from CBS was president of the CBS Columbia Group, a corporate vice president and a member of the CBS Inc. board.

### Scotti Bros. Label Ties With Atlantic

NEW YORK—The rumored pact between Atlantic Records and the Scotti Bros. Entertainment Industries Inc. has come to fruition with the establishment of the Atlantic/Scotti record label.

President of the new label will be Tony Scotti. The Scotti Bros. most recently have been involved with Atlantic artist Lief Garrett. While no signings to the new Atlantic/Scotti label have been made yet, it is believed the label will concentrate on the youth pop market.

## Market Quotations

As of closing, February 23, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	34%	ABC	7	614	37%	36%	37%	+ 1
41%	35%	American Can	7	42	36%	36%	36%	Unch
12%	7%	Ampex	11	183	12%	12%	12%	- 1/8
5%	2%	Automatic Radio	9	3	2%	2%	2%	Unch
28%	22%	Beatrice Foods	10	262	23%	22%	23%	- 1/8
62%	43%	CBS	7	158	44%	44%	44%	- 1/8
20%	7%	Columbia Pictures	6	363	15%	14%	14%	- 1/8
15%	8%	Craig Corp	4	40	12%	11%	11%	- 1/8
48%	32%	Disney, Walt	13	372	33%	32%	33%	Unch
4%	3%	EMI	6	10	3%	3%	3%	Unch
11%	8%	Gates Learjet	4	14	9%	9%	9%	+ 1/8
18%	10%	Gulf + Western	5	137	11%	11%	11%	+ 1/8
11%	4%	Handeman	9	180	11%	10%	11%	+ 1/8
5%	3%	K-tel	7	—	—	—	3%	Unch
9%	5%	Lafayette Radio	58	194	5%	4%	5%	+ 1/8
26%	21%	Matsushita Electronics	9	1	24%	24%	24%	Unch
44%	31%	MCA	7	16	33%	32%	33%	+ 1/8
35%	22%	Memorex	5	104	27%	27%	27%	Unch
57%	45%	3M	13	266	45%	45%	45%	Unch
56%	33%	Motorola	10	234	36%	36%	36%	+ 1/8
36%	25%	North American Philips	5	15	25%	25%	25%	+ 1/8
17%	9%	Pioneer Electronics	8	32	11%	11%	11%	+ 1/8
9%	5%	Playboy	13	31	6%	6%	6%	Unch
32%	22%	RCA	7	447	24%	23%	24%	Unch
10%	6%	Sony	11	471	7%	7%	7%	Unch
22%	9%	Superscope	6	12	10%	10%	10%	+ 1/8
42%	21%	Tandy	6	231	32%	31%	32%	+ 1/8
7%	4%	Telexor	5	17	6%	6%	6%	- 1/8
3%	1%	Telex	8	294	3%	3%	3%	+ 1/8
4%	1%	Tenna	10	1	2	2	2	Unch
16%	13%	Transamerica	5	116	13%	13%	13%	+ 1/8
26%	9%	20th Century	4	761	24%	22%	24%	+ 1/8
34%	25%	Warner Communications	6	170	33%	32%	33%	+ 1/8
28%	11%	Zenith	15	741	11%	11%	11%	+ 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	1	3%	4%	Integrity Ent.	3	62	2%	2%
Electrosound Group	—	—	2	2%	Koss Corp.	5	6	3%	3%
First Artists Prod.	3	6	5%	5%	Kustom Elec.	7	5	2%	2%
GRT	5	27	2	2%	M. Josephson	9	6	13%	13%
Goody, Sam	3	—	5%	6	Orrox Corp.	—	110	1%	1%
					Recoton	4	—	2%	3%
					Schwartz Bros.	10	—	2%	3%

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, Hornblower & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

## 3 New Marketing Groups At Sony Corp. of America

NEW YORK—The formation of three independent marketing companies within an umbrella Sony Corp. of America, reflects both changing needs of the U.S. market and key management shifts.

The new subsidiaries become effective March 1, notes Akio Morita, chairman of parent Sony Corp. of Japan. The moves follow the resignation of Harvey Schein as chairman to join Warner Communications Inc. (see Executive Turntable) and the recent death of president Ray Steiner while in Tokyo on business.

Under Sony Corp. of America, where Sony Japan president Kazuo Iwama now becomes chairman, the new Sony Consumer Products, Sony Video Products and Sony Industries will handle various product lines.

"The rapid growth of our activities has brought us into contact with increasingly specialized segments of

the U.S. economy," Morita observes. "Our new organization should help us respond more effectively to the opportunities and demands of these significant market segments."

Sony Industries becomes the division closest to the music industry, with an emerging group of specialized products including hi fi, professional microphones, mixers, and magnetic audio/video tape products. Michael Schulhof is president of the company, continuing as a corporate vice president.

Sony Consumer Products will market and distribute Sony color television, Betamax home video recorders, radios, compact stereos and cassette recorders through the existing distribution network.

### MASTERS WANTED

Major Distributor of LP's & Tapes Wants to

**SUB-LICENSE MASTERS of MAJOR ARTISTS** of Rock, C&W, Soul, etc.

Please contact: David Sutton

**SUTTON RECORD COMPANY**  
960 E. Hazelwood Avenue  
Rahway, N.J. 07065  
(201) 382-7776

For information regarding major market quotes, please call:

Douglas Vollmer  
Loeb Rhoades & Co. Inc.  
9440 Santa Monica Blvd. Suite 500  
Beverly Hills, CA 90210  
(213) 273-7711

Look to Loeb Rhoades  
Members New York Stock Exchange, Inc.

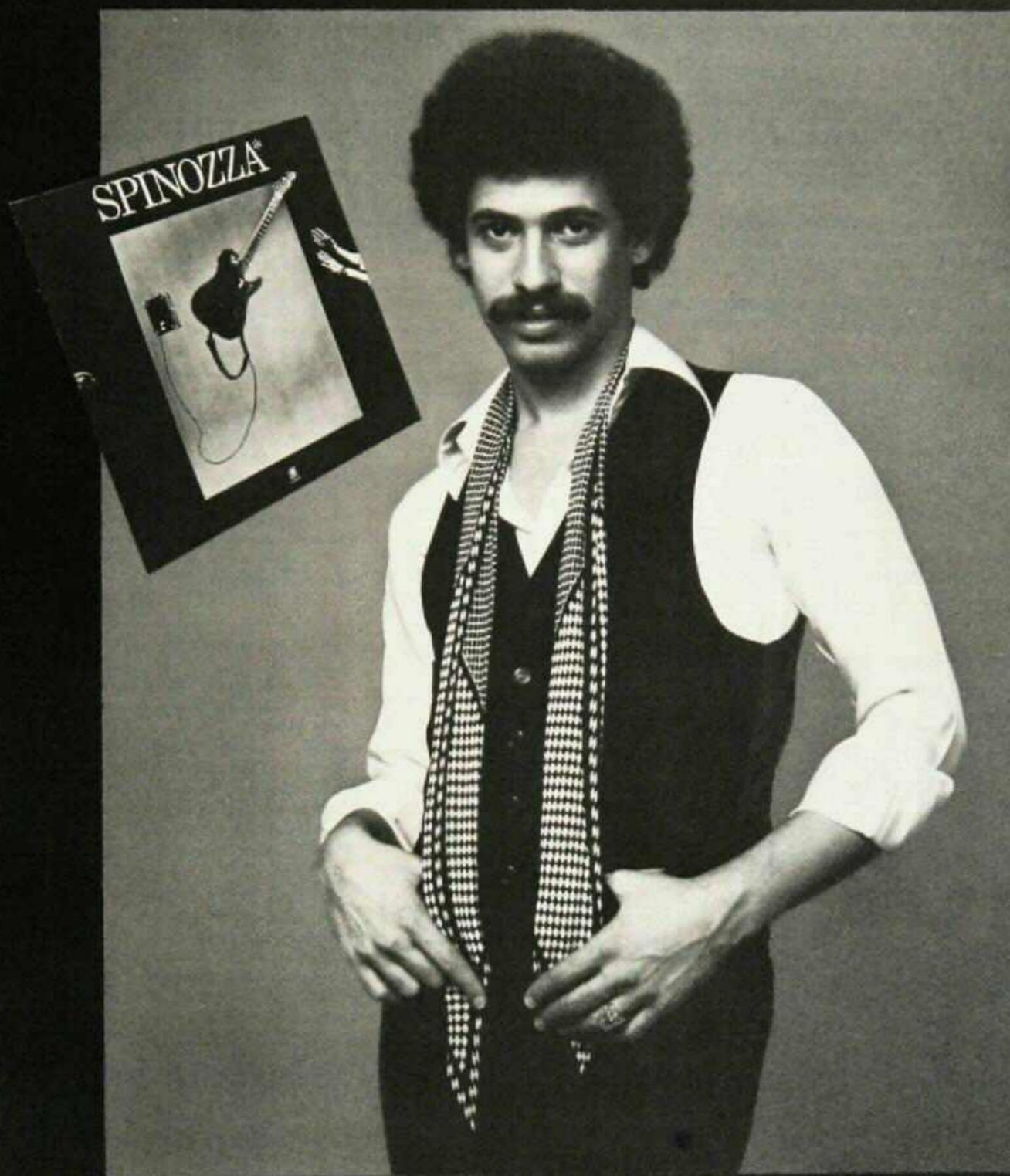
**SMT IES**  
—Sure Shot—  
World's Finest & Fastest  
12" & 7" Automatic  
Phonograph Record  
Pressing Systems.  
Complete Matrix  
Production Plants.  
Complete Prepackaged  
Record Pressing Plants.  
BILL WESTERMANN, Pres.  
533 Hagan St.  
Nashville, Tenn. 37203  
(615) 256-2183 Telex 554302  
K. GRABOWSKI  
Zentmarkweg 37  
6000 Frankfurt, West Germany  
49611-786906

cosmic sands  
cosmic sands  
cosmic sands  
cosmic sands  
by LILY ANN MONTALVO  
IS....  
A TOTAL.....  
NEW CONCEPT \*

The Personal Limousine Service  
**East Wind**  
Specializing in the needs of the record and entertainment industries  
  
ANYTIME • ANY WEATHER **East Wind** ANYWHERE • ANY OCCASION  
212-392-6000  
Special corporate rates available  
We honor American Express and Diners Club credit cards

MARCH 4, 1978, BILLBOARD

\* David Spinozza appears courtesy of A&M Records.



Most people know David Spinozza's name from the liner credits of some of the most popular albums in the country. It's been six years since he signed with A&M and during that time he's put off recording

his own first album to produce albums for others like James Taylor's *Walking Man* and Garland Jeffreys' acclaimed *Ghost Writer*. He's also played lead guitar on albums by Paul McCartney, Paul Simon, Carly

Simon, Herbie Mann, Les McCann, disco master Meco, and Gato Barbieri, among others.

Now the man who has always appeared "Courtesy of A&M Records" is

"On A&M Records" as a singer, songwriter, guitarist, arranger and conductor—everything he's known for and more.

Produced by Mike Mainieri and David Spinozza.

Spinozza.\* On A&M Records & Tapes.  At Last.

SP 4677 Management: Ed Newman & Associates. ©1978 A&M Records, Inc.

www.americanradiohistory.com

Copyrighted material

# ASCAP Logs \$102 Mil Income

• Continued from page 1

clude: licensees including symphonic and concert, \$85,929,000, up from \$78,424,000 in 1976; interest on investments, \$1,250,000 down from \$1,620,000; membership dues, \$342,000 up from \$294,000, for a total of \$87,521,000 compared to \$80,338,000 the prior year.

Receipts from foreign societies increased to \$14,968,000 from \$13,719,000.

In 1977, ASCAP distributed to members and set aside for foreign societies \$66,952,000 as compared to \$61,606,000 in 1976. The 1977 quarterly disbursements are as follows: March, \$12,621,000; June,

\$13,507,000; September, \$19,440,000, and December, \$21,384,000. The December distribution marks the first time an ASCAP quarterly topped \$20 million.

For the fourth straight year, ASCAP reports on advances made to members to be recovered from future distributions due these members. As of year's end 1977, total outstanding advances were \$3,076,000 up from \$2,293,000 a year earlier. ASCAP reports management reviewed the status of such advances and wrote off \$55,000 as non-recoverable in 1977, as compared to \$71,000 in advances expensed in 1976.

The percentage absorbed by the cost of operating ASCAP domestically in 1977 was 19.84% while operational in 1976 was 19.99%.

A July 22 foreign distribution, totaling \$5,749,000 was disbursed as follows: England, \$2,344,000; France 1975 excluding film, \$973,000; Germany 1975, \$1,507,000; Sweden 1975, \$438,000; and miscellaneous countries, \$487,000.

On Dec. 23, \$8,597,000 was distributed for 1975 to the following countries: Australia, \$742,000; Austria, \$319,000; Belgium, \$272,000; Canada, \$3,303,000; Denmark, \$233,000; France, \$439,000; Holland, \$467,000; Italy, \$597,000; Japan, \$563,000; Spain, \$201,000; Switzerland, \$337,000. \*Film Only.

# How ASCAP Has Swelled

LOS ANGELES—ASCAP's more than 2500% climb from a 1941 income of \$4.2 million to its 1978 first-time nine figures (see page one story) reflects chronologically the spiral of the music industry.

ASCAP, which started in 1914 with 170 writer and 22 publisher members, didn't pay out its first royalties until 1921. Legal expenses ate up the revenues those first six years.

ASCAP's continually swelling income and growing membership is evident in figures from 1941 on:

Year	Income (in millions)	Membership		Total
		Writers	Publishers	
1941	\$ 4.2	1,241	150	1,391
1946	\$ 9.9	1,811	280	2,091
1951	\$15.8	2,386	456	2,842
1956	\$27.7	3,909	877	4,786
1961	\$37.8	6,314	1,875	8,189
1966	\$52.7	8,766	2,889	11,655
1972	\$69.5	15,555	5,472	21,027
1977	\$94.1	16,588	5,285	21,873

# Stanley Adams Sees Court Fights Ahead

By JOHN SIPP

LOS ANGELES—ASCAP may have to argue its stand on just collection fees for the use of its music by background music users, radio broadcasters, local television stations and public radio and tv broadcasters before judges and the Copyright Tribunal. Stanley Adams, the society's president, forecast Thursday (23) at the West Coast membership meeting here.

While he pointed up the vague possibility that negotiation might still ameliorate any of the thorny issues, Adams hinted strongly that the fee settlements will end up before qualified arbitrators.

And ASCAP's legal counsel will continue to file about 500 litigations per year against reluctant ballroom, tavern and radio station owners, Gerald Marks, executive committee head, added.

Colleges and universities, which are required to pay ASCAP for music usage under the new copyright act (see separate story on page 3), have reached agreement with ASCAP, Adams stated.

ASCAP and the public broadcasters will discuss fees before the Copyright Royalty Tribunal March 7, Adams said.

"Although in certain respects public broadcasting has become every bit as 'commercial' as commercial television in this country, they

have never paid one cent to ASCAP for the substantial use of our music they make. One hopes for a more generous attitude toward creators from those whose mission is, they say, educational and cultural."

Negotiations with local tv and radio broadcasters have been extended through June 30, 1978, Adams noted. If ASCAP goes to litigation with Muzak, "we are confident the court will grant a sizable increase," Adams said.

Adams predicted that ASCAP's long-time hassle with CBS over restructuring of the web's payments is a long way from legal settlement.

Adams told his membership at the Century Plaza Hotel that thus far the Copyright Office has collected \$450,000 in \$8 fees per jukebox. Agreement between the society, BMI and SESAC has not been reached on disbursement of this money and, it, too, could end up before the Tribunal, he said.

The distribution of cable tv fees requires even more negotiation as not only creators of music, but owners of motion pictures, tv programs and sports promoters are involved.

A special distribution to members will be made soon of \$3.5 million collected recently in a settlement with CBS owned-and-operated stations, Adams promised.

# 'Indies' Set By NAIRD

• Continued from page 3

pared for the number of registrations at the door," said Cogan. "The turnout was much stronger than expected and for the first time we had two representatives from Sweden. About 35% of the registrants were from California with the others coming from all over.

"I think the independents are finally starting to make a difference," said Cogan, pointing to various overtures from NARM which may result for the first time in a NAIRD booth at the upcoming NARM New Orleans convention.

Next year's Boston meet will be hosted by Rounder Records of that city and will be extended to four days.

Cogan noted that the turnout of retailers for the Sunday afternoon open house was good, with Odyssey, Tower and others represented.

The keynote speech at the Saturday banquet was given by Ralph Kaffel of Fantasy Records, who with the late Jack Lewerke built California Record Distributors into an important independent force in the 1960s.

Kaffel in general exhorted the independents to follow the lead of the established majors and to become more professional. "Lack of visibility will kill you," said Kaffel, making reference to two unnamed records "that could have been hits this past year but were blown." Among other things Kaffel suggested the tactic of the pooling of resources for ads and concluded by saying, "Modernize your approach and don't be afraid to compete."

All six of the workshops were well attended, with Saturday's panels on distribution and airplay and Sunday's panels on starting a label and print media bagging the best responses.

One topic of main concern at the distribution panel was the general industry changeover to a \$7.98 list, with many of the indies uncertain whether to follow that lead. Chairman George Hocutt advised them to do so "since most retailers are pricing everything based on \$7.98 anyway." Hocutt also advised the smaller labels to "practice the same kind of professionalism as the bigger labels and give records the same kind of support. The fact that a station might go on a record may not be totally because the record is good but because of input the station has received."

# An Extension For Prepack Program

NEW YORK—Wonderland Records is extending its pre-Easter prepack program through the NARM period, the firm's Bob Goeman reports. Offering 10% off invoice on five special selections as well as all catalog packages, the program began Feb. 1.

Included are PP 58627—a free rack deal with 150 \$2.98 list LPs, 72 \$1.49 list 7-inch book/disks, 144 69-cent "double plays" and 10 \$4.98 list LP book/disk sets, total retail value \$703.44; PP 51981—50 \$2.98 LPs with \$1.49 retail value, PP 58508—72 \$1.49 7-inch book/disks, \$107.28 retail; PP 60—60 \$1.49 7-inch book/disks, \$89.40 retail, and WDP 1,2,3—72 69-cent "double plays" per prepack, \$49.68 retail.



**RIDE and PRIDE**  
*The American Way*

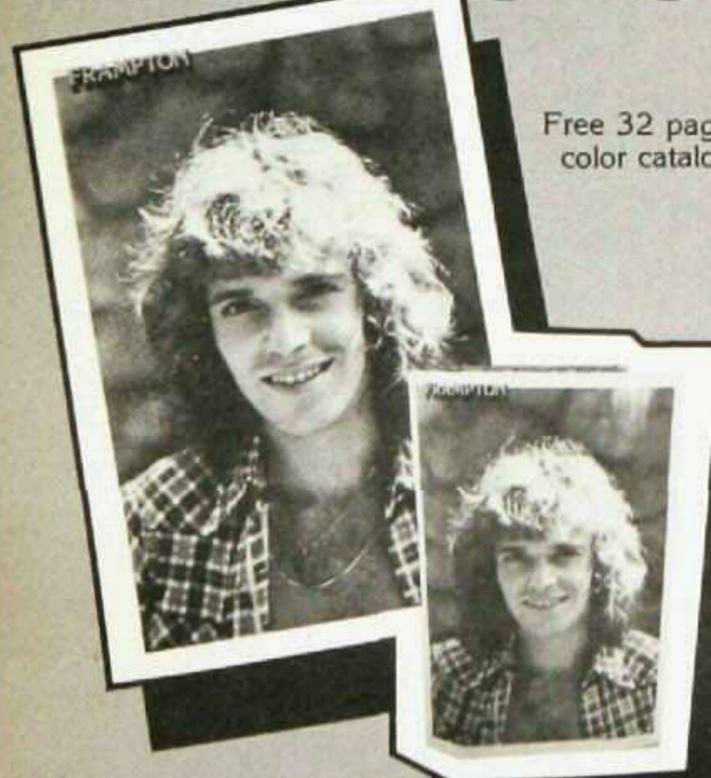
America's newest, easiest and most economical limousine service to anywhere at any time. We are proud of our service and you will be too when you ride the American way.

CALL TOLL FREE  
800-822-9703 - N.J. 800-631-2183 - U.S.

American Automobile & Travel  
Club Limousine Service  
90 Monmouth Street  
Red Bank, N.J. 07701

MARCH 4, 1978, BILLBOARD

# Dargis Posters



Free 32 page color catalog

Call Toll Free  
800-638-9682

Dargis Associates, Inc. 9520 Gerwig Ln. Columbia, MD 21046

# Springboard Eyes Varied LP Imports

By ADAM WHITE

NEW YORK—Springboard International is mulling a wide range of finished product from various overseas suppliers for import into the U.S., following meetings at MIDEM.

Reviewing catalogs containing product from contemporary punk rock to ethnic repertoire is Len Levy, vice president, marketing.

MIDEM also signalled action for Springboard's newly formed import/export division, under the direction of Vinnie Pisano, and marked new and renewed licensing agreements.

Among the latter, discloses company president Dan Pugliese, is a deal for all Springboard catalogs with Accord Record Corp. for Latin America, excluding Brazil, Trinidad, Jamaica and Chile, with Polydor Records for Benelux, Ricordi Records for Italy, Eastonics for Israel, and Melodi Records for Turkey. The last two agreements are the first for Springboard in those territories.

Additionally, its licensing linkup with Victor Musical Industries, Japan, that had previously covered

only Scepter product, has been expanded to embrace all Springboard catalogs.

Another first, Springboard's premier deal with an Eastern European country, Yugoslavia, licenses its "Musical Heritage Series" to Jugoton Records. This involves two multi-disk packages, "Fifty Years Of Broadway" and "Fifty Years Of American Movie Music."

# Palmer Pushed

NEW YORK—"Double Fun," the new single by British rocker Robert Palmer, will be backed "by one of the most comprehensive support campaigns in Island Records' history," the label says.

Merchandising aids including tote bags, posters, scarves, mobiles, stickers and press kits.

# Fete Sony Exec

LOS ANGELES—Akio Morita, chairman of the board of Sony Corp., Tokyo, will receive the International Tape Assn./Time Magazine Man of the Year Award March 6 in Tucson.

# CLOSEOUTS & OVERRUNS of MAJOR LABEL LPs and TAPES at SPECIAL LOW PRICES

## LPs Twenty-Five Cents (\$.25)

- PRIVATE STOCK  
5000 Austin Roberts—Rocky  
6000 Dickie Goodman—Mr. Jaws  
STAX  
7504 Isaac Hayes—Tough Guys

## LPs Fifty Cents (\$.50)

- AVCO  
11012 Anthony & The Imperials—On A New Street  
11013 The Chambers Bros.—Unbonded  
69033 The Chambers Bros.—Right Move  
BUDDAH  
5602 Gladys Knight & The Pips—CLAUDE  
ENTERPRISE  
5007 Isaac Hayes—Joy  
FRST  
1001 Gladys Knight & The Pips—Golden Hits  
KROONE MERCHANT  
507 O'Donel Levy—Breeding Of Mind  
518 O'Donel Levy—Down Of A New Day  
519 George Freeman—New Improved Funk  
McGriff & Holmes—Come Together  
521 Dakota Station—I Want A Country Man  
523 Reuben Wilson—The Disco Kid  
525 Michael Longe—Funkia  
526 O'Donel Levy—Samba  
527 Groove Holmes—New Grooves  
529 J. McGriff—If You're Ready Come Go With Me  
532 Dakota Station—Ms. Soul  
534 Jimmy McGriff—The Main Squeeze  
3304 Michael Longe—900 Shares of The Blues  
3305 George Freeman—Man & Woman  
M.C.A.  
2101 Cher—Bittersweet White Light  
2113 Cher—Dark Lady  
M.E.M.  
4862 Hank Williams Jr.—After You  
PRIVATE STOCK  
2004 Jinx—Jinx  
ROAD SHOW  
41001 B. T. Express—Neo-Stop  
UNITED ARTIST  
199 B. Womack—Lookin' For A Love Again  
340 The Shirelles—The Very Best of ...  
346 Bobby Womack—Greatest Hits  
382 Little Anthony & The Imperials—Best of ...  
UNITED  
7807 Various—Disco Gold #1  
7808 Various—Disco Gold #2  
7811 Various—Disco Gold #3  
7816 Various—Disco Gold #4  
7827 Various—Disco Gold #5  
VIBRATION  
128 Shirley & Co.—Shame, Shame, Shame  
VOLT  
9501 Dramatics—Dramatically Yours

## LPs Seventy-Five Cents (\$.75)

- BELL  
1112 Tony Orlando & Dawn—Tuneweaving  
1130 T. Orlando & Dawn—New Ragtime Follies  
1317 Tony Orlando & Dawn—Prime Time  
1322 Tony Orlando & Dawn II  
8052 Tony Orlando & Dawn—Candida  
5060 5th Dimension—Love, Lies, Angles & Rhythms  
HICKORY  
4501 Don Gibson—Touch The Morning  
KAPP  
5514 Cher—Foxy Lady  
MOTOWN  
756 The Supremes—The Supremes  
761 Jackson Five—Skywriter  
767 Michael Jackson—Music & Me  
812 Diana Ross—Last Time I Saw Him  
SCEPTER  
5117 B. T. Express—Do It 'Til You're Satisfied  
20TH CENTURY  
454 Carl Douglas—Kung Fu Fighting  
UNITED ARTIST  
377 Cher—The Very Best of ...  
378 Del Reeves—The Very Best of ...  
WESTBOUND  
1004 Funkadelic—Greatest Hits  
DUNHILL  
50158 Three Dog Night—Oyan

## LPs One Dollar (\$1.00)

- A.B.C.  
888 Three Dog Night—Coming Down Your Way  
899 Mighty Clouds of Joy—Kicks  
928 Three Dog Night—American Pastime  
APPLE  
3351 Mary Hopkin—Post Card  
3364 Badfinger—Magic Christian Music  
3367 Badfinger—No Dice  
ATLANTIC  
18116 Aretha Franklin—With Everything I Feel In Me  
AVCO  
11010 The Stylistics—Rockin' Roll Baby  
59001 The Stylistics—Let's Put It All Together  
59002 Van McCoy—Love Is The Answer  
59004 The Stylistics—Heavy  
59008 The Stylistics—Thank You Baby  
BLUENOTE  
259 Lou Donaldson—Sweet Lou  
344 Bobby Humphrey—Satin Doll  
BIG TREE  
2013 Labo—Of A Simple Man  
2102 Brewsavia Station—Teal  
89501 Labo—Just A Singer  
BUDDAH  
5611 Norman Connors—Sirwolf  
5612 Gladys Knight & The Pips—4 Feet A Song  
5639 G. Knight & The Pips—2nd Anniversary  
5641 The Trammps—The Legendary Zing Album  
5648 Van McCoy—From Disco To Love  
CASABLANCA  
7031 F. Crocker—Disco Suite Sym. #1 in Rhythm (2-Rec. set)  
CHESS  
16 Rev. Franklin—Nothing Shall Separate Me  
23 Rev. Franklin—The Prudential Song  
27 Rev. Franklin—Give Me This Mountain  
29 Rev. Franklin—Counting The Cost  
33 Rev. Franklin—Sings  
36 Rev. Franklin—Dry Bones In The Valley  
38 Rev. Franklin—The Foolish & The Wise Builders  
42 Rev. Franklin—Praising On  
43 Rev. Franklin—The Inner Conflict

- 60 Rev. Franklin—The Rich Man & The Beggar  
62 Rev. Franklin—The 100th Psalm  
65 Rev. Franklin—Hannah, The Ideal Mother  
67 Rev. Franklin—Why Have The Mighty Fallen?  
73 Rev. Franklin—I Heard It Through The Grapevine  
74 Rev. Franklin—Come Unto Me Lazarus  
75 Rev. Franklin—What Of The Night  
76 Rev. Franklin—The Meaning of Black Power  
80031 Muddy Waters—Unk In Funk  
80036 The Delta—Greatest Hits  
COLUMBIA  
3350 David Houston—A Man Needs Love  
3351 DEWTE  
2011 Keel & The Gang—Music Is The Message  
2012 Keel & The Gang—And Good Times  
2013 Keel & The Gang—Wild & Peaceful  
2015 Keel & The Gang—Greatest Hits  
2016 Keel & The Gang—Spirit Of The Soule  
2018 Keel & The Gang—Love & Understanding  
DUNHILL  
50177 Mighty Clouds of Joy—It's Time  
ENTERPRISE  
7507 The Doors—Other Voices  
7507 Isaac Hayes—Truck Turner (2-rec. set)  
ISLAND  
9333 Pete Wingfield—Breakfast Special  
9345 Sparks—Indiscreet  
MAM  
7 E. O'Sullivan—I'm A Writer, Not A Fighter  
10 E. O'Sullivan—A Stranger In My Own Backyard  
MERCURY  
11038 Ohio Players—Honey  
11067 Backman Turner Overdrive—Head On  
11084 The Delta—No Way Back  
11085 Coke Escovedo—Comin' At Ya  
11088 Ohio Players—Contradiction  
11132 Coke Escovedo—Disco Fantasy  
M.G.M.  
4977 Tempall  
4984 Jim Stafford—Not Just Another Pretty Foot  
5014 The Great Tempall & His Outlaw Band  
POLYDOR  
5036 John Mayall—Moving On  
5043 Mandrill—Composite Truth  
5059 Mandrill—Just Outside of Town  
PRIVATE STOCK  
2003 Flash Cadillac & The Continental Kids—Sons of the Beaches  
2021 Red Stewart—A Shot of Rhythm & Blues  
MAPPLE  
10220 Nikson & Ringo Starr—Son of Dracula  
RSO  
4806 E. Clapton—There's One In Every Crowd  
SPRING  
6711 The Fatback Band—Night Fever  
6713 Joe Simon—Easy To Love  
TAMLA  
322 Marvin Gaye—Trouble Man  
UNITED ARTIST  
329 The Hollies—The Very Best Of ...

## LPs One Dollar Twenty-Five (\$1.25)

- ATLANTIC  
18147 The J. Geils Band—Hollies  
26101 Black Oak Arkansas—Street Party  
BELL  
9000 The Fifth Dimension—Live! (2-rec. set)  
BLUETHUMB  
50 Mark Almond—The Best of ...  
CAPITOL  
11127 Merle Haggard—It's Not Love  
11273 Buck Owens—The Best of ... Vol. 5  
11353 Freddie Hart—Country Heart 'N' Soul  
11390 Buck Owens—Weekend Raidy  
11399 Roy Drusky—This Life of Mine  
CASABLANCA  
7005 T. Rex—Light of Love  
10096 Donovan—The Real Donovan  
10010 Donovan—Like It Is  
10028  
10050  
10045  
10058  
10059 Tom T. Hall—For The People In The Last Hard Town  
10109 Johnny Rodriguez—My Third Album  
10132 Tom T. Hall—Country Is  
10139 Johnny Rodriguez—Just Set Up And Close The Door  
10140 Tom T. Hall—I Wrote A Song About It  
10147 Johnny Rodriguez—Love Put A Song In My Heart  
10164 Jerry Lee Lewis—Old Man In  
10173 Terry Bradshaw—I'm So Lonesome I Could Cry  
10175 Faron Young—I'd Just Be Fool Enough  
10176 Tom T. Hall—Faster Horses  
11113 Charles Earlend—The Great Pyramid  
56000 Roger Glover & Guests—Butterfly Ball & Grasshopper's Feast  
M.G.M.  
4960 Mel Tillis—Slomp Them Grapes  
4982 Gloria Gaynor—Never Can Say Goodbye  
5068 C. W. McCall—Black Bear Road/Convey  
POLYDOR  
5065 C. W. McCall—Wilderness  
6076 Roy Ayers—Red, Black & Green  
R.C.A.  
140170 Norma Jean—The Only Way To Hold Your Man  
140438 Various—Love Italian Style (2-rec. set)  
REPRISE  
2187 John Sebastian—Tarzana Kid

## LPs One Dollar Fifty Cents (\$1.50)

- CAMDEN  
2304 Elvis Presley—Flaming Star  
2472 Elvis Presley—You'll Never Walk Alone  
2567 Elvis Presley—Hits From His Movies, Vol. 1  
2595 Elvis Presley—Burning Love  
2511 Elvis Presley—Separate Ways  
7007 Elvis Presley—Frankie & Johnny  
COLUMBIA  
9042 K. Griffin—Cruising Down The River  
9747 Charlie Byrd—The Great Byrd  
10176 Aorta—Aorta  
10184 J. Vale—Till The End of Time  
11085 Ray Price—Release Me  
11086 Ray Price—She Wears My Ring  
11113 T. Wynette—The Ways To Love A Man  
11132 Chuck Wagon Gang—Lord Lead Me On  
56000 M. Jackson—World's Greatest Gospel Singer  
1277 P. Faith—Leaving On A Jet Plane  
1278 P. Faith—Hollywood's Great Themes  
1279 A. Kastelanetz—Traces  
1284 A. Kastelanetz—Today's Golden Hits  
1285 A. Kastelanetz—Shadow Of Your Smile  
1286 A. Kastelanetz—Scarborough Fair  
1287 A. Kastelanetz—For The Young At Heart  
1289 Benny Goodman—Trio & Quartet, 1937-38

- 13290 Chico Hamilton—The Chico Hamilton Special  
13292 Duke Ellington & Orch.—Primping For The Prom  
13293 Duke Ellington—Monologue  
13296 H. James & Orch.—The Best of The Big Bands  
13301 Tony Bennett—More Tony's Greatest Hits  
13302 Tony Bennett—The Very Thought Of You  
13303 Jerry Vale—What A Wonderful World  
13304 Jerry Vale—More  
13305 Jerry Vale—Born Free  
13306 Jim Nabors—More  
13310 Bobby Vinton—Sings The Big Ones  
13397 Bing Crosby—Crosby Classics  
13380 Charlie Byrd—The Straka of Genius  
13431 Bobby Vinton—The Love Album (2-rec. set)  
13489 S. Jackson—Live at Grand Ole Opry  
13010 Ray Price—I Won't Mention It Again  
13125 C. Byrd—Ona Nova (The New Wave)  
13166 M. McLachlan—Song From The Streets  
13240 Spiritual Concept  
13245 Yellow Sunshine  
13243 Ray Coniff—Charlotte's Web, other  
13254 Hollies—Feat. 'The Air That I Breathe'  
13291 Bobby Vinton—With Love  
13292 Jim Nabors—It's My Life  
13293 Johnny Cash—Five Feet High & Rising  
13165 Various—Country Delight  
13246 Tammy Wynette—Woman To Woman  
13351 G. Jones/T. Wynette—George, Tammy & Tina  
13387 Hollies—Another Night  
13428 S. James—A Little Bit South of Saskatoon  
13583 Steppenwolf—Hour of the Wolf  
13743 David Houston—Greatest Hits (2-rec. set)  
13752 G. Jones/T. Wynette—We Go Together (2-rec. set)  
DUNHILL  
50178 Three Dog Night—Their Greatest Hits  
KAMA SUTRA  
2060 C. Daniels—To John, Grease & Wulfman  
2071 Charlie Daniels—Honey In The Rock  
2600 Sha Na Na—Relax

## LPs One Dollar Seventy-Five (\$1.75)

- CAPRICORN  
156 The Allman Bros. Band—Wh. Love or Draw

## AVAILABLE ON LP & 8-TRACK TAPE LP—\$1.50 ea., Tape—\$1.65 ea.

- | LP    | 8T   | COLUMBIA |
|-------|--|----------|
| 10053 | I. Anderson—Stay There Till I Get There      |          |
| 10008 | Tony Bennett—I've Gotta Be Me                |          |
| 10125 | Tony Bennett—In Person                       |          |
| 10101 | Tony Bennett—Love Story                      |          |
| 10013 | Dave Brubeck—Gone With The Wind              |          |
| 10063 | Johnny Cash—Fabulous Johnny Cash             |          |
| 10145 | Johnny Cash—Sound Of Johnny Cash             |          |
| 10072 | Chuck Wagon Gang—He Walks With Me            |          |
| 10002 | Ray Coniff—A Marvelous                       |          |
| 10093 | Ray Coniff—Invisible Tears                   |          |
| 10128 | Ray Coniff—Somebody Loves Me                 |          |
| 10018 | Miles Davis—in Person                        |          |
| 10184 | Donovan—Mellow Yellow                        |          |
| 10185 | Percy Faith—Those Were the Days              |          |
| 10004 | P. Faith—Lara's Theme & Others               |          |
| 10015 | P. Faith—Widdowits of Your Mind              |          |
| 10043 | Ratt & Scroggs—Foggy Mountain Boogie         |          |
| 10105 | Ratt & Scroggs—Final Fling                   |          |
| 10032 | Ratt & Scroggs—Pickin', Strummin', Singin'   |          |
| 10011 | Judy Garland—A Star Is Born                  |          |
| 10007 | Eydie Gorme—Look of Love                     |          |
| 10012 | Robert Goulet—My Love Forgives Me            |          |
| 10009 | M. Jackson—Great Songs of Love & Faith       |          |
| 10003 | Johnny Mathis—Portrait of Johnny             |          |
| 10096 | Johnny Mathis—Up, Up & Away                  |          |
| 10188 | Johnny Mathis—Close To You                   |          |
| 10010 | Mitch Miller—Mitch's Greatest Hits           |          |
| 10028 | Ray Price—Another Bridge To Burn             |          |
| 10050 | Ray Price—She Wears My Ring                  |          |
| 10045 | M. Robbins—By The Time I Get To Phoenix      |          |
| 10058 | Jerry Vale—Till                              |          |
| 10059 | Jerry Vale—You Don't Have to Say You Love Me |          |
| 10109 | Bobby Vinton—Roses Are Red                   |          |
| 10139 | Bobby Vinton—Blue Velvet                     |          |
| 10140 | Andy Williams—Call Me Irresponsible          |          |
| 10097 | Andy Williams—Great Songs From Movies        |          |
| 10193 | Tammy Wynette—Ways To Love A Man             |          |
| 10194 | Tammy Wynette—Tammy's Touch                  |          |
| 10195 | T. Wynette—We Sure Can Love Each Other       |          |

## 8T Tapes Twenty-Five Cents (\$.25)

- STAX  
7504 Isaac Hayes—Tough Guys

## 8T Tapes Seventy-Five Cents (\$.75)

- UNITED  
7807 Various—Disco Gold #1

## 8T One Dollar Sixty-Five Cents (\$1.65)

- COLUMBIA  
13397 Bing Crosby—Crosby Classics  
30103 Leonard Cohen—Songs of Love & Hate  
32898 J. Cash—The J. Cash Children's Album  
33561 Paul Horn & Nexus  
33731 Donovan—Sarabajagal  
65224 Leonard Cohen—Live Songs  
MERCURY  
11033 Tom T. Hall—I Wrote A Song About It  
11038 Ohio Players—Honey  
11057 J. Rodriguez—Love Put A Song In My Heart  
11064 Jerry Lee Lewis—Old Man In  
11076 Tom T. Hall—Faster Horses  
11084 The Delta—No Way Back  
11085 Coke Escovedo—Comin' At Ya  
11088 Ohio Players—Contradiction  
11113 Charles Earlend—The Great Pyramid  
11132 Thomas Coke—Escovedo—Disco Fantasy  
56000 B. Glover & Guests—Butterfly Ball & The Grasshoppers' Feast  
M.G.M.  
4939 The Diamonds—Love Me For A Reason  
4978 Donny Diamond—Donny  
4982 Gloria Gaynor—Never Can Say Goodbye  
5008 C. W. McCall—Black Bear Road  
5014 The Great Tempall & His Outlaw Band  
R.C.A.  
10636 The Guess Who—Flowers

## DISCO LP's 12" 45 RPM & 33 1/3 (\$1.50)

- AVCO  
12134 El Coco—Just Be You  
MAREBACK  
530 Inner City Jam Band—Inner City Jam  
NEAM JUNCTION  
1004 Grace Jones—I Need A Man  
BLACK ROCK  
11636 Black Rock—Hey Roots  
BRASLIA  
2501 Wando—Mega De Obatua  
BRUNSWICK  
208 Touch—Me & You  
BUDDAH  
56400 Andreas True Conn.—N.Y. You Got Me Dancing  
CALLA  
601 Body Love & Love Family—Disco Queens  
602 The Persaders—Count The Ways  
CASABLANCA  
100 Deena Summer—Water Melody/Spring Affair  
101 Heart & Soul Orchestra—Love In 'C' Minor  
20102 J. James—Life/It's Where Your Music Takes Me  
D&M  
124501 The Vast Majority—Salsa Woman  
124502 Camp Galera—Deep Hoop A Healtie  
124503 The Vast Majority—California Dreamin'  
124504 East Harlem Bus Stop—Get On Down  
124505 W W II—Song of India  
124508 Vast Majority—King Keeg's Back In Town/You Do  
DANTE  
966 The J's—When Did You Stop  
DEVOSHUN  
500 Devoshun—No. No. No. My Friend  
DISCO  
1501 Al Gonzalez—El Rumbon  
1505 The Depress—Delicious  
1506 The LFG Exchange—Waterbed  
1507 Show Stoppers—Notin' But A House Party  
1508 The LFG Exchange—Caravan  
1509 Tony Middleton—Rhythm To Spanish Harlem  
1510 John Federico—Parfida  
1511 T.N.T. Orchestra—Disco Mix/Hello My Love  
1512 T.N.T. Orchestra—La Pobrecita  
DYNAMO  
601 Hot Blood—Disco Graculo  
FARR  
014 Silver Platinum & Gold—Just Friends  
015 Tribe—Share It  
071 The New Markets—Song From M\*A\*S\*H  
FIST O' FUNK  
1002 Fist O' Funk Orch.—The Feeling/New York Strut  
FLO FEEL  
10000 J. Dockett—Get Down Happy People, Pt. 1 & 2  
FRIENDS  
1001 Esther Williams—You Gotta Let Me Show You  
1002 Eddie Ornon—Let's Do The Latin Hustle  
HENRY STREET  
10003 N.Y. Robber Rock Band—Put Your Love In My Hands  
HIGH NOTE  
1123 The Revolutionaries—Ring Ding Dance  
ISLAND  
1001 Wilton Place Street Band—I Love Lazy Theme  
1003 James Montgomery Band—Foot Flippin'  
1004 Wilton Place St. Band—Baby Love, Sweet Sweet Love  
LONDON  
3063 Steve Bender—The Final Thing  
3063 Sophisticated Ladies—Check It Out  
MAYHEW  
77 MIDSONG  
10983 Afro-Cuban Blues Band—Oye Como Va  
MDLAND  
10870 Carol Douglas—Dancing Queen  
NOCTURNE  
1201 Julie La Rosa—Do Re Mi  
P&P  
111 Cloud One—Atmosphere Strut  
555 Marla Acuna—Bamba, Dance, Dance  
777 Cloud One—Disco Juice  
1010 Queen Yabba—Am I H Time  
1515 Magnetic Touch—Am I Gonna Be A Next Time  
1818 Cloud One—Spaced Out  
PP  
520 Heart & Soul—On The Walk  
POLYDOR  
501 Denise McCann—Tattoo Man  
PVE  
123 Power Play—Do It All The Night  
125 Jimmy James—Now Is The Time  
RAMPART  
762 Eastside Connection—La Cucaracha  
R.C.A.  
10205 Black Light Orch.—Touch Me, Take Me  
10206 Patrick Norman—Let's Try Once Again  
10834 Ryo Kawasaki—The Brooze & I  
10950 Faith, Hope & Charity—Life Goes On  
11000 The Memphis Horns—What The Funk  
11005 N.Y. Community Choir—Express Yourself  
11030 Gordon Grody—Living With You  
SALSA  
715 Jimmy Sabater—To Be With You  
SHORTY  
16 Lord Shorty—Sweet Music  
SOUL TRAIN  
10906 Shalamar—Uptown Festival  
10947 Carrie—I Gotta Keep Dancin'  
SPECTRUM  
143 Bad Sascomb Band—Do It Twice  
STRANGE FRUIT  
001/002 Blood Hollies—Den I Give It Up  
STRAWBERRY  
1107 Belmonts—I'll Never Fall In Love Again  
1109 Bobby Byrd—Here For The Party  
2001 Disco Ranger—Featuring Tangerine  
TK  
22 George McCrae—Love In Motion  
28 Timmy Thomas—Stone To The Bone  
39 Eli's Second Coming—Hop Scotch  
43 Middle Elite—Don't Turn Away  
45 Joe Thomas—Funky Fever  
TABU  
10963 Brainstorm—Livin' Is Really My Game  
WEST END  
12100 Sessu Mattio—How Foony Can You Be  
12103 Jakkii—You Are The Star  
12104 Garvell Scott—No No Kix Him Goodbye



Quantities limited—first come, first served! Send now for our complete catalog. All orders C.O.D., freight collect. Minimum order, \$200.00; \$25 deposit necessary with order. Foreign orders LC (Letter of Credit) only. This offer expires March 31, 1978.

# SUTTON RECORD COMPANY

960 East Hazelwood Avenue  
Rahway, New Jersey 07065  
(201) 382-7770

# Columbia's 9 Grammys Lead; RCA: 5; WB, Elektra: 4

• Continued from page 3

ence in that category may be developing considering last year's winner was the jazz-oriented "This Masquerade" by George Benson.

The combined Eagles/Fleetwood Mac success, in any case, can be counted as a victory for rock-based music since the commercial trend during the year was clearly towards MOR/easy listening styles.

No one symbolized that style more completely than Debby Boone who, appropriately, took the Grammy for best new artist of the year, edging out Stephen Bishop, Shaun Cassidy, Foreigner and Andy Gibb.

In other important categories, James Taylor took the best male pop vocal award for his rendition of "Handy Man," but, like the Eagles, was not on hand to accept.

Taylor's producer, Peter Asher, walked off with the producer of the year award. He had also produced Linda Ronstadt's "Simple Dreams."

Lou Rawls took the Grammy for the best male r&b vocal performance as he had twice before in 1967 and 1971.

Thelma Houston won the corresponding r&b award for the female

vocal category, upsetting two powerful contenders, Grammy r&b queens Aretha Franklin and Natalie Cole.

The Grammy for best r&b song was captured by Leo Sayer and Vini Poncia, co-authors of "You Make Me Feel Like Dancing."

Interestingly, this is the second year the best r&b song award has gone to non-black pop composers, last year's Grammy having gone to Boz Scaggs and David Paich for "Lowdown."

Count Basie, who performed a swinging number in his self-assured manner during the telecast, won a Grammy in the best jazz performance by a big band field for his "Prime Time" Pablo LP.

Basie was affectionately and respectfully received by the audience, as was Cab Calloway who announced the Hall Of Fame winner after jaunting coolly onto the stage in his trademark strut.

In keeping with the celebration of the Grammy's 20th anniversary, Pierre Cossette Productions added some special touches to this year's show.

The program opened with a run-down of all 19 past records of the year

winner. And before commercial breaks, several prominent Grammy recipients (including Aretha Franklin, Ella Fitzgerald, Herb Alpert, Loretta Lynn, Tony Bennett and Quincy Jones) appeared in brief taped segments expressing their thanks and congratulations to NARAS on its anniversary.

Assistance in preparing this story by Paul Grein and Lynne Middleton.

Dionne Warwick narrated a tasteful tribute to the Memphis NARAS chapter and the Memphis sound which reflected the wide range of music—from rock to jazz, opera, blues and soul—originating from that city.

John Denver appeared in place of the veteran Andy Williams as host of the program. But Williams graciously appeared as presenter along with Crosby, Stills and Nash, Steve Martin, Chicago, Natalie Cole, George Benson, Paul Williams, Olivia Newton-John, the Mills Brothers, Stephen Bishop and Andy Gibb.

In the label breakdown of the 46 out of 51 categories in which labels are credited, CBS emerges the winner with a total of nine Grammys, RCA has five and Warner Bros. and Elektra/Asylum have four each.

United Artists captured Grammys in both the male and female country vocal performance field, with UA stars Crystal Gayle and Kenny Rogers winning in those categories for "Don't It Make My Brown Eyes Blue" and "Lucille," respectively.

Songwriter Richard Leigh, incidentally, won the best country song Grammy for his "Don't It Make My Brown Eyes Blue." But he lost the same bid in the pop song of the year category, just as singer Gayle and producer Allen Reynolds lost out in the record of the year category for the same tune.

Like UA, Pablo, 20th Century, Word, and Angel labels also took two Grammys each. All other labels garnered one apiece.

Following is a complete list of all the winners:

Record of the year: "Hotel California," Eagles, Asylum, producer: Bill Szymczyk.

Album of the year: "Rumours," Fleetwood Mac, Warner Bros., producers: Fleetwood Mac, Richard Dashut, Ken Caillat.

Song of the year: "Love Theme From A Star Is Born (Evergreen)," Barbra Streisand, Paul Williams, songwriters: "You Light Up My Life," Joe Brooks, songwriter.

New artist of the year: Debby Boone, Warner Bros./Curb.

## POP

Pop vocal performance, female: "Love Theme From A Star Is Born (Evergreen)," Barbra Streisand, Columbia.

Pop vocal performance, male: "Handy Man," James Taylor, Columbia.

Pop vocal performance by a duo, group or chorus: "How Deep Is Your Love," Bee Gees, RSO.

Pop instrumental recording: "Star Wars," John Williams conducting London Symphony Orchestra, 20th Century-Fox.

## R&B

R&b vocal performance, female: "Don't Leave Me This Way," Thelma Houston, Motown.

R&b vocal performance, male: "Unmistakably Lou," Lou Rawls, Philadelphia Int'l/Epic.

R&b vocal performance by a duo, group or chorus: "Best Of My Love," Emotions, Columbia.

R&b instrumental performance: "Q," Brothers Johnson, A&M.

R&b song (a songwriters award): "You Make Me Feel Like Dancing," Leo Sayer, Vini Poncia.

## JAZZ

Jazz vocal performance: "Look To The Rainbow," Al Jarreau, Warner Bros.

Jazz performance by a soloist: "The Giants," Oscar Peterson, Pablo.

Jazz performance by a group: "The Phil Woods Six—Live From The Showboat," Phil Woods, RCA.

Jazz performance by a big band: "Prime Time," Count Basie and his orchestra, Pablo.

## COUNTRY

Country vocal performance, female: "Don't It Make My Brown Eyes Blue," Crystal Gayle, UA.

Country vocal performance, male: "Lucille," Kenny Rogers, UA.

Country vocal performance by a duo or group: "Heaven's Just A Sin Away," the Kendalls, Ovation.

Country instrumental of the year: "Hargus 'Pig' Robbins," Elektra.

Country song (a songwriter's award): "Don't It Make My Brown Eyes Blue," Richard Leigh.

## COMPOSING

Instrumental composition: "Main Title from Star Wars," John Williams.

Original score written for a motion picture of a television special: "Star Wars," John Williams.

## INSTRUMENTAL

Instrumental arrangement (an arranger's award): "Nadia's Theme (The Young And the Restless)," Barry DeVorzon, Harry Betts, Perry Botkin, Jr. & Barry DeVorzon, arrangers, Arista.

Arrangement accompanying vocalist(s) (an arranger's award): "Love Theme From A Star Is Born (Evergreen)," Barbra Streisand, Ian Freebairn-Smith, arranger, Columbia.

Arrangement for voices (an arranger's award): "New Kid In Town," Eagles, Eagles, arrangers, Asylum.

## MISCELLANEOUS

Engineered recording (non-classical) (an engineer's award): "Aja," Steely Dan, Roger Nichols, Elliot Scheiner, Bill Schnee, Al Schmitt, engineers, ABC.

Album package (an art director's award): "Simple Dreams," Linda Ronstadt, Kosh, art director, Asylum.

Album notes (an annotator's award): "Bing Crosby: A Legendary Performer," George T. Simon, annotator, RCA.

Producer of the year: Peter Asher.

## GOSPEL-INSPIRATIONAL

Gospel performance, contemporary or inspirational: "Sail On," Imperials, Dayspring/Word.

Gospel performance, traditional: "Just A Little Talk With Jesus," Oak Ridge Boys, Rockland Road.

Soul gospel performance, contemporary: "Wonderful!" Edwin Hawkins & the Edwin Hawkins Singers, Birthright.

Soul gospel performance, traditional: "James Cleveland Live At Carnegie Hall," James Cleveland, Savoy.

Inspirational performance: "Home Where I Belong," B.J. Thomas, Myrrh/Word.

## ETHNIC

Ethnic or traditional recording: "Hard Again," Muddy Waters, CBS.

Latin recording: "Dawn," Mongo Santamaria, Vaya.

## SPOKEN

Recording for children: "Aren't You Glad You're You," Christopher Cerf, Jim Timmens, Sesame Street.

Comedy recording: "Let's Get Small," Steve Martin, Warner Bros.

Spoken word recording: "The Belle Of Amherst," Julie Harris, Credo.

## SHOW CAST

Cast show album (a composers and album producers award): "Annie," Charles Strouse, Martin Charmin, composers, Larry Morton, Charles Strouse, producers, Columbia.

## CLASSICAL

Album of the year, classical (Grammys to the artist and producer): "Concert Of The Century," Leonard Bernstein, Vladimir Horowitz, Isaac Stern, Mstislav Rostropovich, Dietrich Fischer-Dieskau, Yehudi Menuhin, Lyndon Woodside, Thomas Frost, producer, Columbia.

Classical orchestral performance (Grammys to the conductor and producer): "Mahler: Symphony No. 9," Carlo Maria Giulini conducting the Chicago Symphony Orchestra, Gunther Breest, producer, DG.

Opera recording (Grammys to the conductor and producer): "Gershwin: Porgy And Bess," John De Main conducting Sherwin M. Goldman/Houston Grand Opera, Thomas Z. Shepard, producer (RCA).

Choral performance, classical (other than opera) (Grammys to the conductor and choral director): "Verdi: Requiem," Sir Georg Solti conducting the Chicago Symphony Orchestra, Margaret Hillis, Choral Director of Chicago Symphony Chorus, RCA.

Chamber music performance: "Schoenberg: Quartets For Strings," Juilliard Quartet, Columbia.

Classical performance instrumental soloist or soloists (with orchestra): "Vivaldi: The Four Seasons," Itzhak Perlman, violin, Perlman conducting the London Philharmonic Orchestra, Angel.

Classical performance instrumental soloist or soloists (without orchestra): "Beethoven: Sonata For Piano No. 18; Schumann: Fantasiestucke," Artur Schnabel, piano, RCA.

Classical vocal soloist performance: "Bach: Arias," Janet Baker (Marriner conducting Academy of St. Martin-in-the-Fields) Angel.

Engineered recording, classical (an engineer's award): "Ravel: Bolero," Solti conducting the Chicago Symphony, Kenneth Wilkinson, engineer, London.

## HALL OF FAME

"Bach-Stokowski: Toccata & Fugue In D Minor," Leopold Stokowski conducting, Philadelphia Orchestra, Released in 1927 (Victor No. 6751).

"The Genius Of Art Tatum, Vols. 1-13," Art Tatum, Released in 1954 through 1955 (Verve, 13 LPs).

"I Can Hear It Now," Edward R. Murrow, Released 1948 through 1950 (Columbia, album series).

"My Blue Heaven," Gene Austin, Released 1928, (Victor No. 20964).

"Strange Fruit," Billie Holiday, Released in 1939, (Commodore No. CMS526).

## Garner Unavailable

LOS ANGELES—Four Erroll Garner albums on the MPS label including "Up In Erroll's Room," "Feeling Is Believing," "Magician" and "Gemini" are not available through Capitol Records, Inc.'s import division, the label has announced.

## Capricorn Deals

NASHVILLE—Capricorn has signed with Polydor for distribution in Canada and the Scandinavian countries.

The new pacts are effective immediately for Canada, Sweden, Norway, Denmark and Finland.

**pressed  
FOR time?**

WE OFFER FAST DEPENDABLE SERVICE FOR ALL OUR CUSTOMERS!

FULL MODERN MULTI-COLOR EQUIPMENT / 3 SHIFT 36 AND 48 HR. DELIVERY!

ALL RECORD PRODUCTS... LABELS TO JACKET!!! FULL ART AND COLOR SEPARATION IN HOUSE. DON'T WASTE ANY MORE TIME/CALL TODAY!

KEYSTONE PRINTED SPECIALTIES COMPANY, INCORPORATED  
321 PEAR STREET  
SCRANTON, PA. 18505  
17171 346-1761

## CONCERT PROGRAMS

Posters,  
Financial Reports,  
Brochures

and other  
on time quality  
job printing.

By the Printing Division of  
Billboard Publications, Inc.  
2100 Patterson Street  
Cincinnati, Ohio 45214  
513/381-6450

## ATTENTION!!!

ALL RECORD DEALERS EVERYWHERE!

WE ARE HERE 365 DAYS A YEAR  
TO SERVE YOU—BY PHONE, TELEX OR IN PERSON

9:00 AM to 9:00 PM Daily & Sat.  
11:00 AM to 8:00 PM Sunday & Holidays

We have been in this business for over 30 years.

NO ONE IN THE WORLD CAN MATCH OUR INVENTORY...  
WE HAVE EVERYTHING—ALL THE TIME—INCLUDING  
ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.

IF YOU DON'T KNOW ABOUT US,  
IT'S TIME YOU DID!

Come see for yourself. We don't have specials and you don't have to buy any quantity ever. We have the lowest overall prices in the industry every day of the year.

WE WILL NOT BE UNDERSOLD

6.98 list LP's \$3.60 EA 7.98 list LP's \$4.25 EA 8.98 list LP's \$4.85 EA

ALL \$7.98 TAPES—\$4.50 EACH (Prices are for all domestic records & tapes)  
SINGLES—60¢ EACH

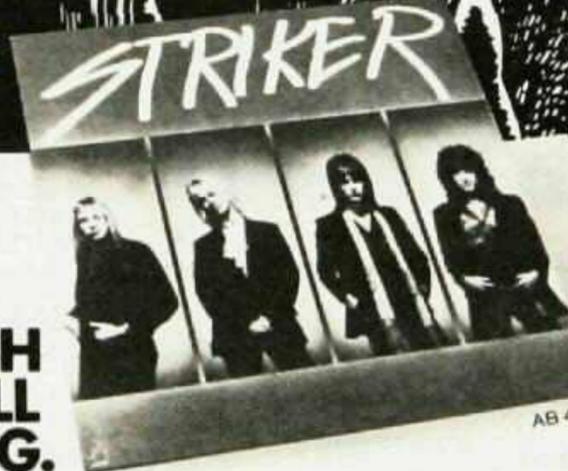
WE SHIP ANYWHERE IN THE WORLD.  
All prices FOB, New York  
\$100 Minimum order shipped

**KING KAROL** "New York's #1 One-Stop"

126 West 42nd Street,  
(Between Broadway and 6th Ave.) New York, N.Y. 10036

TELEX: 236601 • PHONE DAILY: 212/354-7684 • SAT., SUN., HOLIDAY PHONE: 212/354-6880

# STRIKER.



## A FLASH OF ROCK 'N' ROLL LIGHTNING.

Like a bolt out of the blue, Striker has arrived with electrifying impact. Rippling with raw muscle, vocal power and skin tight musicianship, their debut album packs a high-voltage wallop. Produced by Harry Maslin, it strikes a rare balance between finely-tuned songs and all-out clout.

**"Striker." Storming onto the scene.**

**On Arista Records.**



### MAJOR NORTHWEST BREAKOUT:

- Sell-through at retail
- Immediate re-orders
- #1 Seller in W. Seattle
- Tremendous immediate radio reaction

## Casablanca Now In U.K.

LOS ANGELES—In a move to accelerate its progress in Europe, Casablanca Record and Filmworks has commissioned its new managing director of European operations, Robin Taylor, to open a London base by April 1.

Recordwise, Taylor, veteran of South African recording activity and general manager of Pye Records in London since 1976, is seeking to purchase or lease quarters which will probably house a 20-person staff to start.

In addition to Taylor, he is expected to hire a sales and promotion chief, a promotional assistant, press officer, administrator and stock controller. Regional and local personnel to complement these executives will be hired. About seven clerical staffers are to be employed.

## Writer To Carlin

LOS ANGELES—Carlin Music has acquired publishing rights to all unpublished Steve Marriott music and to all his future product for the next five years. Marriott, an original member of Small Faces and Humble Pie, recently reformed Faces. The group's first album to come under the contract, "78 In The Shade," is due this month.

## Silver's Buffalo Empire

• Continued from page 6

up many of its customers. Melody Records went bankrupt shortly thereafter and Brodie and Silver picked up "a lot of lines from them."

"We were really expanding then and we were a little worried about being able to do it all so Steve and I went to New York (City) because we heard ABC Records was looking to get into distribution," Silver says. The result was the formation of Gold Records, a 50-50 partnership.

"The payola scare got to ABC though," Silver claims. "They were straight, sincere and honest guys and they wanted out so they divested themselves from Gold."

It was about 1964 by then and Best and Gold were expanding more into racks—more the result of being able to buy out competitors than a real desire to go in that direction.

"We bought Northern Record Service in Ohio around that time," Silver says. "They were a major one-stop, owned by Twin Fair Discount stores. That's when Transcontinent really began."

"It was really the growth of the chain stores that made us," Silver believes. "Woolworth's, Neisners, Grants, F.C. Nichols, were all getting into records with the rock explosion and all. As they grew, we grew."

Grow they did. W.T. Grant asked them to rack stores as far south as New Jersey, and provided initial fi-

nanial support to enable them to do so.

This brings us to how Silver got back into the retail end of the business.

"Ed Lyons had retail accounts after Melody went out of business, plus a couple of free standing stores, and I bought him out, only because he owed me money," Silver says. "So I was back in retail again, right?"

"About this time we were racking in Ohio and one of our accounts was J.P. Snodgrass, which was owned by Cook United. Cook wanted to buy us out so I said I was interested but I wanted to find out more about Cook," he recalls. "So I sat down with their president and we worked something out."

Then, around 1970, Cook decided to divest itself of its retail record operation "and Transcontinent took the Record Theatres over."

Since that time (1971-72), Silver has expanded the Record Theatre chain to 21 stores.

The only things missing to give Silver a virtual mini-empire in the recording field was his own label, publishing arm, pressing plant, and possibly an in-house publication.

He now has two out of three of those items.

"I have no desire to ever own a pressing plant," he says. "I worked in one and that was enough."

Silver launched the independent Amherst label in 1975 as a result of his desire to produce a documentary LP on Evil Knievel, the stunt driver and daredevil. Since then the label has signed singer/songwriter Jackie DeShannon; the Moonlighters (a spinoff of the old Commander Cody band); singer/composer/arranger David LaFlamme (who also heads the label's a&r operation); Karen Nelson and Billy T.; singer Bat McGrath and the group Spyro Gyra.

Transcontinent's distribution deal with DJM Records calls for promotion and merchandising efforts as well, and makes Silver responsible for the group Horslips, Papa John Creach, Rockspurs and, of course, Johnny "Guitar" Watson. A heavy promotional effort is currently underway, in fact, for Horslips, Ireland's premier rock group.

In 1976 he picked up distribution rights to the U.K.-based DJM label, whose roster includes Johnny "Guitar" Watson and ex-Fleetwood Mac member Dann Kirwan.

"They knew I was a good wholesaler and we started out with a short contract," Silver says. A song called "Ain't That A Bitch" broke first in Rochester, N.Y., he claims, and since then the Watson LP has become a steady selling disk nationally.

Amherst, meanwhile, is hoping to be a major force among independent labels. "The past six months we've spent mostly on artist development," he says. "The caliber of product we put out has to be high because we're a new company."

Silver's two sons have also joined him in the business. Larry, 27, and Steve, 25, "are out there hustling" as their father describes it. Larry is involved with promotion. Steve is assigned to the rack operation, servicing stores.

"No one else in the family is in the business," Silver adds. "I really don't believe in nepotism."

His next move is to start a newspaper for his various accounts and employees called "Vinyl Edition" which he hopes will fulfill his continuing need to promote.

## U.S. Execs Visiting Cuba

• Continued from page 1

would be out of the country until Monday (5). The Cuban tour ends Friday (3).

Charlotte Conway, an employee of the law firm of Manatt, Phelps, Rothenberg, Manley and Tunney, whose senior partner, Charles T. Manatt, is among the trip organizers, says the businessmen's stay in Havana will include a reception on Thursday (2) hosted by Cuban Premier Fidel Castro.

In light of past trade experience with other Communist economies and of the mystery surrounding any aspect of Cuban commerce, the big question is what the record industry representatives hope to gain by the trip.

Mo Ostin, board chairman and president of Warner Bros. Records, had made a less formally structured trip to Havana with a smaller group last October.

A Warner Bros. spokesman reports no concrete results came from that trip since formal business transactions are illegal under the current U.S. trade embargo. But Ostin was said to have found the trip "interesting."

Reflecting the attitude of the other Cuba-bound executives on the current tour, Elektra/Asylum's Smith calls it "kind of a reconnaissance trip" that will help define basic facts about the Cuban record industry.

"We don't even know what the state of the industry is in Cuba," Smith says, echoing both Roshkind's and Drew's emphasis on the trip as exploratory.

Smith, like the others, cautions against prematurely inflating commercial expectations. He cites the problems faced by the U.S. record industry in trading with other Communist economies, including Russia.

Not the least of these stumbling blocks, says Smith, is the difficulty of getting money out of those countries.

Another possible obstacle to marketing American product in Cuba, says Smith, is the underdevelopment of the radio industry.

The possibilities for record marketing in Cuba would seem to go

hand in hand with the development of Cuban radio. Thus, the importance of Drew's participation on the trip.

Saying he's "excited about being the first radio programmer to go to Cuba since the embargo," Drew foresees possibilities of acting as consultant to Cuban stations.

"Cuba is a market that should have an appetite for American popular music," he says. "I think the Cuban people would listen to it if it were packaged properly on radio."

The trade embargo imposed by the U.S. is perhaps further from being lifted this year than last. Castro's assistance to Marxist governments and guerrilla groups in Africa, plus complications arising from the Panama Canal negotiations, have dampened hopes of a quick resumption of trade.

Roshkind, Smith and Drew all note independently the demand for American forms of entertainment in many parts of the world. Roshkind says a Cuban source involved with the tour asked him to "please bring a lot of albums."

Roshkind reports additionally that a Motown Productions motion picture titled "Havana" may possibly be "shot in its entirety" in the Cuban capital. Music, he says, will be a significant part of the film.

Roshkind also recalls the period some 30 years ago when Cuban music exerted considerable influence on American pop music tastes, and notes that musical trends are cyclical.

In any exchange with Cuba, U.S. and Puerto Rican Latin record labels stand to benefit most from the flow of talent out of Cuba.

The current salsa music craze led mostly by Puerto Ricans out of San Juan and New York, has its originating roots in Cuba.

Recognizing this, there are some unconfirmed reports that Fania Records has made a move to strike up a relation with the Cuban industry.

Already, a Cuban group called Los Papines appeared in New York last year (the first Cuban act to do

(Continued on page 78)

MARCH 4, 1978, BILLBOARD

CUSTOM RECORD PRESSING  
& TAPE DUPLICATING

**DISKMAKERS**

925 N. Third Street, Philadelphia, Pa. 19123  
(215) MA 7-2277 • (212) 966-3185

Send for price list

For Exciting Cut-Outs

**COUNTRYWIDE**  
RECORD & TAPE DISTRIBUTORS, INC.

For the Best in Budget LP's

**KORY RECORDS**

YOU GET A LOT FOR A LITTLE

Send for our catalog

**COUNTRYWIDE**  
RECORD & TAPE DIST. INC.

200 Robbins Lane, Jericho, NY 11753  
(516) 433-9550 (212) 380-3900  
Telex 126315 Answer Back CWTN-U JEM  
West Coast - (213) 862-8156

## THESE ARE SOME OF THE STATIONS NOW PLAYING AND PLAYING

KCHV CA • KELT TX • KNEB NE • WCCN WI • WCLJ NY 18-7 • WCMS VA • WCNW OH • WHTH & WNKO/FM OH • WJIC NJ • WJLS KS • WJOY & WOCR/FM VT • WJTN & WWSE/FM NY • WKDR NY EX-44 • WKMC PA • WKST PA 37-29 • WKUL AL • WLTN NH • WRFB/FM VT • WSIC NC • WSTW/FM DE • WSVS VA • WSYB VT • WTBAL AL • WTNT FL • WTSVA VT • WVAP SC • WXBM/FM FL • WZAM VA

## "DON'T DISGUISE"

b/w

## "VIRGINIA FEELIN'"

by

## SEABIRD BAND

(SUPER TALENTS—Exploding on the national scene)

on

## WAYLON RECORDS

For Distribution or DJ Copies Contact

Times Management Corporation

1216 Granby Street, Norfolk, VA 23510 • (804) 625-0534

## NECAA Unveils New Pact

• Continued from page 3

There is an exclusion clause designed primarily for junior colleges with large populations that are not greatly involved with musical activity. In these cases, the schools will be able to pay according to each specific function.

The three licenses are expected to be in the mail within two weeks addressed to both school president and business affairs managers.

Meanwhile, college acceptance of these licenses has been met with some degree of resistance. There are some schools still arguing that the fees should be a contractual obligation of the performer. And while the law doesn't specifically say who must pay, there is a bylaw in the AFM contract stipulating that performers are not responsible for any such fees.

There are reports that school systems in possibly three states are contemplating making the license a test case in the courts.

Attorney Steinbach says neither says he nor the educational organizations are fully satisfied with the license, although he adds that it is "reasonable for most institutions."

Interestingly, BMI had two booths in the exhibition hall. According to

Russell Sanjek, vice president of public relations and part of the BMI negotiating team, BMI's highly visible presence was to both afford it the opportunity to meet first hand in a one-to-one situation with the students as well as educate BMI to programmers' needs.

Payment of fees, at least according to the BMI plan, will be in the form of monthly "reporting forms" in which all shows and prices must be listed, accompanied by a check.

The moratorium on payment that's in effect until the end of February is expected to continue until the licenses are received, although fees on shows from Jan. 1 on are retroactively payable. Deferred payments on all three licenses will alleviate lump sum expenditures.

The full ramifications of the licenses are still not clear and situations are certain to arise where there is no clear cut applicable fee.

According to Mary Jo Mertens, immediate past chairwoman of the NECAA, what's left now is "to settle some words, phrases and pacing in the various licenses."

Adds Mertens: "We want to carry on in a normal fashion and continue our responsibility to the campuses. We're not clated about the situation but it is here and we can't ignore it."

# Solar Heated Store Only One Anywhere

By ALAN PENCHANSKY

CHICAGO—Beauty and energy efficiency have been incorporated into the design of a new solar heated record store in Appleton, Wis.

Beggar's Tune, located in the Guild in Appleton, is believed to be the nation's first solar heated record shop. It is Wisconsin's only solar heated retail commercial building, claims owner Gabe Eglund, 29, who built and designed the Guild with the help of friends.

Eglund says a solar heating system designed by National Energy, Minneapolis, will be operational by April 1. Stores in the Guild have used wood-burning heat since opening in January, Eglund reports.

According to Eglund, the recently-completed Guild houses a silversmith, a leather tailor and a natural soaps and teas store in addition to Eglund's own 1,600 square foot, 12,000 title prerecorded music outlet.

Eglund says the new all-wood structure was built on the site of the old Beggar's Tune record store that had to be torn down last year.

The new structure also houses operations of the Michigan Gillmore Brothers, who have relocated to Wisconsin. The Gillmores, in addition to recording folk music on their own record label, engage in instrument building and repair.

Eglund says Beggar's Tune operated for 10 months on a side street during the time the new structure was being built. "Now we're back on the main drag," he exclaims.

According to Eglund, the store does well with folk, bluegrass and ethnic musics, and almost 25% of its business is in classics. Nearby Lawrence Univ., a music school, influences buying, he explains.

The retailer buys direct from WEA, CBS and MS in Chicago, and one-stops from Modern Rack in Milwaukee.

The interior of Beggar's Tune has been entirely hand-crafted from native Wisconsin timbers, Eglund reports. Walls are of maple, floors cherry, with record racks fashioned from butternut.

Bins were crafted by a guitar maker, says Eglund, working in the summer months when humidity is too high for instrument manufacture.

"All of us look at this as a real home instead of just a commercial venture," the builder-retailer explains.

The Guild totals 4,900 square feet, according to Eglund, and serves a population of more than 100,000 in the Fox River Valley region.

# ABC Extends Its 'Sam' Promo Drive Indefinitely

LOS ANGELES—The first phase of ABC Records' "Display It Again Sam" merchandising campaign contest has been completed—but the label plans to continue it indefinitely.

According to Barry Grieff, ABC's vice president of marketing and creative services, the program, originally designed for small volume dealers will be modified and broadened to include large accounts and distributors.

Winners of the contest, which began last fall, were selected in three individual categories, based on store size for the best display of the label's materials, which included mobiles, LP jackets, Sam standups and posters.

Grieff notes that more than 3,000 persons called the label requesting merchandising aids of which the greater number were from small accounts. He adds that accounts in nearly every state were involved in "Display It Again Sam."

Categories were broken down by store size to eliminate unfair competition—under 2,000 feet, stores between 2,000-4,000 square feet and from 4,000-6,000 feet.

More than 25 gifts were awarded dealers, with the grand prize of an all expense paid two-week European vacation going to three dealers. Three dealers received the first prize of an eight-day roundtrip cruise from Miami to Nassau.

In the under 2,000 feet category winners are Spring Bradshaw of the Strand in Muncie, Ind., the grand prize winner, and Cleve Moyer of Pipe Dreams in Appleton, Wis., who won first prize.

In the 2,000-4,000 feet category, Tom Gagan of Everybody's Records in Portland captured the grand prize, while Terry Keenan of Record

Land in Akron, Ohio, picked up first prize.

The 4,000-6,000 category's grand prize was taken by Ed Sangeramo of Sam Goody's number 82 in Eatontown, N.J. Dot Morris of Flipside, Inc., in Columbus, Ga., captured first prize.

Other prizes included 15 Portacolor II television sets as second prize and several Samsonite gadget bags as third prize.

## Handleman Tops

• Continued from page 4

also helped both sales and earnings. The Little Rock-based Sieberts' retail stores division and expanded hard and soft-cover book marketing through both Sieberts and the National Book Distributors division established by Handleman last year were strong.

For the November-January period, net earnings more than doubled to \$3.025 million from \$1.474 million, on a 28.5% sales gain to \$58.6 million from \$45.6 million.

Nine-months net sales of \$151.85 million are up 35% from the \$112.4 million for the similar year earlier period, already topping total fiscal 1977 revenue of \$149 million.

Bottom-line for the the first three quarters is even more impressive, with net earnings of \$6.587 million up 173% from the \$2.411 million reported in the 1977 period. Total 1977 income was \$3.314 million.

"We lost parts of several weeks due to the severe weather in the Midwest and Northeast in January," Schaefer notes, "and even in the Midlands as far south as Arkansas. But we've been rebounding in February and the fourth quarter outlook is good."

# YESTERDAY

...The steady, consistent artistry of Willie Hutch produced such movie sound tracks as *The Mack* and *Foxy Brown*, with hit singles like "Brother's Gonna Work It Out," "I Choose You" and "Love Power" making their mark on the charts.

# TODAY

...Whitfield Records is proud to welcome Willie to the company...

# TOMORROW

...get set for a scorching single from Willie produced by Norman Whitfield on Whitfield Records and tapes.

# OUT SOON!



# Radio-TV Programming

## Battle Of the Whitts: Dick Whittinghill . . .

### KMPC DJ At Station Since 1950

The following is an on the scene report of Dick Whittinghill's Valentine's Day show on KMPC between the hours of 7-8 a.m. For a contrasting story on what the L.A. market's other early morning personality named Dick Whittington of KGIL did, see adjoining page.

By PAUL GREIN

LOS ANGELES—"I don't believe in ratings and surveys. The way you know you're doing well is to look at your log; if you have a bunch of commercials in there, you know you're going to be back the next day."

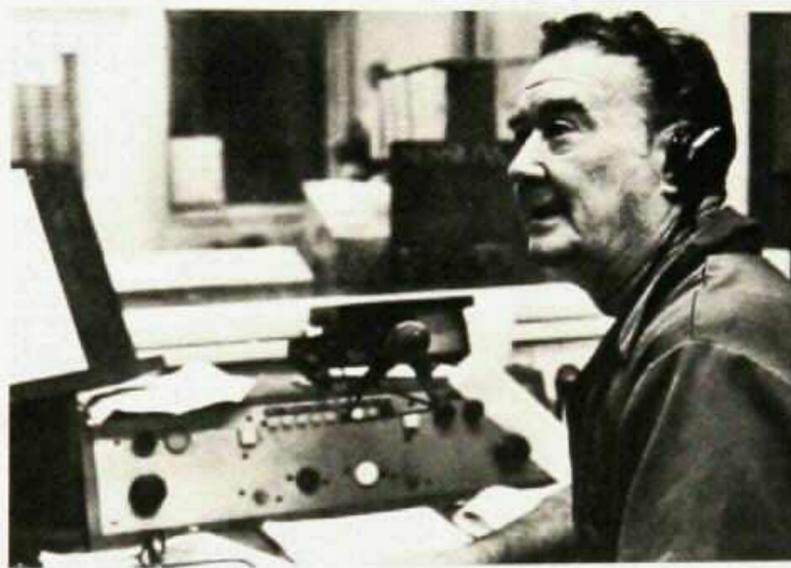
It's 7:10 a.m. on Valentine's Day, and while Rita Coolidge's "The Way You Do The Things You Do" opens the second hour of Dick Whittinghill's morning show on KMPC, the veteran broadcaster is chatting about two of his favorite subjects: the ratings game, and how he refuses to abandon the big bands, dixieland jazz and soft MOR ballads he loves—to play current rock hits; and his friendship with long-time sponsors, who have kept him on the air for nearly 28 years at this 50,000-watt station owned by Gene Autry.

In the course of Whittinghill's entire 2½-hour shift between 6-9 it's news only between 8 and 8:30 (which gives him a half-hour breakfast break), he plays only three other chart hits: Neil Diamond's "Desiree," Dolly Parton's "Here You Come Again" and Billy Joel's "Just The Way You Are."

The other artists he plays include Robert Goulet, the Lettermen, Bing Crosby & Grace Kelly, Johnny Mathis and Ella Fitzgerald. He caps Ella's "My Funny Valentine" by remarking wistfully, "Everyone should play that on Valentine's Day; I hope they play it again later—but they won't."

"Most rock stations," he says later, "have the same monotonous playlists. Here we play the new songs, but not at the expense of the standard artists: no one is left untouched musically. If a listener doesn't like one song we play, he won't tune out because he knows the next song will be entirely different in tempo, attitude, concept and feeling. And one song won't be repeated that day or the next day, but maybe every third day, and then not in the same hour."

Whittinghill boasts that he is the only DJ at KMPC who doesn't have to program from the station's list of 19 chart hits, 14 extras and 18 recurrences: "The others have to follow the program director, but he doesn't touch me. I guess after 28 years they all feel, 'Let him go.' I wouldn't



Dick Whittinghill: KMPC's early morning powerhouse personality who is still going strong into his 28th year with the station.

Billboard photos by Bonnie Tegel

know what to do with the rock stuff," he says. Being the station's longest running personality allows him this freedom.

Still, Whittinghill will play a record whether he likes it or not if it is heavily requested. "I'm not a dic-

tator," he explains, "nor will I let a list dictate to me."

His distaste for surveys and charts also surfaces after the show when Tess Russell, his assistant of 25 years, is auditioning new releases for his consideration. After one border-

line record, Russell asks "Should we wait and see if it gets on the list?" But Whittinghill replies, "When it gets on the list, that's when I don't want to play it."

"I used to care about ratings," he says, "but now I don't. That is how

## N.Y. TV Stations Use Radio DJs

• Continued from page 1

With the WPLJ logo prominently behind him St. John introduced live film footage shot in London of the Ian Gillen Band, the Foster Brothers, Little River Band and Straps.

ABC's "Rock Concert" was a pilot, with two 90-minute segments, the first shown on Feb. 11, the next on the following week. ABC executives are now studying the ratings of the shows to determine whether it is profitable to go into rock programming on a regular basis.

"Album Tracks," the WNBC program, airs news and gossip from the rock world, gives sales and airplay chart positions, features personality

closeups, and informs fans of upcoming concerts in their areas.

Pittman says that impetus for his program came from the television station, which wanted to expand its rock coverage. The show is also seen in Chicago and Cleveland and hopes are to bring it to Los Angeles.

Pittman says that there is no tie-in between WNBC and the tv program. Nor is an effort made to identify or promote the radio station.

At WABC, executive producer Miskit Airth says that the two "Rock Concert" programs were a test by the station to see how well rock can do late at night. The ratings on the first of the two programs Airth says were

comparable to "Midnight Special" which was opposite it.

The "Rock Concert" programs were only broadcast locally. Though they showed the WPLJ logo, Airth also says that there was no formal tie with the radio station. The logo was used as "a recognition factor," since host Pat St. John is not a recognizable face on the tube.

Airth says that there is a rule in the networks discouraging crossover among the giant communications companies' various television, radio and record divisions.

"It is sometimes easier to do things with other radio stations not in your own family. At least there is less paperwork," says Airth.

### Picks His Own Music, Mostly MOR

they sell spots, I guess. But if that's the case let the salesman get excited when you're No. 1."

Whittinghill cares more about sponsorship. He says that he's known most of his sponsors for years. "I play golf with some of the fellows. Cadillac has been with me about the longest." His definitive argument: "That's why I don't play rock; it's for teenagers, and they can't buy what I'm selling. My range is mostly 30 to 60."

Because of his closeness with the sponsors, he never uses "teases," announcements or hints of what record he'll play after a spot. "It's not fair to the sponsors," he says. "If a listener doesn't like that artist, he'll tune out and not hear the spot."

Russell, Whittinghill's assistant, usually lays out the music programming each day, giving her boss a list of 12 titles per hour, from which he usually selects eight. Part of the reason there are so few records is that there is a bounty of spots. Explains Whittinghill rather cautiously: "Every January sponsors slack off; now they're coming back, so we're doing more spots."

On this second hour of Valentine's Day, the titles Whittinghill takes a pass on are mostly the contemporary hits. Among them: the Bellamy Brothers' "Let Your Love Flow," Carly Simon's "Nobody Does It Better" and Samantha Sang's "Emotion."

There are seven or eight trademark features Whittinghill uses in every hour. In fact most of these bits are repeated verbatim every hour under his theory that the audience turns over as the show progresses. "The 6 to 7 listeners are gone; they're at work. It's a whole new audience now."

His most popular feature is the "Story Record," in which listeners send in elaborate stories leading to a punchline which is part of a song lyric. Whittinghill's engineer for the past 10 years, Bob Maryon, cues up the record so the artist's singing actually finishes the story.

Today's winner, selected from a background stack of hundred of entries: a Studio City listener who sent in a story capped with Frank Sinatra's "Young At Heart."

"On This Day in History" gives some historical input. "My Thought For The Day" offers gentle suburban humor; and "Helen Trump," a spoof of soap opera characters, is "a little bit risqué," as Whittinghill puts it.

There are lots of wild tracks. (Continued on page 26)



"I think of music as painting . . .  
I use the stage and myself as the canvas."

DAVID BOWIE

on the Robert W. Morgan Special of the Week

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

JOAN BAEZ — THE BEACH BOYS — DAVID BOWIE — ERIC CARMEN  
RITA COOLIDGE — ENGLAND DAN AND JOHN FORD COLEY — FIREBALL — DARYL HALL AND JOHN OATES  
KC AND THE SUNSHINE BAND — MOODY BLUES — JOHNNY RIVERS — BOZ SCAGGS — THE SPINNERS

THE ROBERT  
W. MORGAN  
SPECIAL OF  
THE WEEK

# ... Dick Whittington—He Bucks Whittinghill

## Humor Is KGIL-AM Spinner's Strength

By JIM McCULLAUGH

The next half-hour the poetry contagion heats up with the staffers. Pamela McGuinness, the "weather lady" comes into Whittington's stu-

What follows is an on the spot report of what went on during Dick Whittington's Valentine's Day show on KGIL. Lovely.

LOS ANGELES—"To Ed Ziehl. May your hypochondria become real. I love you."

That's the Valentine's Day poem "Sweet" Dick Whittington waxes to his news announcer kicking off the 7 to 8 a.m. segment of his radio show on KGIL.

It's also what Whittington's audience hears from the station's tower in the San Fernando Valley but the unabashed air personality doesn't care. He's "in love" this hour and day and it won't be the last bit of extemporaneous verse he'll spout to the tight-knit crew that works around him.

In fact, the irrepressible Whittington is so "in love" he's turned his entire 6 to 10 a.m. program over to his listeners.

The idea is to call producer Barry Koff with the number of a Valentine and he puts the two lovebirds on the air with Whittington via conference lines. Then the person who initiated the call delivers a two, four or eight-line verse.

It's all reflective of the Whittington style. Topical, comedic, free-lance, zany, conversational—and different. The next day he'll play excerpts of tapes he made of a nearby senior citizen's home where he conducted a disco. Later in the week he'll orchestrate a comedy routine about the week's news events (a regular Friday feature).

Through it all he'll manage to sandwich in rock and pop music and it's the type of approach that has garnered the veteran Los Angeles broadcaster a fiercely loyal following through the years.

Whittington alerted listeners to what he was doing the first hour and although a little apprehensive at first about whether or not the concept would take hold, Koff's telephone is blinking away.

He's already had a few Valentine exchanges including one from state senator Alan Robbins calling his wife in L.A. from Sacramento and Koff is talking to listeners and busily scribbling numbers.

Stretching his words out in syrupy fashion, he chimes, "We're all talking like this today. It's the day of love ... God, am I making myself sick."

Catching Koff's eyes in the adjacent studio he asks mockingly, "Barry, do you love me?"

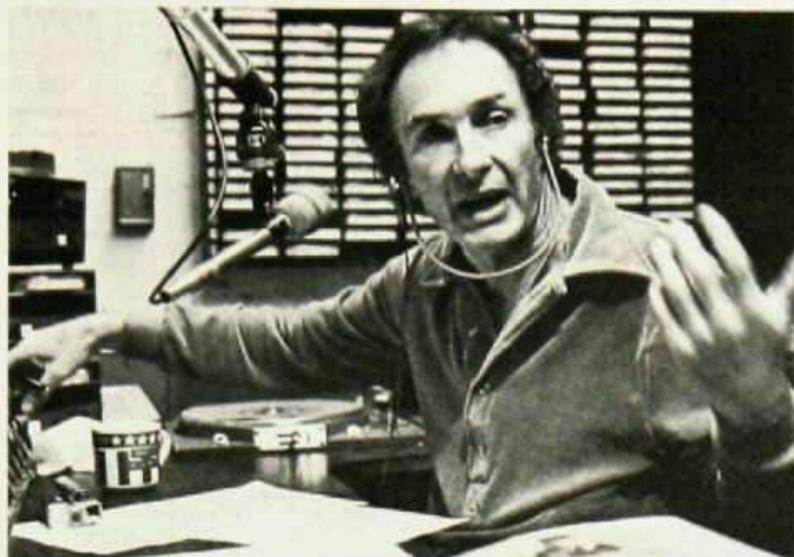
"Of course, sweetness," comes the on air response as the producer fights hard not to crack up. That exchange will take place throughout the program.

A call is set up between Erolyn and Dick ("Dick number two") with Erolyn saying, "I love you in the morning. I love you when we dine. I love you on this special day. Please be my Valentine." Appropriate violin mood music plays in the background.

"I love your nose. I love your eyes. I love this phone call. What a big surprise," is her Valentine's response.

Before disconnecting, Whittington showers them with kisses and a few moments later he'll say, "I don't care if it makes you sick. If you don't want to listen, that's okay." He also reassures his audience and callers not to be embarrassed. He wants them to "express their love" to the fullest no matter how cornball or clever.

Eric Clapton does nearly four minutes of "Lay Down Sally" and afterwards Whittington re-empha-



Dick Whittington: KGIL's zany morning man blends love into his Valentine's Day show, one of his more sedate offerings for Los Angelenos.

sizes, "I don't care how corny this sounds. I thought we would try it and it's working out real well." Dressed today in velour top and plaid slacks, the deejay is constantly expressive in front of his mike, arms and hands gesturing.

"Well, Barry my love," he says cueing Koff, but the producer in-

forms him one of the callers has hung up during the wait.

"Is there a rift we can heal perhaps?"

"I smell dissension in the family," answers Koff.

During the Eagles' "Best Of My Love" ("Only love songs today") Barry reconnects the two parties and

a little later John and Marla exchange greetings and kisses with Whittington.

"See how John delivered his verbal Valentine, folks," he says, "I stayed up all night thinking of that alliteration. Say, I ought to call my mother in Philadelphia. What the hell. The station's paying for it."

dio and the two exchange Valentine greetings.

Momentarily, Whittington introduces "hairy bush of Northridge" Joe Buttita and the sportscaster has a poem for his wife, just written.

On air he says, "Roses are red. Violets are blue. It's been interesting, Terry, since I married you. Roses are blue, Violets are red. Move over honey, I'm coming to bed" and everyone in sight is cracking up.

At 7:45 the funniest call of the day takes place. After Whittington tells his audience it's "KGI love you," Koff introduces Kim and Andy.

"To my Valentine," says Kim innocently, "I love you not only for what you are but for what I am when I'm with you ... horny."

Whittington and company go into hysterics.

"Well, folks," the broadcaster pronounces, "we've said it all. I love it. Fantastic. Am I getting off on this."

"Think of me as your catalyst ... no, your conduit of love," he adds.

Before 8 Whittington delivers his Valentine message to "Miss Pamela."

"Oh Miss Pam. You make my heart go wham wham. When I think of you I just want you to be a part of me. Oh my darling. Never shave the hair from your right knee."

"At least it rhymes," she tells him. While the station has a mellow rock format, Whittington has the privilege of selecting his own programming which he does on a daily basis.

The Philadelphia-born air personality is in his third stint at the station.

## Chi WEFM Begins Rock Format

### Litigation Ends Over Sale Of Former Classical Outlet

By ALAN PENCHANSKY

CHICAGO—Rock music of the album hits variety began pouring from WEFM-FM here at noon Friday (17), the day after the FCC approved a landmark agreement allowing the demise of the station's long-standing classical format.

The agreement, between a citizens group opposing the format switch and General Cinema Corp. (GCC), the station's new licensee, concluded six years of litigation and cleared the way for final transfer of the station's license from Zenith Radio Corp.

Zenith's agreement to sell the station to GCC, made in the early '70s, precipitated the historic format battle, and the transfer could not be concluded until that issue was resolved. In the interim GCC has operated the station under the classical format Zenith introduced when it founded WEFM in the early 1940s.

Following approval, a completely new staff was moved into the station by GCC, including Lloyd Roach,

general manager, formerly with WFLI, Philadelphia, and Jerry Clifton, program director, who moves from the Louisville, Ky., market.

According to a source at WEFM, the station was off the air between 10:30 p.m., Thursday (16), and the time the new format was inaugurated. The hiatus reportedly was for "maintenance" purposes.

Earlier, it had been feared that the citizens lobby-GCC accord would be shattered when the FCC ruled that a transitional off air period—specified by the agreement—was unacceptable to the commission.

The new flow of rock music is not being interrupted by commercials in the early weeks following the transition, a period described as an "interim format."

The station has begun running promotional spots inviting listeners to phone in their "radio fantasies," a suggestion that the eventual format will be determined with the help of the audience.

Live programming reportedly is being used by the station, which is emphasizing the pronoun "WE" in its call letters as part of the new promotion.

According to station personnel, GCC has clamped a strict "no comment" policy on personnel in the transitional phase.

"We've just come through a long litigation and we're in the middle of a delicate situation," says one source. "We're walking on eggshells."

In exchange for the new rock format, GCC has agreed with the citizens committee to underwrite classical broadcasts on two other Chicago area radio stations. The citizens group opposed the programming switch on the grounds that it represented a threat to a "minority," or endangered musical format, and the success of their challenge is looked upon as a landmark development.

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/23/78)

## TOP ADD ONS - NATIONAL

- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- NATALIE COLE—Our Love (Capitol)

## PRIME MOVERS - NATIONAL

- (D) BEE GEES—Night Fever (RSO)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ERIC CLAPTON—Lay Down Sally (RSO)

## BREAKOUTS - NATIONAL

- BOB WELCH—Ebony Eyes (Capitol)
- YVONNE ELLIMAN—If I Can't Have You (RSO)
- HEATWAVE—Always & Forever (Epic)

### D—Discotheque Crossover

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

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

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

### KAFY—Bakersfield

- GENE COTTON—Before My Heart Finds Out (Arista)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 28-22
- BARRY MANILOW—Can't Smile Without You (Arista) 13-8

### KRIZ—Phoenix

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)

### D+ BEE GEES—Night Fever (RSO) 13-4

- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 9-3

### KTRT—Tucson

- CHICAGO—Little Ours (Columbia)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)

### D+ BEE GEES—Night Fever (RSO) 15-4

- LE BLANC & CARR—Falling (Big Tree) HB-25

### KQEO—Albuquerque

- RUBICON—I'm Gonna Take Care Of Everything (20th)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)

### D+ BEE GEES—Night Fever (RSO) 17-6

- KANSAS—Dust In The Wind (Kirschner) 26-16

### KEND—Las Vegas

- KANSAS—Dust In The Wind (Kirschner)
- BOB WELCH—Ebony Eyes (Capitol)
- BEE GEES—Night Fever (RSO) 27-20
- D+ CHIC—Dance, Dance, Dance, Yowzah, Yowzah (Atlantic) 36-31

## Pacific Northwest Region

### • TOP ADD ONS:

- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- NATALIE COLE—Our Love (Capitol)
- RAYDIO—Jack & Jill (Arista)

### ★ PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- HEATWAVE—Always & Forever (Epic)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)

### BREAKOUTS:

- KANSAS—Dust In The Wind (Kirschner)
- ERIC CLAPTON—Lay Down Sally (RSO)
- BOB WELCH—Ebony Eyes (Capitol)

### KFRC—San Francisco

- JAY FERGUSON—Thunder Island (Asylum)
- NATALIE COLE—Our Love (Capitol)

### D+ BEE GEES—Night Fever (RSO) 17-10

- EDDIE MONEY—Baby Hold On (Columbia) 26-20

### KTA—San Francisco

- RAYDIO—Jack & Jill (Arista)
- KC & THE SUNSHINE BAND—Boogie Shoes (TK)

### D+ BEE GEES—Night Fever (RSO) 8-1

- KANSAS—Dust In The Wind (Kirschner) 19-12

### KLIV—San Jose

- RAYDIO—Jack & Jill (Arista)
- EARTH, WIND & FIRE—Fantasy (Columbia)
- BEE GEES—Night Fever (RSO) 29-20
- HEATWAVE—Always & Forever (Epic) 31-22

### RNDE—Sacramento

- JOHN DENVER—It Amazes Me (RCA)
- DONNA SUMMER—Routrou Has It (Casablanca)
- KANSAS—Dust In The Wind (Kirschner) 19-13
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 15-10

### KROY—Sacramento

- GENE COTTON—Before My Heart Finds Out (Arista)
- NATALIE COLE—Our Love (Capitol)
- VAN HALEN—You Really Got Me (WB) 25-27

### KYNO—Fresno

- LE BLANC & CARR—Falling (Big Tree)
- JACKSON BROWNE—Running On Empty (Asylum)
- RAYDIO—Jack & Jill (Arista) 25-14
- HEATWAVE—Always & Forever (Epic) HB-20

### KGW—Portland

- BOB WELCH—Ebony Eyes (Capitol)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- ABBA—The Name Of The Game (Atlantic) 14-8

### KING—Seattle

- EDDIE MONEY—Baby Hold On (Columbia)
- STEELY DAN—Jesse (ABC)
- D+ BEE GEES—Night Fever (RSO) 10-4
- BOB WELCH—Ebony Eyes (Capitol) 16-10

### KIRB—Spokane

- DAVID GATES—Goodbye Girl (Elektra)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)

### D+ BEE GEES—Night Fever (RSO) 22-15

- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 15-11

### KTAC—Tacoma

- RAYDIO—Jack & Jill (Arista)
- NATALIE COLE—Our Love (Capitol)

### D+ BEE GEES—Night Fever (RSO) 25-12

- ERIC CLAPTON—Lay Down Sally (RSO) 24-15

### KCPX—Salt Lake City

- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- JACKSON BROWNE—Running On Empty (Asylum)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet) 30-22
- ANDREW GOLD—Thank You For Being A Friend (Asylum) 22-16

### KRSP—Salt Lake City

- HEATWAVE—Always & Forever (Epic)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- BARRY MANILOW—Can't Smile Without You (Arista) 18-10
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 12-8

### KTLK—Denver

- ERIC CLAPTON—Lay Down Sally (RSO)
- KANSAS—Dust In The Wind (Kirschner)
- D+ BEE GEES—Night Fever (RSO) 14-5
- PAUL DAVIS—I Go Crazy (Bang) 30-21

### KIMN—Denver

- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- LE BLANC & CARR—Falling (Big Tree)
- D+ BEE GEES—Night Fever (RSO) 29-13
- ANDY GIBB—Love Is Thicker Than Water (RSO) 24-18

## North Central Region

### • TOP ADD ONS:

- BARRY MANILOW—Can't Smile Without You (Arista)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)

### ★ PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- ERIC CLAPTON—Lay Down Sally (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)

### BREAKOUTS:

- BOB WELCH—Ebony Eyes (Capitol)
- YVONNE ELLIMAN—If I Can't Have You (RSO)
- STEELY DAN—Peg (ABC)

### CKLW—Detroit

- GEORGE BENSON—On Broadway (WB)
- GORDON LIGHTFOOT—The Circle Is Small (WB)
- D+ BEE GEES—Night Fever (RSO) 17-6
- BARRY MANILOW—Can't Smile Without You (Arista) 15-5

### WDRQ—Detroit

- BOB WELCH—Ebony Eyes (Capitol)
- JACKSON BROWNE—Running On Empty (Asylum)
- YVONNE ELLIMAN—If I Can't Have You (RSO) 31-24
- ROBERTA FLACK—Closer I Get To You (Atlantic) 14-8

### WTAC—Flint

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- PARLIAMENT—Flashlight (Casablanca)

### D+ BEE GEES—Night Fever (RSO) 20-11

- ERIC CLAPTON—Lay Down Sally (RSO) 27-18

### Z-96 (WZZM-FM)—Grand Rapids

- BARRY MANILOW—Can't Smile Without You (Arista)

### D+ BEE GEES—Night Fever (RSO) 27-11

- MELO—Theme From Close Encounters (Millennium) 22-12

### WAKY—Louisville

- BARRY MANILOW—Can't Smile Without You (Arista)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)

### D+ BEE GEES—Night Fever (RSO) 10-4

- STEELY DAN—Peg (ABC) 19-13

### WBCN—Bowling Green

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- VAN HALEN—You Really Got Me (WB)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 20-12
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 22-14

### WGCL—Cleveland

- BARRY MANILOW—Can't Smile Without You (Arista)
- D+ BEE GEES—Night Fever (RSO)
- JACKSON BROWNE—Running On Empty (Asylum) 29-13
- BOB WELCH—Ebony Eyes (Capitol) 30-15

### WSAI—Cincinnati

- TAVARES—More Than A Woman (Capricorn)
- ABBA—The Name Of The Game (Atlantic)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 9-2
- D+ BEE GEES—Night Fever (RSO) 8-3

### Q 102 (WKRQ-FM)—Cincinnati

- LITTLE RIVER BAND—Happy Anniversary (Harvest)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- D+ BEE GEES—Night Fever (RSO) 26-15
- STEELY DAN—Peg (ABC) 12-8

### WCOL—Columbus

- BOB WELCH—Ebony Eyes (Capitol)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- D+ BEE GEES—Night Fever (RSO) 16-9
- JAY FERGUSON—Thunder Island (Asylum) 26-22

### WNCI—Columbus

- BARRY MANILOW—Can't Smile Without You (Arista)
- JACKSON BROWNE—Running On Empty (Asylum)
- D+ BEE GEES—Night Fever (RSO) 16-10
- D+ CHIC—Dance, Dance, Dance, Yowzah, Yowzah (Atlantic) 11-6

### WCUF—Akron

- KC & THE SUNSHINE BAND—Boogie Shoes (TK)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- BARRY MANILOW—Can't Smile Without You (Arista) 29-18
- D+ BEE GEES—Night Fever (RSO) 10-7

### 13-Q (WTKQ)—Pittsburgh

- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- BARRY MANILOW—Can't Smile Without You (Arista) 23-17

### D+ BEE GEES—Night Fever (RSO) 11-6

### WPEZ—Pittsburgh

- GENE COTTON—Before My Heart Finds Out (Arista)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- BARRY MANILOW—Can't Smile Without You (Arista) 29-19
- ERIC CLAPTON—Lay Down Sally (RSO) 25-17

## Southwest Region

### • TOP ADD ONS:

- JACKSON BROWNE—Running On Empty (Asylum)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- BOB WELCH—Ebony Eyes (Jet)

### ★ PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- ERIC CLAPTON—Lay Down Sally (RSO)
- LITTLE RIVER BAND—Happy Anniversary (Harvest)

### BREAKOUTS:

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- YVONNE ELLIMAN—If I Can't Have You (RSO)

### KILT—Houston

- JACKSON BROWNE—Running On Empty (Asylum)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- LITTLE RIVER BAND—Happy Anniversary (Harvest) 40-27

### D+ BEE GEES—Night Fever (RSO) 17-3

### KRBE—Houston

- YVONNE ELLIMAN—If I Can't Have You (RSO)

### D+ BEE GEES—Night Fever (RSO) 19-4

- ERIC CLAPTON—Lay Down Sally (RSO) 20-10

### KLIF—Dallas

- CHUCK MANGIONE—Feels So Good (A&M)
- DAVID GATES—Goodbye Girl (Elektra)
- ERIC CLAPTON—Lay Down Sally (RSO) 20-12

### D+ BEE GEES—Night Fever (RSO) 16-10

### KNUS-FM—Dallas

- RAYDIO—Jack & Jill (Arista)
- BOB WELCH—Ebony Eyes (Capitol)
- NONE

### KFJZ-FM (2-97)—Ft. Worth

- NONE
- LITTLE RIVER BAND—Happy Anniversary (Harvest) 15-10
- ERIC CLAPTON—Lay Down Sally (RSO) 17-13

### KINT—El Paso

- BOB WELCH—Ebony Eyes (Capitol)
- LE BLANC & CARR—Falling (Big Tree)
- ERIC CLAPTON—Lay Down Sally (RSO) 17-9

### D+ BEE GEES—Night Fever (RSO) 25-18

### WKY—Oklahoma City

- ROD STEWART—Hot Legs (WB)
- JACKSON BROWNE—Running On Empty (Asylum)
- D+ BEE GEES—Night Fever (RSO) 15-11
- LITTLE RIVER BAND—Happy Anniversary (Harvest) 18-14

### KOMA—Oklahoma City

- BOB WELCH—Ebony Eyes (Capitol)
- DAVID GATES—Goodbye Girl (Elektra)
- D+ CHIC—Dance, Dance, Dance, Yowzah, Yowzah (Atlantic) 10-5
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 15-10

### KAKC—Tulsa

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- ERIC CLAPTON—Lay Down Sally (RSO) 17-9

### D+ BEE GEES—Night Fever (RSO) 24-15

### KELI—Tulsa

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- BOB WELCH—Ebony Eyes (Capitol)
- D+ BEE GEES—Night Fever (RSO) 18-13
- JAY FERGUSON—Thunder Island (Asylum) 20-15

### WTIX—New Orleans

- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- PARLIAMENT—Flashlight (Casablanca)
- BABYS—Silver Dreams (Chrysalis) 30-20
- ERIC CLAPTON—Lay Down Sally (RSO) 15-13

### WNQE—New Orleans

- HEATWAVE—Always & Forever (Epic)
- JACKSON BROWNE—Running On Empty (Asylum)
- D+ BEE GEES—More Than A Woman (RSO) 34-13
- BARRY MANILOW—Can't Smile Without You (Arista) 15-8

### KEEL—Shreveport

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 24-18
- WAYLON & WILLIE—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA) 14-9

## Midwest Region

### • TOP ADD ONS:

- BOB WELCH—Ebony Eyes (Capitol)
- ENGLAND DAN & JOHN FORD COLEY—Never Have To Say Goodbye (Big Tree)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)

### ★ PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- ERIC CLAPTON—Lay Down Sally (RSO)
- BARRY MANILOW—Can't Smile Without You (Arista)

### BREAKOUTS:

- WAYLON & WILLIE—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- RAYDIO—Jack & Jill (Arista)

### WLS—Chicago

- NATALIE COLE—Our Love (Capitol)
- BARRY MANILOW—Can't Smile Without You (Arista) 37-25
- SAMANTHA SANG—Emotion (Private Stock) 8-4

### WMET—Chicago

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- HEATWAVE—Always & Forever (Epic)
- RAYDIO—Jack & Jill (Arista) 21-15
- ERUPTION—I Can't Stand In The Rain (Arista) 22-17

(Continued on page 20)

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the publisher.

**FROM THE HOUSE THAT JOHNNY MERCER BUILT  
PRESENTING  
A YOUNG NEW STAR AND A FRESH NEW SOUND**



**FLO LACEY  
"WHAT'S EXPECTED OF ME NOW"**

b/w

**"BLUEBIRD"**

**BREAKING EVERYWHERE BEGINNING TO CROSSOVER**

**BILLBOARD RECOMMENDED**

**EASY LISTENING #41**

**GAVIN PREFERRED PICK**

With Special Thanks To These Stations Who Had The Courage And Foresight To Play  
A New Artist.

WCCO	WUR	KLOO	KORK	KNND	KAST	WJBO	K104
WTBQ	WOR	KUGN	KYMN	WJNO	KLAV	WVNA	KNAC
KMOX	WGN	KWAV	KXLF	WIBA	KWIZ-FM	KMPC	KCSN
WSMB	WJR	KGY	KVEC	WMGC	KUHL	WOOD	KTHO
WSB	WCFL	KZUN	KCOK	WAIL	KMCM	KLON	KBOM
KOB	WXFM	KPTL	KPAY	WEIC	KPMC	KOWB	KINS
KXLY	WSPD	KBLL	KQIP	WJMB	KWTC	KNOX	KEZR-FM
WBAL	WJIM	KGHL	KIIQ	WKRQ-AM	KXLE	KBIZ	KEDO
WSIX	WHIO	KALL	KGRL	WTOC	KXIV	WFTL	KHSN
WIOD	WKHM	KAGO	KMED	WLEC	KAGI	WDBN-FM	KBLF
WRVA		KAKE		WKNE		WRRR	KOMO

Plus FM 100 Plan — The Music Director (135 stations)  
AND—RADIO ARTS PROGRAMMING 70 STATIONS (with deep gratitude to Rudy Maugeri)  
\*Plus the many great stations who are adding us, daily.

**GOOD LUCK FLO ON YOUR BROADWAY OPENING IN "HELLO DOLLY" MARCH 5**

**KRUGERRAND RECORDS THE SOUND OF GOLD**

1209 North Western Avenue  
Hollywood, California 90029

**Trustin Howard**  
Executive Producer  
**John J. Mercer**  
Executive Director  
**Marshall Robbins**  
Publishing

**Diane Simmons**  
Promotion Mgr.  
**Ray Lawrence**  
Distribution Coordinator  
**Richard Bernstein**  
Press Relations

**And The Warriors**  
**Mike Borchetta**  
**Paul Gallis**  
**Tommy Gelardi**  
**Jim Green**

And Watch For These Other Artists From Heritage Music, Inc./Trustin Howard Productions— Tret Fure (EGO-U.A.), Gerri Granger (PRANA)

# Billboard Singles Radio Action

Based on station playlists through Thursday (2/23/78)

Playlist Top Add Ons  
Playlist Prime Movers

Continued from page 18

## WROK—Rockford

- **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
- **ANDREW GOLD**—Thank You For Being A Friend (Asylum)
- **ABBA**—The Name Of The Game (Atlantic) 29-19
- **STEELY DAN**—Peg (ABC) 22-15

## WIRL—Peoria

- **CHIC**—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic)
- **KANSAS**—Dust In The Wind (Krushner)
- **ERIC CLAPTON**—Lay Down Sally (RSO) 27-21
- **LITTLE RIVER BAND**—Happy Anniversary (Harvest) 22-18

## WNDE—Indianapolis

- **KANSAS**—Dust In The Wind (Krushner)
- **JAY FERGUSON**—Thunder Island (Asylum)
- **PAUL DAVIS**—I Go Crazy (Bang) 18-9
- **BEE GEES**—Night Fever (RSO) 25-18

## WOKY—Milwaukee

- **ERIC CLAPTON**—Lay Down Sally (RSO)
- **BOB WELCH**—Ebony Eyes (Capitol)
- **BEE GEES**—Night Fever (RSO) 9-5
- **JAY FERGUSON**—Thunder Island (Asylum) 26-22

## WZUW—Milwaukee

- **JAMES TAYLOR**—Honey Don't Leave LA (Columbia)
- **PLAYER**—This Time I'm In It For Love (RSO)
- **BEE GEES**—Night Fever (RSO) 10-1
- **BOB WELCH**—Ebony Eyes (Capitol) 12-8

## KSLQ—St. Louis

- **BOB WELCH**—Ebony Eyes (Capitol)
- **ANDREW GOLD**—Thank You For Being A Friend (Asylum)
- **BEE GEES**—Night Fever (RSO) 20-9
- **ERIC CLAPTON**—Lay Down Sally (RSO) 19-10

## KXOK—St. Louis

- **DAVE MASON**—Let It Go, Let It Flow (Columbia)
- **ROBERTA FLACK**—Closer I Get To You (Atlantic)
- **BOBBY ARVON**—Until Now (First Artists) 40-27
- **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree) 36-31

## KIOA—Des Moines

- **GENE COTTON**—Before My Heart Finds Out (Ariola)
- **LE BLANC & CARR**—Falling (Big Tree)
- **BARRY MANILOW**—Can't Smile Without You (Arista) 26-14
- **DAVID GATES**—Goodbye Girl (Elektra) 24-16

## KDWB—Minneapolis

- **BOB WELCH**—Ebony Eyes (Capitol)
- **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree)
- **ERIC CLAPTON**—Lay Down Sally (RSO) 18-11
- **BARRY MANILOW**—Can't Smile Without You (Arista) 23-18

## KSTP—Minneapolis

- **GORDON LIGHTFOOT**—The Circle Is Small (WB)
- **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree)
- **ERIC CLAPTON**—Lay Down Sally (RSO) 25-14
- **ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON**—Wonderful World (Columbia) 14-8

## WHB—Kansas City

- **BOB WELCH**—Ebony Eyes (Capitol)
- **CARPENTERS**—Sweet, Sweet Smile (A&M)
- **BEE GEES**—Night Fever (RSO) 32-10
- **WAYLON & WILLIE**—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA) 22-11

## KBEQ—Kansas City

- **RAYDIO**—Jack & Jill (Arista)
- **STARGARD**—Which Way Is Up (MCA)
- **BEE GEES**—Night Fever (RSO) 29-10
- **WAYLON & WILLIE**—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA) 30-24

## KKLS—Rapid City

- **ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor)
- **JOHN DENVER**—It Amazes Me (RCA)
- **BEE GEES**—Night Fever (RSO) 16-12
- **WAYLON & WILLIE**—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA) 20-16

## KQWB—Fargo

- **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
- **GORDON LIGHTFOOT**—The Circle Is Small (WB)
- **ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON**—Wonderful World (Columbia) 19-9
- **TOM PETTY & THE HEARTBREAKERS**—Breakdown (Shelter) 20-10

## Northeast Region

### TOP ADD ONS

- **BARRY MANILOW**—Can't Smile Without You (Arista)
- **LE BLANC & CARR**—Falling (Big Tree)
- **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree)

### PRIME MOVERS

- **BEE GEES**—Night Fever (RSO)
- **JOHN WILLIAMS**—Theme From Close Encounters Of The Third Kind (Arista)
- **STEELY DAN**—Peg (ABC)

### BREAKOUTS

- **HEATWAVE**—Always & Forever (Epic)
- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **BOB WELCH**—Ebony Eyes (Capitol)

## WABC—New York

- **ERIC CLAPTON**—Lay Down Sally (RSO)
- **JOHN WILLIAMS**—Theme From Close Encounters Of The Third Kind (Arista)
- **MECO**—Theme From Close Encounters (Millennium) 13-11
- **STEELY DAN**—Peg (ABC) 16-14

## 99X—New York

- **ELVIS COSTELLO**—Alison (Columbia)
- **BARRY MANILOW**—Can't Smile Without You (Arista) 32-26

## D—BEE GEES—Night Fever (RSO) 12-7

## WPTR—Albany

- **LE BLANC & CARR**—Falling (Big Tree)
- **DAVID GATES**—Goodbye Girl (Elektra)
- **BEE GEES**—Night Fever (RSO) 12-5
- **STEELY DAN**—Peg (ABC) 16-9

## WTRY—Albany

- **JACKSON BROWNE**—Running On Empty (Asylum)
- **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree)
- **BARRY MANILOW**—Can't Smile Without You (Arista) 21-9

## D—BEE GEES—Night Fever (RSO) 11-2

## WKBW—Buffalo

- **BARRY MANILOW**—Can't Smile Without You (Arista)
- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **BEE GEES**—Night Fever (RSO) 14-9
- **KANSAS**—Dust In The Wind (Krushner) 15-10

## WYSL—Buffalo

- **PAUL DAVIS**—I Go Crazy (Bang)
- **JAY FERGUSON**—Thunder Island (Asylum)
- **LITTLE RIVER BAND**—Happy Anniversary (Harvest) 16-11
- **BOB WELCH**—Ebony Eyes (Capitol) 18-14

## WBBF—Rochester

- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **NATALIE COLE**—Our Love (Capitol) 22-8
- **STARZ**—Hold On To The Night (Capitol) 30-23

## WRKO—Boston

- **HEATWAVE**—Always & Forever (Epic)
- **LE BLANC & CARR**—Falling (Big Tree)
- **BEE GEES**—Night Fever (RSO) 17-9
- **ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON**—Wonderful World (Columbia) 24-18

## WBZ—Boston

- **STYX**—Fooling Yourself (A&M)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **NONE**

## F-105 (WVBF)—Boston

- **BARRY MANILOW**—Can't Smile Without You (Arista)
- **BOB WELCH**—Ebony Eyes (Capitol)
- **JOHN WILLIAMS**—Theme From Close Encounters Of The Third Kind (Arista) HB-18
- **BEE GEES**—Night Fever (RSO) 15-11

## WDRG—Hartford

- **RAYDIO**—Jack & Jill (Arista)
- **BEE GEES**—Night Fever (RSO) HB-11
- **HEATWAVE**—Always & Forever (Epic) 30-21

## WPRO (AM)—Providence

- **CHICAGO**—Little One (Columbia)
- **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree)
- **LINDA RONSTADT**—Poor, Poor Pitiful Me (Asylum) 20-15
- **BOB WELCH**—Ebony Eyes (Capitol) HB-25

## WPRO-FM—Providence

- **BARRY MANILOW**—Can't Smile Without You (Arista)
- **TAVARES**—More Than A Woman (Capricorn)
- **YVONNE ELLIMAN**—If I Can't Have You (RSO) 20-12
- **CHIC**—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 7-2

## WICC—Bridgeport

- **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
- **BEE GEES**—More Than A Woman (RSO)
- **BEE GEES**—Night Fever (RSO) 16-8
- **PAUL DAVIS**—I Go Crazy (Bang) 24-16

## Mid-Atlantic Region

### TOP ADD ONS

- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **NATALIE COLE**—Our Love (Capitol)
- **BEE GEES**—More Than A Woman (RSO)

### PRIME MOVERS

- **BEE GEES**—Night Fever (RSO)
- **KANSAS**—Dust In The Wind (Krushner)
- **ERIC CLAPTON**—Lay Down Sally (RSO)

### BREAKOUTS

- **BARRY MANILOW**—Can't Smile Without You (Arista)
- **LE BLANC & CARR**—Falling (Big Tree)
- **BOB WELCH**—Ebony Eyes (Capitol)

## WFIL—Philadelphia

- **NONE**
- **BARRY MANILOW**—Can't Smile Without You (Arista) 11-5
- **BEE GEES**—Night Fever (RSO) 16-12

## WZDZ—Philadelphia

- **NONE**
- **BEE GEES**—Night Fever (RSO) 17-6
- **DAN HILL**—Sometimes When We Touch (20th) 11-4

## WIFI-FM—Philadelphia

- **LE BLANC & CARR**—Falling (Big Tree)
- **NATALIE COLE**—Our Love (Capitol)
- **HEATWAVE**—Always & Forever (Epic) 25-17
- **BEE GEES**—Night Fever (RSO) 13-6

## WPCC—Washington

- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **BEE GEES**—More Than A Woman (RSO)
- **KANSAS**—Dust In The Wind (Krushner) 18-7
- **ERIC CLAPTON**—Lay Down Sally (RSO) 17-10

## WGH—Norfolk

- **GENE COTTON**—Before My Heart Finds Out (Ariola)
- **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree)
- **BEE GEES**—Night Fever (RSO) 10-4
- **SAMANTHA SANG**—Emotion (Private Stock) 5-2

## WCAO—Baltimore

- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **SAMANTHA SANG**—Emotion (Private Stock)
- **BEE GEES**—Night Fever (RSO) 14-6
- **KANSAS**—Dust In The Wind (Krushner) 19-15

## WYRE—Annapolis

- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **ANDREW GOLD**—Thank You For Being A Friend (Asylum)
- **BARRY MANILOW**—Can't Smile Without You (Arista) 18-12
- **ERIC CLAPTON**—Lay Down Sally (RSO) 23-17

## WLEE—Richmond

- **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree)
- **DAVID GATES**—Goodbye Girl (Elektra)
- **BOB WELCH**—Ebony Eyes (Capitol) HB-21
- **JAY FERGUSON**—Thunder Island (Asylum) HB-23

## WRVQ—Richmond

- **NATALIE COLE**—Our Love (Capitol)
- **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
- **LE BLANC & CARR**—Falling (Big Tree) 27-22
- **ROD STEWART**—Hot Legs (WB) HB-25

## Southeast Region

### TOP ADD ONS

- **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree)
- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **LOU RAWLS**—Lady Love (Epic)

### PRIME MOVERS

- **BARRY MANILOW**—Can't Smile Without You (Arista)
- **BEE GEES**—Night Fever (RSO)
- **NATALIE COLE**—Our Love (Capitol)

### BREAKOUTS

- **ANDREW GOLD**—Thank You For Being A Friend (Asylum)
- **HEATWAVE**—Always & Forever (Epic)
- **ERIC CLAPTON**—Lay Down Sally (RSO)

## WQXI—Atlanta

- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **LITTLE RIVER BAND**—Happy Anniversary (Harvest)
- **CHUCK MANGIONE**—Feels So Good (A&M) 7-1
- **ANDREW GOLD**—Thank You For Being A Friend (Asylum) 15-9

## Z-93 (WZGC-FM)—Atlanta

- **RAYDIO**—Jack & Jill (Arista)
- **ROBERTA FLACK**—Closer I Get To You (Atlantic)
- **ANDREW GOLD**—Thank You For Being A Friend (Asylum) 21-14
- **BARRY MANILOW**—Can't Smile Without You (Arista) 16-10

## WBBQ—Augusta

- **CHUCK MANGIONE**—Feels So Good (A&M)
- **HOT**—You Brought The Woman Out Of Me (Big Tree)
- **PARLIAMENT**—Flashlight (Casablanca) 30-22
- **NATALIE COLE**—Our Love (Capitol) 20-16

## WFOM—Atlanta

- **ENCHANTMENT**—It's You That I Need (Roadshow)
- **KC & THE SUNSHINE BAND**—Boogie Shoes (TK) 30-21
- **YVONNE ELLIMAN**—If I Can't Have You (RSO) 15-8
- **BEE GEES**—Night Fever (RSO) 20-14

## WGA—Savannah

- **STARGARD**—Which Way Is Up (MCA)
- **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
- **KC & THE SUNSHINE BAND**—Boogie Shoes (TK) 30-21
- **TAVARES**—More Than A Woman (Capricorn) 20-13

## WFLB—Fayetteville

- **LOU RAWLS**—Lady Love (Epic)
- **STARZ**—Anyway You Want It (Capitol)
- **PARLIAMENT**—Flashlight (Casablanca) 26-20
- **NATALIE COLE**—Our Love (Capitol) 18-11

## WQAM—Miami

- **KANSAS**—Dust In The Wind (Krushner)
- **STARGARD**—Which Way Is Up (MCA)
- **BEE GEES**—Night Fever (RSO) 7-1
- **NATALIE COLE**—Our Love (Capitol) 34-29

## WMJX (96X)—Miami

- **ROD STEWART**—Hot Legs (WB)
- **ERIC CLAPTON**—Lay Down Sally (RSO)
- **BARRY MANILOW**—Can't Smile Without You (Arista) 21-13
- **TRAMMPS**—Disco Inferno (Atlantic) 28-23

## Y-100 (WHY-FM)—Miami

- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **TRAMMPS**—Disco Inferno (Atlantic) 26-19
- **HEATWAVE**—Always & Forever (Epic) 17-12

## WLOF—Orlando

- **LOU RAWLS**—Lady Love (Epic)
- **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
- **BARRY MANILOW**—Can't Smile Without You (Arista) 30-18
- **PAUL DAVIS**—I Go Crazy (Bang) 33-21

## WBQ-FM—Tampa

- **KC & THE SUNSHINE BAND**—Boogie Shoes (TK)
- **KANSAS**—Dust In The Wind (Krushner)
- **STEELY DAN**—Peg (ABC) 22-15
- **RITA COOLIDGE**—The Way You Do The Things You Do (A&M) 14-10

## BJ-105 (WBIF-FM)—Orlando

- **LOU RAWLS**—Lady Love (Epic)
- **DAVID GATES**—Goodbye Girl (Elektra)
- **JAY FERGUSON**—Thunder Island (Asylum) 21-8
- **LE BLANC & CARR**—Falling (Big Tree) 36-26

## WQPD—Lakeland

- **ABBA**—The Name Of The Game (Atlantic)
- **LYNYRD SKYNYRD**—What's Your Name (MCA)
- **HEATWAVE**—Always & Forever (Epic) HB-8
- **NATALIE COLE**—Our Love (Capitol) HB-9

## WMTJ—Daytona Beach

- **JACKSON BROWNE**—Running On Empty (Asylum)
- **MICHAEL ZAGER BAND**—Let's All Chant (Private Stock)
- **ERIC CLAPTON**—Lay Down Sally (RSO) 18-9
- **CAZZ**—Let's Live Together (Number One) 16-10

## WAPE—Jacksonville

- **YVONNE ELLIMAN**—If I Can't Have You (RSO)
- **JACKSON BROWNE**—Running On Empty (Asylum)
- **RAYDIO**—Jack & Jill (Arista) 16-9
- **ERIC CLAPTON**—Lay Down Sally (RSO) 11-7

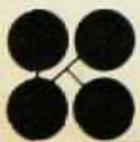
## WAYS—Charlotte

- **TAVARES**—More Than A Woman (Capricorn)
- **EARTH, WIND & FIRE**—Fantasy (Columbia)
- **BEE GEES**—Night Fever (RSO) 14-6

*The single that's leaving  
the rest of the Top 40  
in the dust:*

**“DUST IN THE WIND”  
FROM KANSAS.  
THE THIRD SMASH  
SINGLE FROM THE  
GROUP THAT’S  
HAD TWO DOUBLE  
PLATINUM ALBUMS  
IN A ROW.**

*“Dust in the Wind.” From Kansas.  
From “Point of Know Return.”  
On Kirshner Records and Tapes.*



# Billboard Album Radio Action

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

—BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 2-22-78—

### Top Add Ons-National

- LITTLE FEAT—Waiting For Columbus (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- HEAD EAST—(A&M)
- MICHAEL MURPHEY—Lonewolf (Epic)

### Top Requests/Airplay-National

- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSD)
- BILLY JOEL—The Stranger (Columbia)
- LITTLE FEAT—Waiting For Columbus (W.B.)

### National Breakouts

- YVONNE ELLIMAN—Night Flight (RSD)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- BACHMAN-TURNER OVERDRIVE—Street Action (Mercury)

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

**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay, as determined by station personnel.

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

KMEL-FM—San Francisco (Bobby Cole)

- COUNTRY JOE MCDONALD—Rock And Roll Music From The Planet Earth (Fantasy)
- BE BOP DELUXE—Drastic Plastic (Harvest)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- BACHMAN-TURNER OVERDRIVE—Street Action (Mercury)
- THE TUBES—Live (A&M)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSD)
- TEO NUGENT—Double Live Gonzo (Epic)
- JOURNEY—Infinity (Columbia)

KISW-FM—Seattle (Sieve Station)

- JOURNEY—Infinity (Columbia)
- SEA LEVEL—Cats On The Coast (Capricorn)
- WARREN ZEVON—Excitable Boy (Asylum)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- HEAD EAST—(A&M)
- VAN HALEN—(W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- KANSAS—Point Of Know Return (Kieschner)
- ERIC CLAPTON—Slowhand (RSD)
- JEAN MICHEL JARRE—Oxygene (Polydor)

KFIG-FM—Fresno (Art Farkas)

- SEA LEVEL—Cats On The Coast (Capricorn)
- AL GREEN—The Belle Album (Hi)
- YVONNE ELLIMAN—Night Flight (RSD)
- THE HOMETOWN BAND—(A&M)
- CORY WELLS—Touch Me (A&M)
- RUBICON—(20th Century)
- NEIL DIAMOND—I'm Glad You're Here With Me Tonight (Columbia)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- ROBERTA FLACK—Blue Lights In The Basement (Atlantic)

KMOD-FM—Tulsa (Bill Bruin)

- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- MICHAEL MURPHEY—Lonewolf (Epic)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- FIRST FIRE—(RCA)
- KANSAS—Point Of Know Return (Kieschner)
- STEELY DAN—Aja (ABC)
- ERIC CLAPTON—Slowhand (RSD)
- THE ALAN PARSONS PROJECT—1 Robot (Arista)

KBCC-FM—Phoenix (J.D. Freeman)

- MICHAEL MURPHEY—Lonewolf (Epic)
- RANDY RICHARDS—(A&M)
- SUZANNE STEVENS—Standby Lady (Capitol)
- RUBERT HOLMES—Pursuit Of Happiness (Private Stock)
- DUSTY SPRINGFIELD—It Begins Again (United Artists)
- KAYAK—Starlight Dancer (Janus)
- ART GARFUNKEL—Watermark (Columbia)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- ERIC CLAPTON—Slowhand (RSD)
- RONNIE MONTROSE—Open Fire (W.B.)

KRKE-FM—Albuquerque (Debi Nines)

- LITTLE FEAT—Waiting For Columbus (W.B.)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- WARREN ZEVON—Excitable Boy (Asylum)
- STYX—The Grand Illusion (A&M)
- QUEEN—News Of The World (Elektra)
- ERIC CLAPTON—Slowhand (RSD)
- WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie (RCA)

WCOL-FM—Columbus (Mike Perkins)

- JAN AKKERMAN—(Atlantic)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- BLONDIE—Plastic Letters (Chrysalis)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- SEA LEVEL—Cats On The Coast (Capricorn)
- RONNIE MONTROSE—Open Fire (W.B.)
- ANDREW GOLD—All This And Heaven Too (Asylum)

WDFV-FM—Pittsburgh (John McGahan)

- STARZ—Attention Shoppers (Capitol)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- LYNND SKYRUD—Street Survivors (MCA)
- KANSAS—Point Of Know Return (Kieschner)

WZMF-FM—Milwaukee (Joe Benson)

- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- ROBERT GORDON—Fresh Fish Special (Private Stock)
- GARFIELD—Out There Tonight (Capricorn)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- THE TUBES—Live (A&M)
- WARREN ZEVON—Excitable Boy (Asylum)
- KAYAK—Starlight Dancer (Janus)
- JACKSON BROWNE—Running On Empty (Asylum)
- STEELY DAN—Aja (ABC)

KADI-FM—St. Louis (Peter Paroli)

- MICHAEL MURPHEY—Lonewolf (Epic)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- HEAD EAST—(A&M)
- GALLAGHER & LYLE—Shutdown (A&M)
- JAN AKKERMAN—(Atlantic)
- MICHAEL WYNN BAND—Queen Of The Night (Arista)
- JAY FERGUSON—Thunder Island (Asylum)
- ANGEL—White Hot (Casablanca)
- ERIC CLAPTON—Slowhand (RSD)
- JOURNEY—Infinity (Columbia)

WSHE-FM—Fl. Lauderdale (G. Granger/D. St. John)

- ANDREW GOLD—All This And Heaven Too (Asylum)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- ALESSI—All For A Reason (A&M)
- THE MICHAEL WYNN BAND—Queen Of The Night (Arista)
- VAN HALEN—(W.B.)
- BOB WEIR—Heaven Help The Fool (Arista)
- JACKSON BROWNE—Running On Empty (Asylum)
- JOURNEY—Infinity (Columbia)
- BILLY JOEL—The Stranger (Columbia)
- KAYAK—Starlight Dancer (Janus)

WDRJ-FM—Orlando (Bill McGathy)

- CHARLIE AWKLEY—Too Much Is Not Enough (Newport)
- FANDANGO—(RCA)
- WHA-KOO—Berkshire (ABC)
- BOB WEIR—Heaven Help The Fool (Arista)
- JACKSON BROWNE—Running On Empty (Asylum)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (A&M)

WDRJ-FM—Nashville (Jack Crawford)

- MICHAEL MURPHEY—Lonewolf (Epic)
- MUDDY WATERS—I'm Ready (Blue Sky)
- JOE SAMPLE—Rainbow Seeker (ABC)
- ERIC CLAPTON—Slowhand (RSD)
- QUEEN—News Of The World (Elektra)
- BILLY JOEL—The Stranger (Columbia)
- DAN HILL—Larger Than (20th Century)

WQDR-FM—Raleigh (Chris Miller)

- MICHAEL MURPHEY—Lonewolf (Epic)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- VAN HALEN—(W.B.)
- DAVID SPINOZZA—Spinazz (A&M)
- HEAD EAST—(A&M)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- STEELY DAN—Aja (ABC)
- ERIC CLAPTON—Slowhand (RSD)

WLJR-FM—New York (D. McRamara/L. Kleinman)

- CHARLIE DANIELS BAND—Live (Epic)
- BLONDIE—Plastic Letters (Chrysalis)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- NRBQ—At Yankee Stadium (Mercury)
- HEAD EAST—(A&M)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- EDDIE MONEY—(Columbia)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Intl)

WOUR-FM—Syracuse (Jeff Chard)

- RUBERT HOLMES—Pursuit Of Happiness (Private Stock)
- YVONNE ELLIMAN—Night Flight (RSD)
- WHA-KOO—Berkshire (ABC)
- LENNY WHITE—The Adventures Of Adams Pishes (Elektra)
- NRBQ—At Yankee Stadium (Mercury)
- LEE DOVSEY—Night People (ABC)
- PAT TRAVERS—Putting It Straight (Polygram)
- WARREN ZEVON—Excitable Boy (Asylum)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- BOB WEIR—Heaven Help The Fool (Arista)

WBUF-FM—Buffalo (Phil Chardak)

- GEORGE BENSON—Weekend In L.A. (W.B.)
- CHARLIE AWKLEY—Too Much Is Not Enough (Newport)
- BACHMAN-TURNER OVERDRIVE—Street Action (Mercury)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- BE BOP DELUXE—Drastic Plastic (Harvest)
- URIAN KEOP—Innocent Victim (W.B.)
- JOURNEY—Infinity (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- DAN HILL—Larger Than (20th Century)
- ERIC CLAPTON—Slowhand (RSD)

WCOL-FM—Boston (Bogema Wirc)

- RUBICON—(20th Century)
- YVONNE ELLIMAN—Night Flight (RSD)
- KAYAK—Starlight Dancer (Janus)
- BILLY JOEL—The Stranger (Columbia)
- BOB WELCH—French Kiss (Capitol)
- ERIC CLAPTON—Slowhand (RSD)
- JACKSON BROWNE—Running On Empty (Asylum)
- HERB ALPERT & HUGH MASEKELA—(Mercury)

WMMR-FM—Philadelphia (Jerry Stevens)

- CAFE JACQUES—Round The Back (Columbia)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- THE MICHAEL WYNN BAND—Queen Of The Night (Arista)
- HERB ALPERT & HUGH MASEKELA—(Mercury)
- JACKSON BROWNE—Running On Empty (Asylum)
- BOB WEIR—Heaven Help The Fool (Arista)
- STARZ—Attention Shoppers (Capitol)
- SWEET—Level Headed (Capitol)

WBRU-FM—Providence (Dier Stewart)

- BE BOP DELUXE—Drastic Plastic (Harvest)
- BURNING SPEAR—Live (Island)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- THE TUBES—Live (A&M)
- WHA-KOO—Berkshire (ABC)
- WARREN ZEVON—Excitable Boy (Asylum)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- RICK DANKO—(Arista)
- DR. JOHN—One Night Lute (Karnak)

WKEF-FM—Syracuse (Bob Shepherdson)

- LITTLE FEAT—Waiting For Columbus (W.B.)
- ROBERT GORDON—Fresh Fish Special (Private Stock)
- RUFUS/CHAKA KHAN—Street Player (ABC)
- TUFF DARTS—(Sire)
- RUBERT HOLMES—Pursuit Of Happiness (Private Stock)
- THE TUBES—Live (A&M)
- SANTANA—Moonflower (Columbia)
- BLONDIE—Plastic Letters (Chrysalis)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- BAT WYRATH—The Spy (Anthem)

### Western Region

#### TOP ADD ONS

- LITTLE FEAT—Waiting For Columbus (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- THE TUBES—Live (A&M)
- BE BOP DELUXE—Drastic Plastic (Harvest)

#### TOP REQUEST / AIRPLAY

- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- ERIC CLAPTON—Slowhand (RSD)

#### BREAKOUTS

- WARREN ZEVON—Excitable Boy (Asylum)
- BACHMAN-TURNER OVERDRIVE—Street Action (Mercury)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- SEA LEVEL—Cats On The Coast (Capricorn)

### Southwest Region

#### TOP ADD ONS

- LITTLE FEAT—Waiting For Columbus (W.B.)
- KAYAK—Starlight Dancer (Janus)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- MICHAEL MURPHEY—Lonewolf (Epic)

#### TOP REQUEST / AIRPLAY

- ERIC CLAPTON—Slowhand (RSD)
- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- STEELY DAN—Aja (ABC)

#### BREAKOUTS

- RONNIE MONTROSE—Open Fire (W.B.)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- BACHMAN-TURNER OVERDRIVE—Street Action (Mercury)
- JAN AKKERMAN—(Atlantic)

### Midwest Region

#### TOP ADD ONS

- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- HEAD EAST—(A&M)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- JAN AKKERMAN—(Atlantic)

#### TOP REQUEST / AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- ERIC CLAPTON—Slowhand (RSD)
- LITTLE FEAT—Waiting For Columbus (W.B.)

#### BREAKOUTS

- BE BOP DELUXE—Drastic Plastic (Harvest)
- YVONNE ELLIMAN—Night Flight (RSD)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- THE MICHAEL WYNN BAND—Queen Of The Night (Arista)

### Southeast Region

#### TOP ADD ONS

- LITTLE FEAT—Waiting For Columbus (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- DAVID SPINOZZA—Spinazza (A&M)
- MICHAEL MURPHEY—Lonewolf (Epic)

#### TOP REQUEST / AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- SEA LEVEL—Cats On The Coast (Capricorn)
- BILLY JOEL—The Stranger (Columbia)
- ERIC CLAPTON—Slowhand (RSD)

#### BREAKOUTS

- VAN HALEN—(W.B.)
- BOB WEIR—Heaven Help The Fool (Arista)
- THE MICHAEL WYNN BAND—Queen Of The Night (Arista)
- YVONNE ELLIMAN—Night Flight (RSD)

### Northeast Region

#### TOP ADD ONS

- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- NRBQ—At Yankee Stadium (Mercury)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- HEAD EAST—(A&M)

#### TOP REQUEST / AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- BOB WEIR—Heaven Help The Fool (Arista)
- LITTLE FEAT—Waiting For Columbus (W.B.)

#### BREAKOUTS

- ROBERT GORDON—Fresh Fish Special (Private Stock)
- TUFF DARTS—(Sire)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- YVONNE ELLIMAN—Night Flight (RSD)

MARCH 4, 1978, BILLBOARD

KSAN-FM—San Francisco (Bonnie Simmons)

- LITTLE FEAT—Waiting For Columbus (W.B.)
- DAN HICKS—It Happened One Bite (W.B.)
- WIRE—Pink Flag (Harvest)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- TUFF DARTS—(Sire)
- BE BOP DELUXE—Drastic Plastic (Harvest)
- THE TUBES—Live (A&M)
- WARREN ZEVON—Excitable Boy (Asylum)
- BLONDIE—Plastic Letters (Chrysalis)
- IGGY POP & JAMES WILLIAMSON—Rill City (Bomp)

KLOS-FM—Los Angeles (Ruth Pineda)

- NO ADDS
- SATURDAY NIGHT FEVER—ORIGINAL SOUNDTRACK—(RSD)
- STYX—The Grand Illusion (A&M)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

KMET-FM—Los Angeles (Sam Bellamy)

- THE TUBES—Live (A&M)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- BACHMAN-TURNER OVERDRIVE—Street Action (Mercury)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ERIC CLAPTON—Slowhand (RSD)

KGB-FM—San Diego (Valerie Melbush)

- GROVER WASHINGTON JR.—Live At The Blues (Kudu)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- THE TUBES—Live (A&M)
- KAYAK—Starlight Dancer (Janus)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- BILLY JOEL—The Stranger (Columbia)
- STYX—The Grand Illusion (A&M)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)

KOME-FM—San Jose (Dana Jang)

- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- JAN AKKERMAN—(Atlantic)
- ROBERT GORDON—Fresh Fish Special (Private Stock)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- JOURNEY—Infinity (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- EDDIE MONEY—(Columbia)

KZEW-FM—Dallas (Bob Shannon)

- JAN AKKERMAN—(Atlantic)
- MAZE FEAT. FRANKIE BEVERLY—Golden Time Of Day (Capitol)
- BACHMAN-TURNER OVERDRIVE—Street Action (Mercury)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSD)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

RLOI-FM—Houston (Jackie McCawley)

- LITTLE FEAT—Waiting For Columbus (W.B.)
- STEELY DAN—Aja (ABC)
- BOB WEIR—Heaven Help The Fool (Arista)
- JACKSON BROWNE—Running On Empty (Asylum)
- LITTLE FEAT—Waiting For Columbus (W.B.)

WROE-FM—New Orleans (B. Reno/S. Segraves)

- LAVENDER HILL MOB—(United Artists)
- BILLY FALCON'S—Burning Fuse (United Artists)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- RONNIE MONTROSE—Open Fire (W.B.)
- KAYAK—Starlight Dancer (Janus)
- FRANK MARINO & MAHOGANY RUSH—Live (Columbia)
- BARRY MANILOW—Even Now (Arista)
- BOB JAMES—(Columbia)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- SEA LEVEL—Cats On The Coast (Capricorn)

WABT-FM—Detroit (Carl Galeana)

- HEAD EAST—(A&M)
- YVONNE ELLIMAN—Night Flight (RSD)
- VAN HALEN—(W.B.)
- STYX—The Grand Illusion (A&M)
- BILLY JOEL—The Stranger (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- TEO NUGENT—Double Live Gonzo (Epic)

WIKI-FM—Elgin, Chicago (T. Marker/W. Leisner)

- HEAD EAST—(A&M)
- BEVERLY S. DUNN—(RCA)
- CHARLIE AWKLEY—Too Much Is Not Enough (Newport)
- BE BOP DELUXE—Drastic Plastic (Harvest)
- THE DAISY DILLMAN BAND—(United Artists)
- JOE SAMPLE—Rainbow Seeker (ABC)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- NOVA—Wings Of Love (Arista)
- MOODY WATERS—I'm Ready (Blue Sky)

WMMS-FM—Cleveland (John German)

- URIAN KEOP—Innocent Victim (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- BE BOP DELUXE—Drastic Plastic (Harvest)
- FOTO MAKER—(Atlantic)
- JACKSON BROWNE—Running On Empty (Asylum)
- EDDIE MONEY—(Columbia)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSD)
- ERIC CLAPTON—Slowhand (RSD)

WLAS-FM—Atlanta (John Wynn)

- STANLEY TURNBINE—West Side Highway (Fantasy)
- BE BOP DELUXE—Drastic Plastic (Harvest)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- GEORGE THOROGOOD AND THE DESTROYERS—(Newport)
- SEA LEVEL—Cats On The Coast (Capricorn)
- SANFORD & TOWSEND—Fly Guide (W.B.)

WBS-FM—Washington D.C. (David Eisen)

- LITTLE FEAT—Waiting For Columbus (W.B.)
- THE TUBES—Live (A&M)
- NRBQ—At Yankee Stadium (Mercury)
- YVONNE ELLIMAN—Night Flight (RSD)
- RICHARD BIRNACH—Hudson (JCM)
- DAVID SPINOZZA—Spinazza (A&M)
- WARREN ZEVON—Excitable Boy (Asylum)
- SEA LEVEL—Cats On The Coast (Capricorn)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- BRUCE COCKBURN—Ozies In The Stream (True North)

WNEW-FM—New York (Tom Moerera)

- ROBERT GORDON—Fresh Fish Special (Private Stock)
- DAN HICKS—It Happened One Bite (W.B.)
- MANFRED MANN'S EARTH BAND—Watch (W.B.)
- HEAD EAST—(A&M)
- NRBQ—At Yankee Stadium (Mercury)
- TUFF DARTS—(Sire)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- TOM ROBINSON BAND—The TRB Pre-Album Album (Harvest)
- BE BOP DELUXE—Drastic Plastic (Harvest)
- WINNY-FM—New York (Danna Lemlich)

WNEW-FM—New York (Danna Lemlich)

- GEORGE BENSON—Weekend In L.A. (W.B.)
- JERICHO HARP—(United Artists)
- WARREN ZEVON—Excitable Boy (Asylum)
- EMMYLU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- JOHN HARTFORD—All In The Name Of Love (Flying Fish)
- THE MANHATTAN TRANSFER—Pastiche (Atlantic)
- JACKSON BROWNE—Running On Empty (Asylum)
- ART GARFUNKEL—Watermark (Columbia)
- DAN HILL—Larger Than (20th Century)
- BOB WEIR—Heaven Help The Fool (Arista)

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# Little Rock's KXXA Boosts Ratings By Going Country

By PAT NELSON

NASHVILLE—When KXXA in Little Rock, Ark., began to realize it wasn't financially feasible to continue its 24-hour news format, Rick Brady, station manager and part owner, began to investigate the possibilities of switching to 24-hour country music programming.

They did switch—Dec. 1—and it's paid off in increased listenership and a considerably brighter financial picture.

"We took a gamble, but it has paid off," notes Brady who is attuned to the tremendous flow of people turning onto country music. "This area has been very receptive."

The gamble, however, was calculated. Brady personally traveled to markets similar to the Little Rock area such as Louisville, Winston-Salem, and Los Angeles talking with country station programming and sales executives, as well as country music club owners to investigate their patrons' feelings about country radio outlets in their area.

Promoted as Country FM-96, the station incorporates Drake-Chenault's automated country programming service with live on-the-air deejays to maintain its contemporary sound.

The playlist includes 44-45 singles and the rotation system consists of various combinations of current, recurrent, oldie and million seller product.

"It's a contemporary country sound," Brady points out, "we don't

play anything recorded before 1970."

The station is promoted primarily through outdoor advertising, television and on-the-air promotions

such as a recent giveaway in conjunction with a local western wear clothing outlet.

As for the financial picture, Brady says "things are great." "We're get-

ting more prestige advertising accounts such as banks, loan companies and restaurants. Advertising agencies have opened their doors to us because everyone is so aware of

what is going on in country music.

"The television exposure that country music has received recently has done a lot to broaden its acceptance."



## IF YOU'RE SELLING CASSETTE DECKS WITH THREE SWITCH POSITIONS, SHOULDN'T YOU SELL A LINE OF CASSETTES TO MATCH?

So far, only one line of cassettes has kept up with the latest advances in equipment by offering a cassette for every switch position. And it should come as no surprise to anyone that Scotch® Recording Tape is once again leading the way.

Our Master™ I Cassette is for normal bias recording. It features an excellent dynamic range, low distortion, uniform high frequency sensitivity and output that's 10 dB higher than standard tapes. Our Master II Cassette is for chrome bias recording (70 microsecond equalization). It gives you a 3 dB better signal-to-noise ratio at low and high frequencies than chrome cassettes. Our Master III Cassette is for ferri-chrome recording. It gives you a 3 dB output improvement at low frequencies and 2 dB at high frequencies.

And all three cassettes are packaged in a clear shell so you can see the roller guides, the radially creased shims and other mechanical improvements.

Your customers are already finding out about Scotch Master Cassettes through a national advertising campaign running in magazines like

*Rolling Stone, Stereo Review, High Fidelity and Audio.* So don't be the last to know.

Stock up on Scotch Master Cassettes for every switch position. They might even make your cassette decks easier to sell.



**SCOTCH RECORDING TAPE. THE TRUTH COMES OUT.**

MARCH 4, 1978, BILLBOARD

Copyrighted material

## KFSD-FM Aid To Symphony

SAN DIEGO—Station KFSD-FM is spearheading a city-wide campaign to raise funds for the San Diego Symphony Orchestra with a radiothon which will air from noon Friday, April 14, to midnight Sunday (16).

Richard Bass, the orchestra's general manager, reports the marathon will be hosted by Mike Cuthbert, program director of fine arts station KGMS in Washington, D.C. Cuthbert has conducted similar events for 20 other orchestra radiothons throughout the U.S. in recent years.

San Diego's Sports Arena will be used for the concluding event, a presentation of "Music From Outer Space." Throughout the broadcast over the three-day period premiums and prizes are to be offered, including trips to the Mexican Riviera and a chance to conduct the San Diego Orchestra at a pops concert this summer.

The goal, says Bass, is to attract "more than \$50,000" into the orchestra's coffers.

## T-Shirt Contest By WSAW In Pa.

ALLENTOWN, Pa.—Although the snows are still on the ground, WSAW here is looking ahead to April and May when it stages a summer T-shirt sale with all proceeds for the benefit of the Valley Youth House here. Listeners are invited to submit original designs for the station's design a T-shirt contest. Prizes for the winning design include the prizewinner's weight in record albums, \$100 in cash and a new AM radio.

Station is also awarding an album a week for a year to the first runner-up, and the next 10 runners-up will win 15 free record albums. The next 10 winners after that will get a free T-shirt.

## Vox Jox

By RAY HERBECK JR.

LOS ANGELES—Some might be astounded to find that **Jeff Warner** is still among the living. Rumors of his demise, circulating since he was last heard in 1974 on WQSN, Charleston, have been persistent and greatly exaggerated.

At that time, Warner helped take the station from seventh in a nine-station market to first in his own afternoon drive slot, plus second in mid-morning and fourth in morning drive.

However, a divorce knocked him out of his country saddle for a while. Then he remarried and liked the situation so well, he thought he'd enjoy an off-air hiatus.

But Warner is ready to ride the AM country airwaves again and anxious for the chance. Contact him at 7628 Winchester, Charleston Heights, S.C. 29405.

**Brad Chambers**, DJ with AFN-Spain, has less than 10 months to serve in his hitch and is looking for airchecks and interest so he can "return to real radio" upon his discharge. Write him at Box 724, APO New York 09283. **Ken Bissiri** has been taken aboard full-time as music research director KTNQ, L.A., after three years as a part-timer.

**Steve Keeney**, managing director at KIMN-AM and FM, Denver, has been elected vice president of parent Jefferson Broadcasting.

**James Kelly**, of WWBK in Brockport, N.Y. and WBBF, Rochester, is looking for items of interest for a project: stories from radio folk who have been fired or have fired others in unusual ways. He also wants to hear how many broadcasters are married, for how long and who is divorced. Anyone interested in bearing witness should write him at 90 Stonecrest Dr., Rochester, N.Y. 14615.

**Dan Browning**, program director of WMVG-AM and FM, adds his voice to the thousands crying for better record service. Aside from RCA and Casablanca, he gets nothing. Considering he needs MOR for his AM side and country for the FM, that leaves much to be desired. His airtime was sold out 18 minutes an hour for January and February, so he's doing something right. Contact at 1250 West Charlton St., Mill-Edgeville, Ga. 31061.

When **John Leslie** joined KCKN as its newest country DJ, he decided to let all of Kansas City know about it—and money talks. So he proceeded to give it away in \$2 bills, four days in a row until \$500 had been literally grabbed from him on

the street. He received coverage from local tv stations and NBC-TV Nightly News, which fed the story to its affiliate WDAF-AM, Leslie's on-air competition. And that is called publicity.

Mutual Broadcasting has set plans for new regional headquarters in Dallas, described to be a "mini-network" which will contain all departments to handle network programming. Also in Dallas, **Ray Fritsch** has been named veep and general manager of KAFM-FM, recently acquired by Bonneville International, which owns KSL-FM in Salt Lake. Fritsch held the same spot at KSL. The station in Dallas has since dropped its progressive music format in favor of contemporary with more emphasis on news.

**Dave Thompson** has been named program director at KDWB-AM and FM, Minneapolis, succeeding **John Sebastian**, who moved on to KHJ in L.A. **Eddie Rogers** has segued into the PD spot at WXYZ, Detroit, replacing **Joe Baccarella**, who remains with the station in another capacity. **Jim Knight** of WDNG, Box 1450, Anniston, Ala. 36202 is looking for a new jingle pack. The station is Top 40 and, he says, "I've never heard one yet that's been too hard for us." Send demo tapes.

KLOS-FM program director **Frank Cody** has pegged **Ruth Pinedo** as his new production manager in L.A., and **Valerie Faulconbridge** as programming assistant. **Charlie Camlic** of KBEA in Kansas City is yet another victim of automation, in the form of "The Entertainers" syndicated package. He likes Chicago, New York and the East Coast and has nine years' experience, including programming. He's at 913/432-1480. **Johnny Thompson**, PD of soon-to-arrive 92KF/M in El Paso, says the station's equipment is rolling and they expect to be on-the-air before April. Air staff is nearly complete and soon to be announced. But Thompson needs label service (stereo) badly. It's 5411 N. Mesa, Suite C-31, El Paso, Tex. 79912.

**Tony Silvia's** "Billboard American Hot 100" show, recently arrived on the air at Beacon Radio in England, is a hit and Silvia wishes to pass along his thanks to those U.S. DJs who have contributed.

Namely, **Bill Gamble** of WIFL, Philadelphia, **Jim Jackson** of Z-96, Grand Rapids, **Dave Brennan** of WING, Dayton, **Don Cox** of KHJ, L.A., **Rick Donahue** of WTIC-FM, Hartford, **Bob Gaudette** of WCGL, Cleveland, **Dennis Elliot** of 96-KIX, Pittsburgh, **Andy Williamson** of WKY, Milwaukee, **J.J. Wright** of WRKO, Boston, **Liz Kiley** and **Steve Michaels** of WPGC, Washington, D.C., and **Steve Plaister** of WAPE, Jacksonville.

His special thanks go to project assembler **Rodd West** of WPJB-FM, Providence.

**Johnny Canton** of WCCO-FM, Minneapolis, is hosting "Bowling For Dollars" on KSTP-TV in the Twin Cities. **Kelly Watts**, general manager of WKAD-FM Stereo in Canton, Pa., which is to initially hit the airwaves June 1, needs record service for his new adult contemporary station. It also will be playing contemporary country and oldies. WKAD is a branch of the WMPT-AM and FM family of South Williamsport, and any response should

be directed to Watts there. It's Box 2057, South Williamsport, Pa. 17701.

**Mark Cooper** has returned to broadcasting as new music director at KMEL, San Francisco. He had been national album-oriented rock promotion director at Motown, following his stint as program director for KWST, L.A. **Ron Foster**, long-time personality in Houston, has joined country KIKK-FM there as afternoon DJ. He and his wife have cut "One Woman Man" as a country single to be released in March. **Kevin McCarthy**, formerly of KNUS-FM in Dallas, has moved to WFAA in Dallas to host a morning talk show. **Gene Crockett**, long-time San Antonio personality, is leaving radio for Northrup Aviation. **Mark Damon** has been named program director of WLAC, Nashville and **Dick Kent**, former PD there, moves to sister station WKQB-FM as program director.

Program directors beware: You are about to be questioned by Tuesday Productions, San Diego, Calif. regarding "the perceptions of radio programming." **Terry Segal of Tuesday says about 100 S.R.D.S top markets will be included in his survey.** **Shortwave radio buffs Charles George** in Dallas reports **Jim Ackany-Fontem** of Radio Cameroon desperately needs U.S. Top 40/pop records, chart information, etc. Address: Radio Cameroon Garoua, B.P. 103, Garoua, United Republic of Cameroon, West Africa.

**Ron "Buzz" Brindle** joins WNBC-AM, New York, as assistant program manager. He was previously the afternoon personality at KDKA Pittsburgh, with credits also at WKTQ and WPEZ both Pittsburgh. **Bob Pittman** is WNBC's program manager.

**Robin Martin**, formerly of WSHE, is looking for a medium to major market in album-oriented rock. 305/473-1499. **Guy Broady**, formerly of KDAY in L.A. where he rode the 8 p.m. to midnight shift, has joined WAOK in Atlanta as production director. Long-time Houston personality **Ron Foster** has joined KIKK-FM there as 3 p.m. to 7 p.m. DJ. **Dick McGraw**, operations manager at WCLG-FM and AM, Morgantown, W. Va., asks the burning question, "Patty at Capitol in Germantown, Md., where are you?" Seems Patty gave him 200 Beatles albums last year for a giveaway and now "she won't even return my phone calls." McGraw says he's getting no Capitol service at all and wonders what he did wrong.

### KRLD Purchased

DALLAS—Metromedia Inc. has completed acquisition of KRLD here. Under terms of an agreement announced March 31, 1977, Metromedia acquired all of the stock of the KRLD Corp., involving a net cash payment of approximately \$10.8 million.

In addition to KRLD, Metromedia operates 12 radio stations and six television stations in major markets.

**Carl Brazell**, a Houston native with 23 years of broadcasting experience, will be KRLD's new vice president and general manager. Brazell most recently was general manager of WOMC, a Metromedia station in Detroit.

## CONSTANT SEARCH

# Music Instrumental To WTFM Form

By DICK NUSSER

NEW YORK—A constant search for instrumental versions of charted pop tunes keeps WTFM's program director, Gerald Janes, busy, busy, busy.

The station's beautiful music format requires that no song is played more than once every three days.

"With a playlist in the hundreds we necessarily listen to an awful lot of music," Janes says. The station pioneered FM stereo broadcasts in New York in 1961. ("It was the first station to be built from the ground up exclusively for FM stereo," Janes notes.)

WTFM, over the past year, has been "weeding out" its catalog of old Mantovani disks to make room for "more contemporary product." "It's more contemporary but it's still beautiful," he adds.

Taking over from Mantovani are artists such as Olivia Newton-John, John Denver, Helen Reddy, Kenny Rankin, Judy Collins and others as diverse as Sergio Mendes and Brasil '77, Herbie Mann, Chicago, America, Harper's Bizarre, Barbra Streisand, Debby Boone and Barry Manilow. Bing Crosby, Perry Como and Rosemary Clooney are also featured.

"Unfortunately we have to edit Manilow, Streisand and even Debby Boone occasionally," Janes confides. The reason? "They get too strident sometimes."

"You have to remember, no matter how you slice it, we're still basically nice background music," he says. "Our listeners don't want stridency."

WTFM's demographic audience is pegged at a median age of 38-40, he maintains.

Although the station features many original cuts by contemporary artists, it relies heavily on the various services that supply instrumental versions of pop hits that fit WTFM's "Today's Sound of Beautiful Music" logo.

"A good deal of our material comes from Europe," Janes says, "because the record companies here are too much controlled by the bookkeepers."

An overpowering interest in hot rock product among U.S. labels is to blame, he adds. "Music with long-term appeal isn't very popular with record companies anymore."

Exceptions are Columbia for its Andre Kostalanetz catalog and London for Ronnie Aldridge. Warner Bros' Mystic Moods Orchestra isn't used very much these days because "it's too

sympy and they use too many sound effects," Janes notes.

WTFM uses Germany's Norman Candler, the U.K.'s Norrie Paramour and Alan Tew, and France's Franck Pourcell. The Canadian Talent Library and Thomas J. Valentino are among other sources employed.

Competition is tough among beautiful music stations seeking good instrumental covers and Janes won't reveal some of his other sources. "Let 'em guess," he laughs. "They probably know but why help them out?"

Along with other stations employing similar formats, WTFM subscribes to services that contract for orchestral renderings of "nice" pop tunes.

Janes prefers that the station programs its own music mix, however, and WTFM won't be turning its programming over to a syndication service. Nor will it be automated.

Although three and four song sets are not uncommon, with talk and DJ chatter kept to a minimum, WTFM never fails to back announce so the listener knows the song title and artist.

Morning man, Ray Otis, is an exception. "We're heavy on service in the morning," Janes admits. "Plenty of weather, news and traffic every quarter hour."

An interesting part of Otis' show is the "comedy classic" segment that airs in two parts every morning at 7:20 and 8:20.

This segment features comic LPs from Mel Brooks to Dick Gregory.

"What many labels don't understand is that we do sell product by exposing it," Janes says, noting that listeners call for artist and label identification although the back announcement is made.

"Sometimes we have to tell them it's not commercially available or only from imports," he says.

It reminds him of an incident connected to a recent LP of Rosemary Clooney's available only in the U.K. on the United Artists label. A listener who happened to be a friend of Clooney's couldn't manage to get a copy of the LP, nor could the station. The listener reportedly finally flew to England and returned with six copies of the album.

"She walked in here one day, threw it on my desk and said 'Play it,'" Janes recalls. "It's a great album, every cut, full of contemporary songs done perfectly."

The station hopes to improve its reception in many areas of New York by moving its transmitter sometime this year to the World Trade Center towers.

## KCSN To Host Bluegrass Fest

LOS ANGELES—More than 15,000 country and "old timey" music fans are expected to attend KCSN-FM's second annual Southland Bluegrass Festival, to be held at Devonshire Downs racetrack here April 1 and 2.

Proceeds help support the NPR station, which programs country,

bluegrass, jazz and classical music. Last year's event drew more than 10,000, according to festival information director Carolyn Mathews.

Scheduled are concerts by the Country Gentlemen and Mac Weisman, plus various local bluegrass bands, and a banjo and fiddle contest, square dancing and a chili festival.

### THE ELECTRIC WEENIE

Radio's most respected and sought after gag sheet gets letters.

**KEN NOBLE WLUP (AOR)**... "God, I don't know how you do it... except there are 4 things in life that are inevitable: death, taxes, commercials and death. Such consistency, like good spaghetti sauce. Keep it up!"

For free samples of the Weenie, write

**The Electric Weenie**  
Suite 1  
660 N. Mastrita Drive  
Key Biscayne, FL 33149  
(305) 361-1600

## New On The Charts

### BILL BRANDON

#### "I Fell In Love While Dancing" -91

This is the first Hot 100 single for both Brandon and Prelude Records, though the label had hits on the soul chart last year with Silk's "Party," Jumbo's "Turn On To Love" and 9th Creation's "Why Not Today."

Brandon has also had some success in the soul market in his three previous label affiliations. In 1967 he recorded "Self Preservation" on Quinn Ivey's Quincy label in Muscle Shoals. In 1972 he hit number 33 on the soul chart with "Stop This Merry-Go-Round" on Moonsong Records. And he next recorded "The Streets Got My Lady" on the Piedmont label.

The Piedmont single was produced by Moses Dillard, Brandon's manager, who also co-produced his current album. Dillard, who can be reached in Nashville at (615) 329-0642, heads management, production and publishing firms said to be the only black-owned and operated music companies doing business in the country capital.

Brandon, 34, was born and reared in Huntsville, Ala., where he is still based. The singer also plays trumpet, bass and drums. Brandon was signed to Prelude last September and his first LP was released six weeks ago. This is the second single to be lifted from the album, following "Can't We Just Sit Down And Talk It Over."

### RUBICON

#### "I'm Gonna Take Care Of Everything" - ☆

This seven-man Bay Area group is headed by Jerry Martini, horn player with Sly & the Family Stone for 10 years beginning with the formation of the group in 1966.

Martini, along with fellow Rubicon horn players Dennis Marcellino and Max Haskett, also did session work on Graham Central Station's recent LP, "Now Do You Wanna Dance."

Marcellino, who plays sax, tambourine and flute, was a member of Sly Stone's band for two years and also did stints with Cold Blood and the Electric Flag. Haskett wrote this single, which was produced by Richard Podolor, who helmed five gold singles for Three Dog Night between 1970 and 1973 and also produced the Blues Image million-seller "Ride Captain Ride" in 1970.

Also in the group are Bradley Gillis (guitar), Jack Blades (bass guitar), Greg Eckler (drums and lead vocals), Jim Pugh (keyboards) and Max Haskett (trumpet), who was formerly in Cold Blood.

The 20th Century Records act is managed by Carl Bernhardt of Castle Management Corp. in Sausalito, Calif., (415) 332-3484. There is no agent at the moment.

### CLAUDJA BARRY

#### "Dancin' Fever" -92

Barry was born in Jamaica, reared in Canada and now lives in West Germany. She began her career in the Royal Court Theatre's production of "AC DC," after studying at Lee Strasberg's renowned Actor's Studio. She then went on to tour Europe in the hit musicals "Hair" and "Catch My Soul."

Barry's first album was "Sweet Dynamite," her second is "Claudja," which includes this hit and the previous single release, "Johnny, Johnny Please Come Home."

On the new album she shared writing credits for this song and "When Life Was Just A Game" with arranger Jorg Evers and producer Jurgen S. Korduletsch.

Most of the album was recorded in Munich, though it was remixed by Tom Moulton at Philadelphia's Sigma Sound Studios. The new LP is substantially different from the import version available under the title, "The Girl Most Likely." This cut, previously available only as an import, has been revamped and is now a camp 1940's number.

### EDDIE MONEY

#### "Baby Hold On" - ☆

This is the first chart hit by an act signed to Bill Graham's Columbia-affiliated production, publishing and management company, Wolfgang Productions.

Money was born in Manhattan and ultimately followed the lead of his father and grandfather when he became a New York City policeman. When that proved unsatisfying, he moved west and started his own band to play the Bay Area club circuit.

Money, who plays keyboards, harmonica and sax, specializes in hard-driving, r&b-flavored rock'n'roll. His debut album was produced by

Bruce Botnick, who is perhaps best known for his work with the Doors ("Love Her Madly").

A unique sidelight of Money's career occurred last March when he performed in a one-man play in San Francisco, "Bakk Tracks," which he also scored. The play was the story of a

90-year-old ex-rock'n'roll star who is the last man on earth after the holocaust.

Money is managed by Bill Graham of FM Productions in San Francisco, (415) 864-0815. His agency is Premier Talent in New York, (212) 758-4900.

## Previn & Pittsburgh Orch. On PBS-TV

LOS ANGELES—PBS-TV again will be telecasting "Previn And The Pittsburgh" this spring. The first of eight new segments, it is set to air March 26.

Devoted to movie music, the premier show features Andre Previn

conducting the Pittsburgh Symphony performing excerpts from film scores by Prokofiev, Korngold, Walton, Copland and Goldsmith.

A closing sequence will present John Williams conducting his own "Star Wars" theme.

# FILMWAYS RADIO PRESENTS PROGRAMMING FOR A GREAT '78.

**RECORD REPORT** - Charlie Tuna delivers all the news of the world's top pop music stars in ten 3½-minute programs per week, featuring exclusive stories and actualities. **COUNTRY CONCERT** - A weekly one-hour program capturing concert performances of country music superstars, such as Johnny Paycheck, Dolly Parton, Kenny Rogers, Tammy Wynette, Tom T. Hall, Jim Ed Brown & Helen Cornelius. **THE CHARLIE TUNA SHOW** - One of the nation's top radio personalities hands out humor and phone bits, blended with the top contemporary hits. Five hours of programming each week. **THE WOLFMAN JACK SHOW** - Six hours of programming per week spotlights

the unmatched style of Wolfman Jack, plus a perfected selection of contemporary hit records.

**COUNTRY NEWS** - A daily 3½-minute newscast covering what's going on in the world of country music, featuring inside news stories and country star comments. **20 • 40 FORMAT** - Filmways' adult contemporary format that's winning the numbers in the all-important 18 - 34 demographic. A mix of familiar music and warm personality. **FILMWAYS RADIO COUNTRY FORMAT** - Four of the biggest names in country radio, Harry Newman, Gene Price, Ron Martin, and Bobby Shannon, provide up to 24 hours of new, professional programming every day, localized and customized. A new live-sounding concept in broadcast automation.



**FILMWAYS RADIO INC.**

1610 N. Cahuenga Blvd. / Hollywood, CA 90028 / (213) 462-6421

# Montenegro Tunes To Chi Latins

By HOWARD MANDEL

CHICAGO—"Latin Explosion" is a first step in the transition to what Latin radio will be in 10 to 15 years," predicts Juan Montenegro, producer/DJ broadcasting 14½ hours a week on WOJO-FM here.

Montenegro has been beaming his program at two largely ignored Latin markets—young listeners and second generation Latin Americans approaching middle age—almost without interruption for six years.

## Blacks Organize Own Association

PHILADELPHIA—A Black Music Assn. of America, patterned along the lines of the giant country music association (the CMA), has been founded by Kenny Gamble and Ed Wright. Gamble is teamed with Leon Huff, independent record producers heading up Philadelphia International Records based here. Wright is a West Coast publicist.

The new organization, which plans to raise about \$2 million, will hold its first convention here Sept. 20 at the Marriott Hotel. Gamble claims he has received the support of top record company executives with many already indicating they will attend the confab here.

Since February 1972 when he took to the air on another station with 39½ hours weekly from midnight to 5:30 a.m., Montenegro has been refining "Latin Explosion" and strengthening his contacts with the burgeoning Latin American community here. He has also developed his own advertising clientele, which has found his program, now heard from 8 p.m. to 10 p.m. nightly and from 1 a.m. to 5:30 a.m. Sundays, the best way to reach their own target audience.

"The Latin market in New York is large enough that money can be made servicing the older people, which is what most of the Latin broadcasters seem most comfortable doing," Montenegro, 29, says. "But that is not necessarily the largest portion of the Latin market."

"In fact, the Latin community is younger on the average than either the black or white communities, because the people who migrate tend to be a younger element, while the older people stay in the old country."

"The philosophy of most shows is 'remember the island, how nice it was.' The philosophy behind 'Latin Explosion' is that we're programming for Chicago. It's fine to visit Puerto Rico on vacation, but our listeners are living here."

"Latin Explosion" broadcasts with 6,500 watts from atop the John Hancock building, Chicago's second tallest structure, and Montenegro claims listenership from St. Joseph, Mich. to Racine, Wis. Weeknights his program maintains a mix of new releases and disks from the early '70s.

The Sunday morning slot features concept programming. Recent specials have spotlighted the Grammy nominations in the Latin category, an interview with Dizzy Gillespie concerning the trumpeter's State

Dept. sponsored trip to Cuba, the complete Santana "Moonflower" album, the "Black Orpheus" soundtrack during Mardi Gras, and bootlegged disks of contemporary Cuban music.

Throughout the rest of its day, WOJO-FM is geared towards the local Mexican market, and most of the station's DJs broadcast in Spanish. Montenegro, who was born in Havana and came to the U.S. in 1960, is bilingual, as is his program.

"You can reach the Latin market in English as well as Spanish, and still be doing a Latino cultural show," he emphasizes. "From listener to listener, the language orientation changes. Plus, 'Latin Explosion' is a music program, and the music is attractive to people into

(Continued on page 62)

## FUTURE SLANT OF COUNTRY MARCH BASH

NASHVILLE—Keyed by its theme, "The Future Of Our Country," the 1978 Country Radio Seminar has set its agenda for the March 17-18 event.

The activities begin at 9 a.m. Friday with official welcoming ceremonies. Then, Bob Young of KIKK, Houston, will introduce a videotape presentation by Morris Massey, titled "Where You Are, Is Where You Were When..." The film touches the central theme of the seminar and is designed to help understand and deal with value judgments, specifically in looking toward the future of country radio.

At 10:30, the panel "On Record: The Next Generation—The Future Of The Recording Industry" will feature Jerry Bradley, RCA vice president of Nashville operations, and Dave Burgess, president of Re-

(Continued on page 52)

## NATIONAL MUSIC COORDINATOR

# Sholin Plans Change For RKO Radio Web

By RAY HERBECK JR.

LOS ANGELES—Although RKO Radio's new national music coordinator Dave Sholin is not planning any "massive changes" for the 12-station web, he is devising some shifts to be announced in about two weeks.

"They'll all be positive changes," says Sholin, "but it's too soon yet for me to get into details."

Sholin recently was upped to the national level from his four-year spot as music director for KFRC, RKO's outlet in San Francisco.

"I don't see anything massive down the road," he adds, "because right now RKO Radio is the best it's ever been with some of the best people. That's not to say there aren't other talented programmers out there as well, though."

One indication of Sholin's possible direction in any changes is afforded by his perception of what a

national music coordinator should do.

"As far as music to be programmed," he says, "I can make 'strong suggestions.' After all, at a national level there is a lot of information available which doesn't exist at a local level."

"If there's a question about what's happening with a particular record, I'm in a position to say, 'Look, here are the facts.'"

For the next several weeks, Sholin will be dividing his time between Los Angeles and San Francisco offices of RKO, until he sells his Bay City home and permanently relocates to L.A.

Sholin will be reporting directly to Dwight Chase, president of RKO Radio which is comprised of WOR and WXLO-FM, New York; WGMS-AM and FM, Washington, D.C.; WRKO and WROR-FM, Boston; WAXY-FM, Ft. Lauderdale-Miami; WHBQ, Memphis; WFYR-FM, Chicago; KHJ and KRTH-FM, Los Angeles and KFRC, San Francisco.

More broadcasting news on pages 65, 71.

## 300 Stations Air Starship

• Continued from page 3

quality tape dubs to be used by the stations isn't overlooked by RCA, but is a calculated risk against prior experience that such complete LP previews don't cut significantly into retail sales.)

Abramson, who has worked with the Starship since its evolutionary beginnings on the Grunt label, spent more than three weeks putting the project together. He was backed by a special "task force" staff hired by the label to coordinate arrival of the album, the new single "Count On Me" and the promo program just prior to the airing of the show.

Full-page placements in key radio tip-sheets announced the availability of the program over a two-week period, with the Starship program format highlighted in the announcements.

Bennett also served as narrator on the spots and Hamilton assisted in the presentation of the program concept to many of the top stations in the network.

Among the key stations set for the premiere:

New York—WNBC, WNEW-FM, Washington—WPGC, DC-101, Baltimore—WCAO, WKTK-FM, Boston—WRXO, Philadelphia—WIOU, WMMR, WZZD, Atlanta—WQXI-AM and FM, Z-93, WKLS-FM, Charlotte, N.C.—WRPL, WQDR, Miami—ZETA-4, Y-100, WSHE, WORJ, 96-X.

Also: Cleveland—WMMS, M-

## Crusaders Stepping Into PBS-TV Spot

LOS ANGELES—ABC Records' Crusaders will be featured in a special edition of PBS-TV's music series, "Soundstage." An unusual highlight may be addition of a vocalist on some selections, sources report.

The 60-minute show, taping Feb. 20-21 in Chicago, will showcase the group's most enduring compositions, up through its recent LP "Free As The Wind."

No broadcast date is set.

105: Pittsburgh—WPEZ, WDVE; Cincinnati—WEBN, WSAI; Minneapolis—KSTP; Detroit—CKLW, WABX, WDRQ; Dallas/Shreveport, La.—KLIF; Memphis/New Orleans—WNOE, WMC-FM, WTIX; Houston—KRBE; St. Louis—KSPE; Seattle/Portland—KJR.

Also: Los Angeles/San Diego/Phoenix—KHJ, KCQB, KWST, KDKB; San Francisco—KMEL, KYA-FM, KSN, KFRC; Denver—KXXK (96-KX); Milwaukee—WOKY; Buffalo, N.Y.—WGRQ-FM.

With an 18-year career in radio programming, Bennett has set music for more than 50 stations, with as many as 14 at one time. Hamilton, author and publisher of five books and an operating manual for radio, also originated The Radio Report, a popular tip sheet.

## Whittinghill

• Continued from page 16

passed down from previous engineers, and "shticks" Whittinghill tapes about once a month with his friend, comedian Foster Brooks. And every hour Whittinghill ritualistically tells a joke over the air to Tom Wayman, his newsman. Current favorite topic: Dolly Parton's chest.

Another trademark of Whittinghill's show is the way he uses a minute or so of an instrumental to close each hour. On Valentine's Day he chooses Dexter Gordon's "Isn't She Lovely" and Roger Whittaker's "The Mexican Whistler" for this purpose. He introduces the acts as "Freddy Fill & his Standby Orchestra," conjuring up the image of a band sleeping on army cots and coming up to play for that one minute of glory.

Whittinghill, who will be 65 on March 5, began his career in radio at KPFA in Helena, Mont., continued through KFEL, Denver; KIEV, Glendale and KGFJ, Hollywood, before assuming his morning stint here in 1950.

MARCH 4, 1978, BILLBOARD



### Specialty Sound Effects Records

18 Volumes of Authentic Sound Effects attractively packaged in color-coded albums help you offer a complete service for the audiophile. Buy direct from the manufacturer who pioneered Sound Effects on records. Send for catalog and price information listing these and 15 other specialty records such as "Silent Movie Music," "Gallope," "Carousel," "Music Box," and more. Write to:

Thomas J. Valentino Inc.

Dept. B - 151 West 46th St., NY, NY 10036  
or call (212) 246-4675

## Bubbling Under The HOT 100

- 101—PLAYING YOUR GAME, Barry White, 20th Century 2361
- 102—LET'S HAVE SOME FUN, Bar-Kays, Mercury 7.3961
- 103—TO DADDY, Emmylou Harris, Warner Bros. 8498
- 104—AM I LOSING YOU, Manhattans, Columbia 310674
- 105—WISHING ON A STAR, Rose Royce, Whitfield 8531 (Warner Bros.)
- 106—TWO HOT FOR LOVE, THP Orchestra, Butterfly 1206
- 107—WITH PEN IN HAND, Dorothy Moore, Malaco 104 (TK)
- 108—ON FIRE, T-Connection, Dash 5041 (TK)
- 109—SOFT & EASY, Blackbyrds, Fantasy 809
- 110—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896

## Bubbling Under The Top LPs

- 201—LOVE UNLIMITED ORCHESTRA, My Musical Bouquet, 20th Century T-554
- 202—RHYTHM HERITAGE, Sky's The Limit, ABC AA1037
- 203—THIRD WORLD, 96 In The Shade, Island ILPS 9443
- 204—DELLS, Love Connection, Mercury SRM1 3771
- 205—STARCASTLE, Citadel, Epic PE 34935
- 206—BIG WHA KOO, Berkshire, ABC AA1043
- 207—CLOVER, Love On The Wire, Mercury SRM1 3708
- 208—HAWKWIND, Quark Strangeness & Charm, Sire SRK 6047 (Warner Bros.)
- 209—JAN AKKERMAN, Jan Akkerman, Atlantic SD19159
- 210—CORY WELLS, Touch Me, A&M 4673

## PAYOLA IS BACK AGAIN! FREE AIRCHECKS!

Can't get payola? No problem! We'll give you a free gift! Now and then? Of course we do and that's what you'll get if you subscribe to the "in service" Dave Specter Comedy. Subscribe and you'll receive ALL 12 issues, ALL of them! (1) 640 of L.A. radio—KFI, KTLN, KABC, etc. & all the top shows (2) C-80 of Tom Wilson, "Lambert," with discography on the U.S. & WFR, Chicago, (3) C-60 of Larry Super-jack, "Lambert" on WLS-41 C-60 of John "Rockin'" Landecker, "Rockin' on WLS" (4) "Captain Whiskey" "Rockin' on WNET-FM" (5) C-60 of Dan Ingram on WABC New York (6) loads of audio tape discs (7) which means all radio surveys and interesting articles. All this—3 hours of airchecks & everything else is included in your subscription. 1 year of 12 monthly issues, just \$25. And the \$25 will be deducted in Dave Specter's favorite charity (which he has requested cannot be mentioned). More important, you'll also get the best & cheapest! All other services are greatly overpriced, steal your payola and give you some sleepless nights. My staff can't get Carter's belt, give much more but regular features, etc. send tape & absolutely unique radio news & price guide. If you want a listing, send me your service please go (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224) (225) (226) (227) (228) (229) (230) (231) (232) (233) (234) (235) (236) (237) (238) (239) (240) (241) (242) (243) (244) (245) (246) (247) (248) (249) (250) (251) (252) (253) (254) (255) (256) (257) (258) (259) (260) (261) (262) (263) (264) (265) (266) (267) (268) (269) (270) (271) (272) (273) (274) (275) (276) (277) (278) (279) (280) (281) (282) (283) (284) (285) (286) (287) (288) (289) (290) (291) (292) (293) (294) (295) (296) (297) (298) (299) (300) (301) (302) (303) (304) (305) (306) (307) (308) (309) (310) (311) (312) (313) (314) (315) (316) (317) (318) (319) (320) (321) (322) (323) (324) (325) (326) (327) (328) (329) (330) (331) (332) (333) (334) (335) (336) (337) (338) (339) (340) (341) (342) (343) (344) (345) (346) (347) (348) (349) (350) (351) (352) (353) (354) (355) (356) (357) (358) (359) (360) (361) (362) (363) (364) (365) (366) (367) (368) (369) (370) (371) (372) (373) (374) (375) (376) (377) (378) (379) (380) (381) (382) (383) (384) (385) (386) (387) (388) (389) (390) (391) (392) (393) (394) (395) (396) (397) (398) (399) (400) (401) (402) (403) (404) (405) (406) (407) (408) (409) (410) (411) (412) (413) (414) (415) (416) (417) (418) (419) (420) (421) (422) (423) (424) (425) (426) (427) (428) (429) (430) (431) (432) (433) (434) (435) (436) (437) (438) (439) (440) (441) (442) (443) (444) (445) (446) (447) (448) (449) (450) (451) (452) (453) (454) (455) (456) (457) (458) (459) (460) (461) (462) (463) (464) (465) (466) (467) (468) (469) (470) (471) (472) (473) (474) (475) (476) (477) (478) (479) (480) (481) (482) (483) (484) (485) (486) (487) (488) (489) (490) (491) (492) (493) (494) (495) (496) (497) (498) (499) (500) (501) (502) (503) (504) (505) (506) (507) (508) (509) (510) (511) (512) (513) (514) (515) (516) (517) (518) (519) (520) (521) (522) (523) (524) (525) (526) (527) (528) (529) (530) (531) (532) (533) (534) (535) (536) (537) (538) (539) (540) (541) (542) (543) (544) (545) (546) (547) (548) (549) (550) (551) (552) (553) (554) (555) (556) (557) (558) (559) (560) (561) (562) (563) (564) (565) (566) (567) (568) (569) (570) (571) (572) (573) (574) (575) (576) (577) (578) (579) (580) (581) (582) (583) (584) (585) (586) (587) (588) (589) (590) (591) (592) (593) (594) (595) (596) (597) (598) (599) (600) (601) (602) (603) (604) (605) (606) (607) (608) (609) (610) (611) (612) (613) (614) (615) (616) (617) (618) (619) (620) (621) (622) (623) (624) (625) (626) (627) (628) (629) (630) (631) (632) (633) (634) (635) (636) (637) (638) (639) (640) (641) (642) (643) (644) (645) (646) (647) (648) (649) (650) (651) (652) (653) (654) (655) (656) (657) (658) (659) (660) (661) (662) (663) (664) (665) (666) (667) (668) (669) (670) (671) (672) (673) (674) (675) (676) (677) (678) (679) (680) (681) (682) (683) (684) (685) (686) (687) (688) (689) (690) (691) (692) (693) (694) (695) (696) (697) (698) (699) (700) (701) (702) (703) (704) (705) (706) (707) (708) (709) (710) (711) (712) (713) (714) (715) (716) (717) (718) (719) (720) (721) (722) (723) (724) (725) (726) (727) (728) (729) (730) (731) (732) (733) (734) (735) (736) (737) (738) (739) (740) (741) (742) (743) (744) (745) (746) (747) (748) (749) (750) (751) (752) (753) (754) (755) (756) (757) (758) (759) (760) (761) (762) (763) (764) (765) (766) (767) (768) (769) (770) (771) (772) (773) (774) (775) (776) (777) (778) (779) (780) (781) (782) (783) (784) (785) (786) (787) (788) (789) (790) (791) (792) (793) (794) (795) (796) (797) (798) (799) (800) (801) (802) (803) (804) (805) (806) (807) (808) (809) (810) (811) (812) (813) (814) (815) (816) (817) (818) (819) (820) (821) (822) (823) (824) (825) (826) (827) (828) (829) (830) (831) (832) (833) (834) (835) (836) (837) (838) (839) (840) (841) (842) (843) (844) (845) (846) (847) (848) (849) (850) (851) (852) (853) (854) (855) (856) (857) (858) (859) (860) (861) (862) (863) (864) (865) (866) (867) (868) (869) (870) (871) (872) (873) (874) (875) (876) (877) (878) (879) (880) (881) (882) (883) (884) (885) (886) (887) (888) (889) (890) (891) (892) (893) (894) (895) (896) (897) (898) (899) (900) (901) (902) (903) (904) (905) (906) (907) (908) (909) (910) (911) (912) (913) (914) (915) (916) (917) (918) (919) (920) (921) (922) (923) (924) (925) (926) (927) (928) (929) (930) (931) (932) (933) (934) (935) (936) (937) (938) (939) (940) (941) (942) (943) (944) (945) (946) (947) (948) (949) (950) (951) (952) (953) (954) (955) (956) (957) (958) (959) (960) (961) (962) (963) (964) (965) (966) (967) (968) (969) (970) (971) (972) (973) (974) (975) (976) (977) (978) (979) (980) (981) (982) (983) (984) (985) (986) (987) (988) (989) (990) (991) (992) (993) (994) (995) (996) (997) (998) (999) (1000)

# Easy Listening

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	
1	1	6	(What A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676. (Kags, BMI)
2	3	5	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
3	4	7	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675. (Sailmaker/Chappel, ASCAP)
4	2	7	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085. (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
5	6	13	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
6	5	14	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)
7	8	8	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
8	10	14	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
9	7	13	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
10	11	7	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
11	14	4	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
12	20	4	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
13	15	10	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
14	9	10	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
15	16	7	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
16	19	6	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
17	13	12	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann Weil, BMI)
18	24	5	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
19	12	14	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
20	21	6	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
21	22	3	IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP)
22	18	15	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappel, BMI)
23	17	11	CURIOUS MINDS (UM, UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner-Tamerlane, BMI)
24	NEW ENTRY		WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
25	26	4	CALIFORNIA Debby Boone, Warner/Curb 8511 (Big Hill, ASCAP)
26	27	18	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
27	34	4	POOR POOR PITIFUL ME Linda Ronstadt, Asylum 45462 (Warner-Tamerlane/Darkroom, BMI)
28	25	10	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Milsap, RCA 11146 (Chess, ASCAP)
29	39	5	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
30	35	6	PEG Steely Dan, ABC 12320 (ABC/Dunhill, BMI)
31	23	23	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappel, BMI)
32	33	8	THEME FROM CLOSE ENCOUNTERS Meco, Millennium 008 (Gold Horizon, BMI)
33	38	10	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappel, BMI)
34	43	3	LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
35	49	2	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
36	NEW ENTRY		THANK YOU FOR BEING A FRIEND Andrew Gold, Asylum 45456 (Lucky/Special Songs, BMI)
37	30	20	HERE YOU COME AGAIN Dolly Parton, RCA 11123
38	28	7	NATIVE NEW YORKER Odyssey, RCA 11129 (Featherbed/Desiderata, Unichappel, BMI)
39	31	19	BABY COME BACK Player, RSO 879 (Polydor)
40	45	2	THE ONE AND ONLY Kasey Cisyk, ABC 12333 (Famous, ASCAP/Ensign, BMI)
41	50	2	WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacey, Kruggerand 101 (Trustin/Mercer, ASCAP)
42	44	5	MINSTREL MAN Madison Street, Millennium 605 (Casablanca) (Fiddleback, BMI)
43	46	3	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappel, BMI)
44	48	11	STORYBOOK CHILDREN Bette Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)
45	NEW ENTRY		SILVER DREAMS Babys, Chrysalis 2201 (Hudson Bay, BMI)
46	47	3	IS IT REALLY LOVE AT ALL Jericho Harp, United Artists 1121 (Wind And Sand, ASCAP)
47	NEW ENTRY		DON'T BREAK THE HEART THAT LOVES YOU Margo Smith, Warner Bros. 8508 (Gyrus, ASCAP)
48	NEW ENTRY		THE AIR THAT I BREATHE Mary Travers, Chrysalis 2202 (Landers-Roberts, ASCAP)
49	NEW ENTRY		MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Waylon & Willie, RCA 11198 (Tree/Sugarplum, BMI)
50	NEW ENTRY		I LOVE YOU, I LOVE YOU, I LOVE YOU Ronnie McDowell, Scorpion 149 (GRTV/Brim, SESAC)

# Classical

## RECORDING FOR COLUMBIA

# Legendary Pianist Nyiregyhazi Active After a 40-Year Absence

• Continued from page 4

document his piano playing, the attention of NBC and CBS tv, and reportedly that of Time and People magazines.

In May, CBS Records will release a three-record set of Nyiregyhazi performing Liszt, Schumann, Grieg, Rachmaninoff and others, as interest in the pianist continues to mount.

Critical attention has been drawn to Nyiregyhazi by the extraordinary manner of his interpretations, a style of playing that critics say has not been heard since the 19th century, and which is claimed to harken back to the father of modern pianism himself—Franz Liszt.

It is with Liszt's piano music and particularly the later quasi-mystical works that Nyiregyhazi is most closely associated, and Liszt will figure most prominently in the upcoming CBS album release.

The records are being drawn—reportedly without editing—from 10 hours of performances recently taped in San Francisco where Nyiregyhazi lives.

"He played 10 hours of music in three days, including many things no one has been able to play before," explains Richard Kapp, who attended the sessions.

Kapp, a conductor and record producer, and a Ford Foundation grant officer, describes the sessions, with reference to the effect of Nyiregyhazi's playing, as "the closest thing to a mystical experience I have ever had."

Among the selections, says Kapp, were compositions by Liszt that have virtually fallen out of the repertoire because of their difficulty, including the composer's second "Mephisto Waltz."

The pianist also performed a number of his own transcriptions of orchestral works of Liszt and Schumann.

Kapp, who brought Nyiregyhazi's case before the Ford Foundation, says one of the most remarkable facets of the pianist's technique is his almost supernatural control of the instrument's dynamic range.

"I swear to God that the VU meter rises when he strikes the keys and continues to rise for up to four seconds," he says in amazement.

Michael Walsh, music critic for the San Francisco Examiner, has written three articles about the septegenarian. He agrees that Nyiregyhazi's control of dynamics appears to contravene the laws of physics.

Says Walsh: "There is something unique about his playing and to describe it you have to begin with the tone quality, as intense a tone quality as I have ever heard, extra luminous, and with a quality to stay in the air long after one would expect the mechanical powers of the piano to fade."

Other critics have claimed Nyiregyhazi surpasses all living pianists—including Horowitz—in tonal magnificence, and that he "out-Bermans-Berman" in keyboard thunder.

It remains doubtful that Nyiregyhazi ever will return to the recital stage, as his associates say he is unable to handle the rush of public scrutiny after so many years of isolation.

However, last week Nyiregyhazi returned to New York for the first time in almost a decade, traveling at the invitation of the Baldwin piano company.

He is meeting with representatives of the Ford Foundation, and is expected to be interviewed by the New York Times, which recently devoted a half-page story to the pianist.

Says Walsh: "He's going back in triumph, not obscurity."

According to Walsh, who did the first interview with Nyiregyhazi in decades, and has had five or six lengthy discussions with the pianist, Nyiregyhazi abandoned the stage in the '30s because of bad management, and "because he felt the world was not sympathetic to his playing style."

The pianist's style, Walsh points out, includes such subjective elements as wholesale changes in the

music, alterations of rhythms and arbitrary introductions of repeats.

"We're dealing with a man who is totally honest and that's what makes him so fascinating," says the critic. "He is the most consistent person you will ever meet."

Nyiregyhazi made only extremely sporadic appearances in his decades "underground," when for years he did not even own a piano.

One of these recitals in San Francisco in 1974 was taped on cassette by a piano devotee and brought to the attention of Gregor Benko.

"Nyiregyhazi, I thought he died 40 years ago," the noted authority reportedly exclaimed upon learning of the recording.

## PBS-TV Airing Sutherland-Bonyngé

CHICAGO—Soprano Joan Sutherland and conductor Richard Bonyngé will appear in a live broadcast press conference linking 150 PBS-TV stations Tuesday (7).

The live 2 p.m. closed-circuit transmission is being staged by the PBS network to hypo its March 16 broadcast of Mozart's "Don Giovanni," part of the "Live From Lincoln Center" series. Sutherland will star in the Metropolitan Opera production which her husband conducts.

The cast also includes Huguette Tourangeau, Gabriel Bacquier, and James Morris in the role of Don Giovanni.

The "live" press conference—only the second time it has been attempted by the network—will feature two-way communication between New York and each of the participating stations, according to PBS spokeswoman Julie Osler. Osler says the March 16 opera broadcast coincides with the network's annual fund-raising effort, "Festival '78."

Introducing  
**BOOTS**  
ON  
**WEST RECORDS**  
Singing  
**"BACK TO YOU"**

Thanks to so many radio stations that are now and have been playing "Back To You."

Written By  
Carlton Dinnall  
Arranged By  
Jim Sullins  
Produced By  
George Clements

Published by  
**BERDOO/THIRST**  
MUSIC (BMI)

**WEST RECORDS**  
P.O. Box 3851, Hollywood, CA 90028 — (213) 655-5449  
Distributed by:  
California Record Dist.—731 W. Wilson, Glendale, CA 91203  
Stan's Record Service—728 Texas St., Shreveport, LA 71101  
MS Distributors—7901 N. Caldwell Ave., Morton Grove, IL 60053

# 59th AES Expects Record European Turnout

• Continued from page 1

"We've been paying equal attention to all areas in which we have a high membership profile, and feel the conventions are the most important aspect of communications, next to the Journal of the AES.

"U.S.-based societies all too often lose their perspective in working out mutual programs of interest with their colleagues overseas. But it works both ways, since to the European section of AES, we're their colleagues overseas," he points out.

"We do have a thoroughly international outlook, reflected in the multi-national participation by exhibitors from 13 countries, including large groups from the U.S. and U.K.,

as well as representation from Finland and Hungary in the Eastern bloc, and Japan, along with Western Europe."

The European section now has about 22% of over-all AES membership, Plunkett notes, with the worldwide total expected to break the 10,000 mark by the end of this year—the society's 30th anniversary.

As an example of the audio fraternity transcending politics, he points to the first paper scheduled from the German Democratic Republic (East) at Hamburg, by G. Steinke of the State Broadcasting Services, East

Berlin, on a sound reinforcement system for a 5,000-seat multi-purpose hall.

Plunkett credits the growth and interest in European AES affairs to the work of Herman Wilrus, for six years secretary-treasurer of the European region based in Brussels. Aply assisted by Pitia Bakker, located in Baarn, The Netherlands, he handles convention and administrative activities on a year-round basis.

Hamburg convention chairman Dr. Joerg Sennheiser and his staff have relied heavily on their liaison to build participation in the upcoming convention. As an indication of continuing interest, Plunkett himself has joined two lengthy planning meetings, the most recent Jan. 19-21 in Germany.

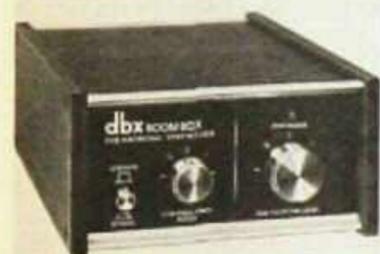
An added element at this year's AES is the participation of the Tonmeister, the German association

of mixers and technicians in the recording and broadcast fields. About 400 members have been extended AES courtesies in the hope of continuing participation. Some already are AES members, and most are active in music education.

"We're approaching this convention with a great deal of satisfaction," Plunkett concludes. "It will go a long way toward cementing the relationships begun several years ago—all aimed at demonstrating that the AES is a unified international organization."

## 100-Plus Exhibitors To Draw 2,000

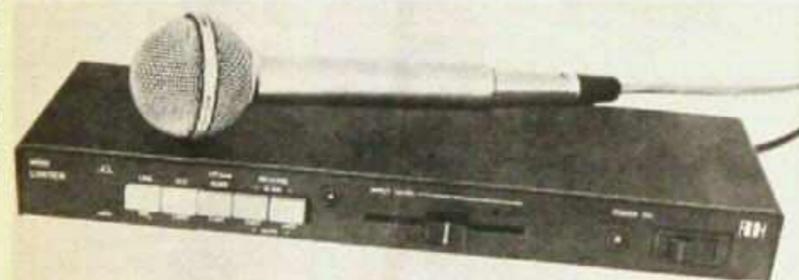
### Audio Showcase



DBX Boom Box, above, subharmonic synthesizer, uses musical program above 60 Hz to synthesize signals one octave lower.



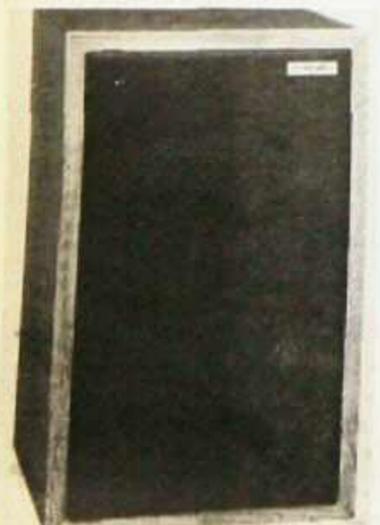
AKAI Pro-1000, right, is first in new professional line for U.S., a 2-track deck at \$1,895 list.



ALLEN & HEATH (U.K.) Mini Limiter, bowed in U.S. by distributor Audio-marketing, is a single-channel unit designed for p.a. or live recording, with inputs provided for line and low-Z balanced mike, at suggested \$250.



EVENTIDE offers a remote control card, above, using the IEEE standard interface for computer automation control and new effects for its 1745M digital delay line, at \$550 list.



BRAUN L 1030, above, is the first studio monitor speaker bowed in the U.S. by the West German firm, a 3-way, acoustic suspension system.

CHARTWELL Electro-Acoustics (U.K.) by Osawa debuts the BBC-licensed LS3/5A "baby monitor" speaker system, in the U.S., left, used in broadcasting.

### NARM Audio Panel On Joint Profit Potential

NEW YORK—The first-ever NARM session involving key marketers from the hardware side of the music industry will focus on both new technology and long-overdue—and potentially profitable—joint merchandising opportunities (Billboard, Feb. 25, 1978).

Moderated by Stephen Traiman, Billboard tape/audio/video editor, the March 20 luncheon panel in New Orleans will include John Hollands, BSR (USA) Ltd. chairman; Bernie Mitchell, president, U.S. Pioneer Electronics; Jerry Kalov, president, Jensen Sound Labs; Jon Kelly, vice-president/general manager, Audio-Technica U.S.; and Bob Miller, marketing manager, Sharp Electronics.

Hollands is also chairman of the EIA/CEG audio division, part of the group sponsoring the CES events, while Mitchell and Kalov are chairman and president, respectively, of the IHF, which will have its first trade show this May in Atlanta.

Hollands, whose company is the world's largest in record changers, will open with figures on hi fi industry growth, then zero in on turn-

(Continued on page 34)

### 45 IN HAMBURG

## Papers Cover Range Of Audio Technology

By JOHN WORAM

HAMBURG—About 45 technical papers will be presented here this week as the AES opens its 59th convention Tuesday (28) at the ultra-modern Congress Centrum Hamburg. As at previous meetings, the papers will be presented in morning, afternoon and evening technical sessions, with each session devoted to a specific aspect of audio engineering.

The technical session schedule is as follows:

- Tuesday morning: Session A—"Rooms And Psychoacoustics"
- Tuesday afternoon: Session B—"Magnetic And Disk Recording"
- Tuesday evening: Session C—"Music And Technology"
- Wednesday morning: Session D—"Sound Reinforcement And Broadcasting"
- Thursday morning: Session E—"Audio Measurements"
- Thursday afternoon: Session F—"Transducers"
- Friday morning: Session G—"Studio Technology"

The field of psychoacoustics—once the exclusive province of theoretical scientists—is attracting more and more attention in studio circles.

Producers and engineers are seeking out new recording techniques that are derived in large measure from psychoacoustic phenomena. A better knowledge of the subject often helps to create vastly improved special effects, including a greater sense of depth, and even of height.

During the session on "Rooms And Psychoacoustics," papers will cover the gamut from "Listening Conditions In An Almost Direct Sound Field" to "Audibility Examinations Of Change Of Probability Density Of Acoustical Signal Instantaneous Values." In other words, there will be something of interest to everyone, from the hands-on recording engineer to the laboratory scientist.

Other papers included during this technical session include: "Precision Sound Image Localization Technique," "Advanced Room Acoustics" and "Eidophonic Reproduction With Two Scanning Planes."

The increasing sophistication in magnetic recording technology is featured in the Tuesday afternoon session: Magnetic Recording. Am-

(Continued on page 32)

## TAPE PACKAGING Industry Groups Capsule Market Research Needs

By STEPHEN TRAIMAN

NEW YORK—The NARM-sponsored tape packing test due this spring (Billboard, Jan. 21, 1978) is the outgrowth of an in-depth meeting last December which brought a consensus from all industry groups that market research was vital to the project.

How best to implement needs of manufacturers, rackjobbers, merchandisers, tape duplicators and packagers brought a variety of opinions capsuled in the just-released report of the original meeting (Billboard, Dec. 17, 1977) by Joe Cohen.

The NARM executive vice president chaired both the initial session and the followup Jan. 9 meeting at which the packaging test was confirmed.

Presenting new packages at this December session were Album Graphics Inc. (AGI), Ivy Hill Lithograph and Shorewood Packaging, and these are expected to be the subject of the joint market test.

Shorewood's new tape package was presented for the first time by Floyd Glinert, with the 6-inch square, 1-inch deep box featuring a custom molded plastic tray for either cassette or 8-track with accommodation for a booklet lyric sheet,

poster, etc. Repeating LP graphics in exact reduction, it is pilfer-retarding, completely adaptable to existing automated packaging machinery and lends itself to warehousing and inventory control, including bar-coding.

The AGI package presented by Jim Ladwig can take a cassette or 8-track, and is 6 by 8 inches allowing two to be displayed side-by-side in existing fixtures with an 8-inch high display advantage. Design incorporates ease of hand loading with emphasis on inevitable high-speed machine setup, product insertion, final sealing, shrink wrapping and case loading.

Ivy Hill's new Brugail package shown by Herb Friedman also accommodates a cassette or cartridge plus a folder, booklet or poster and is bar-coatable with the same graphics as the LP. Available either 6 1/4 inches square or 6 1/2 by 6 inches, it is relatively pilfer-proof. Friedman feels the present browser format is too limited in display space, with more imaginative fixtures needed. The Ivy Hill package would need wire racks used for pegboard display, special free-standing or rotary fixtures.

Capitol's "touch me" package in-

roduced last June was discussed by Kirk Mulloy, with 14 initial selections including top catalog sellers and major new releases. The 6 by 12-inch card (exactly half an album jacket) features LP graphics on the front and liner notes on back, with the tape attached under a plastic blister on the front. Existing album pictures are utilized.

Among key comments from merchandisers present, including representatives of Korvettes, Sam Goody, Schwartz Brothers (Harmony Hut), ABC, Handleman and Lieberman:

• While conversion to 6-inch or larger-size packages will create a space problem, assets counter-balancing this include greater accessibility to the consumer, non-pilferability and greater merchandising opportunities.

• Open tape displays are preferred by many, and success with locked "monkey hole" fixtures was reported, with tape sales as high as 30% to 60% of LPs reported in locked retail outlets. However, since increasing sales and profits are the goal, the industry should develop new fixtures geared to tape. (Dexon Design and Ampco division of GRT

(Continued on page 32)



invites you to

# OPEN HOUSE in HONG KONG

April 17 to 21, 1978

to introduce and demonstrate  
these outstanding cassette duplicating innovations:

from **ELECTRO SOUND**

the latest 64:1/32:1 cassette duplicating system  
with all accessories and related machines  
including QC reproducer and 3-3/4 ips master recorder

from **SUPERSCOPE**

the newest fully automatic cassette loader

from **APEX**

the direct on-cassette printer

from **SHAPE SYMMETRY & SUN**

automatic cassette packaging machines

from **GRANDY**

magnetic heads for a variety of uses

from **INFONICS**

in-cassette duplicating systems

and

phonograph record-making equipment

from **HAMILTON** and **AUDIO MATRIX**

Executives and technicians of the manufacturers will be  
with us to demonstrate and discuss their equipment

at the

Connaught Room of the  
**MANDARIN HOTEL**

RSVP to Milton B. Gelfand, President  
Audiomatic Corporation  
1290 Avenue of the Americas  
New York, New York 10019  
(212) 582-4870  
Cable: AUDIOMATIC/Telex 12-6419

# THE PERFECT SPLICE

Brady Splicing Tapes make it easy. That's because we developed the tapes, the adhesives and even the equipment to put it all together.

So you get the right combination for perfect performance on manual or automated splicing equipment — in audio or video cassettes or 8-track cartridges. The kind of performance that has made Brady the No. 1 supplier to the industry.

To assure smooth trouble-free feeding and operation, Brady splicing tapes are tested for separation under impact, for adhesive ooze, tensile and shear strength. And width tolerances are guaranteed by electronic measurement.

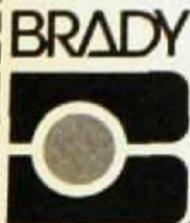
Adhesive coating thickness within micron limits eliminates layer to layer impressions that can cause sound or picture distortion.

In every way, Brady makes sure you get the perfect splice. And Brady offers a complete line of splicing tapes for audio cassettes, 8-track stereo cartridges, master recordings, plus a wide selection of other tapes and materials.

Mail the coupon for descriptive literature and prices.

I want the perfect splice!

Please send literature and prices.



ADHESIVE AND GRAPHICS CHEMISTRY

W. H. BRADY CO.  
AUDIO/VIDEO ACCESSORY PRODUCTS  
2221 W. Camden Road • P.O. Box 2131  
Milwaukee, WI 53201 • 414/332-8100  
Attn: John Arnold

NAME \_\_\_\_\_  
TITLE \_\_\_\_\_  
FIRM \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

George Petelin, former marketing vice president for Audio Dynamics Corp. (ADC), not only has opened his own sales rep firm in Brookfield, Conn., but also has launched U.S. Marketing and Sales Co. specializing in consultation to audio components manufacturers and importers.

BRC Marketing is the rep firm for hi fi lines in the New York Metro area, EIA unit territories 3, 4, 5 and 6, U.S.M.S.C. as a separate organization will offer market research and surveys, marketing plans, direct sales and distribution, advertising support, promotion planning, trade show planning and staffing, and public relations representation.

Both companies are headquartered at 31 Chester St., Brookfield, Conn. 06804, phone (203) 775-3114.

Expanding its factory staff to further support its sales reps and retailers, TDK Electronics has named Steven Danger a Midwest territorial marketing manager, covering the Dakotas, Southern Illinois, Nebraska and Western Wisconsin, joining from Montgomery Ward's. Grant Saidner, a Western territorial marketing manager for Southern California and the Rocky Mountain States, joining from the direct mail advertising field, and Mike Rosendale as Western region sales training manager, coming from the Damar Industries rep firm.

JVC America announces four new regional appointments aimed at extending liaison between the factory and its sales reps and retailers.

Jeff Heath joins as assistant Eastern regional sales manager in Maspeth, N.Y., from Lafayette Radio. Noel Phillips comes aboard as Midwest regional credit manager, Elk Grove Village, Ill., with experience at both RCA and ABC record labels, and Walter E. Heller & Co., Jon LeGrand joins as Southwest assistant regional sales manager, Houston, formerly with Sonic Energy Systems, speaker manufacturer, Bill Grover reports as Western regional sales administrator, Compton, Calif., also from Lafayette Radio.

For Sharp Electronics, Paramus, N.J., Super People, Inc., Pittsburgh, is the new sales rep for the firm's audio, television and calculator lines in Western Pennsylvania and West Virginia, according to Charles Daigneault, Sharp vice president, sales and merchandising.

Randy Wilson, formerly with Harman-Kardon's Southern California audio teams, joins K.L.H. Research & Development Corp. and Burwen Research, Westwood, Mass., as director of technical marketing. His primary function will be sales training to rep firms and dealer sales people.

Newest sales rep for B&K Precision test instruments is Tri-Tech Electronics Inc., with four offices in the upstate New York area which it will cover. Firm also reps Alco, Fairchild, Scanbe Spectrol and Wakefield.

EIA Distributor Products Division Central Region elected Frank Vendely, Mallory Distributor Products Co., as chairman, succeeding R.H. "Herb" Bowden, Sencore. Also elected at a recent Chicago meeting are Ed Crockett Jr., GC Electronics, 1st vice chairman, Bill Little, Quam Nichols Co., 2nd vice chairman, Ed Kason, Amphel, finance vice chairman, and eight members to serve with the officers as the executive committee: Wil Larson, Switchcraft, Jim Kimball, Sola; Gene Hill, Grayhill; Aroh Hoyne, Argos; Norm Ackerman, Perma Power, Mike LaPorte, Belden; Frank Burright, Cornell Dublier, and retiring chairman Bowden.

Three member companies were presented plaques to recognize their decades of membership and active participation: Shure Brothers, Oaktron Industries and Winegard Co.

Green-Wissler Sales, 6214 Morenci Trail, Indianapolis 46220, has been appointed sales rep for Perma Power Electronics' voice reinforcement systems and television accessories for Indiana and Kentucky.

Sparkomatic Corp., Millard, Pa.-based car speaker manufacturer, recently showed its new line to Steve King, buyer for the Bradlees' chain headquartered in Braintree, Mass. On hand were Al Shuman of Albert H. Shuman & Assoc., New England Sparkomatic rep firm, and Jim Pedranti, the manufacturer's marketing vice president.

## Rep Rap



HIAT LAUNCH—First national sales meeting of new Harman Intl. Audio Teams Sales Corp. (HIAT), set up as a national rep network covering 31 states for Bolivar Speaker, Harman Kardon, JBL, Tannoy and Ortofon, was held during the recent Winter CES in Las Vegas. Standing, from left, are Glenn Urgel, Eastern regional manager Joe Annechino, Western regional manager Mike Pontelle, Stan Maas, John DeRose, Bill Jackson. Seated, from left, are Carl Weisse, Bruce Lambert, Steve Bassett, HIAT general manager Rod Bell, Howard Harman, Ken Kingdon, Ed Purrington.

## Top Detroit Draw For A Rogers' Hi Fi Expo

DETROIT—With the super disco concept launched here in 1976 providing the night-traffic impetus, the Hi Fi Stereo Music Show produced by Bob and Teresa Rogers wound up its three-day run Sunday (19) second only to last fall's New York event.

Presented every two years for the last 14, this third expo at Cobo Arena pulled 31,000-plus, according to Bob Rogers, chalking up 7,000 for the biggest opening night in the 25 years the couple has been producing such events.

The 50-plus exhibitors, including both factory presented and rep-operated displays, were highlighted by the Dishwasher group of companies. Its 2,900-square foot room featured a mini-theatre utilized at the recent Winter CES in Las Vegas to showcase the firm's own line of disk care products, the Denon import line of electronics from Japan, Stax speakers and headphones and the growing variety of audiophile recordings distributed by the company.

Crowded and jumping at all times, the disco produced by Sound Productions brought the crowds downtown, Rogers observes. "It has solved a problem for us, initially here in Detroit two years ago and subsequently in Philadelphia, Washington and New York."

With disco deejay Jeff Wolf at the controls, the highly innovative setup offered a pair of Sound Sphere column speakers, twin Technics turntables, BGW power amps, a Meteor Light & Sound mixer/preamp and custom-built lighting by George Opra. With Victoria Johnson, Penthouse "pet of the year," an added attraction, the disco drew crowds each night with its two added hours of operation.

Also a continual SRO attraction were the hi fi video rock concerts offered by B.I.C.-Venturi in conjunction with Audio Fretter, the hi fi division of a major Midwest appliance chain, and radio WABX. "It was our first institutional attempt," notes Fred Friedman, the web's audio manager, "and we couldn't have found a better vehicle." His comments were echoed by Andy Carduner of B.I.C., who termed it "an outstanding success" for his company.

Sansui repeated the highly effective "Music Minus One" demonstration tapes with live singer and guitarist that were a highlight of the recent CES. It showcased the firm's

family of audio components in various stages of the recording chain, under the direction of Stu Goldberg.

Another top draw was U.S. Pioneer Electronics' continuous presentations of the "Elvis In Concert" soundtrack on RCA from the CBS-TV special and the late star's last live dates. A dub off the original master tape was used to demonstrate the firm's expanded line of tape decks.

In addition to Audio Fretter, other area retailers involved included Absolute Sound, Radio Shack, Shelf Shop, Tech Hi Fi and Video Alternatives. Typical of the reaction was Mark Seaman, Radio Shack regional manager, who noted "a lot of advanced traffic through our advertised distribution of two-for-one show tickets." Regular admission of \$2 hasn't changed in the 14 years the show has been in the Motor City, Rogers notes.

The only exhibitor unhappiness reported was with the move-in arrangements, termed much too slow by virtually all the participants. The drayage firm involved admitted that it had prepared for the lighter tonnage of the last event in 1976 and was just overwhelmed by the amount of material that landed on the loading dock.

Teresa Rogers, who handles the sales end of the hi fi shows, gave

(Continued on page 34)

## DETROIT DISCO RESCUE

DETROIT—On the eve of the Detroit Hi Fi Stereo Music Show at Cobo Hall here, the live disco featured was literally salvaged overnight when Sound Productions of suburban Dearborn stepped in.

The three-year-old disco equipment distributor and mobile operation headed by brothers Bob and Mark Correll set up the complete operation in time for the Friday (17) opening.

Audio Land, which put together the original disco for the Rogers-produced hi fi expos in 1976 here, was forced to cancel its participation at the last minute due to financial difficulties that have put the firm under court supervision, co-producer Bob Rogers reports.

# Direct-Disk Technical Considerations Aired

By ADAM WHITE

NEW YORK—The recent AES/NARAS session on direct-to-disk here dealt not only with its commercial prospects (Billboard, Feb. 25, 1977), but also found panelists airing their opinions about the technical considerations of recording in that mode.

Speaking about the innovative three-way Boston Pops date (analog, digital and direct-disk, Dec. 3, 1977, issue), producer Bert Whyte explained that he overcame peak problems by bringing in the chief cutting engineer at JVC, Los Angeles, Stan Ricker, who can read scores. He called out to the cutters when a loud passage was due, and they would open up the pitch vertically and depthwise.

Drawing from his 32-year experience of cutting, George Piros, who was also on the Boston Pops date, said that in the early days of classical sessions using the technique, "we just kept our eyes on the conductor. That way, it was generally possible to anticipate the peaks."

Piros continued that direct work yesteryear was more difficult than today, "when the computer does all the work." For safety, he added, "we would run four machines on a session, two at 78, two at 33." At least one good lacquer would result.

Level problems periodically plague producer Norman Schwartz. "In jazz, we're not dealing with safe, predictable levels. There can be totally unanticipated changes when, say, a musician gets excited in a solo. On several occasions recently, we've had to stop when the cutter has said 'we don't have that needle on the lathe anymore.'"

Whyte recalled moments when extraneous noise ruined direct dates, notably one with Virgil Fox. He also told of a Boston recording of the "Firebird" suite on RCA in which the sound of a bus starting up is audible.

In direct, without the playback advantages of tape, Whyte was asked how he evaluates the overall standard of an orchestra's performance. The producer disclosed that he runs a tape simultaneously. Schwartz operates similarly, with two-track and 24-track taping concurrent with direct. But this, he says, is to allow flexibility if a single or other repertoire need arises; also, to provide safety backup in case lacquers are damaged or destroyed.

Schwartz was adamant, too, that only totally "professional" artists can cut direct, tending to exclude many contemporary rock names. RCA classical producer Jay David Saks offered similar views, but held that it has much to do with the amount of layering and dubbing that rock musicians engage in.

Floor questions encouraged the panelists to touch on the cost of direct-to-disk recording, and views differed to some extent. Whyte commented that budgets for direct against tape were roughly the same, although obviously channeled into different facilities. Schwartz, however, argued that direct is cheaper. Nevertheless, the expense is increasing. Piros observed that the price for acetate lacquers, once less than \$3, now is \$14.

Translating these costs into list prices evoked comments as well, with panelists pointing out that the improved quality of the vinyl accounted for part, but agreeing that manufacturers and retailers were making solid profits. The audiophile market will apparently stand the \$15 tag, though... Repka observed, discounting has

now begun among dealers and mail order operations in this field.

Columbia Records classical producer Andrew Kazdin interjected

that if the mainstream disk companies could charge \$15 an album, they, too, would be able to provide the quality which direct product

provides. "But would the general public stand it?" he asked.

Some 60 firms are now in the direct-disk market, according to

Whyte, a dramatic explosion from the early Sheffield days. As an anecdote, he added that the original

(Continued on page 34)

REPRINTED COURTESY OF BILLBOARD MAGAZINE

## U.S. Equipment Brand Usage Survey

This special Billboard survey of recording studio equipment usage was compiled from questionnaires returned by 569 U.S. studios from June through August 1977. Though this is a representative portion, it does not necessarily reflect the exact total situation in the U.S. Studios not available for custom recording or mastering and studios not providing brand name information have been excluded. The charts show the leading brands of various types of standard equipment. The calculations for most types of equipment are a weighted figure based on both the number of studios using the equipment and on the total number of items as reported to us.

### Consoles

Custom	14.5%
MCI	14.3%
Tascam	8.6%
API	6.3%
Audiotronics	4.6%
Neve	4.3%
Electrodyne	2.8%
Langevin	2.8%
Spectra Sonics	2.6%
Opamp	2.0%
Quad-Eight	2.0%
Harrison	1.9%
Audio Designs	1.8%
RCA	1.7%
Sphere	1.6%
All others	28.2%

### Tape Recorders\* (16 or more tracks)

MCI	36.3%
Ampex	23.3%
3M	23.2%
Scully	10.2%
Studer	3.1%
All others	3.9%

### Tape Recorders\* (Fewer than 16 tracks)

Ampex	37.2%
Scully	15.6%
Teac	7.7%
Sony	6.0%
MCI	5.2%
3M	4.7%
Revox	4.4%
All others	19.2%

### Microphone

Neumann	25.1%
Electro-Voice	14.7%
Shure	14.7%
AKG	9.4%
Sony	9.4%
Sennheiser	6.8%
RCA	6.3%
Beyer	6.3%
Altec	3.9%
Telefunken	3.9%
All others	3.7%

### Amplifiers -- Monitor

Crown	34.7%
McIntosh	19.9%
Dynaco	5.1%
Spectra Sonics	4.6%
BGW	4.4%
Phase Linear	3.7%
Altec	2.4%
Marantz	2.3%
All others	20.6%

**In consoles, MCI is the No. 1 manufacturer in the U.S.**

**In 16 tracks or more, MCI is the No. 1 manufacturer in the U.S.**

**AND NOW, MCI ANNOUNCES IT WILL BECOME THE NO. 1 MANUFACTURER OF 8-TRACK RECORDERS...**

\*NOTE: Tape Recorders calculations are based on 460 returns. Cartridge or Cassette Units may be included

FOR MCI DEALER NEAREST YOU, ANYWHERE IN THE WORLD, SEE LISTING BELOW



THE STANDARD OF THE INDUSTRY  
PROFESSIONAL RECORDING EQUIPMENT

4007 N.E. 6th Avenue / Fort Lauderdale, Florida 33334 / U.S.A. / (305) 566-2853 / Telex 51-4362 MCI FT L

- |  |  |   |  |
|--|--|---|--|
| <b>AUDIO CONSULTANTS, INC.</b><br>Nashville, TN 37212; (615) 256-6900<br>Richardson, TX 75081; (214) 238-0605<br>(Dallas office)<br>Florence, AL 35630; (205) 766-6624<br>(Muscle Shoals office) | <b>SOUND 80, INC.</b><br>Minneapolis, MN 55406; (612) 721-6341                         | <b>SPAIN—SINGLETON PRODUCTIONS</b><br>Barcelona; (011 34 3) 228-3800  | <b>NEW ZEALAND—CEPAK AUTOMATION LTD.</b><br>Wellington; (011 64) 736-898               |
| <b>AUDIO INDUSTRIES CORP.</b><br>Hollywood, CA 90028; (213) 851-4111   | <b>WORLD ELECTRONICS, INC.</b><br>N. Miami Beach, FL 33160<br>(305) 949-8918           | <b>SWEDEN—TAL OCH TON A.B.</b><br>Goteborg; 031-13 02 05, 13 02 16  | <b>KOREA—AUDIO SUPPLY COMPANY</b><br>Seoul, P.O. Box 46, Ma-Po Post Office             |
| <b>AUDIO TECHNIQUES, INC.</b><br>Stamford, CT 06902; (203) 359-2312  | <b>INTERNATIONAL GERMANY (WEST)—R. BARTH KG.</b><br>Hamburg; (49 40) 229-8883          | <b>CANADA—CHROMACORD CORP.</b><br>Lachine, Quebec; (514) 636-8183   | <b>REPUBLIC OF SOUTH AFRICA—VITAPHONE (PTY) LTD.</b><br>Johannesburg; 22 2067/22-0665  |
| <b>AUSTIN PROFESSIONAL AUDIO, INC.</b><br>Austin, TX 78701; (512) 477-3706   | <b>HOLLAND—PIETER BOLLEN</b><br>Eindhoven; 040-512777                                  | <b>MEXICO—AUDIO Y CONSULTORIA</b><br>Mexico 11, D.F.; (905) 584-2713  | <b>WEST INDIES—PROFESSIONAL SOUND EQUIPMENT LTD.</b><br>Kingston 11, Jamaica; 93-39138 |
| <b>MILAM AUDIO CORPORATION</b><br>Pekin, IL 61554; (309) 346-3161  | <b>ENGLAND—DELTA EQUIPMENT S.A.</b><br>Brussels; (011-32-2) 376-6034                   | <b>ARGENTINA—PLATTEN S.R.L.</b><br>Buenos Aires; 31-7286  | <b>PUERTO RICO—HOPE BENNETT, BLACKBURN, INC.</b><br>Old San Juan; (809) 725-8668       |
| <b>PACIFIC RECORDERS and ENGINEERING CORPORATION</b><br>San Diego, CA 92121; (714) 453-3255  | <b>ENGLAND—MCI (Professional Studio Equipment) LTD.</b><br>London; (011-44-1) 288-7887 | <b>COLOMBIA—INGESON LTDA.</b><br>Bogota; 43-60-44   | <b>AUSTRALIA—KLARION ENTERPRISES PTY LTD</b><br>South Melbourne; (011-61 3) 61-3801    |
|  | <b>FRANCE—STUDIO EQUIPMENT S.A.</b><br>Paris; (011-33-1) 647-6401                      | <b>REMAINING SOUTH and CENTRAL AMERICAN COUNTRIES</b><br>—H.O. Schleusner Estemac Peruana, S.A.<br>Lima, Peru; 45-55-30 |  |
|  |  | <b>JAPAN—CONTINENTAL FAR EAST, INC.</b><br>Tokyo; (011-81 3) 583-8451   |  |

MARCH 4, 1978, BILLBOARD

## IN HONG KONG

## New Tape, LP Equipment At Audiomatic Open House

NEW YORK—The newest tape duplicating and record plating, processing and pressing equipment will be showcased to the Asian market for the first time at a Hong Kong open house hosted by Audiomatic Corp., worldwide equipment sales organization.

Set for April 17-21 in the Connaught Room of the Mandarin Hotel, the introduction and demonstration is the first such event in the region for the company. In 1974 and 1976 it attracted tape duplicators and record manufacturers from Europe, the Mideast and Northern Africa to similar equipment previews in its Paris office-showroom.

While no Far East office is planned at this time, according to Audiomatic president Milton Gelfand, he is not ruling out such a move in the future—dependent on the market needs as evidenced by the upcoming preview.

Executives and technicians of these participating manufacturers will be on hand to demonstrate and discuss their equipment:

- Electro Sound will show its latest 64-1/32-1 high-speed duplicating system, with all accessories and related machines including the QC (quality control) reproducer and 3 1/2 i.p.s. master recorder.

- Superscope Tape Duplicating will demonstrate its newest fully automatic cassette loader.

- Apex will operate its undated

machine that prints label copy directly on cassettes.

- Shape Symmetry & Sun will offer its latest models of automatic cassette packaging machines.

- Grandy will present its varied line of magnetic heads.

- Infonics will demonstrate the newest version of its in-cassette duplicating system.

- Hamilton Manufacturing will show its latest automatic press assemblies, insert molds and insert mold frame assemblies for records.

- Audio Matrix will showcase its newest master plating and processing equipment.

"Our equipment demonstrations in Europe proved so valuable to our customers and prospective equipment users," Gelfand observes, "that we felt we should provide a similar opportunity to the industry in the Far East."

"It will give executives and their engineers a chance to see the best and newest cassette duplicating equipment that the U.S. has to offer in actual operation, as well as some of the newest and most innovative record plating and pressing technology."

"The Hong Kong event also makes it possible for our attendees to meet and exchange ideas with people sharing the same interests and concerns in a more intimate setting than the regular industry-wide functions. We found this to be an important extra benefit at the two Paris events."

## DIGITAL FOCUS

## AES Papers Highlight Technology

• Continued from page 28

pex's A. Heaslett will survey "Advanced Digital Audio Technology," drawing attention once again to the expanding importance of digital audio.

Two papers will study the subject of magnetic tape heads: "Accurate Measurement of Tape Head Wear Using Isotopes" and "An Electronic Equivalent Circuit for Magnetic Head Problems."

Other papers presented at this session include: "Some Physical Aspects Of Modulation Noise In Magnetic Tape Recording," and "Automatic Dynamic Range Expansion System For Compact Cassette Tape Recorders."

Ever since Walter Carlos gave us "Switched-On Bach," electronic music has been an important part of audio engineering, and the Tuesday evening session on Music and Technology surveys the latest developments in this area.

Three technical papers—all from French authors—will be presented, covering: "Sound Synthesis Using Multiplication Of Distorted Size Waves," "Linear Prediction Of Speech For Musical Purposes" and "Low Dimensional Control Of Musical Timbre."

On Wednesday, there will be just one technical session, with the remainder of the day reserved for technical excursions. The session—"Sound Reinforcement And Broadcasting"—features six papers on the former subject and two on the latter.

Among the sound reinforcement papers are: "40,000-Watt Sound System For The Ceremonies Of The 1976 Olympics In Montreal" and "Sound Reinforcement System For A 5,000-seat Multi-Purpose Hall." The broadcasting papers include a description of "A New Reportage Transmitter" and "Evolution Trends In Broadcasting."

Thursday morning's technical session covers the subject of Audio Measurements. Again, digital technology contributes to the advancement of measurement techniques, with two papers: "The Use Of A Micro-processor For The Artificial Simulation Of Room Acoustics" and "Multidimensional Audio Measurements Using Digital Signal Processing Techniques." Other papers to be presented will cover dynamic IM (intermodulation) distortion, multidimensional audio and free-field calibration of microphones.

At the afternoon session on "transducers," Shure Brothers introduces its new electret microphone in the paper, "Design Of Studio Quality Condenser Microphone Using Electret Technology." And once again, the computer in audio comes under consideration, in "Computer Simulation Of A Vibrating Loudspeaker Cone Having Corrugations."

Other papers are, "Intermodulation Distortion In The Amplifier-Loudspeaker Interface," "Practical Problems Of Loudspeaker Parameter Measurements" and "Dynamic-Range Limitations Of Optical Couplers."

The technical sessions come to a conclusion on Friday morning, with a session on "Studio Technology." During the session, there will be a discussion of "Improvements In Digital Reverberation," as well as "Standardized Listening Conditions In Sound Control Rooms," "A Pre-mixer For Assisted Sound Recording" and "An Overview Of Record-



100,000 TURNTABLES—Morse Electro Products is presented a gold record changer from BSR for the purchase of more than 100,000 BSR record changers in Canada, at a recent Bristol Place Hotel reception in Toronto. John Hollands, left, board chairman of BSR (USA) Ltd., gives the plaque to David Marks, president of Morse.

ing Techniques And Equipment For Post Production."

Other papers to be presented during the Studio Technology session are: "Very High Fidelity Quartz Controlled PWM (Class D) Stereo Amplifiers For Consumer And Professional Use," "Design And Application Of A New Modular Mixing Console Generation," "Ergonomic Criteria For Recording Consoles Used In Radio and Television Music Production" and "Criteria For The Effective Conception Of Phonograph Reproduction Machines For Broadcast Studio Use."

Pre-print copies of all the papers presented here will be available in about a month from the New York headquarters of AES.

### New Philips Office

NEW YORK—Philips Audio Video Systems Corp. has opened its new West Coast regional office, service and distribution center at 3940 Higuera St., Culver City, Calif. 90230, to handle AKG Acoustics, Philips Video Products, Audicom Products and Neutrik Products.

### 2 New Speakers

LOS ANGELES—JBL, Inc. has introduced two new sound reinforcement loudspeaker systems.

The 4662 is a three-way system while the 4663 is a two-way system and both are designed for either indoor or outdoor applications.

### 'BOOM BOX' FROM DBX

NEW YORK—Two new additions to the dbx product line are bowing at the AES in Hamburg. The "Boom Box," model 100 sub-harmonic synthesizer, at suggested \$200 list, described as a signal enhancement processor, while aimed at the consumer market, has major application to the disco market since it generates low frequency bass often deliberately removed from recorded music.

Model 155 is a new professional-format 8-track tape noise reduction system designed for the small studio or semi-pro recordist, at less than \$500 list. It is fully compatible with dbx models 152, 154, 157, 158, 177, 187 and 216, and TEAC/Tascam DX-4, DX-8 and other on-board dbx pro-format tape noise reduction systems.

In tape duplicating, if you need high speed, economy, versatility and room to grow...

# Telex is the answer.



High-speed, heavy-duty Telex 300 duplicators are for the pros... for mass production of quality tapes. Modestly priced, the basic system lets you start with what you need now, then lets you expand later with any combination of cassette or open reel master and slave transports. Available in all head configurations. It's so simple to use that even non-technical operators can produce top quality tapes efficiently. For short production runs try our fast cassette copiers. Your Telex dealer can show you why Telex is a world leader in tape duplicating and why Telex is the answer.

PRODUCTS OF SOUND RESEARCH  
**TELEX**  
COMMUNICATIONS, INC.

800 ALDRICH AVE. SO., MINNEAPOLIS, MN 55420  
U.S.A. EUROPE: 22 rue de la Legion-d'Honneur, 92200 St. Denis, France CANADA: Telex Electronics, Ltd., Scarborough, Ontario

Mail To: **TELEX COMMUNICATIONS, INC.**  
9600 Aldrich Ave. So.  
Minneapolis, MN 55420

Please call me for a demonstration.  
Please send information on:  
 Model 300 Tape Duplicators  
 Cassette Copiers  
 Tape Recorders

Name \_\_\_\_\_  
Title \_\_\_\_\_  
Organization \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone \_\_\_\_\_

Telex products are made in U.S.A.

## Good-bye, paper labels



On-cassette printing in up to 3 colors plus full background color at speeds up to 100 units per minute

Saves time, money and problems

## the Apex Printer

from  
**audio**  
AUDIOMATIC CORPORATION

1290 AVENUE OF THE AMERICAS  
NEW YORK, N.Y. 10019 PHONE 212-582-4810  
CABLE: AUDIOMATIC TELEX 12-6419  
OVERSEAS OFFICE: 4 RUE FICATIER  
92400 COURBEVOIE, FRANCE PHONE 333 30 90  
CABLE: AUDIOMATIC TELEX 820282

# NARM Industry Groups Share Tape Packaging Views

• Continued from page 28  
have two of the more innovative, new tape displays, it should be noted.)

• A color-coded shrink wrap was suggested to distinguish an 8-track from a cassette in the same-size package. A sensitized anti-pilfer bar as part of the label or a sensitized bar code itself were suggested, though noted as prohibitively expensive. Packages should have an inventory control feature like a tear-off tab until bar coding is a reality.

• The LP on display actually sells the tape and that LP has to be promoted to sell more tapes. The problem of consumer storage of larger packages at home was noted, along with the problem of handling returns—how to rebox and reinsert returns, and at what added cost.

Manufacturers on hand, including representatives of CBS, Phonogram, RCA, Capitol and Phonodisc, offered these comments on the new packages and merchandisers' statements:

• A negative view of a larger package stems from the greater costs which no one can establish—would a new package sell significantly more tapes? Increased volume could well pay for the increased costs.

• Tape buyers are disk buyers, and when a record becomes a hit tape sales often exceed LP sales. The package is not the total solution—but only one element in the merchandising of existing products.

• The increased costs of packaging inserts in the new boxes will also come from the different programming of cassettes and 8-tracks, with the sequence on cassettes identical to the LP, but usually different on cartridge.

Observations of tape duplicators attending came from representatives of CBS, RCA and PRC:

• Custom duplicators will have to go along with manufacturer decisions on packaging but hope one universal package will evolve. It will be costly to give the industry what it wants, and conversion of existing facilities will be delayed until they are certain of the industry decision.

• Embossing the package with the tape inserted will be a problem and the question of where packaging should be done to minimize the shipping costs also was raised. The larger boxes will require heavier shipping cartons to assure that the product is "merchandisable" after shipment, and a shipping test is mandatory to determine costs including returns, and how the packages will hold up cosmetically in transit.

With virtually all comments from each industry segment pointing to the need for research, representatives of market research firms Lionetti and Myers, and Field and Facts,

plus other attendees made these comments:

• Consumer attitudes, preferences and practices to be studied should answer the key questions—

Who is the tape buyer? What motivates him or her to buy? Does the consumer duplicate his purchase by buying both records and tapes and why?

• Cost objectives and pricing impact should be studied, and alternatives should be tested on a long-term basis to determine if tape sales cut into LP sales.

All NARM members are urged to contribute their thoughts on tape packaging directly to Cohen, as the committee is moving rapidly in setting up the market research test.

## GET READY FOR A SALES BLITZ

Billboard's 10th  
ANNUAL TAPE-AUDIO-VIDEO MARKET SOURCEBOOK  
4/29/78 Issue

Your ad in Billboard's 10th ANNUAL TAPE-AUDIO-VIDEO MARKET SOURCEBOOK will reach more than 150,000\* music industry professionals. BONUS distribution of this indispensable reference source will increase your ad's impact at both the

Los Angeles AES show and the CES summer show in Chicago.

The response is going to blow phones off their hooks. Make a year-long impact.

\*effective readership based on Billboard's subscription base of 40,000 and estimated pass-along rate in excess of 4.0 readers per copy

Contact your local Billboard advertising representative today.

T-A-V issue date: April 29, 1978  
Advertising deadline: April 1, 1978

Billboard®



### New Koss Intl Brass

MILWAUKEE—Doug Smith is promoted to general sales and marketing director of Koss-Europe and Jeff Martin to general manager of Koss Limited-Canada, according to Greg Cornells, executive vice president, marketing and sales, for the stereo headphone and speaker company.

Previously head of Koss in Canada, Smith moves to Bray, Ireland, to direct marketing and sales in Europe, Africa and the Mideast through wholly-owned subsidiary firms in France, Germany and the Netherlands. Martin, a U.S. regional manager since 1975, will direct all sales, marketing and warehouse operations for the Toronto-based Canadian subsidiary.

## ZENITH APPEAL

# High Court Reviews Japan Import Duties

• Continued from page 3

Washington (Billboard, Aug. 6, 1977; Jan. 7, 1978).

The appeals tribunal had reversed a controversial New York Customs Court decision in April 1977 that agreed with Zenith's position. That decision imposed a countervailing duty against the alleged Japanese government subsidy on exports of television sets, radios and other home entertainment consumer products (Billboard, June 18, 1977).

The Supreme Court review was opposed strongly by the Justice Dept., reflecting the Administration's rejection of the International Trade Commission's recommendation for countervailing duties on the flood of Japanese color tv imports.

The government there voluntarily cut back its export of such sets in 1977. Color shipments to the U.S. were down 28%, with black & white sets up 20%, but total dollar value was down only 7.5%, year-end figures show.

At issue is the Japanese imposition of a commodity tax on manufacturers of products, with that tax returned when the products are exported. The Treasury Dept. has long held that this tax incentive does not constitute a "bounty or grant," which under the law would require imposition of a countervailing duty.

The Appeals Court ruling, now the subject of Supreme Court review, agreed with the Carter administration that:

• The rebate of consumer excise taxes by Japan (and many other countries) for its exporters is accepted practice in international law,

and has been agreed to by the U.S. for many years.

• Imposing such a duty could start a trade war not only on consumer items, with many U.S. manufacturers bringing suits for retaliatory duties.

While the Appeals Court made an unexpectedly early decision, the Supreme court delay might be longer. The present term ends in June, with only a few hours of argument time remaining open on the calendar. The likelihood is that it will be held over for the October term at the earliest, and no decision before early 1979.

## Direct-To-Disk Technical Views

• Continued from page 31

Sheffield No. 2 disk now fetches around \$250 a copy in Britain.

"There is no doubt that this technique is a sales stimulation for jazz acts which have not shifted product for years," maintained Schwartz. In Japan, added Repka, tagging an album sleeve with direct-to-disk—when it was made available in that mode and in conventional (i.e., taped) form simultaneously—added to the sales figure by 3,000 copies.

"The reason direct is better," concluded Schwartz, "is because it is a great improvement upon the poor quality pressings provided for tape sessions. Record companies ask me how they can capture this market. I say stop using oatmeal for your pressings."

## RepRap



ERA SERVICE—Mid-Lantic Chapter of ERA in Philadelphia presents the George C. Scarborough annual outstanding service award to Nathan Rothenheber, left, budget/finance chairman for 19 years until his retirement last year. Presenter is Eugene Klumpp, award chairman and a past chapter board chairman.

George Tebbetts recently was promoted at John E. Boeing Co., Lexington, Mass., electronics rep. to vice president, marketing and sales, after nine years of covering the Northern New England district for the firm. He is based in Hollis, N.H.

Ray Haugland, formerly with a large Minneapolis audio chain, has joined Ripley & Assoc., Inc., 12000 Riverwood Dr., Burnsville, Minn. 55337, to service the firm's North and South Dakota territory.

Steve Phillips, most recently with Harman-Kardon as marketing director, has joined the Jack Berman Co. as vice president. Based in the firm's headquarters at 8295 S. La Cienega Blvd., Inglewood, Calif. 90301, he'll be responsible for direction and development of consumer products involvement, and cover key audio accounts in the territory.

Hollingsworth & Still, Inc., Atlanta, is named rep for the newly introduced solid-state Technology Kits of the optoelectronics division of Fairchild Camera & Instrument Corp. The firm will handle the consumer electronic component device line in North and South Carolina, Georgia, Florida, Tennessee, Mississippi, Alabama and two Virginia counties.

Sony audio technical experts Hisashi Nakajima and Toshio Watanabe recently conducted an all-day new product seminar for the staff of Gilbert E. Miller Assoc., Jencks, N.Y., named the firm's first hi fi rep in the U.S. last Nov. 1, covering metro New York and Northern New Jersey. Entire proceedings were videotaped for review as needed, Miller notes.

Harman-Kardon has realigned the New York area between two newly appointed rep firms according to Don Brandt, senior vice president. Audio Plus, Inc., Great Neck, N.Y., will handle the metro area, and A.D. Segal & Co., Inc., Syracuse, will cover Upstate.

## Detroit Expo Big

• Continued from page 30

credit for the success to a strong industry rep committee headed by J. Malcolm "Jim" Flora, and the event's new Detroit public relations agency, Dennis Green's RPM Inc.

Phil Flora, brother and competitor of Jim, called it "the best show ever in the Detroit area, with all our manufacturers immensely impressed." Other reps involved included Ted Firaneck, Dan Neumann and the Schroeder organization.

The Rogers are already busy with last-minute details for the upcoming San Francisco event, March 17-19 at the Civic Auditorium. Pacific Stereo has taken over most available space on the first floor for its display and super disco, expected to be a similar draw there.

## Audio 1st For NARM

• Continued from page 28

tables with such examples as his firm's own Accutrac and Accutrac +6 changer. The first units to offer programmable operation with remote control provide both in-store demonstration and consumer "listening by desire" options.

Kalov, whose firm is a leading auto and home speaker manufacturer, will cover speakers in general and autosound in particular, with emphasis on the "highway hi fi" boom. The growing desire for sound in the car as good as in the home offers excellent potential for software tie-ins, extending the already dramatic growth of prerecorded cassette versus 8-tracks.

Highlighting recent developments in cartridges—the vital "fourth" component—and their increased importance with the emergence of the audiophile recording phenomenon, Kelly also will touch on the expansion of high-end record and tape care accessories through tie-in sales and merchandising opportunities. His firm is a major cartridge and accessory marketer, and the biggest distributor of audiophile disks.

Miller, whose company was the

first to develop circuitry to select within an 8-track or cassette program, will capsule the emergence of microprocessor-controlled tape decks in portables, components and autosound. The impact of Sharp's automatic program search and select and automatic program locate device on the software industry is obvious—and both offer many possible merchandising demo tie-ins.

Wrapping things up is Mitchell, whose company is the biggest volume hi fi dealer in the U.S., with a runthrough on rapid advances in components—tuners, amplifiers and receivers.

Such elements as development of lower-cost lines tailored for mass merchandisers serviced by rackjobbers, better specs at lower prices bringing out every "click and pop" in any recording, and the growing use of artists to promote audio lines will be highlighted.

The session will offer ample opportunity for questions from the audience, with the panel prepared to field many anticipated queries on the long overdue opportunities to build profits via joint merchandising.

## HOME TAPING FOCUS

### EMI, BASF Hype Cassettes In. U.K.

LONDON—EMI Tape will reduce the recommended price of blank cassettes by 50% on the stand it is taking at this year's massive Ideal Home Exhibition at the Empire Hall, Olympia, March 7-April 1.

Further measures in what the company terms "truly knockdown prices" are a third off reel-to-reel tapes and 25% off its Audiocare range of accessories. All purchasers will have the opportunity to win further tapes by entering a simple free competition on the EMI Cassettes stand.

The range includes the recently-launched new Standard, Super and Hi-Fidelity blank cassettes as well as its line of tape-care products including an editing kit, head-cleaner and head-cleaning fluid.

But EMI Cassettes has released statistics which will chill the British Phonographic Industry (BPI) about illegal home taping on the 1977 sales of blank tape. More than 30 million were purchased and 36% were bought by women. More than half the tapes sold were bought by people between 19-44 years old.

LONDON—BASF U.K., a leading blank tape manufacturer, is to promote its product through a national television advertising campaign despite record industry fears that sales of such tape cut into album sales.

The company, pushing its Chromdioxid cassettes on tv through a month-long spell, claims this is the first time tape has received such intensive promotion.

But BASF's move comes in the face of much industry unrest about the effect of blank tape on prerecorded software sales. Recently it has been urged that either consumers or blank tape manufacturers should pay some form of levy to compensate in part, for revenue lost to record companies from declining album sales.

Now it is felt that the BASF campaign can only bring more attention to the constantly increasing blank tape market.

The promotion is backed by press advertising under the banner "Spot On Sound." A BASF spokesman says: "This campaign will cost the company more than was collectively spent on above-the-line advertising by all blank tape companies in the last quarter of 1977."

## Pfanstiehl is CARTRIDGES AND LOTS MORE!

PFANSTIEHL has all the popular ceramic and crystal replacement cartridges—AT EXTRA MARKUP PRICES... all the best selling MAGNETIC Cartridges by Empire, Shure, Pickering, etc. at competitive prices—and all from one convenient source—with no quantity requirements. PLUS, Pfanstiehl has THE ONLY CATALOG that gives you SET MODEL TO CARTRIDGE references!



You'll like doing business with PFANSTIEHL!

**Pfanstiehl** WRITE FOR COMPLETE INFORMATION TODAY ON YOUR LETTERHEAD

3300 WASHINGTON STREET / BOX 498 / WAUKEGAN, IL. 60085

## CHOOSE ANY COMBINATION SPEED: 64:1 32:1 16:1 RUNNING MASTER: 1/4" 1/2" 1"

with single master or dual master for instant program change ELECTRO SOUND from



**audio** AUDIOMATIC CORPORATION

1280 AVENUE OF THE AMERICAS  
NEW YORK, N.Y. 10019, PHONE 212-582-4810  
CABLE: AUDIOMATIC, TELETYPE 6419

OVERSEAS OFFICE: 4 RUE FACATIER  
92400 COLOMBES, FRANCE, PHONE 333 30 90  
CABLE: AUDIOMATIC, TELETYPE 620282

## BLANK TAPES AT WHOLESALE PRICES!

Minimum Order 12 Tapes

CASSETTE TAPES	
Ampex 20/20+ C 90	2.55
Ampex C 90/3 pack w/ stockette	4.99
Fuji FX C 90	2.10
Memorex C 90/3 pack	3.99 for 3
Sony C 90 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 90	1.12
Maxell LAC 90	1.79
Maxell UDC 60	1.74
Maxell UDC 90	2.55
Maxell UDC 120	3.45
Maxell UDXL 1 or 2 C 90	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 II w/ H C 90	3.29
TDK C 60	1.14
TDK C 90	1.50
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



8 TRACK  
Maxell LN 8T 90 min. 1.79  
Maxell UD50-60 1200 ft. 3.87  
Scotch 2 pk 90 min. 3.99 for 2

REEL TO REEL  
Maxell UDXL 35 908 1800 ft. 5.46  
Maxell UD50-60 1200 ft. 3.87  
Maxell UD35 90 1800 ft. 4.50  
Maxell UD35 180 3600 ft. 10% 12.00  
Scotch 207 1800 ft. 4.99  
Scotch 212 1800 ft. 3.58

**J&R MUSIC WORLD**

33 PARK ROW, N.Y.C. 10038  
(212) 732-8600

Write for prices on other tapes.

SONY TDK

MAIL ORDERS: For shipment within 48 hours send money order or certified check. Two weeks delay on personal checks. Please add \$2.50 per order for shipping & handling. N.Y.S. Residents add tax. NO C.O.D.'s.

All Tapes 100% Guaranteed!

AMPEX



**JBL PRO 'ROCK'**—First JBL "Rock" for outstanding sales performance and dealer service in the pro division goes to Russ Mott, Central/Southern California rep. From left are Pete Horsman, JBL pro division manager who presented the award at a recent sales staff meeting; Mott, and his associates Arnold Wolf and Ewald Consen. Mott, the group's first rep, joined in 1970.

## Warn On Bogus Greek Audio Units

ATHENS—Key representatives of leading international audio companies took paid advertisements in local daily newspapers here to warn the public that cheap-design radio-tape recorders were being passed off in the marketplace as product of well-known foreign firms.

The Greek representatives of Audio and Video Akai, Hitachi, JVC Nivico, National, Sanyo and Sony claimed, in impressive front-page space, that irresponsible traveling salesmen and even gypsies were visiting offices, houses and factories offering radio and tape players and prerecorded cassettes of the lowest quality as being product from international industrial giant companies.

"In order to mislead the potential buyer, these people do not hesitate to stick on their cheap product self-adhesive labels with faked trademarks," said the advertisements.

The Greek public is warned to avoid these itinerant salesmen and instead buy equipment only from shops. The Capital Suburbs Security is looking into the whole matter and is investigating on Panhellenic scale.

## Charities Land \$36,000 From Ampex Program

LOS ANGELES—A total of \$36,000 has been donated to date by the Ampex Corp. to the favorite charities of top recording artists in the company's Golden Reel awards program.

The Redwood City, Calif., supplier of professional studio tape began its Golden Reel awards in July 1976 to honor recording artists and technicians who generate best selling records from its master tapes.

LPs which receive RIAA gold certification of 500,000 units in sales are eligible for the awards and as artists receive Ampex Golden Reels, the firm donates, in their name, \$1,000 to their favorite charities.

Plaques are also presented to the recording studio, engineer and producer of the winning records.

Thirty-six recordings have qualified for the award while another 17 have been identified as potential winners and are in the process of being verified, according to Rich Taylor of Ampex.

Among acts who have received the award are: Brass Construction, Meco, Electric Light Orchestra, Crystal Gayle, the Bee Gees, Kansas, Johnny "Guitar" Watson, the Eagles, Firefall, Blue Oyster Cult, Earth, Wind & Fire, C.W. McCall, Rick Dees, Bob Dylan, Walter Murphy Band, Parliament, Jimmy Buffet, Boatsy's Rubber Band, Steve Miller, Average White Band, Atlanta Rhythm Section, Trooper, Jefferson Starship, Heart, Kiss, Lynyrd, Hot, BT Express, Fleetwood Mac, Neil Diamond and Aerosmith.

## L.A. Audio Co. Suing Another

LOS ANGELES—University Stereo, a local audio equipment chain, is suing a competitor, Shelly's Audio, Toni Ventura and Stanley Goldenberg in Superior Court here charging trade discouragement, interference with a contract and conspiracy.

The action charges that Ventura and Goldenberg terminated with the plaintiff Nov. 15, 1977. The two of them were employed by Shelly's. The suit charges that the defend-

## Two Audio Cos. Back U.K. Jazz Fest & Concerts

LONDON—Foreign-owned audio hardware companies are pumping sponsorship money into a series of jazz concerts in the U.K., plus a lavish festival.

Sanyo Marubeni (U.K.) is running a Sanyo Jazz Festival (Oct. 11-15) at the Chichester Festival Theatre, subsidizing it to the tune of \$65,000. It is claimed to be the biggest international jazz happening planned for this year, with artists invited including Woody Herman, Oscar Peterson, Stephane Grappelli, Ronnie Scott and Stan Tracey.

The theater seats 1,400 so there will be no profit on the event as such, but negotiations are under way for links with television, radio, film and record companies.

Twelve jazz concerts (April 13-23) are being sponsored by Eumig, known for its cine products but currently launching a line of audio equipment here. Artists include John Lewis, Roy Eldridge and Chris Barber.

ants slandered University Stereo by telling the plaintiff's employees that University was financially insecure and guilty of dishonest and questionable business practices.

The defendants are accused of conspiring to entice University employees to leave to go to work for Shelly's. The court has been asked to reckon damages. In addition, University seeks \$500,000 punitive damages.



**ENCHANTING TIME**—Members of Enchantment cut vocal tracks for their recent Roadshow Records' LP "Once Upon A Dream" at Detroit's Sound Suite Studio. Shown left to right: Edgar Clanton, David Banks, Joe Thomas, Bobby Green and Emanuel Johnson.

## Studio Instrument Rentals Opens New York Facilities

By JIM McCULLAUGH

LOS ANGELES—S.I.R., Studio Instrument Rentals, in an expansion move has taken over the old Cheetah nightclub building in New York near 52nd St. and Broadway converting it into a massive sound stage and four rehearsal rooms.

The Los Angeles-based operation, generally regarded as the largest instrument rental and sound stage/rehearsal operation in the U.S., now has a total of 25 sound stages and rehearsal rooms spread throughout the U.S.

S.I.R. is also prepping London facilities which will include both sound stage as well as rehearsal studios.

In addition to the New York complex, four sound stages and eight rehearsal studios are located in Los Angeles at S.I.R.'s main Sunset and Gower location as well as at a Santa Monica Blvd. site; a sound stage and two rehearsal studios complex exists in both San Francisco and Nashville and a large rehearsal room is located in Chicago.

All sites also contain facilities for instrument storage and rental.

According to co-owner Dolph Rempp, S.I.R. maintains an inventory of approximately \$5 million worth of instruments running the gamut from guitars to the most advanced synthesizers, still the bulwark of the firm's several million dollar grossing business.

The operation services recording studios, both the television and film industries and touring bands with its fleet of vans and trucks and is now also making available for rental high-end stereo equipment, adds other co-owner Ken Berry.

Rempp and Berry, whose brother is Jan Berry of Jan & Dean fame, opened their Sunset Blvd. headquarters in 1975 on part of the site of Columbia's old motion picture studio complex, still known as "Gower Gulch."

At one time in the 1930s, cowboys would wait along Sunset and Gower for casting directors to see if they could attain bit parts in films.

Taking six months to revamp, the block-long facility containing three sound stages and two rehearsal studios adheres to a rustic, wood-accented Western look both outside and inside.

"We want to make clients feel as comfortable as possible," says Berry, "and all our facilities try to generate the same feel. We want clients to feel they are working in a scenic, creative environment."

The interior courtyard contains two separate, independent businesses, the Laredo Cafe run by Con-

rad Lorelo and the Mirage Gallery run by Karl Bornstein.

The Laredo Cafe is a semi-exclusive gourmet dining and catering operation available to S.I.R. clients that also attracts film industry people who are working at the various film studios still existing at the multi-block complex.

Available at the Mirage are various types of media art, art nouveau and art deco.

Another interesting facet of the Sunset S.I.R. facility, which employs 75, is a guitar museum, featuring an 1898 acoustic Martin.

Rates for the sound stages are \$25 an hour which also includes a p.a. system. The rehearsal rooms rent for \$12-\$15 an hour.

All of S.I.R.'s facilities are well-booked around the clock, indicates Berry.

"Most of our clients," points out Berry, "are well established names, usually on labels, that come here to rehearse prior to a tour or else before they go into the studio to cut an album." The facilities have at one time or another housed just about every big name in rock music including Bob Dylan, the Rolling Stones and Linda Ronstadt.

"I think we have been able to contribute," observes Rempp, "to the growth of the music business in our own way. We provide, certainly a necessary service and tool with instruments and rehearsal areas. Above all, however, we stress a personalized service and we try to be as attentive to each client as possible."

## Studio Opens At Playboy's Wis. Resort

By ALAN PENCHANSKY

CHICAGO—Resort-oriented recording expands into the Lake Geneva, Wis., region this month with the opening of a new 24-track facility there at the Playboy Resort.

The new studio, housed within the vacation complex, offers clients lodging and complete use of Playboy facilities as part of a package production deal.

"We believe we're the top resort studio in the Midwest, something like a Caribou, but with greater proximity to the urban scene," explains Andy Wattermann, owner of the new plant.

"The thrust of the whole project is the record business," says Wattermann, who has been doing studio work in Lake Geneva since 1971 and who this year took over Castle Recording there.

Wattermann explains Castle has been relocated in the new facility and renamed, Shade Tree, "the musicians' and producers' resort studio."

According to Wattermann, Shade Tree and resort management are working in close cooperation, with hopes of bringing "live" recording projects and even tv production to the all-year lodge.

Wattermann reports that special cables and pre-amplifiers have been installed, allowing up to 40 microphones to be channeled from either the resort's 500-seat Cabaret room or its large convention hall. Video cables and two-way communication lines also are in place, he says.

The studio itself features an MCI 528 automated console which Wattermann believes is the first of these boards in the Midwest. The control room is the design of Rudy Bruer of California's Record Plants.

According to Wattermann, dimensions of the studio are 35 by 25 feet.

## Work Over Studio

NASHVILLE—The Acuff-Rose Hickory studio is undergoing some minor renovations estimated at \$50,000.

According to engineer Ronnie Gunt, the in house studio has been enlarged by some 140 square feet to allow room for a new drum room and piano trap. Other plans call for an expansion from a 20-track board to 24 and Dolby for all channels.

tapes  
with  
no noise?

you'd  
better  
believe it!

dbx noise  
elimination

dbx, Incorporated • 71 Chapel Street • Newton, MA 02459

## PATRONS' VOTES COUNT

# All Kinds Of Acts At L.A. Starwood

By JEAN WILLIAMS

LOS ANGELES—The Starwood, a locally based rock 'n' roll nightclub, is building a reputation as a house for practically any type of contemporary music acts ranging from jazz to punk.

"Our mainstream is rock 'n' roll and r&b crossover but we have found that our audience is into music period. Therefore, we experiment with different types of acts," says David Knight, booking agent for the club.

The Starwood, which caters basically to the 18-30 age group, conducts in-house surveys asking its customers their opinions of certain acts and if they would come out to see these acts.

According to Knight, most of these experimental situations have been extremely successful.

Buddy Rich recently played to soldout audiences as did reggae group Toots & the Maytals. Other acts to play the Starwood include the Jan Hammer group, 4 Tops, Horslips, Hot Tuna, Mothers Finest, Mike Bloomfield, John Mayall and Ram Jam.

While the club's audiences are obviously tuned to a variety of music, acts such as Eddie Harris and Gloria Gaynor did not draw well, admits Knight.

He theorizes that Harris, who generally plays jazz clubs, did not draw because of his lack of crossover identification. At the same time, he feels that disco queen Gaynor did not sellout because while she clicks in both the r&b and disco markets, she tends to be limited in crossing to the pop and rock areas.

On the other hand he says, "When we found that we could get an act such as Buddy Rich, we surveyed the audience and found that all were aware that Buddy is one of the greatest drummers in the world and wanted to see him."

R&b acts such as Joe Tex, Johnny Taylor and the 4 Tops, who have all had some success in the crossover area packed the club, says Knight.

## Goodman At Benefit

HOUSTON—Benny Goodman will make a concert appearance here with Ned Battista and the Houston Pops Orchestra March 25 at Jones Hall. The concert will be a benefit for the Israeli Red Cross.

The Starwood, with three rooms, a disco, lounge and 750-seat main showroom, books its acts based on the availability of the performers.

According to Knight, since the club has built a steady clientele, it is willing to bring in diverse acts, but will ask its audience first.

The Starwood is also promoting itself through new acts, while at the same time attempting to help develop these acts.

On Sunday and Monday nights the nightclub features local bands. On Monday the club gives the bands open guest lists where the groups may invite as many persons as they wish.

"We are able to get people in here who have never heard of the Starwood because of these new groups," says Knight.

The act will start on Sunday, if it proves itself and will be brought back for a Monday night session, being paid scale wages plus having the open guest list.

From Monday, if the group is capable of drawing, it will be brought back for weekend stints. Thus a following for the group is built. Quiet Riot is one which moved from the Sunday showcase to weekend gigs.

The club, with an admission fee ranging from \$3-\$7 depending on the act, is not attempting to create any particular image for itself in terms of specializing in one form of music. "We're trying to present an overall view of the music business," says Knight.

## LEHIGH VALLEY

# Country Gig Falls Short

BETHLEHEM, Pa.—Although the Lehigh Valley area here in Eastern Pennsylvania and bordering New Jersey supports four radio stations devoted to country music, the first major country music concert ever promoted here fell about \$1,600 short of turning in a profit. Only about 900 persons, at \$7 and \$8 a ticket, turned up at the Liberty High School Auditorium here Feb. 3 for the two shows, at 6 and 9 p.m., for a "Jamboree U.S.A." headlined by Johnny Rodriguez.

It was also the first concert effort on the part of Paul Swedar, of nearby Nazareth, Pa., and his newly-formed J. & P. Enterprises. The show also included Mike White, the Slater Brothers and Karen McKenzie, with radio WHOL's Ed Baumer the host.

The concert was originally set for the previous Friday, but was postponed because of inclement weather. Rodriguez and his entourage were unable to get here in time because of heavy snowstorms in the midwest.

Swedar, who operates bus trips to sporting events in Philadelphia and New York, shelled out \$8,000 for the show, plus \$450 for auditorium rental, \$80 for security services, \$25 for piano tuning, and an undetermined figure for advertising. But in spite of the fact that the initial concert venture lost money for Swedar, he says he will try it again.

Swedar still feels that the area can support a profit-making concert with country music.

# Talent

## Donegan Pals Flock To His Aid On LPs

By JIM McCULLAUGH

LOS ANGELES—With more artists extending their talents "guesting" on the albums of other (Billboard, Feb. 18, 1978), British rock pioneer Lonnie Donegan (who once had a string of 22 top five singles in England from 1955-1961) may be bringing the guest starring role to an ultimate high.

On his recently released United Artists album "Puttin' On The Style," Donegan has the likes of Elton John, Ringo Starr, Leo Sayer, Rory Gallagher, Albert Lee, Peter Wingfield, Klaus Voorman, Nicky Hopkins and Ronnie Wood taking major music and harmony vocal parts.

The 47-year-old singer indicates there are more tapes with these artists in the can for a second UA album and he expects to work with Paul McCartney and Peter Frampton for that second LP.

"Ironically," says Donegan in Los Angeles on an extensive promotional tour, "it was Paul McCartney's idea but he doesn't appear on the album. There were times when we had the studio and other musicians ready and his schedule wouldn't permit it or he had the time and we couldn't get studio time or session musicians. The same thing happened with Frampton."

The idea for the album was spawned, notes Donegan, after a McCartney and Wings concert at the Forum locally in 1976.

Onhand at a party after the concert were Elton John, Ringo Starr, Leo Sayer and Adam Faith, who along with McCartney, began singing Donegan songs.

Faith, notes Donegan, wanted to produce an album with him and took the ball from there. Going to United Artists with the project, Faith worked out a two-album deal.

The album was recorded over a six-month period at Cherokee and Larrabee studios in Los Angeles and AIR and Trident studios in London.

The amalgam of superstars agreed to play on the album when their schedules permitted, and, adds Donegan, many of them regarded it as a way of saying thank you since many of them had been weaned on Donegan's tunes.

It had been four years since Donegan had cut an album, the last being with Phonogram in Europe. In the interim, he had a mild heart attack and has been working sparingly.

Many of the songs on the album are updated rock versions of his best selling classics such as "Rock Island Line," "Lost John," "I Wanna Go Home" and "Puttin' On The Style."

Donegan began his musical career in the early 1950s in England as a dixieland jazz musician and is responsible for blending jazz, blues, folk and country into "skiffle" music.

## Ferguson In Texas

DENTON, Tex.—Maynard Ferguson with special guests the Phil Woods Quintet were in concert Wednesday (22) at North Texas State Univ. in the school's Coliseum. The concert was presented by World Communications, Inc. in association with the school's Student Activities organization. Tickets were priced at \$6.50 and \$7.50.



Billboard photo by Kaz Tsuruta

Play Mates: Chick Corea and Herbie Hancock rehearse material for their current cross-country acoustic piano tour.

# Hancock-Corea Tour Melds Two Forces

By ED HARRISON

LOS ANGELES—The current Herbie Hancock/Chick Corea tour featuring the two keyboard masters on grand pianos is unusual in that two record companies, two booking agencies and two managers are co-operating to the fullest.

Hancock records for Columbia, is booked by William Morris and managed by David Rubinson, while Corea is on Polydor, is booked by ICM and managed by Ron Moss.

Both Rubinson and Moss agree that the planning and production of the tour has gone remarkably smooth in terms of support, yet Rubinson adds: "The interplay of synergy, cooperation and mutual respect for each other is the main reason for the tour happening in the first place."

According to both managers, it was decided to divide the 15 U.S. dates equally (there are 22 stops altogether including seven in Europe) among the two agencies and compromise on promoters.

Rubinson believes the interaction between the agencies is perhaps the tour's most unique accomplishment.

The tour, being recorded live from the San Francisco, San Diego and Los Angeles performances, will be made available on both Polydor and Columbia.

The tour will be divided into part one and part two which will follow the order of the show. One LP will be part one, the other part two. Both albums will be released simultaneously, probably in May. Artist billing is still to be resolved.

Rubinson and Moss credit CBS president Bruce Lundvall and Polydor president Irwin Steinberg for their commitment to the music and for making the project work.

Rubinson will produce Hancock's album and will share in the production of Corea's, who normally produces himself. Corea's engineer, meanwhile, is doing the recording while Rubinson and his staff will do the mix.

Also divided is personnel working the tour. David Bretz, tour manager, and Roy Kaplan, equipment manager and sound engineer, are members of Corea's entourage, while Bruce Good, of Rubinson's Adam's Dad Management, is acting as liaison.

Says Moss: "It was a matter of give and take on both sides as each had different allegiances to agencies and promoters, but we were amazed how simple it was."

According to Rubinson, all the

major policy decisions regarding the tour were firmed up in one night in San Francisco as to which promoters would be used and which cities would be played.

The routing of the tour didn't take into account logistics. The decision was made to play the right halls in terms of acoustics. Each of the halls has been 3,000-3,500-seaters.

Because there were no sound and lights to transport, the tour was "based on an esthetic and creative schedule rather than on routing logistics." The crew has skipped around the country according to hall availability, journeying back and forth from East to West.

The tour has been in the planning stages for years, ever since Hancock and Corea played together for one night with Miles Davis.

Corea is set to embark on a four-month world tour in March, so if the tour didn't happen now, it would have been at least another year before it materialized.

For Hancock, the pairing with Corea represents what Rubinson says is "the culmination of a program" in which Hancock is "deliberately seeking a variety of environments to play in." Hancock's last project was his heralded V.S.O.P. tour. Rubinson adds that Hancock's projects are "not just an all-star approach but a variety of important experiences."

## SET SINATRA U.K. SERIES

LOS ANGELES—Frank Sinatra will star at London's Royal Festival Hall in a six-day series of eight concerts beginning Sept. 11. All 2,800 seats were reportedly soldout within two hours after the boxoffice opened for the Harold Davison presentation.

Sinatra's appearance at the same venue in February 1977 marked the first time in the 105-year history of the Hall that a solo artist performed a full week. Sinatra not only volunteered his services but also assumed all expenses for the opening performance so that all boxoffice proceeds went directly to the National Society for the Prevention of Cruelty to Children.

Additionally, his seven-day appearance at the London Palladium in 1975 established a new London boxoffice record.

## Unsurpassed in Quality

# GLOSSY PHOTOS

16c EACH IN 1000 LOTS

1000 POSTCARDS \$75.00

100 8x10 \$19.95

CUSTOM COLOR PRINTS '89 per 100

COLOR LITHO \$210 per 1000

COLOR POSTCARDS \$180 per 3000

MOUNTED ENLARGEMENTS 20"x30" \$16.00 30"x40" \$25.00

20"x30" 30"x40"

\$16.00 \$25.00

**COPYART**  
Photographers

A Division of JAMES J. KRIEGSMANN  
165 W. 46th St., N.Y. 10036  
(212) PL 7-0233

JONI MITCHELL IS



DON JUAN'S RECKLESS DAUGHTER.

ON ASYLUM RECORDS AND TAPES



## New Hamilton LP Overcoming Hurdle

By TONY BYWORTH

LONDON—George Hamilton IV, undoubtedly the most exposed U.S. country act in Britain, is about to overcome the final hurdle on his pathway to total success here.

Already well established with both country and pop audiences through a succession of concert, television and radio appearances over the years, Hamilton now appears set to break into the pop charts with his second album for Anchor Records, "Feel Like A Million." Prior to its Feb. 17 release, the Nashville-recorded LP reportedly gathered more than \$285,000 in advance sales, presenting the North Carolina based entertainer with a silver disk.

The album is currently being backed by a three week television and radio marketing campaign in the Yorkshire, Tyne Tees, Scotland, Anglia and Ulster areas of Britain—the regions that have the greatest following for country music.

Rather than market Hamilton primarily as a country music act, Anchor Records plans to strengthen his already considerable following.

"Although he's achieved a very loyal following as a country artist—and well lives up to his reputation as the International Ambassador of Country Music—we don't want to market him under that image, but as a music personality," explains Martin Wyatt, Anchor's assistant managing director.

Anchor Records' first major attempt at tv marketing took place last year with the Don Williams album "Visions," the results of which established Williams as a phenomenal star in Britain.

Hamilton's association with British audiences is long standing, having first visited these shores in 1967 as a brief stopover enroute to the U.S. following a tour of U.S. military bases in Germany.

Subsequently he appeared at the debut International Festival of Country Music in April 1969 and then began an endearing relationship with the British public that took in appearances at other festivals and a regular scheduling of concert tours.

Hamilton has made more British tv appearances than any other U.S. country artist, which have included five series for BBC-2-TV as well as an innumerable amount of guest spots on other shows.

Currently, his long-running Canadian videotaped series is being screened by the ITV companies in the majority of their regional outlets.

Hamilton's success on the international front has proved somewhat detrimental to his career in the U.S. During recent years, it has been leaner times for him in terms of appear-

(Continued on page 52)

The guy talking to the doorman is a film editor from Osaka. The lady at the front desk is a history professor from Duke.

Welcome to The Roosevelt. Easy in. Easy out. Superfast service from the best people in the business.

Your new suit is across the street at Brooks Brothers. Your first meeting in the morning is a block north. And you, friend, are right in the middle of Midtown Manhattan. 45th & Madison. Right in the middle of everything.

## THE ROOSEVELT

A very New York hotel.



(800) 221-2690. In New York State, call (800) 522-6449.

In the city 661-1717. Call your corporate travel office or travel agent.

## BROADWAY REVIEW

### '20th Century' Irresistible Despite Plot Flaw Or Two

NEW YORK—"On The 20th Century," which opened at the St. James Theatre here Feb. 19, is a grand and stylish musical which bedazzles its audiences with its flair and forces them to overlook or completely miss the flaws in its makeup.

The book and lyrics by Betty Comden and Adolph Green, are based on the Hecht-MacArthur play of 1932, set on the 20th Century Limited, a sort of U.S. version of the once-luxurious "Orient Express" which whisked passengers in style from Chicago to New York and back in the 1930s.

The story revolves around a broken-down producer on the skids after his fourth consecutive flop, played by John Cullum; a famous movie actress (Madeline Kahn) who was once his protegee, and on whom he now pins his hopes for a return to success, and a wealthy, religious nut, played by Imogene Coca.

Kahn is delightfully funny as the pampered, petulant superstar ac-

tress, and Coca radiates credibility as Letitia Primrose, the wacky revivalist. Cullum tends to overplay his role as the down-at-heel, conniving producer, but is still likeable in the part.

Cy Coleman as the composer has written music which is extravagant, full of sweeps and flourishes like a madly inspired artist painting a canvas of life. While not an impeccable or particularly memorable score, it is full of energy and grandeloquence, perfectly matching the zany mood of the show.

However, the real stars of "On The 20th Century" are Harold Prince, whose skillful directing zips the show along even in areas where the material tends to sag, and Robin Wagner's inspired art deco sets which lushly recreate the delightful decadence of the period.

The original cast album will be released on Columbia.

RADCLIFFE JOE

### Bob Luman Bounces Back With 'Proud Lady' Single

By SALLY HINKLE

NASHVILLE—Bouncing back from severe health problems, Bob Luman is enjoying his most consistent chart action in years.

His latest Polydor single, "Proud Lady," has climbed to a starred 53 in Billboard's Hot Country Singles chart following two successive Polydor single chartings, "I'm A Honky-Tonk Woman's Man," his first for the label, and "The Pay Phone," which rose to 13 and endured 15 weeks on the country chart.

In February of 1976, Luman survived a close brush with death from internal bleeding caused by a ruptured blood vessel under his rib

cage. But within 4½ months he was back on the scene again.

"I had a very serious operation and I was almost gone a couple of times," notes Luman. "Afterwards, I had about 4½ months of recuperation, and it gave me a lot of time to think, which I hadn't taken time for before."

"I just took things without planning day to day. But it gave me time to get my head together and I've become more business-oriented because of it."

As Luman regained his strength, he and Johnny Cash teamed up and put together what was to become his

(Continued on page 52)

### New York's Playboy Club Gets Kazan

LOS ANGELES—Lainie Kazan, who opened the first Lainie's Room at the Century City Playboy Club a year ago as an experiment, has gotten the nod from the Playboy Club in New York to do the same for it.

The singer-business woman has compiled—and successfully—having launched the new room Feb. 13, booking herself in for four weeks.

Elizabeth Lisboa, p.r. director for the club in Gotham, reports the opening night was a "tremendous smash" and that the entertainment policy of the new room (once called the Play Room and which has been completely renovated, even to the menus) will be the same there as it is on the Coast.

Among the performers who showcased in the L.A. room were Freda Paine, Carmen McCrae, Joe Williams, Morgana King, Frankie Randall, Liz Torres and, of course, Lainie herself, "so you can see the atmosphere is laidback, sophisticated," says Lisboa. A cover charge of \$8.50 applies.

Kazan has chalked up still another first in her career—a live album cut at the Playboy Club here, which she produced herself and which she is making available only through the Playboy clubs.

### Rock Festival Planned For Upstate N.Y.

WOODSTOCK, N.Y.—Pending issuance of state permits by the upstate New York town of Coxsackie, Woodstock '78, a rock music festival, will be held here on Sept. 24, reports John Bykowsky, organizer.

Bykowsky had originally approached the people of Bethel, N.Y., site of the original Woodstock Festival (1970), but his bid was untimely.

Local elections were about to take place and one of the candidates for town supervisor used it as a campaign issue, opposing the repeat festival, and the matter was dropped.

Convinced his plan was an attractive one financially, Bykowsky took it to nearby Coxsackie and got the approval of the townsfolk.

He estimates the town's financial gain will be about \$500,000 in addition to revenues generated by jobs and other services to be set up in conjunction with the event.

Unlike the original Woodstock, which drew close to 500,000, attendance at this year's version will be limited to 98,000. Another change is that Woodstock '78 will be a one-evening event instead of the week-end affair that generated difficulties for the original festival.

## Talent In Action

**ELLA FITZGERALD  
COUNT BASIE  
OSCAR PETERSON  
JOE PASS**

*Music Center, Los Angeles*

This touring package titled the Pablo Jazz Festival enables listeners to put jazz into proper perspective. All the performers are mainstay, mainstream artists who have maintained their pure jazz approach without getting into any crossover byplay.

Thus the two soldout concerts Feb. 19, 20 reasserted the power and beauty of non rock jazz (without taking anything away from that concept of playing). The one hour, 40 minute show caught Sunday (20) by this reviewer showcased these Pablo performers in a fine, classy environment, and while the musicians all wore suits, their music wasn't the least bit stuffy or formal.

Joe Pass' 20 minute solo set, which got the recital underway, was a pure treat of complete artistry, clean unfettered lines, rippling single notes, cascading passages, bass lines played in tandem with the melody lines during the four

tune set. Pass' left foot stamping on the floor provided a solid bass undercoating for his lovely improvisations on such tunes as "Round Midnight," "Misty" and "Nuages."

Oscar Peterson—the fastest pianist extant—brought out Ray Brown as a special guest to

work his 35-minute presentation. Peterson's facile lingering, his use of stride techniques and playful attitude, all melded beautifully with the sonorous, complementing lines which Brown brought forth to make one forget there weren't any drums around to keep tune permanently.

"Here's That Rainy Day," "Misty," "Teach Me Tonight" and "Sweet Georgia Brown" were among the set's seven tunes played with such fire and zest that one easily forgets just how long Peterson has been at work dominating a piano keyboard.

His lightning fast attack pushed Brown to his own fetes of mercurial swiftness.

Pass joined the friends to make it the Oscar Peterson trio for the closing tunes, playing car-

*(Continued on page 42)*

## Talent Talk

Dan Hill moves into the second phase of his first major U.S. concert tour, joining Art Garfunkel on dates throughout the East and South through the end of the month.

An 11-year-old boy was burned, though not seriously, in Montebello, Calif., when he tried to imitate the Kiss fire breathing trick. The band has repeatedly warned its young fans against such stunts. Frankie Valli expected to depart Private Stock in favor of Millennium Records.

Also Nina Simone expected to sign with CTI.

Yvonne Elliman on her first national headline tour. Dr. John, Charlie Daniels, Johnny Guitar Watson and Nicky Hopkins to appear on the next Papa John Creech LP. Sire Records has acquired the U.S. rights to the English hit, "Up Town Top Ranking" by Althia & Donna; and the French/Swiss/Belgian hit "Ca Plane Pour Moi (Jet Boy, Jet Girl)."

New wave fans can drink to their favorite punk artists at Max's Kansas City in New York with special concoctions named specifically after new wave acts. The Ramones is your favorite local beer, molested by shot of whisky. Mink de Ville is a high powered blast of orange-rum flavored coke. Suicide consists of green Chartreuse and 151 proof rum.

CBS is hosting a party for Earth Wind & Fire at Studio 54 in New York. Warner Bros. wanted to host a Rod Stewart party there sometime back, but when representatives from the label came to the disco to set up the party, the doormen wouldn't let them through the front door. The party was eventually held in Regines.

The Rutles are coming to television on March 22 via a film "All You Need Is Cash" created by Eric Idle of Monty Python fame. An LP is also expected soon by the Beatle parodists.

Morris Pert, percussionist for Brand X, is working on four separate symphonic commissions: a work for BBC's Scottish Symphony Orchestra, a dance score for the London Contemporary Dance Theatre, a chamber piece for Glasgow Univ., and music for the Electric Phoenix, a splinter group from the Swingle Singers.

Both Jackie DeShannon and Elvis Costello have given radio plugs for the Scratch Band in recent interviews, or at least that's what Big Sound Records claims. Randy Bachman has completed sessions for his upcoming "Survivor" LP for Polydor. On piano and backup vocals is his former Guess Who partner. Burton Cummings. RCA artists Bill Quateman, featured in the February issue of Vogue, is on a promotional visit of the South and Midwest.

Bob Welch embarks on a three-month tour of colleges and major venues backing such acts as Heart, Dave Mason and the Jefferson Starship.

The Spinners have two shows set for Avery Fisher Hall in New York Friday (24) including a midnight engagement. Kris Kristofferson and Rita Coolidge set for a tour of Europe in April and May. Though the recent cover of Rolling Stone shows him hirsute, Kristofferson is still beardless.

Ron Townson, now on his own after 14 years of Fifth Dimensioning, uncorked his new act at Disney World's Top Of The World Show Room in Orlando through Sunday (19), he's billed as Ron Townson & Wild Money, with three female backup singers.

## Your best buy an MC-5 from Greyhound



**5** reasons why our 1966 and 1967 Model MC-5A Challengers are the best used bus buys on the market.

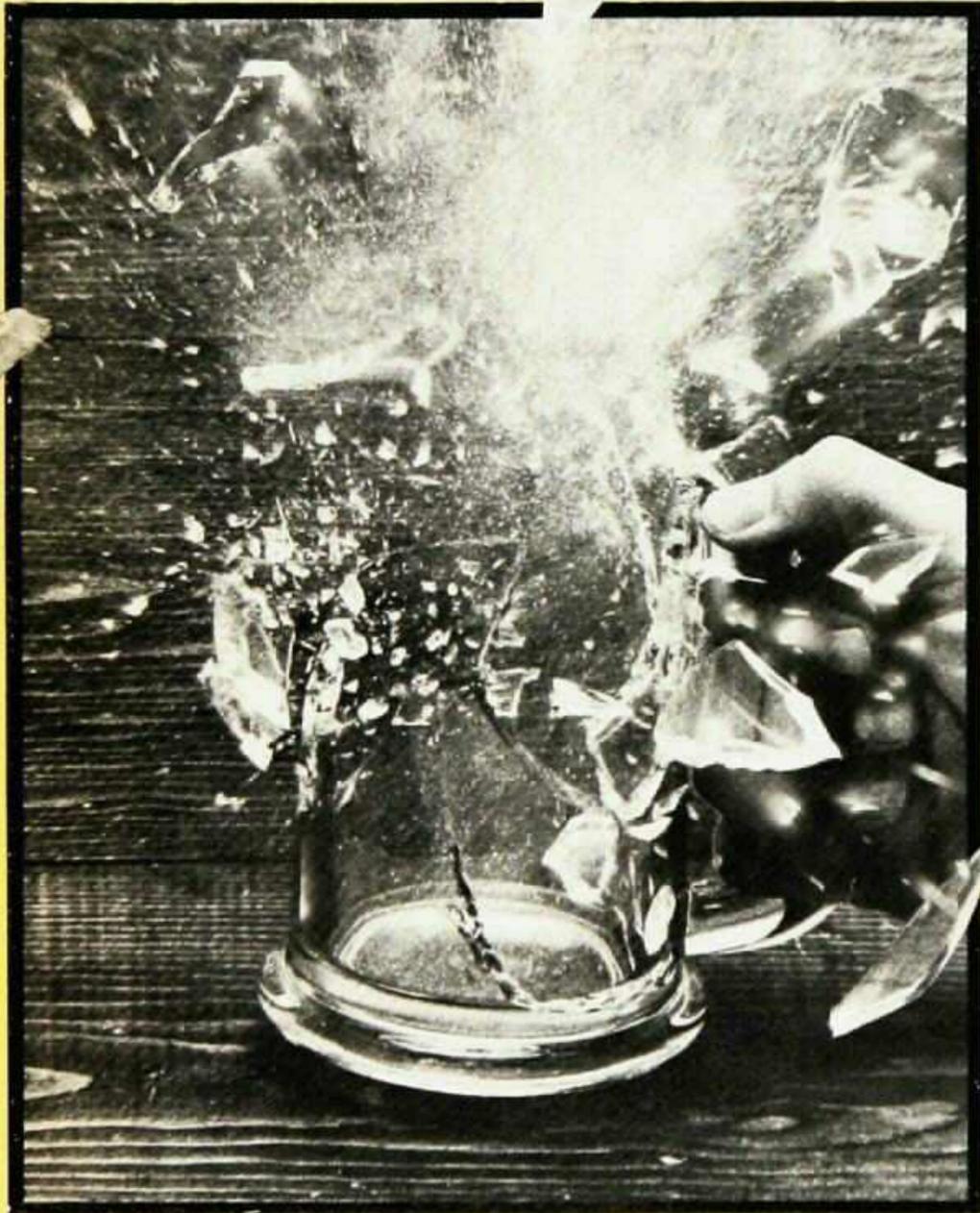
- Each features the reliability, dependability and performance that have become standards for the bus industry.
- Prices begin at \$23,000 including tires.
- Standard equipment includes air conditioning, lavatory, air suspension ride and reclining seats.
- Volume discounts.
- Excellent financing is available.

For more information, write Steve Sitzlar, Greyhound Tower, Phoenix, Arizona 85077 or call him at 1-800-528-6020.



## GO GREYHOUND

# IS IT ALL IS IT THE



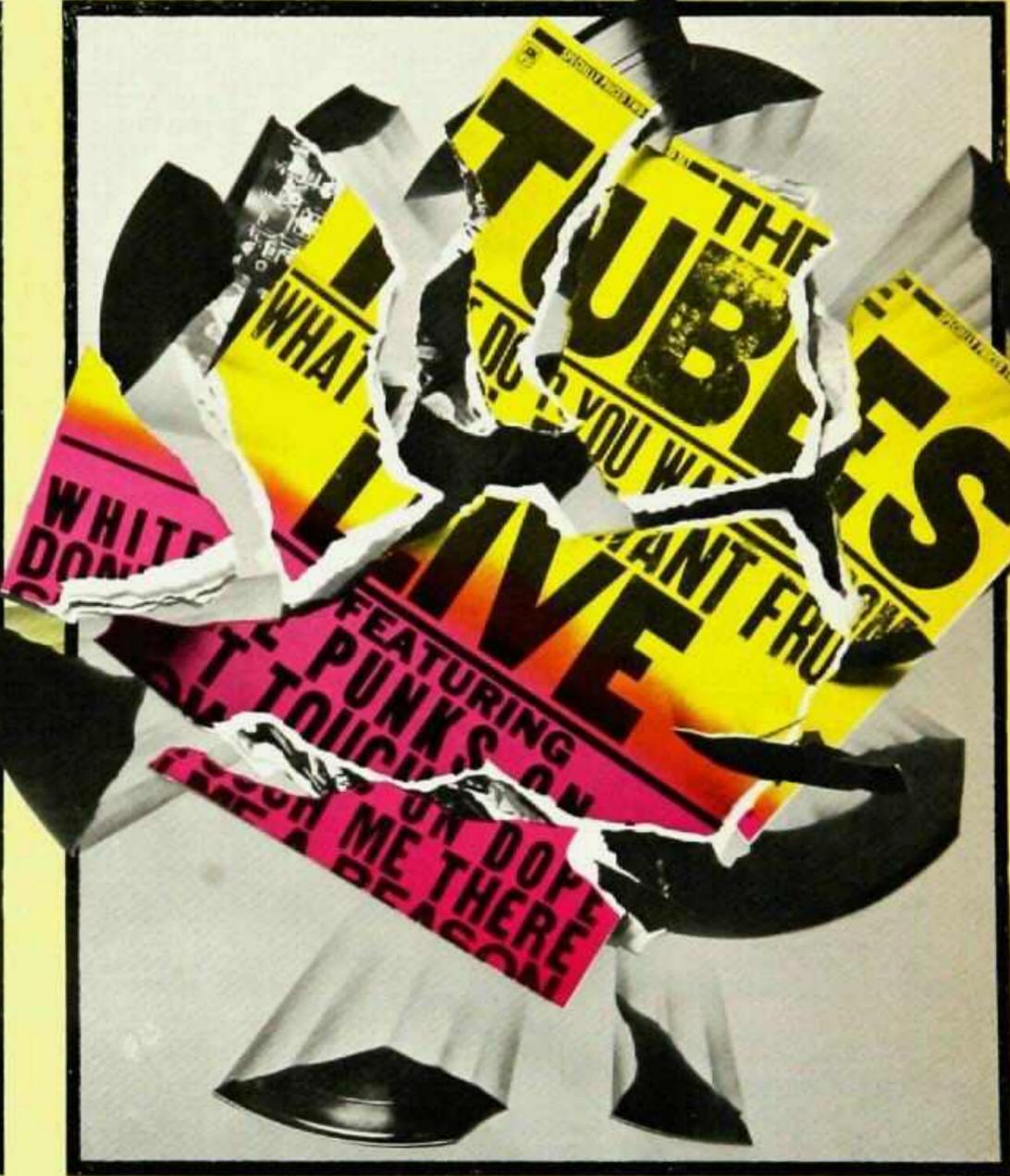
© 1978 A&M Records, Inc.

## STOP! IT'S BOTH! THE TUBES ON A&M RECORDS & TAPES NOW YOU

# LIVE OR TUBES?



Produced by Pete Henderson & Rikki Fort



SP-6003

WHAT DO YOU WANT FROM LIVE?  
YOU WON'T HAVE TO SEE IT TO BELIEVE IT.

# Talent In Action

• Continued from page 39

bons of Peterson's own staggeringly quick melodic improvisations.

The 17-piece Basie band's 40-minute turn was a polished workout in precision, lung power for the four trumpets and an all-around happy, vibrantly jovial interlude for the Count and his men who ran through their standard book of flagwavers.

Among the eight songs were such familiar tunes as "Shiny Stockings" and "Night In Tunisia." "Freckle Face" and "Easy Livin'" the latter a sweet yet warm ballad featuring Danny Turner on alto sax, infused some newness to what one automatically expects of the king of understatement.

Basie's tinkling piano style melding in with his rhythm section at times, lent a lighthearted contrast to the overwhelming power of the band's reeds and brass.

Butch Miles' drums were crisp and in a state of constant attack, propelling the band beyond its normal power range.

When it was time for Ella, Basie exited and Tommy Flanagan took over, aided by his own drummer (Jimmy Smith) and bassist (Keller Betts). The trio as a unit played only several torch songs alone with Ella, with the rest of her 50-minute set engulfing the Basie band.

For all its strength, the band did not overpower Ella at all. She was the dominant instrument during her set, her voice in crystal clear condition, her high notes reaching into the upper reaches of her throat, her low notes, rolling out with ease.

"Too Close For Comfort" launched her presentation which interestingly featured several lesser known works by Cole Porter ("Dream Dancing," a delicate, slow ballad) and Paul Williams ("Ordinary Fool") among the evergreens: "Indian Summer," "Day By Day," (done blazingly fast) "Sweet And Tender," and "Mr. Paganini," the latter offering Ella some room for scatting, which she did in bursts on other tunes.

The one blues tune, "St. Louis Blues," produced such gutsy shouting that Ella was motivated to tell the crowd: "I didn't know I could scream like that." Scream she didn't, however. It was more or less robust exhortations.

The concert's closing number brought Basie back for a free wheeling jam in which Ella created the melody lines and trumpeter Waymon Reed and saxophonist Eric Dixon did their best to repeat her lines. Dixon fared best.

Overall, the package is solid, smooth, swinging jazz. And the audience reaps the rewards.

ELIOT TIEGEL

## AL GREEN KELLEE PATTERSON Dorothy Chandler Pavilion Los Angeles

On the eve of Valentine's Day, Green shook the chandeliers of the soldout Pavilion with a high-energy show that helped his audience forget the long delay.

Before he began to sing he was presented with official proclamations of Al Green Day by a bevy of city and state officials.

His hit "L-O-V-E" was the opening of what proved to be a grand demonstration of his vocal control and stage movements. He enthused even the most apathetic among his Pavilion audience.

His less than one hour set covered territory from his old and now classic hits, including a sensitive version of the Gibb Brothers composition "How Can You Mend A Broken Heart," to numbers from his new "Belle" album which exhibited a distinct gospel influence.

His 10-song presentation never faltered for even a moment, and each song was an unrestrained outpouring of energy and talent, both from Green and his 15 piece band called the Enterprise Orchestra.

Dressed completely in silver satin, Green tossed red roses throughout his show to admirers who fiercely disputed the honor of receiving them.

At the conclusion of his set, and contrary to everyone's expectations, Green and his band failed to return for an encore, perhaps because there was a second show to come.

In short, the fans were treated to a better than ever Green performance and were left with the promise of much more for the future.

A former Miss Indiana, Patterson, opened the evening, exhibiting presence and artistic potential, but lacking spark as her band lacked synchronization. Among her better tunes were "You Are So Beautiful," and "If It Don't Fit, Don't Force It."

ABELARDO HERNANDEZ

## ERIC CLAPTON Civic Auditorium, Santa Monica, Calif.

For this tour, the legendary blues guitarist opted to play smaller halls instead of the large venues superstars are accustomed to performing in. In addition to better acoustics and a cozier atmosphere, fans were treated to seeing Clapton's nimble fingers at work, ripping off penetrating guitar riffs, without straining one's eyes.

The emphasis in his Feb. 11 performance—nearly two hours in length—was on new songs from his RSO "Slowhand" LP although plenty of rock standards from his Cream, Blind Faith and Derek and the Dominoes days were tossed in.

Ironically, Clapton proved to be anything but a slowhand. He appeared to be in full command of his playing and singing, becoming totally immersed in the action. His Los Angeles appearance at the Forum a little over a year ago was dazzling, but on this night he was electrifying.

He displayed his guitar playing dexterity on nearly every cut while his vocal chops were filled with a coarse but effective blues texture.

Marcy Levy, a Linda Ronstadtish type singer/musician who accompanies Clapton on each of his tours and on the album, proved to be an integral part of the show. She handled lead vocals

on a few numbers, performed a solo or two and supported Clapton with harmony on at least half the songs.

Levy co-wrote "Lay Down Sally" with Clapton. She also played guitar, keyboards, harmonica and tambourine.

Although the noise level was a bit excessive, as if Clapton were still playing the Forum, it didn't really matter once the ears adjusted to that good old rock 'n' roll.

"Lay Down Sally," performed early in the show, evoked great audience response while songs like "Cocaine" teased the crowd. Oldies such as "Badge," "Key To The Highway" and "Layla" were also crowd pleasers. Two encores later (after some magnificent blues numbers) Clapton retired for the evening.

His band was tight as usual and the entire performance was practically flawless. Clapton still remains one of the premier pickers.

ED HARRISON

## MUDDY WATERS ROOM FULL OF BLUES Bottom Line, New York

Waters played a relaxed and low key set for his first show of four in two nights on Feb. 14. But even a subdued Muddy was still the blues master.

Waters and his six-man band performed 12 songs in 70 minutes; but as is often the tradition with blues and soul performers, he himself didn't come out onstage until his band performed two numbers by itself.

Perched on a stool, a happy and healthy looking Muddy gave a lesson in blues phrasing when he sang, and dirty slide guitar when he played. There was nothing dated about his blues.

Most of Waters' material was the old classics, including "I'm Ready," "Rock Me" and "I'm Your Hootchie Coochie Man" from his new "I'm Ready" LP. Other favorites in the repertoire included "Baby, Please Don't Go," "Blues Had A Baby And Called It Rock 'N' Roll," "All Locked Up In Love Again," and "Mannish Boy." Encore was "Got My Mojo Working."

Though at another night and a latter show Waters' friend Johnny Winter joined the crew onstage for some serious boogie, this show was almost like a warmup.

A band that could have used some warmup before it got onstage was Roomful Of Blues, a seven-piece outfit from Long Island.

The band performed 10 numbers in 45 minutes, including "Red White & Blue" and "Take It Like A Man" from its debut Island release. Though the band was competent enough, in comparison to the fluid grace of Muddy Waters, Roomful of Blues seemed stiff and unsure of itself.

However, according to subsequent reports, as the band got used to the Bottom Line stage, it loosened up. In later shows the band improved considerably. It could have been that some of Muddy's magic rubbed off.

ROMAN KOZAK

## SEAWIND JOSH HANNA Blaisdell Arena, Honolulu

The near capacity crowd of 7,500 people who jammed the Blaisdell Arena couldn't have been happier that the seven-member Grammy nominee group Seawind chose Hawaii to give their first headline concert Feb. 12.

The 50th State, after all, was where Seawind first formed as the group Ox several years ago, and local music fans showed up expecting a high-powered show. That's exactly what they got.

The show opened with Hanna, an English jazz singer with a shaved head, who proved during his 40-minute set to have the ability to vocally imitate every instrument in a jazz band. All Hanna needed was an electric guitar to accompany himself and with his Al Jarreau type singing he sounded like a full band alone.

When Seawind hit the stage, the crowd was ready and for more than 90 minutes the group became a bastion of instrumental skill, producing a hybrid sound of jazz, rock, and pop. The group has two albums on the CTI label and a rapidly growing following.

Seawind opened its dozen tune set with the "Seawind Theme" and played most of the tunes from its "Window Of A Child" LP.

Some of the tunes included the title track "One Sweet Night," "Wings Of Love," "Countin' The Days," "Angel Of Mercy," "Lovin' You" and "He Loves You." Its encore "Devil Is A Liar" was the tune nominated for a Grammy.

Group leader Bob Wilson, wife and lead singer Pauline Wilson, bass player Ken Wild, keyboardist Larry Williams, brass players Jerry

(Continued on page 43)

# Billboard Top Boxoffice

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates <small>(DENOTES SELLOUT PERFORMANCES)</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	PARLIAMENT/MOTHER'S FINEST/CAMEO—Tiger Flower & Co., Capitol Centre, Largo, Md., Feb. 18	20,440	\$7-\$8	\$143,080*
<b>Arenas (6,000 To 20,000)</b>				
1	ROSE ROYCE/BAR-KAYS/CON FUNK SHUN/STARGARD—Lewis Grey Prod., Forum, Inglewood, Calif., Feb. 18	12,794	\$6.75-\$8.75	\$104,684
2	ERIC CLAPTON/PLAYER—Feyline Presents Inc./Concerts West, McNichols Sports Arena, Denver, Colo., Feb. 15	14,022	\$5-\$7	\$100,443
3	FOGHAT/WET WILLIE/STARZ—Schon Prod., Civic Center, St. Paul, Minn., Feb. 15	15,612	\$6-\$7	\$96,648
4	FOGHAT/STARZ—Sunshine Prom., Convention Center, Indianapolis, Ind., Feb. 19	13,000	\$6.50-\$7.50	\$86,403*
5	WAYLON JENNINGS/JESSI COLTER/DON WILLIAMS—Feyline Presents Inc., Salt Palace, Salt Lake City, Utah, Feb. 13	10,131	\$5.50-\$7.50	\$70,339
6	SANTANA/EDDIE MONEY—Don Law Co., Music Hall, Boston, Mass., Feb. 18 (2)	8,450	\$7.50-\$8.50	\$69,235*
7	DAVE MASON/BOB WELCH—Don Law Co., Music Hall, Boston, Mass., Feb. 17 (2)	8,450	\$7.50-\$8.50	\$68,997*
8	FOGHAT/WET WILLIE/STARZ—Star Date Prod., Arena, Milwaukee, Wisc., Feb. 16	9,651	\$5.50-\$7.50	\$62,600*
9	CHARLIE DANIELS BAND—Gary Naseef, Community Centre, Tucson, Ariz., Feb. 18	6,000	\$7.50-\$8.50	\$48,090*
10	WAYLON JENNINGS/JESSI COLTER/DON WILLIAMS—Feyline Presents Inc., Henry Levitt Arena, Wichita, Kan., Feb. 19	6,281	\$7.50-\$8.50	\$47,631
11	PARLIAMENT/BAR-KAYS/CAMEO—Feyline Presents Inc./R&B Prod., Cumberland County Mem. Coliseum, Fayetteville, N.C., Feb. 19	6,940	\$6.25-\$7.25	\$46,875*
12	DAVE MASON/BOB WELCH/CLOVER—Cross Country Concert Corp., Civic Center, Springfield, Mass., Feb. 18	6,169	\$7-\$8	\$44,334
13	AMERICA/MICHAEL MURPHY—Avalon Attractions, Selland Arena, Fresno, Calif., Feb. 16	5,402	\$7-\$8	\$38,433
14	WAYLON JENNINGS/JESSI COLTER/DON WILLIAMS—Feyline Presents Inc., Maybee Center, Tulsa, Okla., Feb. 18	4,828	\$6.50-\$7.50	\$35,928
15	SHA NA NA—Brass Ring Prod., Civic Center, Saginaw, Mich., Feb. 15	4,617	\$6.50-\$7.50	\$33,864
16	GARY WRIGHT/SANFORD & TOWNSEND—Sound 70 Prod., Hooper Eblen Centre, Cookeville, Tenn., Feb. 14	3,962	\$5-\$7	\$21,867
<b>Auditoriums (Under 6,000)</b>				
1	AL GREEN/KELLEE PATTERSON—Love & Happiness Prod., Dorothy Chandler Pavilion, Los Angeles, Calif., Feb. 13 (2)	6,394	\$6.50-\$8.50	\$51,544*
2	AMERICA/MICHAEL MURPHY—John Bauer Concerts, Paramount Theatre, Portland, Ore., Feb. 18 (2)	5,689	\$7-\$8	\$43,140*
3	STEVE MARTIN—Artists Consultants, Concert Hall, Birmingham, Ala., Feb. 17 (2)	5,940	\$5.50-\$7.50	\$40,344*
4	CHARLIE DANIELS BAND/STILLWATER—Doug Clark, Celebrity Theatre, Phoenix, Ariz., Feb. 17 (2)	5,336	\$7	\$37,352*
5	SHA NA NA—Brass Ring Prod., Civic Center, Lansing, Mich., Feb. 17	5,016	\$6.50-\$7.50	\$36,116
6	STEVE MARTIN—Artists Consultants, Coliseum, Columbia, S.C., Feb. 16	5,000	\$5.50-\$7.50	\$33,670*
7	STEVE MARTIN—Artists Consultants, Bayfront Theatre, St. Petersburg, Fla., Feb. 13 (2)	4,260	\$6.50-\$7.50	\$31,915*
8	STEVE MARTIN—Artists Consultants, Tully Gym, Tallahassee, Fla., Feb. 14	3,912	\$5.50-\$6.50	\$24,714*
9	NAZARETH/POINT BLANK—Sunshine Prom., Veterans Mem., Columbus, Ohio, Feb. 14	3,821	\$5.50-\$6.50	\$24,531*
10	GARY WRIGHT/MISSOURI—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Feb. 18	3,221	\$6-\$7	\$21,999
11	CHARLIE DANIELS BAND/RICK DANKO—Avalon Attractions, Civic Centre, Santa Monica, Calif., Feb. 19	3,000	\$6.50-\$7.50	\$21,556*
12	MANHATTAN TRANSFER—Wolf & Nissmiller, Paladium, Hollywood, Calif., Feb. 14	2,300	\$10-\$12.50	\$20,365
13	HARRY CHAPIN—Landmark Prod., Brown County Arena, Green Bay, Wisc., Feb. 15	2,730	\$6-\$7	\$18,762
14	MEATLOAF/EDDIE MONEY/DOUCETTE—Contemporary Prod., Kiel Aud., St. Louis, Mo., Feb. 14	3,880	\$3.95-\$4.95	\$18,716
15	GARY WRIGHT/STARCASTLE—Contemporary Prod./Chris Fritz & Co., Memorial Aud., Kansas City, Mo., Feb. 17	2,860	\$6.50	\$18,590
16	ART GARFUNKEL/DAN HILL—Cross Country Concert Corp., Woolsey Hall, New Haven, Conn., Feb. 19	2,363	\$7.50	\$17,723
17	PAT TRAVERS/UP IN THE AIR—Bill Graham, Convention Center, San Jose, Calif., Feb. 17	2,975	\$5.50-\$6.50	\$16,362*
18	GABE KAPLAN—Landmark Prod., Centre Stage, Milwaukee, Wisc., Feb. 17 (2)	1,984	\$8-\$8.50	\$16,018
19	NAZARETH/SAMMY HAGAR—Mid South Concerts, Aud., Memphis, Tenn., Feb. 15	2,585	\$5-\$6	\$14,946
20	JERRY GARCIA BAND/ROBERT HUNTER & COMFORT—Bill Graham, Civic Aud., Santa Cruz, Calif., Feb. 19	1,963	\$6.50-\$7.50	\$13,125*

Copyrighted material

MARCH 4, 1978, BILLBOARD

## HAVE YOU WRITTEN OR RECORDED A HIT THAT NO ONE WILL LISTEN TO?

We Have The Contacts With Major Labels.

Send Records, Tapes, Copyrights w/\$25 check or money order

## HIT SONG CJT PRODUCTION

8833 Sunset Blvd., Suite 306 Los Angeles, CA 90059

Office: 213/652-3262 Ans. Serv. 213/659-2600

Our Studio Offers: 2, 4, 8, 16, 24 Trk. Time \$85 hr.

Includes expert Director & Engineer.

# Signings

Hank Snow to Billy Deaton Talent Agency with booking agreement. Dickey Lee to New Horizon Management on exclusive management pact with Don Cusic and Dan Beck. Appearances for the RCA artist are booked by Top Billing, Inc., Nashville. Bobby Lewis to Billy Deaton Talent Agency for booking. Mickey Newbury to ASCAP.

Etta James to Kessler/Grass for personal management. Plans are underway for a major tour. Willie Hutch to Whitfield Records. For several years Hutch had been with Motown Records. His first Whitfield single is due this month.

The New Creation Singers of Waco, Tex. to Sparrow Records.

Alvin Lee, guitar wizard with Ten Years After, to RSO Records with the first release, "Rocket Fuel" expected in mid March. Scottish new wave band Rezillos to Sire Records. The band is recording its first LP with Tony Bongiovi as producer.

Van Duren to Big Sound Records. First LP, "Are You Serious?" expected soon. Jimmy Beaumont & the Skyliners to RCA. to Bigboro Records.



**TOP QUALITY 8X10 PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

**BLACK & WHITE 8x10's**  
500 - \$32.00 1000 - \$47.50

**COLOR PRINTS**  
1000 - \$224.00

SEND FOR SAMPLES AND COMPLETE PRICES ON 8x10's. OTHER SIZE PRINTS, AND POSTERS

**ABC PICTURES**  
1867 E. FLORIDA ST.  
SPRINGFIELD, MO 65803

## Talent In Action

• Continued from page 42

Hey and Kim Hutchcroft, and guitarist Bud Nunez were in fine form as they played to the highly appreciative audience.

It was Pauline who stole the lion's share of attention with energetic vocals and impressive stage presence that belied her tiny frame. She added a tasty edge to the driving creative music being played. **DON WELLER**

### LARRY GATLIN

*Golden Nugget, Las Vegas*

Every once in a while, a lounge show will come along which produces shock waves musically from the rejuvenated entertainment climate of downtown casino center. Such a night occurred Feb. 11 with the crossover country-rock stylizations of Monument Records' Gatlin.

Gatlin, his two brothers on guitar and harmonies and three other band members recorded a diversified, enjoyable 40 minute set in the Nugget's 300-capacity Gold Strike Lounge. His nine-song effort varied from country and pop to ballads and country rock shadings.

Beginning on mandolin and vocals, Gatlin opened with the country ballad "Broken Lady" supported by brothers Rudy and Steve Gatlin on lead guitars and near perfect harmonies. Into more of a solo spot, Gatlin's clearly worded execution continued with ballad-like "Statues Without Hearts." The top single hit, "Love Is Just A Game," a country blues effort, bordered on the Neil Diamond style with Gatlin sustaining prolonged notes.

Mingling upfront country humor with his self-authored melodies, singer-songwriter Gatlin switched to guitar on a sincere ballad, "I Don't Want To Cry" featuring excellent steel guitar accompaniment by Mike Smith. Some 23 years in the music world, Gatlin then left an indelible mark with the lyrical ballad "I Never Loved You And I Always Will."

Rock'n roller "Sweet Sweet Lovin'" allowed Gatlin's band to expand during the introduction, showcasing Ralph Geddis on synthesizer and keys. Comical turn, "The Taxi," with Gatlin's humorous word play, included washboard and honking horns sure to become a classic standard as his appeal broadens. A full fledged country sound was captured on "Someone I Loved," drawing his best audience response.

Fast country song "Don't Blame Me For Colorado" spotlighted Steve and Mike Smith on guitars as well as drummer Phillip Fajardo. Yet another worthy composition by Gatlin, the song concluded his set on an upbeat, high pitch level found throughout his repertoire. The first of new headliners booked by the Nugget's Steve Wynn, Gatlin carries a sharp visual image enhancing his professional music and stage presence and sure to carry him onward and upward in the performing areas. **HANFORD SEARL**

### CHET BAKER

*Lighthouse, Hermosa Beach, Calif.*

Baker, one of the jazz world's long forgotten talents blazed his trail of warmth and personality throughout the hearts of this Valentine's night audience Feb. 14.

The crowd was anxious and electrified as Baker, backed by a tight N.Y. based quartet kicked off the five song, 75 minute set with an uptempo version of an old standard, "Mr. B." Baker was in fine form firing series of notes out of his trumpet engulfing the 80% filled house that loved every minute.

Midway through the set, setting down his horn, he displayed his vocal talent singing two lovely ballads "If You Could See Me Now" and "Just Friends."

Baker allowed members of his quartet to express themselves taking solos every tune, stretching out their numbers a bit.

The program did not include any material from his newly released album on A&M/Horizon entitled "You Can't Go Home."

The veteran performer along with his well disciplined quartet offered their own rendition of "Old Devil Moon" and a ramping blues rounded out the evening's performance. **BRUCE BOGUCKI**

### MORGANA KING

*Playboy Club, Los Angeles*

Morgana is like good wine that gets better age. Possibly best known for her vocal control, the highly expressive singer gave the nearly full house a taste of vocal perfection Feb. 21.

Backed by an impressive trio of Luther Hughes on bass, Ron Eschete, guitar, and Don Williams, percussion (notice no keyboards), King offered 50 minutes of her special vocal gymnastics and facial dramatics.

She opened her 11 tune set with an almost quiet version of "I'm Glad There Is You" as the

trio swung gently, topping its portion with easy Latin rhythms.

While she sang several tunes from her upcoming Muse LP "Mo," the evening appeared to be a tribute to Stevie Wonder. Wonder would have been proud of Morgana's versions of "Innervisions," "All In Love Is Fair" and "You Are The Sunshine Of My Life."

The singer moved easily into "Funny Valentine," segueing into "You Are So Beautiful" and back to "Funny Valentine." The audience seemed to hold its breath until she ended the number, afraid of missing a single note.

Other ditties done with equal skill were "Out Of Nowhere," where the artist broke out into a vigorous scatting session; "Do You Know What I Mean," "Feelings," "The Lady Is A Tramp" and "You're Wonderful."

She allowed her voice and facial expressions to do all the work—Morgana never departed from her stool during the entire set.

Although the bulk of her material maintains an even low to midtempo range, this jazz singer takes a ballad and swings all the way. **JEAN WILLIAMS**

### PATTI AUSTIN

*Bottom Line, New York*

The voice behind a hundred hits took the stage Feb. 17 and made a powerful pitch for upfront acclaim.

Austin, of impeccable backup credentials and one previous moment of own right success in the late '60s with an r&b hit, "The Family Tree," sings with style, subtlety and soul.

She displayed all these qualities during the 50 minute, well paced and entertaining 10 song program which included Patti LaBelle's "Joy To Have Your Love" and Barry Manilow's "Weekend In New England," as well as her own "Say You Love Me" and "Havana Candy," the latter the title track of her current CTI album.

The Austin delivery recalled the uptown r&b flavor of the last decade, mixed with the gospel soul fire of mid-period Aretha Franklin. But the songs and arrangements are in tune with today, exemplified at the Bottom Line show by "We're In Love," with five-man band guest Mike Brecker adding some sympathetic sax.

Other highlights were Austin's emotional workout of Billy Joel's "Just The Way You Are" (she sings backup on the disk itself) and an amusing send up of the current Randy Newman hit, retagged "Black People." **ADAM WHITE**

### RED TRANSISTOR ACCIDENTS

*Max's Kansas City, New York*

The quiet of a Sunday night was pierced by the shriek of mutilated instruments when Red Transistor and the Accidents played at Max's Feb. 12.

Red Transistor is a trio augmented by a tenor sax that has been formed recently by Von Lmo, keyboard, vocals, and guitar, and Rudolph Grey, guitar, bass and vocals. They are joined by a drummer simply known as "M" and toward the end of the set by Ken Simon, the tenor saxophonist.

The set the band played was only 15 minutes long. There were calls for an encore, but that was impossible since most of the band's instruments lay in smotherens on the floor, dispatched to oblivion by Lmo with the aid of a fire ax.

Red Transistor played what can only be described as runaway robot rock. The music was extremely intense, mechanically precise, and repetitious, with the vocals echoing above the strobe like beat.

Dressed in black suits and dark glasses, Red Transistor was visually interesting even though the first few rows of the audience had to retreat when the splinters began to fly during the band's climactic and destructive finish.

The band played four selections, and on the first one Lmo ripped out the strings of his guitar. On the last song he first attacked his guitar with a knife, then with a large ax. Swinging away, he also destroyed the drum kit.

Compositions the band performed included "We're Not Crazy," and "Not Bite," to be released soon as a single.

Opening act, Accidents, was not nearly so destructive, though for the finale the drummer fell over his kit. Accidents is a four-man punk band that played short punchy songs, 15 in all in a 40 minute set.

The band played mostly original compositions including such titles as "Ex-Pretty Girls," "Candy Store War," "The Good Life Ends At 20," and "Record Land," yet another in the long and honorable tradition of songs lambasting the record business. **ROMAN KOZAK**

## Berkeley Competition Rougher All The Time

By JACK McDONOUGH

BERKELEY—San Francisco's frantic live music market has meant stiffer competition for the Univ. of California at Berkeley's Student Union Program Entertainment and Recreation Board (SUPERB). It has also led to a greater number of partnered events for the concert organization.

The situation is further intensified by the fact that another campus organization, the Committee for Arts and Lectures, traditionally geared more to high-culture events, moved into the lucrative pop/rock booking area one year ago, setting up the possibility of intra-campus competition for the same attractions.

The arts body is a non-student body funded by the university's Chancellor's office to the tune of about \$250,000 per year. SUPERB is totally student-run and has a funding of \$2,500 provided by the Parent Associated Students of the Univ. of California (ASUC), an autonomous corporation which gets its money directly from the students.

The local ASUC won its autonomy some years back and Berkeley remains as the only UC campus where the ASUC is not funded by the university, according to Laurie Davis, who has served as the SUPERB concert director for the past year.

All of these factors create special problems for SUPERB booking, says Davis. "There's the usual problem," she notes, "of agencies preferring to deal with an established promoter where the head of the organization doesn't change every few years."

"Then with partnerships there's the problem of maintaining good relationships with a promoter who wants to use your campus facility and can book money-making acts into it, because sometimes you will want to do a show on your own and will be competing directly against that promoter."

"And of course now it's more difficult competing directly against a promoter because they now have a second campus organization to negotiate with. Then there's the budget problem. UCLA, for instance, can afford to lose money on a few shows during the year because it has the bigger budget from the univer-

sity. We have to play it much tighter," says Davis.

Despite those conditions, the organization has done well so far this school year and has lined up an equal number of music events for the second semester, along with the usual summer series of outdoor concerts also in the offing.

In September it did three shows at the 9,000-capacity Greek Theatre: one with Bonnie Raitt, Jesse Colin Young and Norton Buffalo; a second with Tower of Power headlining, and a third which had Dan Fogelberg top-billed.

It also did one show at the 2,000-seat Zellerbach Auditorium with Larry Coryell, Alphonse Houzon and Earl Klugh; three shows at Berkeley Community Theatre headlined the Outlaws, Kalapana, and a "Guitar Explosion" show featuring Lee Ritenour (backed by Patrice Rushen), Robben Ford and Pat Martino.

The Community Theatre is not a campus facility but is available for rent to SUPERB. Zellerbach and the Greek are oncampus, and Zellerbach Playhouse (550) and Pauley Ballroom (1,100) are also available.

SUPERB also regularly sponsors a "pub series" for local talent at the 350-seat Bear's Lair on campus, and they sponsor two free outdoor noon concerts each week.

The bookings for this semester thus far include Elvis Costello at Zellerbach Feb. 7, National Lampoon Feb. 27, Oregon and Colors March 8, and Jonathan Richman & the Modern Lovers plus the Rubinoos March 11, all at Zellerbach.

The Costello and Richman concerts are co-productions with Bill Graham, as were the Raitt and Fogelberg shows. National Lampoon is a partnership deal with Morning Sun Productions, and the Oregon show will be done with Carlos & Star. The other first semester shows, with the exception of the Power date, were done independently by SUPERB.

SUPERB has a regular staff of about 15, with most of these working in production. SUPERB also has its own in-house ad department.

## 'Thirsty Ear' Radio Series Expands

LOS ANGELES—The "Thirsty Ear" series of live college radio broadcasts has expanded from a monthly to a bi-monthly format.

Peter Gordon, originator of the series, cites accelerated label support as the prime reason for the expansion.

February shows feature Aztec Two-Step on RCA and NRBO/Larry Gatlin on Mercury. Slated for March are Robert Gordon on Wray on Elektra, and a "Taking Down the Walls" show.

Gordon says Warner's involvement stems from feedback from subscribing college stations. A Mercury executive heard an announcement for it and became interested.

There are now 50 college stations, mainly along the East Coast, sub-

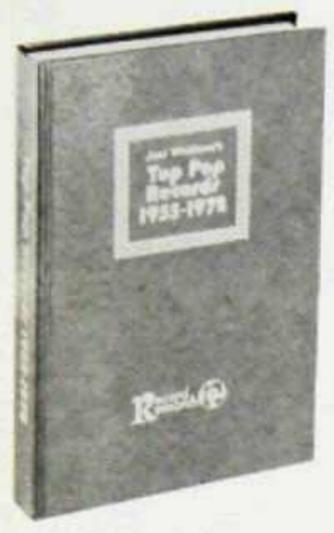
scribing to the series which is geared to exposing new talent. There are a few stations in Chicago and Indiana which are also part of the network.

Various new features have been introduced in "Thirsty Ear's" first year such as giveaways, station contests and a marketing report which has proved beneficial to artists in determining their strength and how to use it for excitement in their own areas.

Says Gordon: "We've been speaking to some labels for a year now and they had a wait and see attitude. Now they see the show is effective."

Gordon is hoping to expand the show to the West Coast this summer. "Expansion has been a lot of things, so it's hard to know just what's going to be next." Copyrighted material

**Top Pop RECORDS 1940-1976**



**THE ONLY COMPLETE RECORD OF BILLBOARD'S "HOT 100" CHARTS**

Joel Whitburn's Top Pop books and supplements include every artist and record to hit Billboard's "Best Selling Pop Singles and Hot 100" Charts from '40-'76.

PACKED WITH INFORMATION INCLUDING:

- Date (month, day, year) record hit charts.
- Highest numerical position record reached.
- Total number of weeks on charts.
- Label and record number.
- PLUS:
- Cross reference alphabetically listing by title every record to hit Billboard's "Hot 100" charts.
- Picture index of Top Artists.
- Trivia index of interesting and useful facts.
- Chronological listing year by year of No. 1 records and much more.

Be an authority on charted music. Order your set today!

**Record Research**  
P.O. Box 200  
Menomonee Falls, WI 53051

Mail your check or money order to: Record Research Inc., P.O. Box 200 Menomonee Falls, WI 53051

- Top Pop '55-'72 (Hardcover) \$40
- Top Pop '55-'72 (Softcover) \$30
- Top Pop '40-'55 \$20
- Top LPs '45-'72 \$30
- Top C&W '49-'71 \$25
- Top R&B (Soul) '49-'71 \$25
- Top Easy Listening '61-'74 \$25

SUPPLEMENTS \$10 Each

	76	75	74	73	72-73
Top Pop (Hot 100)	<input type="checkbox"/>				
Top LPs	<input type="checkbox"/>				
Top Country	<input type="checkbox"/>				
Top Soul	<input type="checkbox"/>				
Top Easy Listening	<input type="checkbox"/>				

Overseas orders add \$3.00 per book and \$1.00 per supplement.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

## GAY STRENGTH *New York Club Patrons Loyal; Unaffected by Faddy Trends*

NEW YORK—Gay discotheques, an initial moving force behind the evolution of this entertainment phenomenon, remain one of the mainstays of the industry in spite of changing trends.

The disco renaissance had its roots in New York's gay community, and it is here that the concept retains much of its original vitality.

Informed industry observers note that while many New York sophisticates gravitate to such clubs as Studio 54, Regine's and New York, the real east of disco characters can be found among the "ultra-party people" who frequent the gay bistros of lower Manhattan.

Among the leaders in this genre of specialized discos are 12 West and the more recently created Les Mouches. The patrons of these establishments are predominantly male, and as one observer puts it, their die-hard regularity in weekly attendance is due in no small measure to the freedom, relaxation, and sense of belonging that these environments offer.

12 West on the waterfront, in the city's Greenwich Village area, has been in operation for close to three years and two of its owners, Alan Harris and Tony Martino, attribute its longevity to a number of factors.

As Harris points out, "We're forever redecorating and restructuring. Each year we recarpet the floors, repaint the walls, and add new lighting and sound equipment. In so doing we manage to achieve a whole new ambience which keeps the room alive."

Harris feels that the members of 12 West also play a major role in the club's continuing success. He states, "The crowd has changed from year to year. People move on and get into other scenes, but it is a healthy movement since it keeps an air of freshness continually flowing."

The 12 West executive feels that one of the primary forces behind his club's success is management's personal interaction with the patrons. He states that in trying to successfully operate a gay establishment it is very important that owners and managers be able to relate to their clientele.

Adds Martino, "The reason there is so little management/client contact in straight clubs is because of the inconsistency of patrons which results in a continuous flow of strange faces. It is difficult for management to relate to patrons under such circumstances."

Both Harris and Martino stress that regardless of how often their members stray, they always return to the fold. They add with pride, "Prodigal patrons come up to us and state 'we just had to come home.' It is probably because they feel comfortable and welcome here."

Harris is hard-pressed to explain the patron loyalty. "We try to run this club with a lot of love and sincerity," he states.

Outside observers have viewed 12 West's success as being the epitome of disco awareness, and following its opening there was an influx of competitive rooms trying to ape its formula. States Martino, "The year after we opened there emerged at least 11 gay clubs trying to follow our formula. Needless to say not all of them survived."

Martino and Harris are not unduly concerned by the competition. They are flattered by the copycats. "It gives us the incentive to continue striving for improvements," they state.

Harris explains that the concept of 12 West is to give New York's gay community something honest and tangible. "We worked hard to insure that the people did not feel ripped off, and they in turn see us as trying

to offer them something more than money can buy."

12 West started operations as a free membership club. Only recently it started charging a \$50 annual fee for new members. Charter members are still not charged a fee. "If you tabulate the cost," states Harris, "it works out as the cheapest show in town."

Another very successful gay discotheque is the fledgling Les Mouches, housed in a lower Manhattan complex of office and factory space. The club boasts an overwhelming membership which Katie Culpepper, membership chairperson, attributes to something more than its huge dance floor, spacious lounges and elegant restaurant.

She stated, "Much of the club's popularity can be attributed to its diverse levels of entertainment. We are open five nights a week—Wednesdays through Sundays—and each night our patrons are treated to uniquely different entertainment fare."

The diverse entertainment of which Culpepper speaks spans a mix of topnotch live acts, movie nights, fashion shows, a restaurant which is fast gaining prominence as a place of many culinary delights in Manhattan, and of course the disco dancing.

Culpepper feels that the club's diversified entertainment has helped in establishing a clientele drawn from a unique blend of cultures.

"Another important asset is our ability to provide the gay community with an extension of its entertainment needs," she says.

Although the overwhelming percentage of Les Mouches' membership is comprised of gay men, the club tried to avoid labeling itself as a gay establishment. Culpepper explains, we would like to be known as



Happy Moments: enjoying the excitement of dancing.

a club where a wide variety of people can come and comfortably mix."

She feels that some of the club's success is based on being able to blend the right elements, and maintain selectivity in its choice of members.

Like 12 West, Les Mouches owners maintain a personalized relationship with most of the club's members. Culpepper feels that getting to know the patrons, and maintaining a good rapport aids in customer relaxation and helps business.

"We are built on high energy," states Culpepper. "Our people are made to feel welcome and there are no hassles."

Culpepper, Harris and Martino all agree that the gay influence is playing a major role in the changes now being felt throughout the disco industry. "The gays are more aware, more willing to be educated, and very demanding about the quality of

music being offered to them in the club," they state.

They further add that gay dancers tend to get more involved with the music than their straight counterparts. "They know every beat, the changes, high points, low points and even when blends and transitions are made. When you're dealing with an audience which is so particular you become very conscious about the calibre of the spinner you select, and his ability to communicate with the people on the dance floor."

Harris states that 12 West judges the professionalism of its spinners by the reaction of the dancers to their music.

Touching on the music, Martino adds, "We try to maintain a high party feeling throughout the night, and to achieve this we constantly buy all the latest releases, both domestic and imported, in order to have a full supply of the best of everything." (Continued on page 48)

MARCH 4, 1978, BILLBOARD

### DISCO IMPORTS 12"-LP's-7" France—Germany—Italy—England—Canada

#### DJ DISCOUNTS!

We offer DJ's a special discount. Contact us for details and our complete catalog of domestic and imported disco records.

#### NOW AVAILABLE:

LP's imp—Dogs of War, Voyage, Discodance, Robot, Bamalama, Belle Epoque, Kebekelertik, Answer, Me, MBT Soul, Deliver-

ance, Space, Rough Diamond, Madeline Kane 12" dom—Remember Me, Sandy Barber, Shame, Champagne King imp—It Takes Two, Claudia & Ronnie, Down by the Docks, Sailor, Satisfaction, Helen Davis, Which Way is Up, Starguard, Cowboy, Flashback, Heavy green paper sleeves for 12" & 7" and soft polyethylene sleeves for 12" and 7". Quantity Discount.

#### SINGLES 1929-1977

Originals & Reissues—Over 10,000 titles in stock. Send \$1.25 for catalog, deductible against 1st order. We Ship UPS Within 24 Hours of Receipt of Order.

**DOWNSAID RECORDS**  
55 W. 42nd St.  
NY, NY 10036  
212-354-4664  
/221-4989  
401 7th Ave.  
NY, NY 10001  
212-278-9880  
Mastercharge & BankAmericard

## More N.Y. Clubs Draw Patrons By Adding Theatrical Productions

By RADCLIFFE JOE

NEW YORK—Theatrical disco, the latest innovation in the industry's quest for new audience attractions, is gaining in popularity at a number of clubs here.

The concept, created by Stewart Feinstein and Marlene Backer of Le Clique, a Long Island-based private disco party promotion company, combines oldtime burlesque complete with comics, strippers, jugglers, mimes and a mini theatre production, with conventional disco sounds.

The production is staged on a monthly basis at various discos around the city, and is presented with a different theme each time, in an attempt to ensure originality and sustain interest.

The first show took the form of a Halloween costume ball, and was held at the Copacabana discotheque last October. This was followed by "The Greatest Show On Earth," in November at Les Mouches, complete with monkeys, clowns, fire eaters and other circus personalities.

A papaya party followed in December at Infinity, with a January party using the theme, "Lovers & Other Strangers" staged at Hurrah's. The most recent concept party was a Valentine's Day ball at Les Mouches.

Le Clique's theatrical concept disco was created out of the realization that disco audiences are fickle and can easily be lost to an innova-

tive competitor if their interest is not constantly challenged and sustained.

Feinstein and Backer are convinced that disco in its present format will be hard-pressed to survive over the long run unless steps are taken now to create innovative diversions with widespread appeal. They feel that theatrical disco is the answer, and the fact that several other clubs are copying the idea, seems to endorse their theory.

### San Antonio Club Facing Song Suit

SAN ANTONIO—Heaven Discotheque has been sued for copyright infringement by Warner Bros. and Sweet City Records.

The plaintiffs are members of ASCAP and they claim their copyright songs were performed at the Heaven Discotheque without authorization. The songs involved are "Theme from 'A Summer Place'" by Max Steiner and "Play That Funky Music" by Robert Pattison.

Abel Richard Cortinas, operator of the disco, was named as defendant in the lawsuit which was filed in the U.S. District Court for the Western District of Texas.

Plaintiffs ask the court to award statutory damages along with court costs and attorney's fees, and to restrain the defendant from publicly performing their songs in the future.

The Le Clique concept has achieved so much popularity in the relatively brief period of its existence, that it has developed into a sort of traveling carnival with a permanent roster of between 30 and 40 entertainers, hosts and hostesses and other personnel.

The club stages its parties in close cooperation with disco operators, allowing the host disco to take a percentage of the gate, as well as keep all food and liquor receipts.

The host club's permanent deejay is also used. Feinstein and Backer believe that a different deejay at each party helps maintain the aura of novelty and excitement, and helps keep that fearful specter of repetition at bay.

Although it is a private organization, Le Clique keeps its membership fee well within the reach of all people (\$50 a year provides free admission to all parties). As Feinstein explains, "We are trying to avoid creating an elitist organization which only celebrities and executives can afford."

Backer adds, "What we are trying to do is maintain a roots level involvement, as the entire success of our project hinges on all our members enjoying a sense of belonging."

In addition to its members, Le Clique admits a limited number of non-members, at the door at \$8 per person.

COMPUTERIZED LIGHTED

DISCO THEQUE LIGHTING DESIGNERS TO SATURDAY NIGHT FEVER

**litelab CORPORATION**

**DANCE FLOOR**

TAKES MINUTES TO INSTALL

Three 4' x 8' x 6" modules. Simply plug together to form a 12' x 8' x 6" platform

A SELF CONTAINED MEMORY CONTROLLER AUTOMATICALLY PROVIDES CONSTANTLY CHANGING PATTERNS REACTING TO YOUR MUSIC:

- 4 Channel Chase
- Dark Lamp Chase
- Music Burst (Volume determines number of lamps lit)
- Skip-Random Chase (Programs are randomly advanced automatically)

SURFACE CONSTRUCTED OF DURABLE TRANSLUCENT THERMOPLASTIC FOR CLUBS THAT WANT THE EFFECT OF A LIGHTED DANCE FLOOR, WHILE CONSERVING SPACE

SALES OFFICE:  
76 Ninth Avenue  
New York, N.Y. 10011  
(212) 675-4357

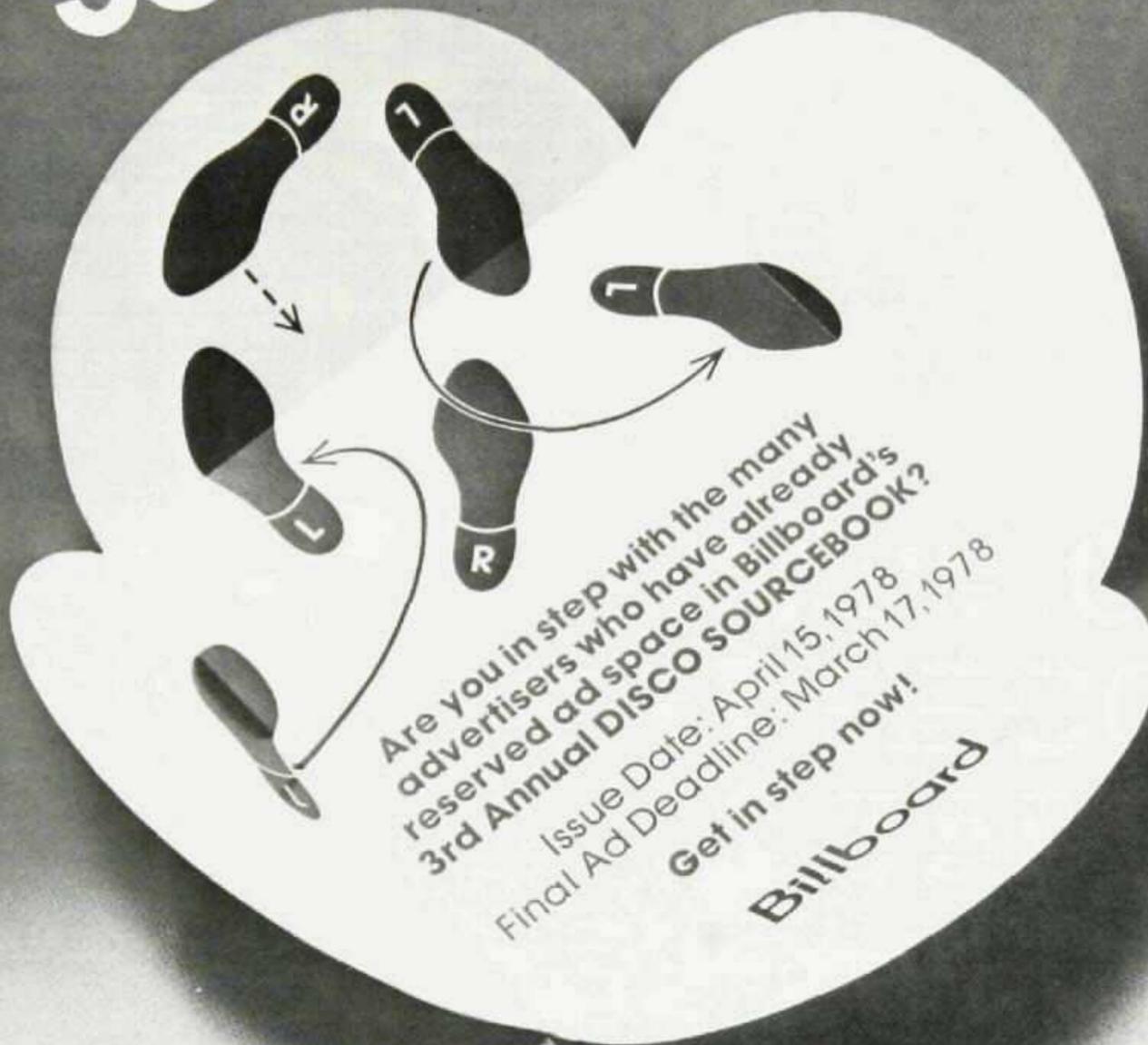
BRANCH OFFICES:  
Buffalo, N.Y. (716) 549-5544  
Boston, Mass. (617) 787-0033  
Los Angeles, Ca. (213) 268-4744

1978

Billboard's International

# DISCO

## Sourcebook



Are you in step with the many  
advertisers who have already  
reserved ad space in Billboard's  
3rd Annual DISCO SOURCEBOOK?

Issue Date: April 15, 1978  
Final Ad Deadline: March 17, 1978  
Get in step now!

**Billboard**

Contact your local Billboard Advertising Representative

\*Make sure you are listed!  
Mail your listing to the attention of:  
Roy Crosthwaite, Project Manager/Disco Sourcebook  
2160 Patterson Street, Cincinnati, Ohio 45214

**Billboard**

# Billboard's Disco Action

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## National Disco Action Top 40

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	TITLE(S), ARTIST, LABEL
1	1	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12 inch)
2	2	LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
3	6	ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
4	7	GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
5	5	CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
6	3	STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12 inch)
7	8	DANCE WITH ME—Peter Brown—Drive (LP/12 inch)
8	11	COME INTO MY HEART/LOVE'S COMING—EASY LOVE—USA—European Connection—TK (LP)
9	4	SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Gothlon (LP)
10	12	GALAXY—War—MCA (LP/12 inch rema)
11	14	VOYAGE—all cuts—Polydor (LP import)
12	9	ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
13	18	I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)
14	13	THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch rema)
15	19	MELODIES—Made In U.S.A.—Delite (12 inch)
16	10	TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
17	27	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
18	15	I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
19	16	SHAME—Evelyn King—RCA (12 inch rema)
20	20	WHICH WAY IS UP—Stargard—MCA (12 inch/LP)
21	21	I FEEL GOOD—Al Green—Hi (Dream) (LP)
22	17	LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
23	24	A DANCE FANTASY—Montana—Atlantic (12 inch)
24	39	TRUST IN ME/HALF AND HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
25	—	HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)
26	31	ON FIRE (Getting Higher)—T Connection—TK (12 inch)
27	40	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (LP)
28	22	MR. LOVE/ORGAN GRINDER/AUF WIEDERSEHEN DARRIO/TRANSISTOR MADNESS—Dr. Buzzard's Original Savannah Band—RCA (LP)
29	29	LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
30	28	THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marisa Hunt—Aves (LP import)
31	32	IT'S SERIOUS—Cameo—Chocolate City (LP)
32	37	TOUCH TO TOUCH/SWEET MUSIC/AFRICANO—Timmy Thomas—TK (LP)
33	35	I DON'T KNOW—Sweet Cream—Bareback (12 inch)
34	26	SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
35	34	YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12 inch)
36	36	HOUSE OF THE RISING SUN—Revelation—Crocus (LP import)
37	—	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12 inch)
38	25	MOON BOOTS—O.R.S.—Salsoul (12 inch)
39	23	DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
40	30	SINGING IN THE RAIN—Sheila B. Devotion—Carrere (LP import)

- ### ATLANTA
- This Week
- 1 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12 inch rema)
  - 2 GIVE ME LOVE/SUPERNATURE—Cerrone—Gothlon (LP)
  - 3 WHICH WAY IS UP—Stargard—MCA (LP)
  - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 5 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12 inch)
  - 6 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
  - 7 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch rema)
  - 8 SHAME—Evelyn King—RCA (12 inch rema)
  - 9 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
  - 10 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE—Claudia Barry—Salsoul (LP)
  - 11 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
  - 12 MOON BOOTS—O.R.S.—Salsoul (12 inch)
  - 13 CLOSE ENCOUNTERS—Gene Page—Arista (LP)
  - 14 DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
  - 15 SINGING IN THE RAIN—Sheila B. Devotion—Carrere (LP import)

- ### DALLAS/HOUSTON
- This Week
- 1 GALAXY—War—MCA (12 inch rema)
  - 2 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
  - 3 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 4 GIVE ME LOVE/SUPERNATURE—Cerrone—Gothlon (LP)
  - 5 I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)
  - 6 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
  - 7 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
  - 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 9 HOUSE OF THE RISING SUN—Revelation—Crocus (LP import)
  - 10 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 11 SHAME—Evelyn King—RCA (12 inch rema)
  - 12 MELODIES/SHAKE YOUR BODY—Made In U.S.A.—Delite (12 inch)
  - 13 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
  - 14 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)
  - 15 HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)

- ### NEW ORLEANS
- This Week
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 2 CHATTANOOGA CHOO CHOO/VOLGA BORTMAN/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
  - 3 GIMME SOME LOVIN'/DR. DOO DAH—Kongas—Polydor (LP)
  - 4 FROM EAST TO WEST/POINT ZERO/LATIN ODYSSEY—Voyage—Marlin (TK) (LP)
  - 5 GIVE ME LOVE/SUPERNATURE—Cerrone—Gothlon (LP)
  - 6 BIONIC BOOGIE—all cuts—Polydor (LP/12 inch)
  - 7 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 8 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch rema)
  - 9 DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
  - 10 I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)
  - 11 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
  - 12 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
  - 13 GALAXY—War—MCA (12 inch rema)
  - 14 MELODIES—Made In U.S.A.—Delite (12 inch)
  - 15 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)

- ### PITTSBURGH
- This Week
- 1 TUXEDO JUNCTION—all cuts—Butterfly (LP)
  - 2 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
  - 3 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12 inch rema)
  - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 5 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
  - 6 GALAXY—War—MCA (LP/12 inch rema)
  - 7 DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
  - 8 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP)
  - 9 GIVE ME LOVE/SUPERNATURE—Cerrone—Gothlon (LP)
  - 10 WHICH WAY IS UP—Stargard—MCA (12 inch)
  - 11 MELODIES—Made In U.S.A.—Delite (12 inch)
  - 12 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 13 TRUST IN ME/HALF AND HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
  - 14 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
  - 15 ON FIRE (Getting Higher)—T Connection—TK (12 inch)

- ### BALT./WASHINGTON D.C.
- This Week
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 2 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 3 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
  - 4 LOVE'S COMING/Baby Love/COME INTO MY HEART—USA European Connection—Marlin (TK) (LP)
  - 5 AFRICANO/SWEET MUSIC—Timmy Thomas—TK (LP)
  - 6 VOYAGE—all cuts—Marlin (TK) (LP)
  - 7 AFRICANISM/GIMME SOME LOVIN'/DR. DOO DAH—Kongas—Polydor (LP)
  - 8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
  - 9 AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (LP)
  - 10 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
  - 11 HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)
  - 12 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
  - 13 I DON'T KNOW—Sweet Cream—Bareback (12 inch)
  - 14 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
  - 15 GIVE ME LOVE/SUPERNATURE—Cerrone—Gothlon (LP)

- ### DETROIT
- This Week
- 1 BIONIC BOOGIE—all cuts—Polydor (LP)
  - 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 3 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)
  - 4 TRUST IN ME/HALF AND HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
  - 5 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
  - 6 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 7 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
  - 8 GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
  - 9 DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
  - 10 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
  - 11 MELODIES—Made In U.S.A.—Delite (12 inch)
  - 12 AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (LP)
  - 13 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
  - 14 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
  - 15 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)

- ### NEW YORK
- This Week
- 1 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12 inch rema)
  - 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 3 RISKY CHANGES/DANCE LITTLE DREAMER/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP/12 inch)
  - 4 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 5 VOYAGE—all cuts—Marlin (TK) (LP)
  - 6 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)
  - 7 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 8 SUPERNATURE (entire LP)—Cerrone—Gothlon (LP)
  - 9 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12 inch)
  - 10 YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (LP)
  - 11 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
  - 12 MELODIES—Made In U.S.A.—Delite (12 inch)
  - 13 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch rema)
  - 14 GALAXY—War—MCA (12 inch rema)
  - 15 I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)

- ### SAN FRANCISCO
- This Week
- 1 GALAXY—War—MCA (12 inch rema)
  - 2 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)
  - 3 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12 inch)
  - 4 VOYAGE—all cuts—Marlin (TK) (LP)
  - 5 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 6 I FEEL GOOD—Al Green—Hi (Dream) (LP)
  - 7 GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
  - 8 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
  - 9 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marisa Hunt—Aves (LP import)
  - 10 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12 inch rema)
  - 11 I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)
  - 12 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
  - 13 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
  - 14 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12 inch)
  - 15 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)

- ### BOSTON
- This Week
- 1 GIMME SOME LOVIN'—Kongas—Polydor (LP)
  - 2 RISKY CHANGES—Bionic Boogie—Polydor (LP/12 inch)
  - 3 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 4 MELODIES—Made In U.S.A.—Delite (12 inch)
  - 5 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 6 IT'S SERIOUS—Cameo—Chocolate City (LP)
  - 7 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)
  - 8 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
  - 9 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
  - 10 YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12 inch)
  - 11 MR. LOVE—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 12 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
  - 13 DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
  - 14 I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)
  - 15 A DANCE FANTASY—Montana—Atlantic (12 inch)

- ### LOS ANGELES/SAN DIEGO
- This Week
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 2 GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
  - 3 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)
  - 4 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 5 GALAXY—War—MCA (12 inch rema)
  - 6 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12 inch)
  - 7 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12 inch rema)
  - 8 I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)
  - 9 I FEEL GOOD—Al Green—Hi (Dream) (LP)
  - 10 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
  - 11 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Gothlon (LP)
  - 12 VOYAGE—all cuts—Marlin (TK) (LP)
  - 13 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
  - 14 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
  - 15 DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)

- ### PHILADELPHIA
- This Week
- 1 CHATTANOOGA CHOO CHOO/VOLGA BORTMAN—Tuxedo Junction—Butterfly (LP)
  - 2 DANCE LITTLE DREAMER/RISKY CHANGES—Bionic Boogie—Polydor (LP/12 inch)
  - 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
  - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 5 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 6 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)
  - 7 A DANCE FANTASY—Montana—Atlantic (12 inch)
  - 8 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP)
  - 9 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 10 DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
  - 11 HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)
  - 12 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
  - 13 GIVE ME LOVE/SUPERNATURE—Cerrone—Gothlon (LP)
  - 14 WHICH WAY IS UP—Stargard—MCA (LP)
  - 15 I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)

- ### SEATTLE/PORTLAND
- This Week
- 1 GIVE ME LOVE/LOVE IS HERE/SUPERNATURE—Cerrone—Gothlon (LP)
  - 2 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
  - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
  - 4 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
  - 5 BIONIC BOOGIE—all cuts—Polydor (LP/12 inch)
  - 6 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12 inch rema)
  - 7 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 9 ON FIRE (Getting Higher)—T Connection—TK (12 inch)
  - 10 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
  - 11 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch rema)
  - 12 WHICH WAY IS UP—Stargard—MCA (12 inch)
  - 13 DANCE WITH ME—Peter Brown—Drive (TK) (12 inch)
  - 14 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
  - 15 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)

- ### CHICAGO
- This Week
- 1 BIONIC BOOGIE—all cuts—Polydor (LP/12 inch)
  - 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 3 DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (TK) (12 inch)
  - 4 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
  - 5 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12 inch rema)
  - 6 SHAME—Evelyn King—RCA (12 inch rema)
  - 7 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)
  - 8 SUPERNATURE (all cuts)—Cerrone—Gothlon (LP)
  - 9 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 10 VOYAGE—all cuts—Marlin (TK) (LP)
  - 11 I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)
  - 12 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
  - 13 GALAXY—War—MCA (12 inch rema)
  - 14 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
  - 15 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch rema)

- ### MIAMI AREA
- This Week
- 1 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12 inch rema)
  - 2 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP/12 inch)
  - 3 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
  - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 5 SUPERNATURE—GIVE ME LOVE/LOVE IS HERE—Cerrone—Gothlon (LP)
  - 6 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
  - 7 GALAXY—War—MCA (12 inch rema)
  - 8 DANCE WITH ME/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK) (12 inch)
  - 9 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
  - 10 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
  - 11 FROM EAST TO WEST/POINT ZERO/ORIENT EXPRESS/LADY AMERICA—Voyage—Marlin (TK) (LP)
  - 12 MELODIES—Made In U.S.A.—Delite (12 inch)
  - 13 COME INTO MY HEART/LOVE'S COMING/Baby Love—USA European Connection—Marlin (TK) (LP)
  - 14 MR. LOVE/THE GIGOLO AND I/SOMAX—March Of The Niggers—Dr. Buzzard's Original Savannah Band—RCA (LP)
  - 15 SHAME—Evelyn King—RCA (12 inch rema)

- ### PHOENIX
- This Week
- 1 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orch.—Casablanca (LP)
  - 2 CHATTANOOGA CHOO CHOO/VOLGA BORTMAN/TUXEDO JUNCTION/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
  - 3 MELODIES—Made In U.S.A.—Delite (12 inch)
  - 4 I CAN'T STAND THE RAIN—Eruption—Arista (12 inch)
  - 5 DANCE WITH ME/THE SINGER'S BECOME A DANCER/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK) (12 inch)
  - 6 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
  - 7 GALAXY—War—MCA (12 inch rema)
  - 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
  - 9 NIGHT FEVER—Candi Bopkins—Motown (12 inch)
  - 10 DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)
  - 11 WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12 inch)
  - 12 THE BEAT GOES ON AND ON—Ripple—Salsoul (12 inch)
  - 13 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
  - 14 JOHNNY, JOHNNY PLEASE COME HOME/TAKE IT EASY/LOVE MACHINE/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
  - 15 CLOSE ENCOUNTERS/MECO'S THEME/TOPPSY—Meco—Milanians (LP)

- ### MONTREAL
- This Week
- 1 LET'S ALL CHANT—Michael Zager Band—Quincy (12 inch)
  - 2 SUPERNATURE—Cerrone—WEA (LP)
  - 3 THE BEAT GOES ON AND ON—Ripple—RCA (12 inch)
  - 4 TUXEDO JUNCTION—Tuxedo Junction—RCA (LP)
  - 5 VOYAGE—Voyage—RCA (LP)
  - 6 REVELATION—Revelation—TC (LP)
  - 7 THE HOUSE OF THE RISING SUN—Santa Esmeralda—TC (LP)
  - 8 IT TAKES TWO—Claudia Barry—London (12 inch)
  - 9 CONQUEST OF THE STARS—Space Project—RCA (12 inch)
  - 10 DOWN BY THE DOCKS—Salvo—CBS (12 inch)
  - 11 CLOSE ENCOUNTERS—Gene Page—Meco—Capitol/Quincy
  - 12 DANCE TO THE MUSIC—The Tracks—Aty (12 inch)
  - 13 ROMEO AND JULIETTE—Alec R. Costandinos—Casablanca (LP)
  - 14 AFRICANISM—Kongas—Crocus (LP import)
  - 15 STAYIN' ALIVE—Bee Gees—Polydor (LP)



**WHAM!**

**NEW ON  
GRT RECORDS  
& TAPES  
#8025**

# N.Y. Gay Clubs Retain Following

• Continued from page 44

To insure that they never lose touch of changes within the club and within the industry as a whole, both Harris and Martino try to spend as much time as possible with their spinners, Paul Poulos and Allen Dodd.

Culpepper adds that at Les Mouches the mood of both the staff and Joel Jacobs, the deejay, sets the pace for the evening's entertainment.

Culpepper feels that being straight allows her to be very objective in her assessment of both gay and straight clubs.

She states that although she visits many outstanding straight discos on her nights off, she is never able to capture the excitement generated at Les Mouches.

She attributes this to the belief that most straight people are uptight on the dance floor. "They lack the high energy level found among gays," she states. Culpepper describes gay people as the trendsetters of the disco industry, and feels that without their presence and input, disco as we know it today would not exist.

Paul Poulos and Joel Jacobs, spinners at 12 West and Les Mouches respectively, offer varying opinions on the future of disco music, and the extent to which gay audiences will be able to influence trends.

Poulos states that gay audiences demand happy, uplifting records, and if this is absent, their interest quickly wanes. He adds, "A night-by-night assessment of audience re-

action to the music I spin helps me in deciding the format of future programs."

Continues Poulos: "The imported electronic sound is fading fast, and its place is being taken by records with Oriental and Indian music influences. I feel this will be the major trend by the end of the year."

Jacobs adds that gays will be a moving force in any changes in disco music in the future. He too believes

that the electronic sound is on the way out, and believes that it will be replaced by variations in sound and tempo of the original disco beat.

He notes too that the gay disco crowd is leaning toward more sounds which incorporate lyrics. "They (the gay) are very discerning," he continues. "They are playing an important role in steering the disco scene in a whole new direction."

FRANK REARDON

## N.Y. Club Operators Are Fearful Of Flashy Device

NEW YORK—A new special effect for discotheques which is said to be a growing rage among club operators and patrons in England is being cold-shouldered by the industry here out of fear that it may be hazardous.

The unit, designated Pyroflash, is a modified fireworks system which shoots multi-colored sparks and smoke. It is being touted by Le Maitre Lighting & Effects Ltd. in Croydon, England, as being the hottest thing in special effects for clubs and rock groups since the introduction of the laser beam.

However, a poll of the local disco industry reveals that although operators at all levels are constantly on the lookout for new and innovative concepts in lighting and sound equipment, it is unlikely that unless modifications, especially regarding safety, are made, it will be a long time before the Pyroflash takes its place among favored special effects in U.S. clubs.

Informed disco industry sources reveal that a U.S. version of the British Pyroflash was at one time being manufactured by two local companies, Capitol Stage Lighting and Altman Stage Lighting.

At the time some sales of the unit were made to clubs around the country, and the unit was being marketed on a limited basis until a club owner's son accidentally lost an eye in his attempts to charge the system.

The accident reportedly resulted in a successful million dollar lawsuit by the victim, and the subsequent insolvency of at least one distributor of the equipment. Since then both Alt-

man and Captiol are said to have withdrawn sales of the unit.

A few lighting equipment companies admit to stocking the powder used in the unit for use in existing equipment, but most stress that in its present design, the system is much too hazardous for use in closed and crowded spaces, and are in clear violation of most fire codes.

Jack Ranson of MGM Stage Equipment states, "No manufacturer in his right mind will try to market such a piece of equipment in this country because the safety risk is too great."

Brian Puckey of Lights Fantastic, is British, and worked and lived in England before moving to this country. However, he claims never to have heard of the Pyroflash system.

Officials at Design Circuit, one of the leading disco design and consulting firms in the country, were also unaware of the existence of the Pyroflash.

The British system is being manufactured by a firm called Le Maitre Lighting & Effects Ltd. in Croydon, England. The firm is headed by Martin Blake, Rick Wilson and Hal Berlinski.

According to Blake the Pyroflash unit has been responsible for Le Maitre's most dramatic expansion to date. The unit which retails in England for about the equivalent of \$115, is said to give "an impressive explosive effect," and has been a strong seller to discos and rock groups alike.

Blake stresses that special cartridges for the system are enclosed in plastic for safety.

## Costly Night For NARAS

NEW YORK—What is probably the most expensive discotheque ever constructed for a single night's use was created in the Biltmore Hotel, L.A., for a special NARAS party following the Feb. 23 presentation of the 20th annual Grammy Awards.

The \$200,000 environment, created to accommodate 3,000 guests, was assembled by Illusion Lighting International in association with its Swiss associates, D.S.L. of Zurich, and Let's Go Disco of Hollywood.

Equipment used for the disco included a \$100,000 six-color computerized laser system developed by Heinz Gisel of D.S.L., \$60,000 worth of other lighting effects by Illusion Lighting and a \$30,000 sound system from Let's Go Disco.

Gisel flew in from Zurich to operate the laser system, which can be programmed to reproduce any design or logo including handwriting and picture images.

The disco concept was the brainchild of Stephen Shane, president of Illusion U.S.A., and developed out of meetings with Wayne Rosso of Let's Go Disco.

# Philly's Mobile DJs 'War' Among Selves

By MAURIE ORODENKER

PHILADELPHIA—Mobile disco deejays in this city of brotherly love have launched an all-out media war against each other in their mad scramble to get a share of this increasingly competitive market.

Within the past couple weeks mobile operators here have been plunking down advertising dollars ranging from \$1.10 per word for a classified ad in the slick Philadelphia monthly magazine to up to \$1,830 for a single full-page black & white ad in the same publication.

The operators are also tooting their horns in the Jewish Exponent in an effort to reach the lucrative Jewish wedding and bar mitzvah markets, and the Philadelphia Daily News. Other favored publications include papers which reach campus and bar readers.

Purple Haze, one of the leading mobile disco operators here has been buying classified display ads in Philadelphia at \$90 an inch to proclaim its "finest music, lights and dancing fun."

Alongside it are ads from Disco Associates offering "professional disco programming for weddings, banquets, adult parties and cabarets." These are joined by similar ads from the Assn. Of Professional East Coast Disk Jockeys.

Even smaller operators are somehow coming up with the money for the high-priced ads. One such operator purchasing space at \$1.10 per word in Philadelphia, states simply that "Steve Plays Records For All Occasions," and lists several telephone numbers.

The Jewish Exponent with its more than 70,000 circulation blanketing the Jewish community here, is the most favored publication among the mobile operators. They dominate the classified entertainment section with some running as many as three insertions in a single issue to insure that they are not overlooked.

Regular advertisers in this publication include, Serpico Sounds, East Coast Disk Jockeys, Mark Grossman's Sound On Associates, Purple Haze, Larry Walinsky's Sound Master Disc Jockeys, United Sounds, Dancing Machine, Cannabisaurus, Rex D.J. Specialists and Phil Wexler's Double Dynamite Traveling Disco Show, featuring Phil & Bonnie.

The competitive pressure has grown to a point where many operators are resorting to offering a multitude of incentives including cash prizes and other contests. The few who have not gone the contest route, are either stressing slickly-written ad copy like "Boogie Your Bagel Away! Have An Affair With Rainbow Disco," or are promoting their top caliber deejays, like Richard Ost's Ace High Deejays, which stresses the fact that its spinners include Jerry Abar and Matthew, from WYSP-FM radio.

The mobile operators have even begun expanding their activities outside of Philadelphia. Across the river in affluent Cherry Hill, N.J., the bimonthly Jewish Community Voice, has begun featuring ads from Philadelphia mobile jocks. This again emphasizes the importance of the Jewish community to financial fortunes of the mobile operator.

Other Cherry Hill based publications that are attracting a substantial amount of advertising from mobile disco operators are Happy Times, a bimonthly music sheet geared to the areas discos and rock clubs and attracting a heavy school-age read-

ership. Steppin' Out, another bimonthly tabloid geared to the disco and restaurant trade, and Scoop U.S.A. a weekly disco and bar tabloid serving the black community.

Advertisers in these publications include radio personality Dave Mack of WYSP-FM who has been running half-page ads to promote his 900 watt system with a "Have Music Will Travel" slogan; and John Bruce and Mike Patterson of Rent A Deejay, Music Caterers; Disco Dazz; and Chuck & The Time Machine.

The advertising boom has also spread to the Bucks County Courier in Levittown, Pa., where mobile operators are hawking their various specialties ranging from 1950s oldies to current pop and disco chart riders. One is even emphasizing in his ad that the mobile jock "is cheaper than having a band."

## Magazine Poll Attracting Acts

NEW YORK—A number of top disco acts including Chic, Peter Brown, Grace Jones, Odyssey, Fantastic Four, Village People and Claudia Barry will lend their talents to Nightfall Magazine's third annual disco awards show, scheduled for March 12 in the grand ballroom of Boston's Park Plaza Hotel.

The awards will cover eight categories including best record label, best female artist, best 12-inch disk, best male artist, best group, best album, best single and best instrumental.

The winners are selected by ballots from radio stations, disco record pools, record companies and other disco industry executives and deejays throughout the U.S. and Canada. The final count is tallied by the accounting firm of Selwin Clincher, Newton, Mass.

The show is expected to attract close to 2,500 persons from the disco and music industries. Presenters will include Mike Theodore, Dennis Coffey and Earl Young. Nightfall is a Boston-based entertainment and arts magazine. Its publisher is John Luongo, who also heads the Boston Record Pool.

## Victorian Decor At New Philly Spot

PHILADELPHIA—A new discotheque which opened here on Valentine's Day has placed emphasis on its unique 19th century Victorian decor instead of the usual light and sound extravaganza found in most conventional clubs.

The room, located in the London Restaurant, is designated the London Victorian Ballroom and is the branchchild of Warren Browne, the restaurant's owner.

Browne explains the room incorporates many of the usual sound and light effects, but these are used to complement the decor, rather than overpower it.

## Shapiro's Quotes

NEW YORK—"An Encyclopedia Of Quotations About Music" has been compiled by veteran musician Nat Shapiro and will be published by Doubleday and Co. next month. The 432-page book will list at \$10.

Over  
330 disco  
products  
make  
METEOR  
number

**1**

Quality  
makes  
us  
BETTER

**mete**  
light and sound company

the  
Disco  
Source

Send \$1 for your copy of  
Our New Color Catalog

Hammond Industries Inc.  
155 Michael Dr., Syosset, NY 11791  
(516) 364-1900

**Nameth  
Interiors**

Concept  
Design  
Construction

Restaurants  
Nightclubs  
Discotheques  
Cabarets  
Cafes  
Pubs  
Taverns  
Saloons  
Lounges

**NAMETH**

770 Northfield Ave./West Orange, N.J. 07082  
Telephone: (201) 731-1928



Billboard photo by Bill Johnson

Rock Time: Joe Cocker, left, and producer Allen Toussaint work together at Miami's Criteria studios. In the background are Michael Lang, Cocker's manager/executive producer and guitarist Cornell Dupree.

NEW COCKER PRODUCER

# Funky Rock: Beat Of Allen Toussaint

By SARA LANE

MIAMI—"The key to choosing the right producer for your artist is to select someone who can relate to the artist and someone who can establish a line of open communication between the artist and himself," says Michael Lang, Joe Cocker's executive producer.

Lang feels he's made an excellent choice in Allen Toussaint, who is currently producing Cocker's debut album for Elektra/Asylum at Criteria Recording Studios in Miami.

"Initially, the idea of using Allen came about because I thought the kind of music we're doing on this LP is the kind of music Allen really understands," continues Lang.

"This album will be totally different from Joe's last one, which had kind of a laidback blues theme. This one is primarily funky rock'n'roll and it's Allen's kind of music."

Accompanying Cocker is an impressive array of musicians: keyboardists Mack Rebenack (Dr. John), Donny Hathaway and Richard Tee; drummers Stephen Gadd, Bernard Purdy and Chris Parker; guitarist Cornell Dupree and bassist Chuck Rainey.

Songwriter-producer-arranger Toussaint is an institution in rock and his contributions to this music force seem endless. In the past two years he's written and produced many hit songs for various artists, including "Lady Marmalade" for LaBelle and her LPs "Nightbird" and "Phoenix."

He worked on Paul McCartney's "Venus And Mars" album; wrote horn arrangements for the Band's "Rock Of Ages"; Paul Simon's "Kodachrome," Glen Campbell's "Southern Nights," Boz Scaggs' "Hercules," "Freedom For The Stallion" and "What Do You Want The Girl To Do," Gladys Knight & the Pips' "With You In Mind" and the Pointer Sisters' "Yes, We Can, Can."

Toussaint, who recently was nominated for a Grammy, just finished recording his first LP for Warner Bros. produced by Jerry Wexler and featuring Toussaint as artist, pianist and composer.

Although Toussaint and his partner Marshall Sehorn own Sea Saint Recording Studios in New Orleans,

Toussaint feels it's good to get away from home to record.

"There's a freshness you get when you record outside your own facility," he says. "I think you're probably more on your toes when you're in an unfamiliar studio, although I can't call Criteria unfamiliar."

"I was here several years ago with Dr. John when we recorded 'Right Time, Wrong Place' and then later when we worked in his album," Toussaint explains.

"I wouldn't like to record at my own studio all the time. A change is good no matter what field you're in. And I find Criteria is an excellent studio. The choice was between here and L.A. and we all decided on Criteria."

When the arrangements between Lang and Toussaint were worked out, music was sent to Toussaint for his approval. "As the producer I have the final say on selection, but I don't make a big deal out of that. They sent the songs to me so I could get familiar with them or cancel them out. Then I do the arrangements."

However, once in the studio, the charts are subject to alterations, as Toussaint explains: "When I produce an artist, I have the charts written out, yet I'm not rigid; I don't have every note planned."

"At this particular point in the session, we're using chord charts and certain important corners on a tune. But, if a guy comes up with something that sounds good, we sure let him keep it in rather than stick to a strict preconceived idea."

"On the medium tempo tunes, we usually prepack those and stick to the arrangements."

Each of the three keyboard players and three drummers will be utilized in the session to the music best suited to his style, according to Toussaint.

"For instance," Toussaint adds, "There's one song that's just right for Donny Hathaway, a couple that Dr. John falls right into, and there are others that aren't especially for either one, but all three can do. We'll just work it out as we go along."

"As far as I'm concerned, this has been a good opportunity to have all these people on the session for the variations in sound."

## Warehousing Key To Lieberman's Natl Expansion

LOS ANGELES—Come June, Lieberman Enterprises' record/tape wholesaling operation will be edging 250,000 square feet of warehousing space nationwide.

The rackjobbing/one-stop empire opens its northeastern most base late this month in Mt. Laurel, a Philadelphia suburb.

Steve Bartell, former regional sales manager for the recorded product division, will head the 17,900 square foot warehouse, assisted by Robert Condos, who will head buying.

Sometime in April, according to Harold Okinow, Lieberman vice president, the 8,000 square foot Kansas City operation will move into doubled space in that area. By July, the Portland, Ore., facility, westernmost link, will enlarge to 15,000 square feet.

At about the same time, Lieberman Enterprises in Minneapolis, central headquarters for the mushrooming giant, will be working in an additional 42,000 square foot location, augmenting its present 75,000 square feet there.

Lieberman's other warehouses include: Chicago, 50,000 square feet; St. Louis, 16,500 square feet; Cleveland, 12,000 square feet and an Omaha one-stop.

## Almo Offering Riddle Charts

LOS ANGELES—In a move that will bolster its educational print thrust, Almo Publications has signed Nelson Riddle to tee-off its stage and dance band educational series, according to Joe Carlton, Almo's director.

The stage and dance band arrangements will be geared for college, junior high school, high school and elementary levels, although the main emphasis will be at the advanced levels.

A promotion campaign is scheduled for March with the release of four big arrangements. Almo has also negotiated a deal with Don Ellis and Sid Garris for band charts.

New signings for Almo's educational jazz books are Les McCann, George Duke and Dave Liebman in what Carlton calls the "celebrity series." Carlton will be in Germany Saturday (25) to attend the Frankfurt Book Fair where there is an interest in jazz and educational books.

## A&M ISSUING 'WAX' TRACK

LOS ANGELES—A&M Records will release the soundtrack from the upcoming Paramount film "American Hot Wax." The movie is about the birth of rock'n'roll, centered around the life of the late disk jockey Alan Freed.

The soundtrack will be a two-record set highlighted by live concert appearances of Jerry Lee Lewis, Jay Hawkins and Chuck Berry, recorded during a concert at the recreated Brooklyn Paramount. The soundtrack will also feature songs by the Chesterfields, a newly formed street corner vocal group signed to A&M. A selection of classic hits by well-known '50s artists will also be contained.

## Rock Singles Best Sellers

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 2/21/78

- Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.
- |   |  |
|---|--|
| 1 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883             | 21 I GO CRAZY—Paul Davis, Bang 733 (Web IV)                                |
| 2 WE ARE THE CHAMPIONS—Queen, Elektra 45441                 | 22 WHAT'S YOUR NAME—Lynyrd Skynyrd, MCA 40819                              |
| 3 SHORT PEOPLE—Randy Newman, Warner Bros. 8492              | 23 POOR POOR PITIFUL ME—Linda Ronstadt—Asylum 45462                        |
| 4 STAYIN' ALIVE—Bee Gees, RSO 885                           | 24 NAME OF THE GAME—Abba, Atlantic 3449                                    |
| 5 EMOTION—Samantha Sang, Private Stock 45178                | 25 JUST THE WAY YOU ARE—Billy Joel, Columbia 3 10646                       |
| 6 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355       | 26 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882                                  |
| 7 THEME FROM CLOSE ENCOUNTERS—John Williams, Arista 0300    | 27 FALLING—LeBlanc & Carr—Big Tree 16100                                   |
| 8 NIGHT FEVER—Bee Gees, RSO 889                             | 28 SENTIMENTAL LADY—Bob Welch, Capitol 4479                                |
| 9 HEY DEANIE—Shaun Cassidy, Warner/Curb 8488                | 29 DAYBREAK—Barry Manilow, Arista 273                                      |
| 10 HAPPY ANNIVERSARY—Little River Band, Capitol 4524        | 30 HARD TIMES—Boz Scaggs, Columbia 3 10606                                 |
| 11 LAY DOWN SALLY—Eric Clapton, RSO 886                     | 31 SWEET SWEET SMILE—Carpenters—A&M 2008                                   |
| 12 YOU'RE IN MY HEART—Rod Stewart, Warner Bros. 8475        | 32 DUST IN THE WIND—Kansas—Kirshner 84274                                  |
| 13 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305      | 33 NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley, Big Tree 16110 |
| 14 DESIRE—Neil Diamond, Columbia 3-10657                    | 34 TURN TO STONE—Electric Light Orchestra, Jet 1099                        |
| 15 WONDERFUL WORLD—Art Garfunkel, Columbia 3-10676          | 35 EBONY EYES—Bob Welch—Capitol 4543                                       |
| 16 PEG—Steely Dan, ABC 12320                                | 36 SHE'S NOT THERE—Santana—Columbia 310616                                 |
| 17 DANCE, DANCE, DANCE—Chic, Atlantic 3435                  | 37 ISN'T IT TIME—Babys, Chrysalis 2173                                     |
| 18 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630           | 38 THUNDER ISLAND—Jay Ferguson—Asylum 45444                                |
| 19 COME SAIL AWAY—Styx, A&M 1977                            | 39 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca 902            |
| 20 THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge, A&M 2004 | 40 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978           |

## Rock LP Best Sellers

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 2/20/78

- Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.
- |  |   |
|--|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2-4001                       | 21 ALL N' ALL—Earth, Wind & Fire, Columbia JC 34905                       |
| 2 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                          | 22 BOSTON—Epic PE 34188   |
| 3 NEWS OF THE WORLD—Queen, Elektra 6E-112                              | 23 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550                  |
| 4 LIVE—Barry Manilow—Arista AL 8500                                    | 24 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029                              |
| 5 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067                      | 25 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084                                 |
| 6 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126                        | 26 HERE AT LAST . . . LIVE—Bee Gees, RSO RS-3901 (Polydor)                |
| 7 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 | 27 THE STRANGER—Billy Joel—Columbia JC 34987                              |
| 8 THE GRAND ILLUSION—Styx, A&M SP 4637                                 | 28 GREATEST HITS, ETC.—Paul Simon, Columbia JC 35032                      |
| 9 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092            | 29 DOUBLE LIVE GONZO—Ted Nugent—Epic KE2-35069                            |
| 10 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104                          | 30 TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA B35H               |
| 11 ALIVE II—Kiss—NBLP 7076   | 31 GREATEST HITS—Olivia Newton-John, MCA 3028                             |
| 12 STAR WARS: SOUNDTRACK—20th Century 2T 541                           | 32 SLOWHAND—Eric Clapton—RSO RS1-3030                                     |
| 13 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630                   | 33 ELVIS IN CONCERT—Elvis Presley—APL2-2587                               |
| 14 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic)               | 34 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Artist) |
| 15 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300           | 35 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616                       |
| 16 EVEN NOW—Barry Manilow—Arista AB 4164                               | 36 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052                    |
| 17 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686        | 37 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113                          |
| 18 YOU LIGHT UP MY LIFE—Debby Boone—Warner Curb WBS 8455               | 38 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092                            |
| 19 FOREIGNER—Foreigner—Atlantic SD 18215                               | 39 FLOWING RIVERS—Andy Gibb—RSO RS 1-3019                                 |
| 20 AJA—Steely Dan—ABC AB 1006  | 40 LIVE—Commodores—Motown M9-894-A2                                       |

## Famous Hustling Film Tune Covers

NEW YORK—Famous Music publishers have hustled three cover versions of the theme from the film "The One And Only" prior to its release.

Following in the footsteps of other notable tradition breakers such as the song from "High Noon," Famous has set covers with Buddha for

Gladys Knight & the Pips, Warner Bros. for Maggie MacNeal and ABC Records for Kacey Cysik.

Film stars Henry Winkler as a flamboyant wrestler, and is being released by Paramount. Title song was penned by lyricists Marilyn and Alan Bergman and composer Pat Williams.

# Soul Sauce

## B.B. King Returns To Seidenberg

By JEAN WILLIAMS

LOS ANGELES—B.B. King has rejoined Sid Seidenberg and his SAS firm vows that King will regain some of his recently sagging prestige.

Seidenberg, who managed King for about five years, launching the blues singer into the Las Vegas Strip hotels for King bookings.

King and Seidenberg parted about three years ago when "the king of the blues" decided to manage his own career.

Since that time King's popularity with the mass audience has diminished and he had returned to playing some of the rooms he performed in many years ago.

King's career seems to be taking a sharp turn all around. He had appeared to be changing his musical direction a bit toward blues/rock, but reports are that his upcoming ABC LP "Midnight Believer" is taking him in the blues/jazz area.

This should come as no surprise since the LP was produced by and with instrumental assistance from ABC's Crusaders.

Seidenberg is already packaging a projected Home Box Office TV (the pay cable firm) concert starring King to be videotaped at a prison.

King, who is known for performing benefits in prisons, will invite several nationally known recording acts as guests. Noted criminal attorney F. Lee Bailey will be the host.

Some of the guests being considered for the special include the Temptations (whom Seidenberg also manages), Joan Baez and the Trampmps.

While King may have slacked with one audience, he has maintained his loyal fans for the artist has bookings almost through the end of the year including several tours.

He embarks on a Japanese tour in April, Mexico in May and Europe in the fall. However, reports claim that the most immediate hurdle is to get King back on the Vegas circuit.

\*\*\*

De-Lite recording artists Kool & the Gang are back on the trail again. The group is making an all out effort to recapture the large audience it commanded just a few years ago.

Kool & the Gang are currently on a six-week, (weekend only) tour of the south. On the drawing board is a private showcasing of the group at L.A.'s Roxy in April along with some tv guest stints.

Film scoring is another area being eyed by the talented musicians/singers, who wrote the tune "Open Sesame" heard in the film "Saturday Night Fever." The group also penned "Summer Madness" heard in "Rocky."

\*\*\*

Ray Parker Jr. of Ray Parker & the Raydio, with the tune "Jack & Jill," recently purchased his dream guitar—a \$3,000 custom made number of red and chrome shaped like a radio with mirrored strap and other expensive gadgets. It took a Los Angeles firm five months to make it.

Parker is lead guitarist on Diana Ross' newest Motown LP "Baby It's Me."

\*\*\*

Barry Mayo, former program and music director at KALO in Little Rock, has moved to Norfolk where

(Continued on page 51)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for week ending 3/4/78

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			
★	2	6	FLASH LIGHT—Parliament (C. Dunbar, B. Worrell, W. Collins, Casablanca 908 (RCA-Motown, BM))	34	33	12	SOFT AND EASY—The Blackbyrds (D. Saunders, Fantasy 809 (Blackbird, BM))	★	79	3	GHOST OF LOVE—Tavares (K. S. News, Capitol 4544 (Bull Penn, BM))			
	2	1	10	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Laine), (Desert Moon, Wilson Col. BM) (Desert Rain, Sky Tower, ASCAP), Roadshow 3324 (United Artists)	★	54	4	DANCE WITH ME—Peter Brown (P. Brown, R. Bates, Dove 4269 (T.K.), (Sherlyn/Debut, BM))	★	84	2	HEAVEN IS ONLY ONE STEP AWAY—Controlers (D. Camon, J. V. Jones, (Every Knight, BM))		
	3	3	11	ALWAYS AND FOREVER—Heatwave (R. Temperton, Epic 850490 (A&M/Randco, London LTD, ASCAP))	★	46	6	BABY, YOU GOT MY NOSE OPEN—Harold Melvin & The Blue Notes (J. Jones, ABC 12321 (MCA/Mel/New Beginning, BM))	★	NEW ENTRY	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kuper, J. Vallon, Columbia 310693 (HomeWood House, BM))			
	4	4	11	TOO HOT TA TROT—Commodores (J. Miller, M. Williams, W. Orange, L. Richie, R. LaPread, W. King, Motown 4332 (Jobete), Commodores Entertainment, ASCAP)	★	37	35	20	LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BM))	★	72	68	8	THAT'S ALRIGHT, TOO—Brian Auger & Triumphant (B. Russell, B. Russell), Rocket 4009 (MCA), (Kangaroo, ASCAP)
★	7	7	7	STAYIN' ALIVE—Bee Gees (B. Gibb, R. Gibb, M. Gibb, RSO 885 (Polygram), (Stigwood, BM))	★	48	5	THE PARTY SONG—Slave (M. Adams, C. Bradley, T. Dwyer, M. Hicks, T. Luckett, F. Miller, R. Turner, S. Washington, D. Webster, D. Wilhoite), Columbia 44231 (Atlantic), (Capri/Tee/Columbia, BM))	★	77	92	3	I COULD HAVE LOVED YOU—Moments (M. Lister), (Song 5615 (Hochstetler/Begonia/Futura, BM))	
	6	5	14	WHICH WAY IS UP—Stargard (N. Whitfield, MCA 40825 (Warner-Tamerlane/May 12th, Dutchess, BM))	★	51	3	NEVER GET ENOUGH OF YOUR LOVE—LTD (R. Dattner), (A&M 2005 (Sister John/Signette, BM))	★	NEW ENTRY	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), (Doris 901 (Phonogram), (Deligental/Gang, BM))			
	7	6	16	OUR LOVE—Natalie Cole (C. Jackson, M. Taylor), Capitol 4509 (Jay's, Fantasy/Chappell, ASCAP)	★	40	34	11	YOU AND I—Lena (V. Bollock, C. Dodson), (Super 552 (Lemmy-Black Girl, BM))	★	75	85	2	GET ON UP—Tyrene Davis (L. Graham), Columbia 310644 (Columbia/Tyrone, BM))
	8	8	10	PLAYING YOUR GAME BABY—Barry White (A. Johnson, S. Hudson), (Sa Vette, BM), (20th Century 236)	★	41	37	12	I LOVE YOU—Donna Summer (D. Summer, G. Mosier, P. Bellotte), Casablanca 907 (Rucks, BM))	★	76	77	5	THEME FROM CLOSE ENCOUNTERS—Mecca (J. Williams), (Millennium 508 (Casablanca), (Gold Horizon, BM))
★	18	5	5	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BM))	★	42	44	7	OUT OF THE GHETTO—Isaac Hayes (I. Hayes), Polydor 14416 (A&M, BM))	★	77	78	3	TRUST YOUR HEART—Bobby Womack (B. Womack, L. Ware, D. Davis), Columbia 310672 (Tracey/Unam, BM), (Jobete, ASCAP)
★	14	10	10	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Gaemza, BM), (Gold Mine 4008 (Golfand))	★	53	5	CAN YOU GET IT—Mandrell (C. Wilson, J. Simon, R. Wilson, C. Lane, J. Jettis, N. Santiago, W. Wilson), Arista 0304 (Mandrell, ASCAP)	★	78	72	6	CALL MY JOB—Albert King (A. Perkins, Detroit J. J. Tomate 1000), (Peretz, BM))	
	11	9	11	AIN'T GONNA HURT NOBODY—Brick (R. Mariposa), (Song 735 (Columbia Music/Good High Music, ASCAP))	★	65	3	ALL THE WAY LOVER—Milla Jackson (R. Sabers), (Spring 179 (Polygram), (Sherlyn, BM))	★	79	73	6	SUPERNATURE—Cerrone (Cerrone), (Columbia 29), (Atlantic), (Cerrone, SACEM)	
★	16	10	10	REACHING FOR THE SKY—Peabo Bryson (P. Bryson), (P.B. ASCAP), Capitol 4522	★	45	45	6	NEW HORIZON—Sylvester (S. Sylvester, S. Sylvester), Capitol 4532 (A&M, ASCAP)	★	NEW ENTRY	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb, RSO 880 (Stigwood, BM))		
	13	13	15	LE SPANK—Le Pamplemousse (W.M. Lewis, L. Binder, G. Ayson, D. Williams), (Equinox, BM), (A&M 152)	★	56	5	FIND ME A GIRL—The Jacksons (R. Gardner, J. Huff), Epic 850496 (Mighty Three, BM))	★	NEW ENTRY	I LOVE MY MUSIC—Wild Cherry (R. Parson), Epic 850500 (Sama-TWP, ASCAP)			
★	21	6	6	AM I LOSING YOU—Mynahfarr (A. Farris, B. Mun, D. Sanders), Columbia 310674 (Gambic/Scepter, BM))	★	59	5	FREAKY DEAKY—Roy Ayers (B. Bunting, R. Ayers), Polydor 345 (Phonodisc), (Michele Bond/Roy Ayers (Biquity, ASCAP))	★	NEW ENTRY	IF I CAN'T STOP YOU—C.B. Overton (McQueen, Roberts, Williams), (Shock 9 (AR/Jam), (Song Pen/Pentastar, BM))			
★	19	7	7	WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (Fede, BM))	★	48	39	13	SPANK YOUR BLANK BLANK—Mavis Jefferson (J. Shelton, M. Commodore), Parachute 504 (Casablanca), (Sediver/La Gar, ASCAP)	★	82	89	3	WE FELL IN LOVE WHILE DANCING—Bill Brandon (J. Boyce, M. Dikant), (Polygram 71102 (Song Taksim/Dicks/Truman, BM))
★	20	7	7	DON'T COST YOU NOTHING—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick O Val, ASCAP)	★	49	55	10	MAKIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White), (Festive/Swamp Fox, ASCAP), (M World 110)	★	NEW ENTRY	RIDING HIGH—Faze-O (R. Hampton, T. Cook, R. Akers, R. Parker, R. Neal, J. J. SHE 8700 (Atlantic), (Playmate, BM))		
★	17	15	16	JACK AND JILL—Raydio (R. Parker, R.), Arista 0303 (Raydio, ASCAP)	★	80	2	FANTASY—Earth, Wind & Fire (M. White, E. Del Barro, V. White), Columbia 310688 (Jagjag, BM))	★	85	87	2	THIS TIME THEY TOLD THE TRUTH—Z.Z. Hill (J. Knight), Columbia 310680 (Two-Knights, BM))	
★	32	4	4	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (D. Hathaway, R. Lacey), Atlantic 3467 (Cicarb, Empr, BM))	★	51	41	18	COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright), Columbia 310632 (Vestage/Pocket, BM))	★	86	90	3	LET'S ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), (Fruite Stock 45194 (Sumac, BM))
★	19	10	14	BABY COME BACK—Payer (P. Bekoff), (C. Crowley), RSO 879 (Polygram), (Touch of Gold/Conelock/Stigwood, BM))	★	52	42	7	WHAT YOU GONNA DO AFTER THE PARTY—Willie Hutch (W. Hutch), Motown 1433 (Stone Damont, BM))	★	NEW ENTRY	RUMOUR HAS IT—Donna Summer (D. Summer, G. Mosier, P. Bellotte), Casablanca 916 (RCA, BM))		
★	20	11	10	LET'S HAVE SOME FUN—Bar Kays (J. Alexander, L. Dutton, A. Jones, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, T. Thompson), (Bar Kays/Warner-Tamerlane, BM), (Mercury 7396) (Phonogram)	★	54	43	12	I CAN SEE CLEARLY NOW—Ray Charles (J. Nash), Atlantic 3443 (Columbia, ASCAP)	★	NEW ENTRY	BOOGIE SHOES—K.C. & The Sunshine Band (K. W. Casey, K. Fields), TA 1025 (Sherlyn, BM))		
★	21	17	15	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 951721 (Warner-Tamerlane), (Orion, BM))	★	55	38	17	REACH FOR IT—George Duke (G. Duke), Epic 850453 (Mykones, ASCAP)	★	NEW ENTRY	THINK OF YOURSELF—Temptations (R. Young, S. Jordan, H. Harris), Atlantic 3461 (Six Strings/Golden Fleets, BM))		
★	28	6	6	L-O-V-E-U—Brass Construction (R. Mueller), United Artists 1129 (Desert Rain/Big Bros, ASCAP)	★	56	4	EASY COME, EASY GO—Spinners (J. Bell, C. James, T. Bell), Atlantic 3462 (Mighty Three, BM))	★	90	88	4	YOU LIKE IT, WE LOVE IT—Southbound Connection (J. Job, D. Gilmore), (Mehopex 12770 (Warner/Empr, BM))	
★	23	12	13	SHOUT IT OUT—B.I. Express (B. Nichols, M. Brown, A. Williams), Columbia 310649 (Triple 9/Bellevue, S.T., BM))	★	58	47	15	ON FIRE—T-Connection (T. Conley), (Dain 5041 (T.K.), (Sherlyn/Debut, BM))	★	91	71	6	RUB DOWN—Joe Tex (J. Tex, L. Haines), Epic 850494 (Jive, BM))
★	31	7	7	INTIMATE FRIENDS—Edie Kendrick (C. Dennis), (Tania 54290 (Motown), (Gib, ASCAP))	★	59	3	LOVE THAT WILL NOT DIE—Johnny "Guitar" Wyzon (J. Wyzon), (DAM 1014 (London), (V. Jive, BM))	★	92	91	4	DOUBLE MY PLEASURE—Leon Haywood (L. Haywood), MCA 42843 (Im-Ed, BM))	
★	25	22	19	DANCE, DANCE, DANCE—Chic (N. Johnson, B. Waddy, N. Suggs), Atlantic 3415 (Columbia-Empr, BM))	★	60	49	7	SISTER FINE—Impact (M. McDaniel), Fantasy 813 (Vivid, BM))	★	93	93	3	TRUST ME—Miki Matthews (M. Matthews), H & L 4032 (Boca, ASCAP)
★	26	24	12	LADY LOVE—Levi Roots (L. Roots), (Mercury 7396) (Phonogram), (Mighty Three, BM))	★	61	52	17	SHOUTING OUT LOVE—Emotions (W. Smith), (Sis 2100 (Fantasy), (J&R/Motown, BM))	★	94	94	3	NIGHT PEOPLE—Lee Dorsey (L. Dorsey), ABC 12326 (Marsal, BM))
★	27	29	10	FOR YOUR LOVE, LOVE, LOVE—Joe Simon (J. Simon), (Rundell, BM), (Spring 178 (Polygram))	★	62	2	WISHING ON A STAR—Rose Royce (R. Royce), (Whitfield 551), (Warner Bros./May Tenth/Warner-Tamerlane, BM))	★	NEW ENTRY	WHERE DID LOVE GO—Leroy Hubon (L. Hubon), (Dorian 0134 (Warner Bros.), (Jobete, BM))			
★	28	23	19	FFUN—Gee Funk Shop (M. Cooper), Mercury 7305 (V&L Jive, BM))	★	63	58	7	PRIVATE PROPERTY—The Dells (J. Mason, B. Lynn, M. McCoy), (Phonogram), (Jobete/Top Sound Six Strings, BM))	★	96	NEW ENTRY	SITTIN' ON A POOR MAN'S THRONE—Bobby Bland (B. Bland, R. Wynn, B. Moore), ABC 12330 (Chappell, BM), (Chappell, ASCAP)	
★	37	7	7	DO YOU LOVE SOMEBODY—Luther Ingram (L. Ingram), (MCA 42843 (Im-Ed, BM))	★	81	2	YOUR LOVE IS GOOD TO ME—Dana Ross (D. Ross), (MCA 42843 (Im-Ed, BM))	★	97	74	5	YOU'RE MY PEACE OF MIND—David Ruffin (V. McCoy), (MCA 42843 (Im-Ed, BM))	
★	30	27	14	WITH PEN IN HAND—Dorothy Moore (D. Moore), (MCA 42843 (Im-Ed, BM))	★	75	3	OCEAN OF THOUGHT AND DREAMS—Dramatics (J. Williams, B. Davis), (MCA 42843 (Im-Ed, BM))	★	NEW ENTRY	I CAN'T STAND THE RAIN—Eruption (B. Boyel, A. Posters, B. Miller), Arista 3646 (Burlington, BM))			
★	31	26	16	GALAXY—Wax (C. Allen, H. Brown, M. Duckworth, J. Garcia, C. Miller, J. O'Neil, H. Scott, J. Goldstein), MCA 40810 (J&R, ASCAP)	★	76	3	LOVE IS ALL YOU NEED—High Tension (J. Dwyer), (Candy 1151 (Motown), (Jobete, ASCAP))	★	99	95	7	LOVE MAKES A WOMAN—Phoebe Snow (J. Brown, C. Simon, C. Davis, W. Salliers), Columbia 310634 (RCA/Warner-Tamerlane, BM))	
★	32	25	13	BABY, BABY MY LOVE'S ALL FOR YOU—Deniece Williams (D. Williams), (Columbia 310648 (Vestage/Jobete, BM))	★	67	64	8	STAY BY MY SIDE—B. Kirkland and Ruth Davis (B. Kirkland, B. Kirkland, B. Kirkland), (Concept 432 (Jobete/Boca, BM))	★	100	98	5	DON'T PUT OUT THE FIRE—Frank Lucas (J. Lucas, V. Peak), (A. & A. (A&M, BM))
★	33	30	7	CLOSE ENCOUNTERS OF THE THIRD KIND—Gene Page (J. Williams), Arista 0302 (Gold Review, BM))	★	68	70	4	FEELS SO GOOD—Chuck Mangione (C. Mangione), (A&M 2001 (Doris, BM))					

MARCH 4, 1978, BILLBOARD

# WB GIVEAWAY 2 Black Retailers Win Trip To NARM Parley And Membership

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. Records has initiated a new "Trip For Knowledge Merit Award" to be given in conjunction with one of its acts to black record dealers.

The award, given this year in conjunction with George Benson, will go to the account with the most creative marketing and merchandising programs.

This year's award titled "The George Benson/Warner Bros. Trip For Knowledge Merit Award" is going to Liz Andandus and Larry Wallingford, both of Simpson's One-Stop in Detroit.

According to Eddie Gilreath, the label's national sales manager for black music, the award will include sending the winners to the NARM convention while picking up the tab for the pair's membership into the organization. He notes that the bill will run about \$1,800.

The award, expected to be an annual presentation—depending on the success of the first program—will have one act participating each year.

"With George (Benson), he constantly expresses his desire to help the small volume dealer and although his schedule is hectic, he is attempting to present the award to the winners personally," says Gilreath.

Gilreath, who is spearheading this program with Tom Draper, Warner's vice president of black music marketing, explains his firm's ambition is to give dealers something that will prove both beneficial and educational. "We want to increase their knowledge of business and help to make small volume dealers majors."

"We select an account based on its overall merchandising and marketing programs initiated to sell music; we don't care whose music it is. Draper and I will select the winners," he adds.

He notes that over a nine-month period, the accounts will be watched and evaluated. "We don't care which label they are doing the best job for, we just want to look at what they are doing."

"When we select the account, we will ask the owner to select two persons to send to the convention."

Although Calvin Simpson, owner of Simpson's One-Stop is a member of NARM, Gilreath says that has nothing to do with his firm being selected nor will any owner's affiliation with the organization have any bearing on the award selection.

He also claims that while the most elaborate marketing/merchandising campaigns are generally sponsored

by larger outlets, the smaller dealers will not be eased out of this program.

"We are aware of about 90% of the black-owned shops across country because our people in the field are constantly on top of their particular markets. Plus this program is not based on volume. It's strictly marketing and merchandising," says Gilreath.

Listing some of the reasons Simpson's One-Stop was selected, he says, "I think the company did an incredible job of merchandising the Commodores (on Motown) LP. It had excellent displays and its overall sales approach was good."

"The merchandising Simpson's did with our Alex Haley LP was tremendous even though the LP did not sell very well. So it's not how many records the outlet can sell that determines if it will get an award."

He explains that if this program is successful, it will be broadened to include other conventions such as NATRA and Black Radio Exclusive.

"We feel we can best serve these dealers if we can send them to conventions where they will learn more about the business we're in. This is also an opportunity for them to meet other dealers," says Gilreath.

## CONCENTRATING ON SALES ABROAD

# Beserkley: No U.S. Distributor

By JACK McDONOUGH

BERKELEY—Beserkley Records is concentrating its activities in England and on the continent during an interim period between the lapse of its distribution deal with Playboy Records in September and the negotiation of a new pact for American distribution.

"A lot of people," says Beserkley press spokesman Ken Baker, "are confused about why Beserkley has no U.S. distribution now. It is principally because our priority right now is finishing the records that are being worked on by our four acts."

"It's just a matter of first things first. Plus the fact that the label's albums which are available in Amer-

ica as imports are selling extremely well, so there's no immediate pressure to conclude a domestic deal. But it is true that the next order of business after finishing the records is to acquire U.S. distribution, and we have had inquiries to that end from a number of interested parties."

American interest has been whetted by the success the Beserkley bands are currently enjoying in England. Jonathan Richman and the Modern Lovers, for instance, had a top 10 hit in England with "Roadrunner" and then followed that with a top 5 charting for "Egyptian Reggae." A new album, "The Modern Lovers Live," with its single

"Morning Of Our Lives" are also both doing well. The band played dates in England and on the continent in December and is now home for a Friday (17) date in Philadelphia.

The Greg Kihn Band also did a swing through the larger clubs of England in December and January, at the same time that its single "For You" (a Bruce Springsteen song) was in release there.

Beserkley's hard rock quartet Earth Quake has just gone to England and will begin touring the middle of February. Baker indicates the fourth Beserkley act, the Rubinoos, is expected to follow soon. Product is available in England from all four acts, with the Rubinoos represented by a single, "Hard To Get," as well as its album; the Earth Quake LP "Leveled" is also on the shelves there.

Beserkley is distributed in England by Decca and also has licensing arrangements with Ariola for the Benelux countries and with Sonet for Scandinavia.

In addition to the American artists, Beserkley has recently signed the Tyla Gang, led by Sean Tyla, formerly with Ducks Deluxe. Its album, "Yachtless," is available in the U.S. as an import, as is the live Modern Lovers package.

## For the Record

LOS ANGELES—Natalie Cole is married to Marvin Yancy, not Chuck Jackson, as was indicated in a No. 1 Awards photo caption last week.

## Tao Signs Distrib

LOS ANGELES—Tao Records has signed with Nationwide Sound Distributors for distribution and promotion. The first product to be released under the pact is Ron White's single "San Angelo"/"Baby, I'm Ready."

# Soul Sauce

Continued from page 50

he takes up the same position at WRAP.

\*\*\*

Producer and label owner Jeff Lane is in Chicago producing his newest act South Bend, an Indiana r&b group for Bigboro Records.

\*\*\*

DJM recording artist Johnny "Guitar" Watson found that getting to Cannes for the MIDEM convention was no easy task. First, Watson's flight was forced to make an emergency landing in Chicago because of leaking fuel.

Following an eight-hour wait, the singer/guitarist/pianist took off without his stage garb and was forced to purchase a new wardrobe in French shops. His clothes finally caught up with him in England.

Watson begins a new tour Friday (3) in Philadelphia at the Tower Theatre with Millie Jackson. Con Funk Shun and Mother's Finest.

\*\*\*

Papa John Creach, currently recording at Mr. Music Studio in

L.A., will have such talents assisting him as Charlie Daniels, Dr. John, Johnny "Guitar" Watson and Rolling Stones keyboardist Nicky Hopkins. Creach is being set for a national tour to begin at the Armadillo World Headquarters in Austin, Tex., to be followed by the Texas Opry House in Houston. Other dates are being set.

\*\*\*

Chris Calloway, daughter of Cab Calloway, will host the nationally syndicated "In Hollywood" radio program.

"In Hollywood" is a black entertainment industry news and interview series which airs on more than 80 major black-oriented stations including WWRL, New York; WVON in Chicago and KKTU in Los Angeles.

The show, produced by the L.A. firm Westwood One, was previously hosted by Darcel Howell of KKTU. An extensive promotional campaign is planned to coincide with Calloway's debut.

Remember... we're in communications, so let's communicate.

# Billboard Soul LPs

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	SATURDAY NIGHT FEVER Various Artists, MCA 95 7-4001	31	36	11	THE BELLE ALBUM Al Green, W. HL 9504
2	2	13	ALL 'N ALL Earth, Wind & Fire, Columbia IC 34905	32	32	5	PLAYER Player, RSO 95-1-9026
3	3	11	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	33	25	10	MR. MEAN Ohio Players, Mercury SRM 13707
★	7	4	WEEKEND IN L.A. George Benson, Warner Bros. 2WB 3139	34	28	15	SONGBIRD Deniece Williams, Columbia IC 34911
5	6	10	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	★	50	2	SHOUT IT OUT B.T. Express, Roadshow/Columbia JC 3507
6	5	12	THANKFUL Natalie Cole, Capitol SW 11708	36	30	19	REACH FOR IT George Duke, Epic IC 34883
★	14	3	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	37	37	21	ODYSSEY Odyssey, RCA APL1 2204
★	9	6	ONCE UPON A DREAM Enchantment, Roadshow 95 811 (UA)	38	22	18	MENAGERIE Bill Withers, Columbia JC 34903
★	10	4	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	39	39	32	SOMETHING TO LOVE LTD, A&M SP 4646
10	4	7	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)	★	NEW ENTRY		RAYDIO Rayden, Arista AB 4163
11	8	16	FLYING HIGH ON YOUR LOVE Bar Kays, Mercury SRM 11181 (Polydor)	41	41	19	TRUE TO LIFE Ray Charles, Atlantic SD 19142
12	12	13	GALAXY Wa, MCA MCA 3030	42	43	16	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H
13	11	23	SECRETS Con Funk Shun, Mercury SRM 1 1189	43	35	11	THE HARDNESS OF THE WORLD Slave, Cadillac SD5201 (Atlantic)
14	13	16	LIVE Commodores, Motown M894	★	NEW ENTRY		THERE'S NO GOOD IN GOODBYE Manhattans, Columbia JC 35252
★	NEW ENTRY		PLAYER OF THE YEAR Booby's Rubber Band, Warner Bros. BSN 3093	45	46	4	LET ME PARTY WITH YOU Bunny Sigler, Gold Mind 7502 (Salsoul)
16	16	28	IN FULL BLOOM Rose Royce, Whitfield WH 3074	46	53	3	RIDING HIGH Face-O, SWE SM 740 (Atlantic)
17	17	12	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International IZ 35036 (CBS)	47	48	10	THE BITCH IS BAD Denise La Salle, ABC AB1027
18	18	26	BRICK Buck Ram, BLP 409 (WEA)	48	45	14	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080
19	19	11	CHIC Chic, Atlantic SD19153	49	49	13	NEW HORIZONS Isaac Hayes, Polydor PD 36120
20	24	26	FEELIN' BITCHY Millie Jackson, Spring SP166715 (Polydor)	50	47	3	LE SPANK Le Pamplemousse, AVI 6032
★	31	4	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	51	34	21	COME GO WITH US Pockets, Columbia PC34879
22	20	6	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	52	54	14	SUNSHINE Emotions, Stax 4100 (Fantasy)
23	21	24	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	53	51	18	COCOMOTION El Gato, AVI 6012
24	15	33	TOO HOT TO HANDLE Heatwave, Epic PE 34761	54	40	7	THE FORCE Kool & the Gang, De Lite DR5 9501
★	33	4	REACHING FOR THE SKY Prato Bryson, Capitol ST 11729	55	38	20	TURNIN' ON High Energy, Gordy G 978
26	26	15	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078 2	56	57	2	SKY'S THE LIMIT Rhythm Heritage, ABC AA 1037
27	27	21	ACTION Blackbyrds, Fantasy F9535	57	52	3	ELOISE Dionne Warwick, ABC AB 1827
28	29	21	SENT IT Ashford & Simpson, Warner Bros. WS308R	58	55	2	WINDOW OF A CHILDE Sawend, CTI 7 5807 (Creed-Taylor)
★	NEW ENTRY		DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENNET MCA AFL1 2407	59	NEW ENTRY		GOOD TO SEE YOU Walter Jackson, Chi Sound/UA CH LA844
30	23	11	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DJM DL78714	60	42	10	LOOKING BACK Steve Wonder, Motown M804LP3

## COPIOUS PANELS

# Future Of Country Radio March Seminar Theme

• Continued from page 26

public Records, Nick Hunter will moderate, and other featured panelists will be announced.

At 1 p.m. the seminar will introduce a new agenda concept—holding three concurrent panels on separate areas of broadcasting.

"Building Tomorrow's Audience/Reading Today's Book" features guests from the major audience survey organizations, including Bill Engle, vice president of radio/sales and marketing, ARB, and Peter Roslow, associate director of Pulse, Inc.

"Country Radio/Sell It With Merchandising" with Rik Rogers, vice president and general manager of WPLO, Atlanta, will cover the methods of merchandising radio. Rogers will also lead a session titled "Country Radio/Sell It With Promotion."

Three mid-afternoon sessions will be scheduled concurrently. Bill Moyes will chair a panel covering passive research. It's titled "Building Tomorrow's Audience/Ask They'll Tell You What They Want."

Another session, led by Don Boyles, vice president and general manager of WSUN, Tampa, "Country Radio/Sell It With Pride" will cover the direct sales end of selling spots.

"News Around The Country," an audio presentation followed by a question and answer period, will be handled by Rick Honea, news director of WMC, Memphis. This session includes coverage of successful news styles from all formats of radio.

The final session of the seminar's first day is "Programmers: Up Your Bottom Line," which deals with programming toward a better profit picture and the basics of developing a programming budget. Leading the presentation will be John Chaffee, national program director of Malrite

Broadcasting, and Al Greenfield, vice president and general manager of KIKK, Houston.

Saturday's sessions begin with a 9 a.m. presentation by either Jim Gorby or Jim Hooker, both experts in the field of motivational dynamics. The title is "Working And Winning Together."

One hour concurrent sessions will reconvene at 10:45, with three separate areas planned.

"Building Tomorrow's Audience/Methodology Makes The Difference" will include the national audience survey people from Friday's sessions. The meeting will discuss how they obtain their audience surveys.

"Rap Around The Table" will allow attendees to meet with panelists and fellow broadcasting executives for one-on-one discussions.

The final morning session is "Building Tomorrow's Audience/Ask They'll Tell You What They Want." It will continue to explore the areas of passive research.

A 1 p.m. videotape presentation to be made by Eric Small and Ted Rozetti will feature the introduction of

recent and future engineering advances and new equipment. It's titled, "The Fully Loaded, Semi-Automatic, Digital, Laser, Graphographic, Dream Machine-Minutized/Engineering Your Future."

Then, Dan Halyburton, program director of WDG, Minneapolis, will moderate a panel discussion—"Music, Eliminate The Guesswork"—that will cover the methods of conducting music research.

The final seminar session—"The Great Brain Robbery—Contests And Promotions To Go"—features audio presentations highlighting station contests and video presentations. It primarily focuses on tv commercials for radio and various forms of visual presentations.

Seminar officials plan to reveal the keynote speaker soon, and will also be announcing the talent lineup for the annual New Faces Show.

For information or registration forms, contact Ellen Tune at 615/254-9461 or write Country Radio Seminar, P.O. Box 12617, Nashville, Tenn. 37212.

## New George Hamilton LP Overcoming British Hurdle

• Continued from page 38

ances in Billboard's Hot Country Singles and LP charts.

Nevertheless, it has not been Hamilton's intention to overlook the American market, and he's strengthening his position with home audiences by working as a regular member of the "Grand Ole Opry." Last year, he re-established Nashville as a recording base after a three year contract with RCA Records of Canada.

Strangely enough, Hamilton's new recording contract—a production deal with Mervyn Conn of America—is with Anchor Records in London, with his product being released in the U.S. through ABC Records. Allen Reynolds as his producer.

Hamilton, and Reynolds share a mutual interest in the folk-country type of material.

"By folk-country, I mean lots of acoustic guitars and a strong rhythm section rather than the hard core kind of country music that's dependent upon steel guitars and fiddles. Allen cuts commercial country records, but they go beyond that.

## Ducats Sell Fast For Rose's Roast

NASHVILLE—With more than 300 ticket confirmations already received, officials of the Wesley Rose Roast (Billboard, Feb. 11, 1978) advise those wishing to attend the fete to order tickets immediately.

A March 1 deadline has been set for ticket orders for the March 12 event at the Opryland Hotel. Ticket information is available through Acuff-Rose Publications in Nashville.

Rose, co-owner and president of Acuff-Rose, will be honored at the function which includes a dinner, roast and show.

They're distinctive and always fresh sounding," says Hamilton.

The Hamilton-Reynolds combination made its debut with the release of the LP "Fine Lace And Homespun Cloth." In Britain it has now achieved sales surpassing the 45,000 mark, while a single from the album, "I Wonder Who's Kissing Her Now," remained hovering just outside of Britain's top 50 for a number of weeks.

Now Hamilton is ready for the ultimate British breakthrough. With advance sales already assuring a place in the charts for "Feel Like A Million," he returns to Britain in March for the 10th International Festival of Country Music, while BBC-TV prepares to tape six one-hour specials featuring the artist.

## Seeded Promotion For Walker Disk

NASHVILLE—Shelby Singleton has come up with a seeded promotion for the Charlie Walker release, "T For Texas."

A shipment of 2,000 "rockgrass seeds" were sent out to radio stations, and sales and promotion people across the U.S. with instructions for planting.

According to the instructions, "the single is to be placed on the turntable with the needle on Plantation Record number 168. Flip switch to on and broadcast "Rockgrass" to audience. If no growth in one hour repeat process till germination."

## Mosbys Fly Away

NASHVILLE—Johnny and Jonie Mosby plan to tour again after spending the past year working at their club in Ventura, Calif. The country duet, which has scored with past chart successes, will fly to their dates in a new Twin Comanche airplane. They're booked by the Americana Corp., Woodland Hills, Calif.



SOLID OAKS—While performing on the "Dinah!" show, the Oak Ridge Boys of ABC Records surprise Mary Tyler Moore with an original song about her. Left to right are Moore, Joe Bonsall and Duane Allen of the Oaks, Dinah Shore, Bill Golden and Richard Sterban of the Oaks.

## Canadians Prepare For RPM Awards

NASHVILLE—Heading into its board of directors meeting set for the last week of February, the Canadian Academy of Country Music Entertainment eyes an active 1978.

The association, based in Toronto, is working closely with Walt Grealis and Stan Klees for the upcoming Big Country Awards. The RPM Big Country Awards take place Sept. 30-Oct. 1.

The event, to be held in Regina, is part of Country Music Week featuring various country music presentations and showcases starting Sept. 26.

The original Ottawa Country Music Week committee, under Ron Sparling, recently staged a jamboree to salute area winners of Big Country Awards. Another is planned for May.

Meanwhile, Jack Feeney's record committee is working on the LP featuring Big Country nominees. RCA's Barry Haugen is in charge of the project's activities.

Joe Lefresne and Gord Ambrose of CFCM have been appointed to a committee planning a fund-raising jamboree in Toronto for the Academy of Country Music Entertainment.

The organization continues its membership thrust. The final draft of a recruiting kit will be presented at the next board meeting, and membership lists are being developed

into categories by area of involvement.

The Academy of Country Music Entertainment's Big Country Awards radio show, produced by and featuring Ted Daigle, is ready for circulation, according to the association. Interested stations should send a written request on station letterhead, along with a blank one-hour tape to: Barry Nesbitt, CKFH radio, One Grenville St., Toronto. A dub of the program will be forwarded.

## Sumner Show At Gasperilla Event

NASHVILLE—The J. D. Sumner Show, featuring Ed Enoch and the Stamps along with the T C B Band and Sandra Rucker Steele, headlined the three-day Gasperilla Festival recently in Tampa, Fla.

The festival, comparable to the Mardi Gras in New Orleans, is held annually in observance of the Spanish Gasperilla Pirates, who descended upon Tampa and virtually took over the town.

The Tampa Chamber of Commerce sponsors a mock takeover, complete with Pirate costumes for actors made up as Spanish Gasperillas for the event, which is topped off with a concert each evening.

## 'Proud Lady' Single Sets Luman On Comeback Trail

• Continued from page 38

last LP for Epic Records before signing with Polydor Records.

"I felt that I wanted to go to a place where I wouldn't get lost in the shuffle," says Luman, and here, we only have from four to five artists that record for this label, so they have plenty of time to work with me.

Jim Vienneau, country a&r for Polydor who is also my producer, and I were able to lay some groundwork of what we really wanted to do, and since my first single, we've just kept right on building."

A member of the "Grand Ole Opry" since 1965, Luman launched his career some 19 years ago on the Louisiana Hayride. The ensuing years saw Luman in Hollywood to film the movie "Carnival Rock" and an appearance in Las Vegas at the Showboat Hotel with Johnny Cash and Tex Ritter.

It also brought about a teaming of Luman with the Boudleaux Bryant tune, "Let's Think About Living," which sent his name through the entire gamut of musical categories



Bob Luman: On the mend.

gaining him substantial success on national country and pop charts.

Following this success on Epic, Luman broke such songs as "When You Say Love," "Lonely Women Make Good Lovers," "Neither One Of Us (Wants To Be The First To Say Goodbye)," "Still Loving You" and "He's Got A Way With Women," among others.

## Colorado Firms Fest, Convention

NASHVILLE—The 16th annual Colorado Country Music Festival and Trade Convention will be held in Denver June 19-24.

Celebrating Colorado Country Music Week, the conclave features talent showcases and seminars related to the country music business.

In conjunction with the activities, the fourth annual Bonnie Nelson golf tournament will be held June 24-25. The Nelson event closes with a banquet at the Country Palace.

The Country Music Foundation of Colorado plans to take advantage of the week of performances and seminars to schedule a meeting of various country music organizations in the state. It will be held June 22 at the convention's headquarters in the Continental Denver Hotel.

Meanwhile, Bonnie Nelson held a recent benefit to establish the Colorado Country Music Hall of Fame. The event was planned and produced by Nelson at the Country Palace.

The benefit telethon raised more than \$7,500 and featured 12 hours of continuous entertainment. The show was organized by Nelson and Gladys Hart, executive director of the Country Music Foundation of Colorado.

THE  
JIM HALSEY CO., INC.  
IS PROUD TO ANNOUNCE  
THE SIGNING AND EXCLUSIVE  
REPRESENTATION  
OF

# MISS TAMMY WYNETTE

Miss Wynette Joins The Select List Of  
Jim Halsey Company Clients

## JH JIM HALSEY CO., INC.

3225 So. Norwood, Tulsa, Oklahoma 74135

9046 Sunset Blvd., Suite 202, Los Angeles, California 90069

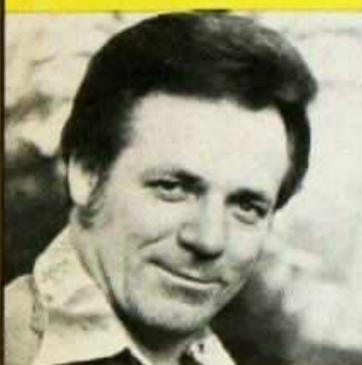
15 Years, 33 Single Releases, 4 LP's is all it took to make Billboard's Top 100.

We are proud to say that release #34 made Billboard's Top 100.

To the Radio Stations who made this possible, we would like to express our sincere THANKS to you individually.

We have just shipped record #35. We feel it is by far the strongest record we have had to date. It is titled . . .

**"MEMORIES ARE MADE OF THIS"**  
Nu Trayl #919



By **TOMMY O'DAY**

Give it a listen. We think you'll like it! One thing for sure, We have staying power and don't give up easy.

Exclusively On: **NU TRAYL RECORDS**

Distributed By: **WORLD INTERNATIONAL GROUP**

22 Music Square West  
Nashville, TN 37203  
(615) 256-3351

# Billboard Hot Country Singles

© Copyright 1978 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	☆	☆	★	☆	☆			★	☆	☆	★	☆	☆	★	☆	☆		
★	2	7	★	42	5	18	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU—Waylon & Willie (E. Bruce, P. Bruce) (W. Nelson, W. Jennings) RCA 11194 (Tree/Sugarplum, BMI) (Willie Nelson/Waylon Jennings)	68	61	18	★	61	18	★	61	18	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck (D. Cole) Epic 8-50469 (Warner-Tamela, BMI)	
☆	2	1	12	36	40	5	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith (B. Davis, T. Murry) Warner Bros. 8508 (Gryns, ASCAP)	69	62	13	☆	62	13	☆	62	13	I PROMISED HER A RAINBOW—Bobby Bare (R. Bourke) Playboy 8523 (Epic) (Chappell, ASCAP)	
☆	3	3	10	37	41	7	DO I LOVE YOU (Yes In Every Way)—Donna Fargo (F. Anka, M. Frost, T. Desza, A. LeGrove, M. Peley) (Spanka, BMI) Warner Bros. 8509	71	58	14	☆	58	14	☆	58	14	LOVIN' YOU BABY—Connie Smith (T. Seals, J.C. Seals) Monument 45241 (Donor, BMI)	
☆	4	4	11	48	3	3	WHAT DID I PROMISE HER LAST NIGHT—Mel Tillis (R. McCowen, W. Walker) MCA 40836 (Sawgrass, BMI)	72	69	10	☆	69	10	☆	69	10	MAY THE FORCE BE WITH YOU—Tom T. Hall (T.T. Hall) RCA 11156 (Halliwell, BMI)	
☆	5	5	11	39	47	4	WOMAN TO WOMAN—Barbara Mandrell (J. Banks, E. Maxon, H. Thupen) ABC/Dot 17736 (East Memphis, BMI)	72	69	10	☆	69	10	☆	69	10	DOWN THE ROADS OF DADDY'S DREAMS—Darrell McCall (M. Sherril, D. Goodman) (High Ball, BMI) Columbia 39653	
☆	6	11	11	41	8	14	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell (R. McDowell) Scepter 149 (GRT) (Bim, SESAC)	74	79	4	☆	79	4	☆	79	4	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN—Faron Young (J. Wilson, G. Debbins, T. Austin) Mercury 55019 (Phonogram) (Chappell/Fall Swing, ASCAP)	
☆	7	7	10	42	13	11	BARTENDER BLUES—George Jones (J. Taylor) (Gentry Road, BMI) Epic 8-50495	75	78	3	☆	78	3	☆	78	3	EVERYTIME I SING A LOVE SONG—Jimmie Rodgers (G. Skelton, F. Molinary) Scorpions 1314 (Peco, BMI)	
☆	9	12	12	41	8	5	TWO DOORS DOWN—Zella Lehr (D. Patton) RCA 11174 (Dweper, BMI)	76	82	2	☆	82	2	☆	82	2	634-5789—Jimmy Peters (S. Cropper, E. Floyd) Mercury 55016 (Phonogram) (Fronto-East Memphis, BMI)	
☆	10	8	8	44	12	13	IF I HAD A CHEATING HEART—Mel Street (W. Holyfield, A. Torney) Polydor 14448 (Maplehill/Vogue, BMI)	76	82	2	☆	82	2	☆	82	2	IT AMAZES ME—John Denver (J. Denver) RCA 11214 (Cherry Lane, ASCAP)	
☆	16	7	7	44	12	13	WALK RIGHT BACK—Anne Murray (S. Curtis) Capitol 4527 (Warner-Tamela, BMI)	77	89	2	☆	89	2	☆	89	2	I'LL BE THERE (When You Get Lonely)—David Rogers (D. Burgess) Republic 015 (Golden West Melodies, BMI)	
☆	17	6	6	44	12	13	RETURN TO ME—Marty Robbins (C. Lombardo, D. DiManno) Columbia 3-10673 (Southern, ASCAP)	77	89	2	☆	89	2	☆	89	2	THIS TIME—Johnny Lee (C. Moroni) GRT 144 (Tree, BMI)	
☆	12	14	8	46	34	14	RUNNING KIND/MAKING BELIEVE—Merle Haggard (M. Haggard) Capitol 4525 (Shadtree, BMI)	79	87	2	☆	87	2	☆	87	2	I'M JUST A FARMER—Cal Smith (S. Throckmorton) MCA 40854 (Tree, BMI)	
☆	13	15	7	46	34	14	YES MA'AM—Tommy Devstreet (S. Throckmorton) ABC/Dot 17737 (Tree, BMI)	80	80	4	☆	80	4	☆	80	4	LOVE AND HATE—Mike Boyd (M. Ruggen, V. Kickenillo) Inergi 305 (NSD) (Kickerillo/Mike Boyd, ASCAP)	
☆	24	4	4	48	20	11	READY FOR THE TIMES TO GET BETTER—Crystal Gayle (A. Reynolds) United Artists 1136 (Aunt Polly's, BMI)	81	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	DON'T STOP THE MUSIC—Little David Williams (D. Williams, T. Marshall, J. Johnson) Playboy 5825 (Epic) (Forest Hills, BMI)	
☆	23	4	4	48	20	11	SOMEONE LOVES YOU HONEY—Charley Pride (D. DeVaney) RCA 11201 (Music City, ASCAP)	82	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	RIGHT OR WRONG—Mary K. Miller (W. Jackson) Inergi 306 (NSD) (Combine, BMI)	
☆	16	19	6	48	20	11	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy (S. Shaffer) Columbia 3-10671 (Acuff-Rose, BMI)	83	83	3	☆	83	3	☆	83	3	BLACK AND BLUE HEART—Ann J. Worban (D. Morgan, P. Davis) NSD (NSD) (Annextra, BMI)	
☆	22	5	5	50	25	13	A LOVER'S QUESTION—Jacky Ward (B. Benford, J. Williams) Mercury 55018 (Times Square/Edo/Dechappell, BMI)	84	86	4	☆	86	4	☆	86	4	YOU'RE ALL THE WOMAN I'LL EVER NEED—Lee Desser (L. Desser) Capitol 4525 (Starship/Galleon, ASCAP)	
☆	18	18	8	51	44	14	LONELY HEARTS CLUB—Billie Jo Spears (Butler, Bowling, Simmons) United Artists 1127 (RTV/Blackwood, BMI)	85	85	5	☆	85	5	☆	85	5	TO BE LOVED—Peggy Sue (B. Gordy, T. Carlo) Door Knob 8-045 (WIG) (Door Knob, BMI)	
☆	21	10	10	51	44	14	BEDROOM EYES—Don Drumme (R. Hillburn) Churchil 7704 (Zooke, ASCAP)	86	91	3	☆	91	3	☆	91	3	BIRD DOG—Bobby Brothers (B. Bryant) Warner Bros. 8521 (House Of Brent, BMI)	
☆	27	4	4	52	63	4	IT DON'T FEEL LIKE SINNIN' TO ME—The Kendalls (M. Rossor, C. Putnam) Gvation 1106 (Tree, BMI)	87	90	2	☆	90	2	☆	90	2	DRINKING THEM BEERS—Tommy Carter (R. Chappell) ABC 11229 (Tommyland, BMI)	
☆	26	7	7	52	63	4	RED HOT MEMORY—Kenny Dale (W. W. Wimberty) Capitol 4528 (Publicare, ASCAP)	87	90	2	☆	90	2	☆	90	2	EVEN COWGIRLS GET THE BLUES—La Costa (S. Curtis) Capitol 4541 (Skul, BMI)	
☆	22	11	12	52	63	4	GOD MADE LOVE—Mel McDaniel (McDaniel, Lunde, MacRae, Pollard) Capitol 4520 (Gambino, BMI/Music City, ASCAP)	88	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	BABY IT'S YOU—Jane Fricke (T. Givens, J. Greenbaum) Columbia 3-10685 (Sawgrass, BMI)	
☆	30	5	5	56	49	14	I CHEATED ON A GOOD WOMAN'S LOVE—Billy "Crash" Craddock (D. Bryant) Capitol 4545 (Dohansen, BMI)	89	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	TEARDROPS IN MY TEQUILA—Paul Craft (P. Craft) RCA 11211 (Black Sheep, BMI)	
☆	33	4	4	56	49	14	I'VE GOT A WINNER IN YOU—Don Williams (W. Holyfield, D. Williams) ABC 12332 (Maple Hill/Vogue, BMI)	91	94	2	☆	94	2	☆	94	2	LOVE CAN MAKE THE CHILDREN SING—Billy Stack (S. Hunter, K. LaBlanc) Caprice 2045 (Sound, ASCAP)	
☆	31	7	7	58	43	12	IT STARTED ALL OVER AGAIN—Vern Gosdin (S. Milele, G. Paxton, K. Lukas) Elektra 4541 (Garpac, ASCAP/Kayex, SESAC)	92	93	2	☆	93	2	☆	93	2	LET'S CALL IT A DAY (And Get On With The Night)—Leslie Barnhill (D. Burgess, D. Fimmen) Republic 014 (Sound, ASCAP)	
☆	26	28	6	59	52	11	I'M WAY AHEAD OF YOU—Bill Anderson & Mary Lou Turner (C. Putnam, S. Throckmorton) MCA 40852 (Tree, BMI)	93	96	2	☆	96	2	☆	96	2	LET ME FALL BACK IN YOUR ARMS—Freddie Feller (F. Weller, S. Oldham) Columbia 3-10682 (Young World, BMI)	
☆	27	29	7	59	52	11	SO GOOD, SO RARE, SO FINE—Freddie Hart (S. Stone, H. Shannon) Capitol 4530 (RTV/Werber, ASCAP)	94	95	2	☆	95	2	☆	95	2	I'M A WOMAN—Joanne Pruett (W. Holyfield, R. McCall) Mercury 55017 (Phonogram) (Hall-Denney/Maplehill, BMI)	
☆	35	3	3	62	46	10	HEARTS ON FIRE—Eddie Rabbit (E. Rabbit, E. Stevens, D. Tyler) Elektra 4541 (Briarpatch/Dot Dave, BMI)	95	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	CAN'T SHAKE YOU OFF MY MIND—Bobby Wayne Lottin (C. Finkbe, Charla 118 (NSD) (Mister Mart/Music Draftshop, ASCAP)	
☆	29	32	6	63	68	4	MUSIC IS MY WOMAN—Don King (S. Samner) Cap 129 (NSD) (Cap 129, BMI)	96	100	2	☆	100	2	☆	100	2	THE CIRCLE IS SMALL—Gordon Lightfoot (G. Lightfoot) Warner Brothers 8516 (Mesa, CAPRIC)	
☆	36	4	4	63	68	4	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash (C. Craig, L. Almond) Columbia 3-10681 (Cap 129, BMI)	97	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	SHE CAN'T GIVE IT AWAY—Barbara Fairchild (Putman, Throckmorton) Columbia 3-10686 (Tree, BMI)	
☆	45	3	3	65	55	16	EVERYTIME TWO FOOLS COLLIDE—Kenny Rodgers & Dottie West (J. Dyer, J. Tavel) United Artists 1137 (United Artists, ASCAP/Windup, BMI)	98	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	ONE A.M. ALONE—Dave Dudley (D. Dudley, R. Rogers) Rice 5077 (Newkeys, BMI)	
☆	37	5	5	65	55	16	YOU'RE THE ONLY GOOD THING (That's Happened To Me)—Jim Reeves (J. Young) RCA 11187 (Golden West, BMI)	99	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	☆	NEW ENTRY	NEW ENTRY	LAY DOWN SALLY—Jack Paris (L. Diagon, Lev, G. Terry) 50 States 58 (NSD) (Shyman/Dechappell, BMI)	
☆	38	6	6	66	56	10	EVERYBODY LOVES A RAIN SONG—B.J. Thomas (M. James, C. Moroni) MCA 40854 (Screen Gems/IM/Baby Chuck/Shadtree House, BMI)	100	76	10	☆	76	10	☆	76	10	YOU READ BETWEEN THE LINES—Bobby Taylor (R. McCowen) (Sawgrass, BMI) (SCR 153)	
☆	39	5	5	67	53	11	LOVE IS A WORD—Dickey Lee (D. Young) RCA 11191 (Sterling/Adison Street, ASCAP)											

MARCH 4, 1978, BILLBOARD

# CAPITOL IS COVERING THE COUNTRY!

Billboard

# Hot Country Singles™

\* STAR PERFORMER — Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	Title — Artist
★ 10	16	7	<b>WALK RIGHT BACK</b> Anne Murray 4527
12	14	8	<b>RUNNING KIND</b> Merle Haggard 4525
★ 21	26	7	<b>RED HOT MEMORY</b> Kenny Dale 4528
22	11	12	<b>GOD MADE LOVE</b> Mel McDaniel 4520
★ 23	30	5	<b>I CHEATED ON A GOOD WOMAN'S LOVE</b> Billy "Crash" Craddock 4545
27	29	7	<b>SO GOOD, SO RARE, SO FINE</b> Freddie Hart 4530
41	8	14	<b>I DON'T NEED A THING AT ALL</b> Gene Watson 4513
84	86	4	<b>YOU'RE ALL THE WOMAN I'LL EVER NEED</b> Lee Dresser 4529
★ 88	99	2	<b>EVEN COWGIRLS GET THE BLUES</b> LaCosta 4541



Copyrighted material



**NASHVILLE JAM**—One of those drop-in happenings that make Nashville's live entertainment scene completely unpredictable, and usually entertaining, occurs as several top musicians are invited on the stage of the Old Time Pickin' Parlor as guests of the Dixie Cowboys. Jamming at the Feb. 4 performance are, left to right, Tom See, harmonica; John Salem of Tracy Nelson's band, piano; Phillip Donnelly of Lee Clayton's band, guitar; Isaac Peyton Sweat of Johnny Winters' band, bass; Johnny Winter, guitar; Billy Darby of the Dixie Cowboys on drums; Steve Hostack (observed) of Tracy Nelson's band, guitar; Donnie Sanders of the Love Band, sax; and Wayne Jackson of the Memphis Horns on trumpet.

## Kruger Ogles Nashville Site

**NASHVILLE**—Jeffrey S. Kruger, president of Britain's Ember Concert Division, plans to view property sites on his March visit to Nashville in hopes of opening a Nashville office.

Kruger plans to arrive Wednesday (1) for a four-day visit. The trip, to plan concert tours for this fall and the spring of 1979, marks his 25th visit to Nashville.

Kruger will hold a series of meetings with key management officials and artists. Fighting what he terms "the apathy that presently exists at the lax British boxoffices," Kruger will be seeking package combinations featuring at least two major acts on each tour.

"It has been our wish to open a liaison office in Nashville for some time," comments Kruger, who adds he is looking for "the right personnel."

The Ember Concert Division celebrates its 25th anniversary this year. The firm's recent country tours have included Glen Campbell, Charley Pride, Ray Stevens, Faron Young, Charlie Rich, Bill Anderson, Anne Murray, Hank Locklin, Connie Smith, Ronnie Milsap, Dave & Sugar, Diana Trask and Gary Stewart.

The British company started in 1953. The Ember Group of Companies embraces all facets of the entertainment business, including concerts, record production, music publishing, motion picture and video distribution and management.

## Do-Tell Expanding Distribution Effort

**NASHVILLE**—Do-Tell, Inc. is expanding into new directions for its distribution services.

The Anaheim-based firm has signed Pacific Challenger Records for national distribution of Pacific Challenger products and the Moonridge Records label. The company also plans to shortly announce the addition of at least two more independent labels.

Mike Tell of Las Vegas heads Do-Tell. The firm has acquired the services of Barney Fields for consultation and West Coast promotion and Dottie McElroy to manage radio promotional efforts.

Do-Tell is preparing to release a single by Ron Shaw, followed by an LP by the same artist.

## Nashville Scene

By PAT NELSON

Barbara Mandrell is teaming with the Statler Brothers for many of the quartet's 1978 concert appearances. According to auditorium officials, their dual performance at Ball Auditorium in Augusta, Ga., was the first advance sellout for the hall in 22 years. The last time it happened was in 1956 for a Presley concert.

David Skepner, personal manager of Loretta Lynn, has taken Brenda Lee under his management wing. Television will be the essential tool in promoting the recording and personal appearance career of Lee, whose record sales have gone well into the millions. Skepner says new record company and agency affiliations for Lee will be announced soon.

Mickey Wallach, ABC Records' director of promotion in New York, and Pam Green and Lee Arnold of WHN (New York), extended a congratulatory hand to ABC artist Roy Head after his show at the Lone Star Cafe which was broadcast live on WHN. The performance featured his "Come To Me" single off the "Tonight's The Night" album scheduled for release in April.

their native daughters to Nashville to film the recording process. Deborah Lee, recording for Door Knob Records, was the subject of the tv special which is aimed for national viewing later. The step-by-step process started with Lee boarding the plane to Nashville and continued through the song selection, recording, mixing, pressing, mailing to radio stations and the promotion efforts by Gene Kennedy and his staff at World International Group.

Don Gibson is off to Germany for the taping of Areola's "Disco '78." Gibson was Germany's second choice in last year's country music popularity poll. Striking farmers have adopted Cal Smith's single "I'm Just A Farmer Like You" as their national theme song. They've also requested that he go along to Washington, D.C., to perform the song when the farmers gather there in April.

Mack White's next Commercial Records album, "Lonely In The Crowd," is scheduled for a March 21 release, preceded by a single release from the album on March 15. Leon Everette taped interviews with Johnny Kaye for his syndicated radio shows, "Music City Spotlight," and "Mini View." During an appearance at the J&J Center in Athens, Ga., club owner Jerry Farmer presented Everette with a silver belt buckle in-laid with a turquoise American eagle design and his initials to show the club's appreciation for his consistently well performed concerts that always pack the house.

Talent confirmed for Telethon '78 being held Sunday (5) in Corpus Christi, Tex., to benefit the Johnny Rodriguez Life Enrichment Center include Rodriguez, Tom T. Hall, Sam Neely, Willie Nelson, the Statler Brothers, Barbara Mandrell, Johnny Bush, Larry Mahan, Darrell Royal and Johnny Gimble.

Saxophonist Tommy Wills, a regular on WWVA's Wheeling Jamboree was in Nashville promoting his new single, "Cotton Eyed Joe," and album, "Have Horn—Will Travel," on Country International Records. He also did the "Ralph Emery Show" and the "Ernest Tubb Record Shop Show" on WSM and returns to the Jamboree Saturday (4) along with the Merle Haggard show.

Freddy Fender will run, jump, throw, hurdle and swim along with other stars such as Kenny Rogers, Tanya Tucker, Lynn Anderson, Gladys Knight and Earth, Wind & Fire, on NBC's first annual Rock & Roll Sports Classic being taped Friday (10) Sunday (12) at the Univ. of California at Irvine.

## Cotton Ivy Promo

**NASHVILLE**—Promotion is underway for the release of an upcoming LP on humorist Cotton Ivy. The campaign will include trade advertising on both releases, a new promotional press kit, independent radio promotion with concentrated deejay coverage and a special "deejay surprise package" to be announced in March.

Titled, "Cotton Ivy, The New Will Rogers?", the Canaan Records LP is due for release in mid-March.



**ENERGIZED DEBUT**—ABC artist Randy Gurley sets a rousing pace for her debut headlining engagement at North Hollywood's Palomino Club.

Warner Bros. artist Margo Smith is set to perform her single, "Don't Break The Heart That Loves You," on "The Chuck Barris-Rah Rah Show" Tuesday (7). Larry Gatlin took a break from his two week engagement in Las Vegas to fly to Los Angeles to tape "The Jim Nabors Show." ASCAP nominating committees have named 16 writer candidates and 14 publisher candidates for places on the ASCAP Board of Review. Among the writers nominated were Rory Bourke and Art Kent in the popular production category while Bill Justis of *Fa Music* was named for a spot in the popular production publishers field. Buzz Cason and Bill Hall served on writer and publisher nominating committees respectively.

True Records artist Mundo Earwood switched to producer for a recording session with his lead guitarist Charlie Lindsey. Earwood says that a couple of major labels have shown interest in releasing "Club Alibi," the resulting product, but no deals have been finalized. An NBC TV affiliate crew from Eau Claire, Wis., followed one of

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 3/4/78

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	5	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA APL 12586
★	3	6	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 825-H
★	2	19	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
★	5	5	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
★	5	4	SIMPLE DREAMS—Linda Ronstadt, Asylum 62104
★	6	6	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
★	7	8	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1 2435
★	8	7	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771-G
★	9	10	ELVIS IN CONCERT—Elvis Presley, RCA APL21587
★	12	27	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 1455 (Phonogram)
★	11	9	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dul 602093
★	17	4	ELEVEN WINNERS—Merle Haggard, Capitol ST 11743
★	13	13	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2228
★	14	16	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1027 (Phonogram)
★	15	11	DAYTIME FRIENDS—Kenny Rogers, United Artists URA 7546
★	16	18	GREATEST HITS—Linda Ronstadt, Asylum 7E-1052
★	17	14	GREATEST HITS—Olivia Newton-John, MCA 3078
★	18	19	HEAVEN'S JUST A SIN AWAY—The Kendalls, Duxton DY 1718
★	19	15	OL' WAYLON—Waylon Jennings, RCA APL 1 2317
★	26	3	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
★	21	20	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1 2477
★	22	22	I WANT TO LIVE—John Denver, RCA APL12521
★	23	24	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 1 1312
★	30	11	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
★	37	21	COUNTRY BOY—Don Williams, ABC/Dul DO 2058
★	35	3	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★	39	14	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
★	28	28	THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15008 (Phonogram)
★	29	21	KENNY ROGERS, United Artists UA LA898-G
★	30	25	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
★	40	18	SHAME ON ME—Donna Fargo, Warner Bros. KE 3099
★	32	32	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
★	33	23	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS3118
★	34	27	CRYSTAL—Crystal Gayle, United Artists UA LA574-G
★	35	36	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dul DO 2058
★	36	33	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
★	37	34	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
★	38	38	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dul DO 2087
★	39	41	NEW TRAIN—SAME RIDER—Tom T. Hall, RCA APL1 2622
★	40	NEW Entry	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1 2478
★	41	31	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
★	42	29	MOODY BLUE—Elvis Presley, RCA APL 1 2428
★	43	44	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11792
★	44	50	HOOKIN' IT!—Roy Clark, ABC/Dul DO 2099
★	45	45	THE BEST OF FREDDY FENDER—Freddy Fender, ABC/Dul DO 2075
★	46	43	ROSES FOR MAMA—C.W. McCall, Polygram (not listed)
★	47	48	FREE SAILIN'—Hoyt Axton, MCA 2318
★	48	47	T.G.—T.G. Sheppard, Warner Bros. BSK 3133
★	49	49	GENTLE TO YOUR SENSES—Mel McDaniel, Capitol ST 11654
★	50	42	HIS HAND IN MINE—Elvis Presley, RCA APL 1 3224

## 'Grammy Day' Set In Nashville

**NASHVILLE**—National and Nashville NARAS officials met with Metro Nashville mayor Richard Fulton to receive the proclamation citing Thursday (23) as "Grammy Day." That was the date of the Grammy Awards presentation.

Receiving the proclamation were J. William Denny, national president of NARAS; Francine Anderson, executive director for the Nashville chapter; and Roger Soyne, president of the Nashville chapter.

# Billboard Best Selling Gospel LPs

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	18	<b>JAMES CLEVELAND</b> Live At Carnegie, Savoy 7014
2	2	95	<b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b> Love Alive, Light LS 5686 (Word/ABC)
3	4	36	<b>SHIRLEY CAESAR</b> First Lady, Roadshow RS LA744 G (United Artists)
4	5	65	<b>ANDRAE CROUCH &amp; THE DISCIPLES</b> This Is Another Day, Light 5683 (Word/ABC)
5	10	14	<b>GOSPEL KEYNOTES</b> Tonight Is The Night, Nashville 7187
6	8	18	<b>ARETHA FRANKLIN</b> Amazing Grace, Atlantic 2 906
7	9	18	<b>EDWIN HAWKINS &amp; SINGERS</b> The Comforter, Birthright 4020
8	6	36	<b>ANDRAE CROUCH &amp; DISCIPLES</b> Take Me Back, Light LS 5637 (Word/ABC)
9	12	72	<b>GOSPEL KEYNOTES</b> Ride The Ship To Zion, Nashville 7172
10	19	9	<b>SARA J POWELL</b> When Jesus Comes, Savoy 14465
11	3	130	<b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b> Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
12	7	14	<b>ANDRAE CROUCH</b> Live At Carnegie Hall, Light 5602
13	16	9	<b>WILLIAMS BROS.</b> Mama Prayed For Me, Savoy 14462
14	18	14	<b>ERNEST FRANKLIN</b> I'm Going To Sit Down, Jewel 0128
15	21	5	<b>J.C. WHITE &amp; SINGERS</b> Phase I, Savoy 14467
16	20	5	<b>REVEREND MACAO WOODS</b> Happy In Jesus, Savoy 14463
17	11	68	<b>EDWIN HAWKINS &amp; THE EDWIN HAWKINS SINGERS</b> Wonderful, Birthright BRS 4005 (Ranwood)
18	14	44	<b>WALTER HAWKINS</b> Jesus Is The Way, Light 5705 (Word/ABC)
19	15	112	<b>ANDRAE CROUCH AND THE DISCIPLES</b> The Best Of Andrae, Light LS 5678 (Word/ABC)
20	31	31	<b>REV. MILTON BRUNSON &amp; THE THOMPSON COMMUNITY CHOIR</b> Joy, Creed 3078 (Nashboro)
21	25	9	<b>RODENS PRESTON/VOICE OF DELIVERANCE</b> Halleluiah, Birthright 4017
22	22	5	<b>REVEREND MACAO WOODS</b> Choral Tabernacle Concert Choir, Savoy 7007
23	13	14	<b>JAMES CLEVELAND/SO. CALIF. COMM. CHOIR</b> Savoy 14412
24	<b>NEW ENTRY</b>		<b>THE PILGRIM JUBILEE SINGERS</b> Now & Forever, Nashville 7181
25	32	14	<b>JESSE DIXON</b> It's Alright Now, Light 5719
26	28	9	<b>DOROTHY LOVE COATES</b> These Are The Days, Savoy 14466
27	<b>NEW ENTRY</b>		<b>SWANEE QUINTET</b> From Augusta With Love, Creed 3077
28	<b>NEW ENTRY</b>		<b>MIGHTY CLOUDS OF JOY</b> Live & Direct, AB 1038
29	<b>NEW ENTRY</b>		<b>INSTITUTIONAL RADIO CHOIR</b> He's Standing By, Savoy 14458
30	27	23	<b>JAMES CLEVELAND PRESENTS RUTH SHOFIELD EDITION</b> Savoy 14445
31	17	60	<b>MYRNA SUMMERS &amp; THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C.</b> I Found Jesus And I'm Glad, Savoy SGL 14407 (Arista)
32	23	14	<b>GOSPEL WORKSHOP MASS CHOIR</b> Live In N.Y., Savoy 7016
33	24	148	<b>THE GOSPEL KEYNOTES</b> Reach Out, Nashville 7147
34	26	14	<b>MIGHTY CLOUDS OF JOY</b> Truth Is The Power, ABC 986
35	35	60	<b>SENSATIONAL NIGHTINGALES</b> See You In The Rapture, ABC/Pearcock PLP

# Gospel



**CATHEDRALS BOOKED**—The Cathedrals of Canaan Records perform at the Christian Booksellers Assn. convention in Kansas City.

## 18 LPs For Myrrh On Tap

NASHVILLE—Experiencing the popularity of contemporary buying trends, Myrrh Records plans to merchandise more than 18 new LPs over the next few months.

The label plans to aggressively support its massive release, including a special collection of most of its contemporary acts. Entitled "Super-Jubilation!" the release is the 100th LP to be produced by Myrrh.

The double album will be marketed at a special discount price as part of a promotional campaign called the "SuperJubilation Celebration."

From Myrrh and the Jubilation Group—a series of labels distributed by Myrrh—the market will gain new albums by the Pat Terry Group, Ted Sandquist and the Love Inn Company, Fireworks, Gospel Seed, the Alwyn Wall Band, Pantano/Salsbury, Amy Grant, Chris Christian, the Phil Keaggy Band, Limpic & Rayburn, Steve Camp, and the 2nd Chapter of Acts.

Other releases to be distributed by Word, Inc. will include the Archers, Don Francisco, Dogwood, Mike Johnson and John Fischer.

to serve the evangelical religious music field. The new venture will publish choral collections, anthems, musicals and cantatas plus vocal sheet music, folk and organ music for both church and home use. In addition, Omnisound,

(Continued on page 58)

## Gospel Scene

By SALLY HINKLE

The **J.D. Sumner Show**, featuring Ed Enoch and the Stamps with the TCB Band, are currently booked solid for the next six months and have been playing to SRO crowds with their new production, "Memories Of Elvis." Sumner and the Stamps worked with Elvis for six years.

**Jamie Owens Collins** is back in Southern California after a highly successful introductory tour of Australia, and, in collaboration with her husband Dan Collins, is at work preparing material for a new album slated for release the first quarter of '78 by Light Records. As yet untitled, the LP will feature all original material by the Owens Collins team.

The **Pat Terry Group** has just released its

third album for Myrrh entitled "Sweet Music," and has announced that Marty Kennedy will continue to handle all booking information exclusively for the group. For information concerning the group, contact Marty Kennedy, c/o the Pat Terry Group, P.O. Box 98335, Atlanta, Ga. 30329, or call 404/939-9332.

Nashville based **Cinkay Records** has acquired two new labels, **White Dove** and **Gloryland Records**, for its recently developed gospel division, reports Hal Freeman, owner and president.

**Shawnee Press, Inc.**, the music publishing arm of the Fred Waring organization in Delaware Water Gap, Pa., has announced the formation of a new publication series, **GlorySound**, intended



102 East 8th Street, Chattanooga, Tenn. 37401

(615) 266-8151

"The Company With The Distinctive Gospel Sound"

FEATURING

**The Hunter Singers Exciting Album**  
**"PRECIOUS MOMENTS"**

AND  
COMING SOON

**Tina Player & The Echoes**

DEBUT ALBUM

**"HEAVENLY THINGS"**

# Radio Seminar's Agenda Firmed

NASHVILLE—Panels on music listening, the FCC and gospel radio, "Gospel Music... Appealing to All Audiences," "Program Tips," and "Inter-relations of Broadcasters and the Recording Industry" will highlight the 1978 Gospel Radio Seminar.

The agenda for the May 5-6 event was announced by the steering committee chaired by Jim Black.

Billy Ray Hearn of Sparrow Records and Derric Johnson of Re'Generation will be speakers during the seminar to be held at the Airport Hilton in Nashville.

Entertaining at the banquet and showcase will be Cynthia Clawson of Triangle Records, the Wall Brothers of Greentree Records and the Singing Echoes on Mark Five Records.

For further information, contact the Gospel Radio Seminar, P.O. Box 22912, Nashville, 37202.

# 'New Wings' Carving Presented To Writers

NASHVILLE—Recording artist Cynthia Clawson and husband, writer Ragan Courtney, were recently presented with the original woodcarving commissioned for use in the artwork for "Bright New Wings" at Nashville's Woodland Sound Studios at a "live" recording session.

"Bright New Wings," co-written by Clawson, Courtney and Beryl Red, is a musical concerning Christian transformation published by Triune Music and recorded by Triangle Records.

Today, it has sold a reported 50,000 copies and was recently aired in a special filmed presentation by the Christian Broadcasting Network. It is now being translated for a Spanish edition scheduled for publication this year.

The carving, symbolic of the meaning of "Bright New Wings," was presented in recognition of its outstanding success.

# Messenger Deals

NASHVILLE—Messenger Records, a Memphis-based label, has joined Los Angeles-based Ala Enterprises, Inc. in a long term production and worldwide distribution agreement.

Albums slated for release under the new agreement include the Shaw Singers, the Jubilee Hummingbirds and Messenger's newest act, Bernard Williams and the Creations from Fairfield, Ala.

# FELLOWSHIP SETS MEET

NASHVILLE—The Fellowship of Contemporary Christian Ministries will host its second annual gathering March 16-18 in Charlotte, N.C.

This year's conference will be highlighted by fellowship and prayer, along with 10 showcases featuring contemporary musical ministries.

The group will offer workshops by Don Butler, president of the Gospel Music Assn.; Jim Black of SESAC; Ery Lewis of Herald Records; Rick Sandidge of Sword Records, and Bob Ferster of Seeds, Inc.

Additional information is available through Eric Schabacker, Bee Jay Recording Studios, 5000 Eggleston Ave., Orlando, Fla. 32810.



PARKS HOST—Andrae Crouch performs at Disneyland during a California tour which also included Magic Mountain.

# Advent Showcases

NASHVILLE—The second Gospel Music Showcase at the Advent Theatre was held Dec. 5, featuring the progressive 21st Century Singers and inspirational artist Cynthia Clawson.

The showcase is a monthly series of gospel music performances sponsored by the Gospel Music Assn. and the Tennessee Performing Arts Foundation. Its purpose is to expose different forms of gospel music.

# 'Tell It' In Braille

NASHVILLE—Lexicon Publications has granted permission to the Chicago-based Johanna Bureau for the Blind and Visually Handicapped, Inc. to transcribe the youth musical "Tell It Like It Is" into braille.

Any blind musician in the U.S. will have access to the transcription on a loan basis through the Library of Congress division for the Blind and Physically Handicapped.

# Blackwood Brothers Sing In Washington

NASHVILLE—The Blackwood Brothers slated at the annual Presidential Prayer Breakfast, Thursday (2) in Washington.

The appearance of the Memphis-based gospel group was arranged by Sen. James Eastland of Mississippi.

Attending the breakfast were members of the cabinet, Congress and the judicial branch.

# Gospel Distrib Arm

NASHVILLE—All American Record Distributing is setting up a gospel division devoted exclusively to promoting and distributing gospel music for independent artists, groups and labels.

According to Hal Freeman, president of the firm, the gospel division will be headed by Jo Ann Cook.



Continued from page 57.

Shawnee Press record label, will work closely with GlorySound in the development of recorded product to complement printed publications.

Congratulations to Hazel Manley who was honored with the Highest Spiritual Achievement award at her recent benefit concert in New York City in behalf of the Children's Hope In Learning and Development Head Start Program. The award was presented by Rocky Bridges of WWRL in New York.



HEY, LOOK—The Bee Gees top single and LP product is lauded in Times Square with a Spectacolor sign blinking the promo message every eight minutes.

# Composer Stars In New Musical

NEW YORK—Charles Strouse, composer of such Broadway hit musicals as "Annie," "Applause," "Bye Bye Birdie," and "Golden Boy," is appearing off-Broadway in "By Strouse," a series of concert performances featuring his hit songs.

The show, at the Ballroom in Manhattan, is produced by Norman Kean who also produced "Me & Bessie," "Don't Bother Me, I Can't Cope," and "Oh, Calcutta." Strouse also directs.

"By Strouse" marks the beginning of a new dinner theatre cabaret policy for the Ballroom. For this performance the club is offering a dinner-theatre package for \$17 per person on weekends, and \$15 per person mid-week.

A road company of "By Strouse" is being formed and will play among other places, the Charles Playhouse in Boston, and a yet to be named theatre in Florida. That company will feature Cary Beach, Donna Marshall, Maureen Moore and Gail Nelson.

Following his appearances in "By Strouse," Strouse will continue to work on "A Broadway Musical" which he is writing with Lee Adams. Kean will also produce this show.

# Dutch Writer Disputes Songs

NEW YORK—A Dutch songwriter has filed suit against Arista Records, its parent company, Columbia Pictures Industries and composer Michael Masser charging copyright infringement on songs used in the soundtrack album of the motion picture "The Greatest."

The suit, filed in U.S. District Court, Southern District of New York, alleges that a musical work by Dutch composer Ruid Bos entitled "Telkens Weer" was copied by Masser, who provided songs for the Arista soundtrack.

The Masser songs in question are "I Always Knew I Had It In Me," "Ali's Theme," and "Variation On Theme I Always Knew I Had It In Me."

The plaintive seeks an impounding of all soundtrack records and copies of the film, in addition to damages and attorney's fees.



ANNIVERSARY GESTURE—Capitol helps KSTP (Minneapolis-St. Paul) celebrate its golden anniversary with a happy anniversary themed cake. The expression is also the Little River Band's new single. At the cake cutting are: station music director Denny Carpenter, program director Rob Sherwood and Capitol's promotion man Cliff Schultz.

# ALBUM SERIES REVIEW

# GRT Issues, Via Barnaby, Six Old Candid Jazz LPs

LOS ANGELES—Six jazz LPs from 1960-61 which originally were issued on Archie Bleyer's Candid label constitute a new Barnaby label release from the GRT Corp.

Distribution is being handled by Janus Records with LP, cassette and 8-track all listing at \$7.94.

Artists around whom the series is comprised include the Toshiko-Mariano Quartet, Booker Little, Charles Mingus, Richard Williams, Steve Lacy and Phil Woods.

Recording was supervised by Nat Hentoff. He also contributes annotation which has been updated. The series is produced by Howard L. Silvers and Linda C. Snyder of GRT in Sunnyside, Calif.

"Back in the early '60s there were 25 Candid albums," Silvers says. "They were active only for about three years. In 1967, Bleyer sold the masters to Andy Williams, who later disposed of them to Columbia Records. The MGM label, in time, acquired the tapes but nothing happened. I can assure you that GRT will put substantial effort behind the first six packages now being released.

"In April," Silvers notes, "we will issue four more and by early 1979 all 25 units will have been marketed. We intend to establish the Barnaby label as a power in the jazz field."

The Toshiko-Mariano Quartet is the most intriguing of the initial batch. Five tracks are offered, including two composed by the diminutive Asian pianist who, after divorcing Charlie Mariano, later married reedman Lew Tabackin with whom she formed a big band which now records for RCA and is based in Southern California.

Trumpeter Little died shortly after he recorded the seven tracks heard in the Barnaby collection.

# Parody Of Beatles For Warner Album

LOS ANGELES—Warner Bros. is releasing an album by and titled "The Rutles," a parody on the Beatles in late February. In addition NBC-TV will air "All You Need Is Cash," created by Eric Idle, which will be a "queasy docudrama" of the Rutles' "true life story."

Airing March 22, the film will include appearances by the Not Quite Ready For Prime Time Players from NBC's "Saturday Night" as well as Bianca Jagger, Penelope Tree, Ron Wood, George Harrison, Mick Jagger and Paul Simon.

Also spotted with him are the late Eric Dolphy and Max Roach. Ron Carter and Julian Priester.

Mingus also features Dolphy in his "Charles Mingus Presents Charles Mingus" as well as Ted Curson and Dannie Richmond. Only four tracks are served up.

"New Horn In Town" presents trumpeter Richard Williams, still pitifully underrated almost 20 years later. Williams' seven excellent cuts showcase Leo Wright, Richard Wyands, Bobby Thomas and Reginald Workman. There's a plethora of entertaining soprano saxophone, of course, on "The Straight Horn Of Steve Lacy" with Roy Haynes, Johnny Ore and Charles Davis playing backup.

Phil Woods' original "Rights Of Swing" is a daring suite of five movements which displays the altoist as a gifted composer-arranger. His quotes from Stravinsky add interest; assisting him are Benny Bailey, Curtis Fuller, Julius Watkins, Sahib Shihab, Tommy Flanagan and several other class sidemen.

Hentoff's liner notes are about as laudable as any being written now or in the early '60s. And the album graphics are acceptable if not outstanding. GRT is off to a commendable start with its jazz reissue program; Barnaby may well become a power in this highly specialized field before year's end.

DAVE DEXTER JR.

RIAA Certified Records Gold LPs

Randy Newman's "Little Criminals" on Warner Bros. Disk is his first gold LP.

Eric Clapton's "Slowhand" on RSO. Disk is his third gold LP.

# Singles

Randy Newman's "Short People" on Warner Bros. Disk is his first gold single.

Queen's "We Are The Champions" on Elektra. Disk is its second gold single.

MARCH 4, 1978, BILLBOARD

## LABELS DENY COMPLICITY

### BPI Probes Hype Charges

• Continued from page 1

is a breach of the law about chart hyping, then evidence will be forwarded to the Director of Public Prosecutions.

Most of the allegations as outlined in the newspapers—and they have drawn immediate denials of complicity by the record companies concerned—are built around teams of people, mostly housewives, earning "pin money" by buying disks from known chart surveyed shops, or by record company sales representatives using "persuasion" to get retail shop staffs to add extra sales on chart survey shop sales diaries.

The BPI has been keeping a close watch on chart hyping for some time now, and warned member companies recently (Billboard, Jan. 28) of the legal remedies available to the organization or the British Market Research Bureau.

Successful prosecution could lead to fines of \$750 and upwards, or imprisonment for two years to life.

The BMRB chart is the "bible" of the U.K. record industry, and is used by the BRC as the key programming tool for its national music channel, Radio 1. Chart is paid for by the BPI, in conjunction with the BBC, which has sole broadcast rights, and Music Week magazine, which has print rights.

The Sunday Times opened the flood of chart-hyping stories by reproducing documents said to show that a company, Campus General Trading, in conjunction with Market Research Co. Marketforce, had posted records to chart survey shops and then themselves bought them back by using a nationwide network of housewives and students.

Records named by The Sunday Times as involved were: "The Crunch" by the Rah Band (Good Earth), "You Don't Have To Be A Star," by Marilyn McCoo and Billy Davis (Anchor), and "Reaching For The World," by Harold Melyin and the Blue Notes (ABC).

The following day, the Daily Mirror started a week-long series on "The Pop Chart Cheats," and the Sun newspaper ran consecutive daily allegations of dishonesty and hyping.

The Mirror's first piece centered around a former A&M salesman who admitted hyping through chart survey shops. A director of Campus Trading was said to have admitted he hyped 29 records on 10 different labels.

The Mirror claimed that three executives of A&M, including the sales and marketing directors, knew that hyping was going on. Records involved included product from Peter Frampton, Andy Fairweather-Low,

Rita Coolidge, the Carpenters, Alessi, Supertramp and Elkie Brooks.

But it was also stressed that the artists or their managements knew about the hyping, and that the so-called "secret" list of chart survey shops was freely obtainable for about \$100.

The A&M allegations brought an immediate denial from Derek Green, managing director for the U.K.

"We have not, would not, and do not employ such services as are described," he says. "We are surprised at the allegations of a few isolated cases of individual sales representatives buying up records, and accordingly shall be conducting international investigations."

Anchor's Ian Ralfini, managing director, says, "I told the Sunday Times that I had conducted my own internal inquiry at Anchor but had not turned up any evidence to show that an employe had been involved in any hyping. But I had certain suspicions about the entry at the bottom of the chart of the Billy Davis and Marilyn McCoo record and I called the BPI and told them about those suspicions."

An RCA spokesman says: "We're aware of the way the BMRB chart is compiled and the ways, some illegal and some on the fringe of the law, which can be used by unscrupulous persons to distort these charts."

"We know our responsibility to ensure that all areas of business are conducted with a high standard of integrity."

"The involvement of RCA with the Good Earth label was a licensing deal, giving us manufacturing, distribution and selling responsibilities. Once we have acquired product for distribution in this way, there can be little direct control over the actions of third parties."

"We became concerned and disturbed about certain promotional methods which RCA suspected Good Earth was using and expressed that concern in strong terms. Later, the licensing deal was terminated by agreement. We have never done business with any organization concerned with buying back records or similar practices designed to gain unjustified chart entry of any RCA product."

Meanwhile, the published allegations go on, with Julian Beauchamp, head of Campus General Trading, telling the Mirror:

"I have nothing to hide. There is nothing illegal about what I am doing. We are simply carrying out a fairly normal marketing operation. What is so sacred about the pop charts?"

He says he worked last year on product from Harry Nilsson, Paul Nicholas, Alvin Stardust, Hello, Pilot, and even the London Symphony Orchestra.

Notes Guy Sutcliffe of the BMRB: "We get to hear much information about a variety of activities and attempted activities which can be called hyping. But it is important to realize that we do not have specific names which can be connected with specific events in a legal sense. We make every effort to ensure that chart positions are based on true representation of total sales figures."

Part of the series of emergency meetings by the BPI will be taken up by representations from alternative chart producers.

The BMRB is planning an increased number of chart reporting shops to reduce the chance of hyping, and also may use a smaller sample in the actual chart compilation.



**ARIOLA MEET**—America's Jay Lasker and Howard Stark are among the directors of various worldwide Ariola companies who met in Munich recently at the invitation of the operation's international managing director, Monti Leuftner, to discuss the European market and its problems. From left are Wolfgang Wegmann (Germany), Stefan von Friedberg (Austria), Rene Cacheux (France), Ludwig Schmucki (Switzerland), Robin Blanchflower (U.K.), Ramon Segura (Spain), Leuftner, Friedrich Schmidt (Germany), Lasker, Wim Schipper (Benelux), Stark, Frenando Hernandez (Mexico) and Alberto Serra (Spain).

## MIDEM AFTERMATH

### Spate Of New Disk Deals Liven Dutch Music Scene

By WILLEM HOOS

AMSTERDAM—A flurry of important deals, many initiated at MIDEM this year, has piped extra life into the Dutch record industry.

One of the biggest involves local pop group Candy, being launched at international level via a debut single "Right Or Wrong." It will be released here by CNR and in a total 13 countries so far via different licensees.

Included: the U.K. (Hansa-U.K. label); France and Belgium (Carrere); Germany and the four Scandinavian countries (Polydor); Greece (Phonogram); Japan (Victor); New Zealand (EMI); Brazil (Top Tape); and South Africa (RPI).

The band's first single was co-produced by Belgian guitarist Francis Goya, whose album "Sweet And Softly" was sold by Ruud Wijnants, CNR managing director, to 18 countries.

It goes to: France (Carrere); Italy (Baby); South Africa (CBS); Japan (EMI); Germany, Switzerland, Austria and the four Scandinavian countries (Polydor); Portugal (Imavox); Australia and Greece (Phonogram); Canada and Argentina (RCA); and Brazil (Top Tape).

Wijnants has also signed a distribution deal with the Italian label Trolley. Showpiece is the disco trio Belle Epoque. He also signed to distribute the Italian Pingo label, with a mid-March debut release of "Mama Leone" by Bino.

"Substitute," the debut by South African girl rock band Cloud will be released in Holland on Carrere in March. "GX-I," the CNR solo album of Rick van der Linden, one-

time Ekseption keyboard player, will be released by Yamaha in Japan in the summer.

Further activity, again some originated at MIDEM and finalized more recently, came from Robert Aardse, managing director of Fleet Benelux, a new company. He has a distribution deal with the U.K. Satril label and the first release here (March 27) is "Mash," by the New Marketts. In May the album "Stardust" by U.K. band Stardust comes out in Holland.

In mid-March Fleet Benelux releases the single "Be My Baby" of U.K. punk group the Drones on the Valer label. The album "Further Temptations" comes out later.

In April, an album by the West German New World Orchestra, featuring re-cuts of popular classics, comes out in Holland on the German Wergo label. It is preceded by a sampler single, "Flight Of The Bumblebee."

Jamaican reggae artist Prince Buster, who had a Dutch hit five years ago with "Dance Cleopatra, Dance" has cut a new single "Uganda" due for Dutch release.

Other deals involve the "Solo Tu" single by Swiss singer Salvo, to be featured in this year's Eurovision Song Contest, and out here on the Swiss Activ label; U.S. funk artist Shady Brooks and "Short'n, Spread It On," out on the U.S. Sutton-Miller label; and "Do You Speak French," debut single of French disco group Nightschool, on the French Biram label.

Fleet Benelux signed a distribution deal with the New York-based Coco label, specializing in salsa and first product for Holland comes in May.

There is action, too, on local singer Marian Noble, whose single "Secret Love" is coming out in Germany, Switzerland and Austria (Hansa), Brazil (Top Tape) and Spain (Discos Dial). Fleet Benelux has secured the rights to "Tu Sola," for Dutch distribution. This is the song with which Anselmo Genovese won the international contest in San Remo a few weeks ago.

## German Press Poll

HAMBURG—Peter Maffay and Marianne Rosenberg are the most popular artists in the German record market according to a popularity poll conducted by six North German newspapers. Abba is the most popular group and James Last fronts the best-liked orchestra.

## From The Music Capitals Of The World

### LONDON

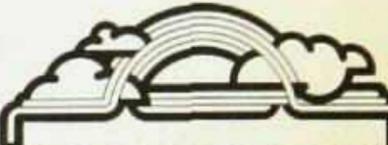
Following the signing of rock band Window, Riva Records has now made a third signing here to the company, when until recently the only artist recording for the label was Rod Stewart. New recruit is U.S. rock singer Johnny Cougar, whose debut single "I Need A Love" is backed by a big promotion campaign.

Ann Miles, of Warwick Records, producing a new pop and movement slimming album for weightwatchers. Postponement here of new GIO Donna Summer single "Back In Love Again" to avoid collision with her new Casablanca release. Valuable studio equipment stolen from Track Records in the same building as Billboard, London.

New Manfred Mann album on Bronze, "Watch," including a reworking of the 10 year-old group hit "Mighty Quinn," made when Mike d'Abo was lead singer. Steve Gibbons Band has split from MCA Records in the U.S. and Canada, but is still signed to Polydor for the rest of the world. New signing to Pye: the 1920s styled Rainbow Dance Orchestra, all with day jobs and restricted to the Essex area, where they play regularly in the Prince of Wales public-house.

First 18,000 copies of Tavares' new single "The Ghost Of Love" on Capitol will be pressed on green vinyl and packed in a specially printed bag. Jim Doyle appointed head of adminis-

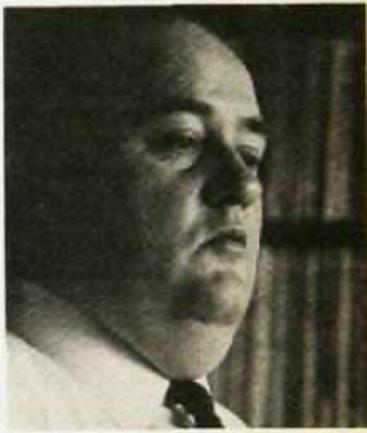
(Continued on page 61)



## BILLBOARD'S GOT YOU COVERED

Editorially around the world via the largest, and we add with pride, the best international editorial representatives of any music business paper in the world.

### IN BELGIUM



**JUUL ANTHONISSEN**

...has been involved with the organization of the annual Bilzen and Roermond jazz festivals for many years. He writes jazz for Flemish newspapers "Standaard" and "Nieuwsblad" on a freelance basis, and has reported developments in the Belgian music industry for Billboard since 1974. Holder of two university degrees, Anthonissen is head of the film department at the Ministry of Flemish Culture in Brussels and a part-time teacher of history of art.

Who keeps you and all Billboard readers informed about industry happenings from his area. An important part of Billboard's continuing world-wide coverage of all of the industries we serve. No matter where you live or what country(s) you deal with, BILLBOARD'S GOT YOU COVERED!

Copyrighted material

## QUICK GOLD FOR CLARK 5

LONDON—The Dave Clark Five's "25 Thumping Great Hits" has gone gold inside one week, generating more than \$1 million in retail business.

The television-promoted Polydor album may be released in the U.S. soon, when Clark, founder and producer of the now-defunct group, pays a visit to tie up a screenplay deal. Bulk of the gold-winning sales in the U.K. were registered before the tv campaign got under way.

Despite the success, Clark says the group, which racked up disk sales of more than 40 million in the 60s, will not re-form.

## PLANS FOR '78

# CBS Girds For Rise In U.K. Market Share

By PETER JONES

LONDON—CBS U.K. has revealed a clutch of new marketing and product plans, designed to increase its market share here during 1978.

The company's last financial year, to October 1977, was its most successful to date, and the first quarter of the New Year has continued that trend.

Moves include the reactivation of the midprice Embassy line, a major classical push, the launch of a two-disk recording of H. G. Wells' "War Of The Worlds," and the soundtrack album for the upcoming "WaterShip Down" movie.

Details were announced at a special CBS U.K. sales conference, at which managing director Maurice Oberstein claimed: "In the last five years, we have had a compound growth in sales annually of around 30%, and during the last year alone there was a sales growth of 40% over the preceding 12 months."

There have been developments in the company's distribution system, he continued, and more would be made in future. The CBS studios have been brought up to 24-track status, and the April Music publishing arm, expanding under new managing director Len Beadle, is to relocate in its own headquarters away from Soho Square.

The Embassy blueprint includes special discount or free-gift offers for dealers as incentives. Among the releases will be an Argent compilation and packages featuring Harold Melvin and the Blue Notes, Dr. Hook, Iggy and the Stooges and the Alan Tew Orchestra, plus an album showcasing Scotty Moore, Sonny James and Charlie McCoy.

## Reid & Queen In Friendly Parting

LONDON—John Reid and Queen have amicably ended the management contract between them as from the beginning of February. The U.K. group now takes over its own management and will for a while continue to operate from John Reid Enterprises offices in London and Los Angeles.

Reid, who rose to fame in the management world by his handling of Elton John, has also terminated his management of Kiki Dee, also on a mutual understanding, though the singer will continue to record for the Reid-John Rocket label.

Reid says he intends to concentrate on building up the Rocket label and also its affiliated publishing interests.

## Beeper Foils Store Thieves In Brussels

BRUSSELS—Research here indicates that record retailers lose an average of 17.5% of stocks to thieves.

One result has been that two stores now are protected by Knogo record detection systems, which cost about \$11,000 for detection panels, plus \$2,000 for the special entrance and exit doors. Additionally, there is a cost of some 12 cents for the detection strip on each record.

Anyone passing the detection panels with a stripped record trips off a "beeping" sound. This in turn blocks exits.

The CBS "Classical Masterplan" campaign will embrace 60 full-price titles, 25 boxed sets and 35 cassettes. It will involve a special series of dealer discount rates under three separate ordering plans. Support is to include point-of-sale items and national advertising.

"War Of The Worlds" is produced by Jeff Wayne with narration by Richard Burton, and features David Essex, Julie Covington, Justin Hayward and Thin Lizzy's Phil Lynott. The two-LP set will be released in the spring.

The "WaterShip Down" film score is part-penned by Wombles creator, Mike Batt.

Other top-line album product in the spring buildup will include Joe Tex, Mahogany Rush, a New York punk compilation, Lynn Anderson and a Wombles film soundtrack.

# International

## 20 Nations Compete In Eurovision

PARIS—Songs from 20 countries will figure in the 1978 Eurovision Song Contest, to be held here April 22 at the Palais des Congres, the highest-ever participation, with Denmark returning to the event after several years.

The running order, decided by a drawing, is Ireland, Norway, Italy, Finland, Portugal, France, Spain, the U.K., Switzerland, Belgium, Netherlands, Turkey, Germany, Monaco, Greece, Denmark, Luxembourg, Israel, Austria and Sweden.

The contest will be produced for tv in color by Television Francaise 1. Twenty-eight television services linked to Eurovision will relay the program either live or deferred, and six networks linked to the Prague-based Intervision will make deferred relays. The program will be seen live by satellite for the first time in Hong Kong.

## LONDON IS FOCAL POINT

# Coury Alerts U.K. & Continent To RSO Mart Blitz Strategy

By PETER JONES

LONDON—Al Coury, president of RSO Records, here to spearhead a company drive into Britain and Europe, says, "We don't ever want to be the kind of company that says let's put out 10 or 15 records and see if one of them sticks."

"We are very selective. We want to feel we have something special to offer, though having had so much success with the Bee Gees and Eric Clapton and others, the responsibility now is that much greater."

"We release maybe 20-25 albums in the entire year and we don't put anything out unless we are committed 100%. Singles are put out as and when we need them, maybe one or two per album. We never overwork them and we time them for the best moment."

"None of this scheduling six weeks ahead, big company style, either. We control releases. We find where they're weakest and hit them there. We're as strong as they are in sales and promotion. Not that we're a small company by necessity, either. We're as big as we want to be. We have the financial resources to sign anyone."

"During negotiations for the Rolling Stones last year we dropped out at \$7.5 million."

Coury started in records 18 years ago as a Capitol salesman. He went through a&r, then national promotion, then became senior vice president in charge of a&r and promotion.

"I'm still a promotion man," he says. "I just found the guys above me were idiots so I wound up doing their jobs as well as my own. I never thought of myself being a company president. Even now I don't feel like a president, which is probably no bad thing."

Certainly he agrees he has always involved himself with a&r. At Capitol he signed Natalie Cole, Bob Seger and the Little River Band. Recently he signed Alvin Lee to RSO for the U.S., and the British Lions rock band for the U.S. and Japan.

"I'd obviously prefer to sign acts worldwide, but they come already

signed for. Still, they fit perfectly into the artist roster. I was just looking for two dynamic rock outfits."

Focal point of the international aggression is the new London-based international office, headed by Mike Hutson, until recently director of product management at Arista. His appointment as managing director of RSO's international operations and that of Brian O'Donoghue as managing director of RSO U.K. were made simultaneously.

"The new man has a mandate to bring in as many people as he needs. Some acts can never be a hit outside their own country but others do have worldwide appeal and it is up to us to take advantage of that," says Coury.

"In the past we've had little influence on the way our product was handled overseas but now we'll work more closely with label managers and licensees and we'll have more influence."

## EMI Carrere Deal

LONDON—EMI Group Licensed Repertoire Division has reached a deal with Claude Carrere, of Disques Carrere of France, to represent the Carrere label in the U.K. and Republic of Ireland.

## OK 1st Beatles Cut On Non-EMI Label

LONDON—For the first time, a Beatles track is being featured on an album produced by a rival company to EMI.

It is "All You Need Is Love," recorded in 1967 and now the title track of a Phonogram LP on the Theater Projects label, designed to back up the success of the television pop documentary series and book, by Tony Palmer, of the same name.

The album was originally pushed as a series of LPs of recordings featured in the tv series, screened here and through most of Europe last year as a 26-parter. The idea then was to include most of the music and artists, but there were contractual hassles with other record companies so the idea was halted.

## ARIOLA DISTRIBUTION

# Heep & Earth Band Pace Bronze Surge In Germany

By WOLFGANG SPAHR

MUNICH—Heavy disk activity and in-person achievements by two Bronze acts, Uriah Heep and Manfred Mann's Earth Band, have given the label a major boost in the German market in recent months.

Heep has had two Top 20 singles, "Lady In Black" and "Free Me," in 16 weeks, and a top chart placing for its "Innocent Victim" album. Mann's band has pulled in huge advance orders for product via the Ariola distribution set-up, and their recent visit created substantial radio and tv interest. Heep's tour was a sell-out.

Now Albert Czapski, Ariola marketing chief, claims that Bronze is "on the way to becoming one of the most successful foreign labels in Germany."

It is a London-based company, emanating from the Bron Organization and the Sydney Bron music out-

fit, a family firm formed over 50 years ago by 77-year-old industry veteran, Sydney Bron. His son Gerry has been with the company 25 years.

Bronze has its own identity in all world territories except the U.S. and Canada. Under the managing directorship of ex-Island Records' boss David Bettendge, the artist roster also includes Osibisa.

It is distributed in Germany, Austria, Switzerland, Holland, Benelux, Spain, Portugal and Mexico by the Bertelsmann-owned Ariola, under the directorship of Monti Leuftner, group director of Ariola Records, and Friedel Schmidt, managing director of Ariola Germany.

Bronze currently has an annual retail turnover in these territories of \$8 million, yet the catalog contains only 35 albums by just six main artists. In chart terms, the national chart in February showed four Uriah Heep records listed, on the eve of the release of Mann's Earth Band's "Mighty Quinn," just 10 years after the song made number one round the world for the original Manfred Mann band.

Lilian Bron, Bronze international director and wife of Gerry, looks for reasons for the success particularly in German-speaking territories and says she doesn't underestimate the need for luck and good timing.

"The growing importance of video and promotion film, for use not only on tv but in discotheques and retail outlets, cannot be overlooked, either," she says.

Gerry Bron, also personal manager to Uriah Heep, says: "The group first appeared in Germany in 1971 at a festival by Mama Concerts in Hamburg, for a fee of less than \$100. Since then the band has toured 15 times selling more than four million records."

"The Manfred Mann career began in Germany in 1962 with hits like '5-4-3-2-1' and 'Doo Wah Diddy Diddy' and since then the band has toured 17 times, selling more than three million records."

Says Lilian Bron: "We do enjoy cooperation with other countries. But one can't ignore the market and sales potential in Germany and Ariola here maximizes that potential. It can be seen in the charts and in the balance sheets."

"Last year we represented a very high percentage of Ariola turnover on international product, a remarkable achievement for a catalog of just 35 albums by six acts."

## Mundo Musical Honors Writers

MEXICO CITY—Composers Homero Aguilar, Salvador Velazquez and the late Tadeo Arrendondo were among those hailed in the annual Mundo Musical awards.

Also honored were singer-songwriters Roberto Carlos and Leo Dan, and artists Sonora Santanera, Hortensia Galvez and Los Dinnens, among others.

Additional special awards were presented to Ramon Ortega Contreras, Federico Mendez and Abelardo Pulido by the publishing house, which also recognized the 1977 OTI song festival winner, "Quincho Barilete." Presenters were Jaime Ortiz Pino and Rafael Contreras.



VIDEO ON WHEELS—One of the big hits at MIDEM this year was the A&M mobile video projection unit, which gave non-stop shows of promotional films of company artists, and invariably pulled big crowds near the Palais des Festivals.

### VIP Returns To Local Production

AMSTERDAM—Local record company VIP has decided to resume release of Dutch product. Its own production activities ceased at the end of 1975 but now, according to Ruud Lamers, managing director, it again has facilities to record with Dutch talent.

First release will be a single, "Born To Satisfy," by U.S. soul singer Joe Bourne, who has lived and worked in Holland for several years. Last year Bourne, signed by production company Burdorf Booking International, scored two local hits: "To Know You Is To Love You" and "Baby You're The One."

Lamers says he is looking for Dutch acts with potential international impact, though he will also sign acts aimed principally at the Benelux market.

VIP achieved a doubling of sales over the last year, claims a 4% share of the Dutch record industry and represents various labels here, including Casablanca, Buddah, Vanguard, Parachute and Black And Blue.

### Kassner House Sold In 'Streamline' Move

LONDON—In what is said to be a "move to rationalize and streamline administration," President Records and the rest of the Kassner Organization here has sold its west central London head office, Kassner House, and set up administration and promotion offices at 21, Panton Street, London S.W.1.

The warehouse and sales divisions have been moved to the company's established depot in Arklow Road, London, S.E.21. David Kassner says the main aim of selling Kassner House was to establish President Records in the heart of London's West End as well as to cut overhead.

He adds that after a successful three years' trading, sales in 1977 did not come up to expectation. The company's distribution for Alaska, Barak, PVK and Gold will continue. Kassner intends being less involved in promotion and is to take a greater part in organizing and running the record division.

## 6 Nations Added To Active FIDOF Roster

CANNES—New countries accepted as active members of FIDOF, the International Federation of Festival Organizers, here are Argentina, Lichenstein, Hungary, Scotland, Israel and Canada.

At a meeting of the administration council of FIDOF, presided over by composer-conductor Les Reed of the U.K., it was said that six new festivals, including that of Tulsa, U.S., have been affiliated to the organization.

In Argentina, there is to be a festival linked with the World Cup football final in June, and a new event is lined up for Canada where it is felt there is a strong need for development and promotion of Canadian songwriters. The latter is set for November, and will be backed by national tv exposure.

A FIDOF charity is to be set up,

with each member country able to dispose of money raised as it wishes. Hal Shaper, of Ember Records, successfully pleaded that it be used to set up scholarships for young and needy musicians.

Armando Moreno, FIDOF secretary-general, said that on the last day of this year's Sopot festival in Poland (Aug. 27) there would be a FIDOF-sponsored United Nations of festival, which through Eurovision and Intervention would reach a potential audience of 500 million.

During the meeting Wladyslaw Jakubowski, of the Polish Writers' Agency, presented president Reed with a copy of an old manuscript from the national library in Warsaw, a polonaise written by one of Poland's national heroes, General Kosciusko. Another copy went to Moreno.

## 12 MIL PEAK SEEN Romanian Mart Grows

By OCTAVIAN URSULESCU

BUCHAREST—Electrecord, the Romanian record company, now produces some 6 million records annually, and with a new factory in operation expects volume to reach 10 to 12 million before long.

The company's marketing initiative has recently been underlined by the series "Documents of Vocal Musical Culture in Moldova, Muntenia and Transylvania in the 14th-19th Centuries."

Teodor Cartis, Electrecord general manager, says: "of the records we issue around 62% is of folklore music and 20-22% is light music. The balance is split between classical, poetry and theatrical works, the percentage in the latter section being higher now than in countries more traditionally involved in that field."

"We are now very interested in quadrasonic experiment, though personally I do not believe in the future of this device. We're also looking at the question of video disks."

"Electrecord is particularly pleased with the development of its cassette market and we have a catalog of around 40, including fairy tales and theatre."

"For our recordings we have to take into account regional demands. This means that, in folk music terms, records of Sofia Vicoveanca will go fast out of stock in northern Moldova, and the same will happen in Maramures for product from the Petreus Brothers, Angela Buciu, Titianna Mihali, or in Transylvania for disks by Lucretia Ciobanu and Maria Butaciu."

## EASTER EGG ROLL IN U.S.

PARIS—Eddie Barclay, head of Barclay Records here, is planning a U.S. promotion campaign for his new EGG label, with the main launch coming around Easter.

Plans include a widely distributed cassette including extracts from the catalog, and special display bins designed to look like large eggs, each taking around 60 albums. There is also likely to be a major competition for retailers to stimulate sales.

### DISK LEVY 33%

## Politicos Duck Position On Punitive French Tax

By HENRY KAHN

PARIS—With the French general election nearing, classical magazine Diapason has questioned the various political parties on attitudes towards the punitive French tax on disks of 33.33%.

Apart from Ireland, which imposes a 36.75% value added tax on disks, most of Europe takes the view that culture should not be overtaxed. The French share this view when it comes to books, but not records. Taxes vary from 8% in the U.K. to 25% in Belgium, so that the French and Irish are way over the top.

What has angered the French industry is that President Giscard d'Estaing, in a letter last May to Lucien Ades, president of SNEPA, stated that the tax was discriminatory and that if he was elected president he would do something about it.

But the situation did not change after his election.

When political parties were

recently asked about their policies on disk tax, few of the 10 leaders involved showed much enthusiasm. Most of the bigger parties delegated a member to discuss the problem. Appointments were arranged and cancelled. Some parties had to be telephoned up to 25 times. Questionnaires were lost.

Eventually, though, most agreed some changes in the tax should be made. The Socialists agreed that they would aim to bring the tax down to 7%, the same level as for books.

The center parties basically made approving noises, saying that it became evident that a reduced tax would sell more records and that general tax collection would not suffer, then there was a case for downward adjustment.

The Revolutionary Communists were opposed to any tax at all. The Radicals saw a case for a tax reduced

(Continued on page 63)

# From The Music Capitals Of The World

Continued from page 59  
tration for Rocket Publishing in London, having formerly been with ATV Music. Tremendous future tipped for Kate Bush, EMI signing, whose first single "Wuthering Heights" hit the chart and will be followed by a national tour.

In young reader poll run by up-market Observer newspaper, most popular albums of the year came from Yes (1) and Abba (3) with the Clash in second place. Stephanie de Sykes' first album for DJM, "Crazy Lady," to have promotional back-up right through to April. Roy Eldridge appointed to board of Chrysalis Records here, and to take over press department as well as a&r, and Chris Stone made director and general manager of Chrysalis Music.

New area manager of Europe, Africa and the Middle East (EAME) for Ampex International is Richard Sirinsky, who replaces Ronald Ballantine, who is now general manager of the company. David Bowie definitely embarking on his first U.K. tour for two years, opening (June 14) at Newcastle, then following up with Glasgow, Earls Court (London) and Stafford, but he precedes with a U.S. West Coast tour starting March 29.

Punk rock band Rikki and the Last Days of Earth "exposed" in the Daily Mail as being ex-public school boys from the top drawer, including members with real names Hugh Innes-Lillingston and Valac Van der Veene. Song writer Sammy Cahn giving an exclusive charity performance of THE ONE THAT SHOW IN MARYLAND

Empress Club (May 3), the audience to include Prince Charles.

Still strong theories here that the Sex Pistols will eventually re-form, along with Johnny Rotten. Short series of concerts in London for Kris Kristofferson and wife Rita Coolidge with a near \$20 top ticket price. Punk group the Buzzcocks handed over a \$1,500 check to Manchester Hospital to help raise the cost of a body scanner. Long U.K. tour for Elvis Costello and the Attractions, starting mid March, following the team's U.S. tour.

Rumored that Rod Stewart and Elton John will co-star in a movie called "Jet Lag," in which they will appear as themselves and in which the accent will be on comedy along with music. Much newspaper space here given over to "new" allegations of chart-hyping, though many of them are the old ones dressed up.

PETER JONES

### MOSCOW

According to L. Supagin, director of the Gosconcert agency, Russian artists will appear in over 100 countries this year. Among major classical acts, the Moscow Philharmonic will go to Iran, the Leningrad Kirov opera to Greece, the U.S.S.R. Symphony to Scandinavia and Japan, and the Leningrad Philharmonic to Austria, Italy and the U.K.

Fluerash, folk instrumental band, taking part in the Karlagen festival and tours several North African countries. Mashal radio station now on air 24 hours a day in Tashkent, Middle Asia,

using a news-music format. Previously only the Mayak station in Moscow gave round the clock programs.

Moscow Chamber Chorus, under V. Minin, scheduled for a tour of the U.S. Boayan Kodric, leading Yugoslavian pop singer, again visiting Russia for big city shows. Leningrad-based Kalinka group has premiered a folk rock production "Morning Is Wiser Than Evening," with elements of Russian folklore music, the score being by composer Boris Kravtchenko and songwriter Eduard Kuziner.

Melodiya's recent pop releases include albums by the late Estonian singer Georg Ots, Czechoslovakia's leading singer Karel Gott and Sofiya Rotaru, currently one of the most successful girl singers in Russia. First LP on Melodiya of Alla Pugatchova, also big in the pop field, due April. Gosconcert agency, which imports and exports talent, ran a display of the posters used to promote its top attraction at the House of Journalists here.

Central Television has introduced a regular new show for the national network, "The Russian Romance," featuring leading romantic singers plus the Academic Balalaika Orchestra under N. Nekrasov. The Joseph Weinstein jazz band, Leningrad-based and a veteran outfit of 25 years background, has proved a star building team, having unearthed players like saxist and flautist Ghennadi Golstein and trumpeter and composer Konstantin Nosov. It has had two albums out on Melodiya and is currently based at the Leningrad Hotel.

Orquesta Sinfonica Nacional of Costa Rica here on a three-concert debut trip. Other classical acts in via Gosconcert include the Kocian String Quartet; New Zealand conductor Juan Mattenci; Carmen Moral, conductor of the National Symphony Orchestra of Peru; and organists Francesko, Jean Wolfs and Ragner Bjornsson.

Recent roster of pop acts visiting Russia. WIR (East Germany), Pavel Liska (Czechoslovakia), Czerwony Gitary (Poland), Borjan Kodric (Yugoslavia), Gemini and Kati Kovac (Hungary).

VADIM YURCHENKOV

### OSLO

Tour here, through March 15, of "Star Explosion," a package of artists from Arve Sigvaldson's Talent Production, including Inger Lise Rypdal, Stein Ingebrigtsen, Dag Spantel and Gro Anita Schoenn and mostly featuring Top 10 material.

Off-beat chart topper single is by the Stokstad-Jensen Trad Band playing a traditional Norwegian air. Pianist Egil Kapstad honored by the Norwegian Jazz Federation with the Buddy statue, given to the top jazz artist each year. He made his first album in 1967, has written music for theater, radio and tv and also runs an educational program for amateur jazz musicians on radio.

New Norwegian orchestra, named after the record No Time For Time, produced by Zarepta, touring here, the lineup including drummers Jon Christensen and Paal Thowsen. Terie Rypdal

(guitar), Arild Andersen (bass) and Haakon Graf on electric piano, who writes much of the material. Karin Krog taking part in the first Indian Jazz Festival, with drummer Espen Rud, bassist Bjorn Alterhaug and pianist Jon Balke.

Toots Thielemans in for a Club 7 concert, along with Ole Kock-Hansen from Denmark and U.S. musicians Jerry Leary and Eddie Marshall.

Bendixsen presenting Pye-originated File series, including definitive albums by the Kinks, Status Quo, Mungo Jerry and the Searchers and is also promoting product from the Radio Stars, Grace Jones, Blondie, Hurriganes and Jerry Williams.

Group Norwegian Woods, though playing together since 1968, debuts on disk with an album "Woodchoppers" on Sonet. Re-release here of "The Floral Dance" by the U.K. Brighthouse and Rastrick Brass Band, which sold 500,000 copies in Britain. Metronome release of "Their Greatest Hits" by the Bellamy Brothers compiled from just two previous LPs.

Shaun Cassidy, who broke through with "That's Rock," now out on "Born Late." Other locally released product included the Everly Brothers and 14 never-before released tracks. Randy Newman's three-year-old "Good Old Boys," and "The Best Of A.G." by Australian Kamahl, produced to aid church funds here, out on Phonogram in both single and LP form.

Abba's Anni Frid Lyngstad recording solo, as Frida Ensam, for Pols. Maritza Horn, from

(Continued on page 63)

MARCH 4, 1978, BILLBOARD

## TORMENTED BY LABEL SHIFT

## Jose-Jose Gambles—And Wins

By AGUSTIN GURZA

LOS ANGELES—"You really can't imagine what it meant for me to leave RCA. How difficult it really was. You can't imagine the desperation and the fear I felt."

It is easier to imagine the intensity of the feelings expressed by young Mexican vocalist Jose-Jose when one considers that his label switch last year from RCA to Ariola was a risk that could have cost him his career.

After seven years as an artist with RCA, a Mexican record industry institution, Jose-Jose gambled on Ariola, a new and untested presence on the Mexican scene, in the hopes of revitalizing his stagnated career.

"It was a difficult move," the artist insists. "RCA is a large and grand company. Leaving it meant leaving the comfort of an established company to go with a company which had just set up offices in Mexico and which I knew nothing about. . . I was afraid because if I had failed, it would have been a professional disaster."

As it turned out, the bold move

yielded precisely the results Jose-Jose had been seeking—renewed attention and stature as an artist within Mexico, a hit record to compare with the success of his first two RCA smash singles in 1970 and a second chance to establish himself worldwide as an international Latin performer.

Jose-Jose's Ariola LP "Reencuentro" has been one of the best sellers of the season in both Mexico and the U.S. (released here on Pronto by Caytronics).

And the single, "Gavilan O Paloma" (which the singer says was added to the album at the last minute by order of Ariola executive Ramon Segura) finally matched the success of those early RCA hits, "La Nave Del Olvido" and "El Triste."

Those two hits hurled Jose-Jose into stardom at the inexperienced age of 22, after working since he was 18 as an anonymous (nee Jose Romulo Sosa Ortiz) bass player for a jazz/bossa nova trio in Mexico City, and only months after having been discovered in a nightclub by famed



Mexican vocalist Jose-Jose: a new label renews his career.

Mexican composer Ruben Fuentes, then musical director for RCA, who signed him to the label.

But the impact of that early success also exacted its costs. The young artist would never again have a comparable hit in all his remaining years at the label.

The sudden attention and the ensuing frustration of always attempting to measure up wrought its emotional havoc, and planted the seed of discontent which motivated his exit from RCA last year, he says.

He still complains, not bitterly, that RCA failed to promote him properly, and he smiles approval at his new three-year Ariola contract which he says includes a higher royalty rate, a commitment for international promotion and the promise to record works outside of Mexico.

Jose-Jose puts great importance on the international aspect of the pact. The contemporary creative center of the Latin romantic ballad is Spain, he explains, and any artist to compete must measure up to the Spaniards in both production and technical quality (the "Reencuentro" LP was recorded in England and produced by Ramon Ferran).

The artist's comeback, is however, not only the result of a favorable new contract with an aggressive new firm. Jose-Jose's new success followed the artist's decision to take the marketing of his work into his own hands.

"There comes a time," he says, "when you have to look at all of this for what it is—a business and your career. It used to be I thought my job was finished after I left the recording studio."

"I never knew whether radio stations liked my records or not, or even

## Latin Scene

## LOS ANGELES

Jose Garcia, president of Latin International reacting forcefully to the report that EMI's European division had offered two singles to Alhambra Records here, defends his firm's efforts on behalf of the EMI Latin music catalog in the U.S.

Now that Latin International has "built up EMI's position in the U.S. to respectable stature," he says, "everyone wants to steal the line away."

Garcia does clarify the three-day dispute somewhat by explaining that EMI executive Dick Van Vliet had written a letter to the firm in March 1977, noting that the EMI Spanish product released by EAR, the European operation, would be subject to a higher royalty rate of 16%.

Garcia responded that the higher rate would make release of the product prohibitive in the U.S. It is apparently that same product, by two groups, Santabarbara and Los Diablos, that was offered to Alhambra.

The affair gave Garcia the opportunity to comment that groups like these, perhaps symbolized by the very popular Los Angeles Negros, don't sell as well as they used to, giving commercial way in the U.S. and other Latin markets to male vocalists.

Be that as it may, Garcia's own group, based here and also called Los Diablos, was off on a Mexico tour where it was to play top Mexico City night spots and reportedly film a segment for Siempre En Domingo. Orchestrating the trip is

Alejandro Poli who, Garcia says, would take a post upon his return, in promotion for Musica Latina, Garcia's well-known one-stop here. Incidentally, an ex-Diablo member Felipe Arenas is credited as producer on a new Latin International release of a fine local mariachi called Pedro Rey Y Los Galleros.

Making an unusual appearance of his own, Garcia was seen dining comfortably at a special reception given Mexican vocalist Felipe Arriaga by Caytronics to whom Garcia is competitor (as manufacturer) and client (as distributor). Along with Pepe Rolon of radio station KWKW, Teddy Fregoso of XPRS and Juan Rafael Meano of KALI (who gracefully took some good-natured kidding about his involvement in the heated payroll fracas), Garcia wished Arriaga well on his engagement at the Million Dollar Theatre. Latin International had held its own dinner reception earlier in the month for the Pedro Rey mariachi group, also reportedly successful.

If Edmundo Pedroza, branch manager of Gas Records here, is to have his way, camaraderie of the kind symbolized by Garcia's appearance at the Caytronics function will replace some of the divisiveness and bitterness currently felt in the industry.

Pedroza was recently voted interim director of ALARM, the rather ineffective local record association, after the resignation of ex-Orfeon executive Ozzie Venzar who is now running his own business outside of the record industry.

AGUSTIN GURZA

whether they ever received them. But I don't leave things to chance any more. I believe an artist must take an active part in his own promotion and not leave it all to the record company."

Jose-Jose, his wife, Anel, and his personal manager since 1976, Manolo Norena, function as an administrative team for the performer's career, intervening heavily (and unusually for a Latin artist) in everything from promotion to album cover design to personal appearances.

Following the release of his first Ariola LP, Jose-Jose and Norena took off on a 2,000-mile trek from Mexico City to Sacramento hand-delivering promotional copies to radio stations in Mexico and the U.S.

Says Jose-Jose: "I obviously work double now. The easiest part of all now is the live touring."

The goal in the artist's sights today is to break the market in Spain which responded minimally to his first Ariola album because a Spanish singer, Pablo Abaira, had already made "Gavilan O Paloma" a hit in Madrid.

Success in Spain, Jose-Jose calculates, will provide a launching board to South America and Europe. It is the key, he says, to his search for international recognition.

## Globo De Oro Show March 5

LOS ANGELES—One of this city's major Latin music events, the yearly Globo de Oro show, is scheduled this year for Sunday, March 5, at the Sports Arena and again will feature a varied roster of top international Latin talent.

Already confirmed for this year's showcase are Mexican artists Gerardo Reyes, Chelo, Ricardo Cerrato, Lucha Villa, Manolo Munoz, Ignacio Lopez Tarso, Cornelio Reyna, Charro Avitia, Sonia Lopez, Beatriz Adriana, Jose Luis Gascon and comedian Quico.

Mexican crooner Pedro Vargas, who is celebrating his 50th year in show business, is also set to make a special appearance.

Although this year's roster is substantially more oriented towards Mexican talent than before, Argentinian vocalist Aldo Monges is also included in the lineup.

The local mariachi of Pedro Rey & Los Galleros and local band-leader Orlando "Mazacote" Lopez will provide musical support.

The usually well-attended event, organized under the aegis of Musica Latina, a major one-stop here, is known to provide strong promotional spark for record companies.

## WOJO And Chi Latins

• Continued from page 26  
good music, for its African and jazz elements as well as salsa.

"Before my show began, the high school kids identified with the blacks and listened mostly to AM soul stations. Several of the Latino bands who now play salsa locally were originally r&b groups.

"My concept is that 'Latin Explosion' should reflect the music created by Latin musicians in the U.S., whether it's salsa, Latin rock, jazz or disco. I span from Santana to Joe Loco. There is an emphasis on salsa, but I play the Bill Summers album—he's not Latin, but he made a Latin album, as well as the Ray Barretto album—which isn't a Latin album, though he is a Latin artist of longstanding."

Montenegro continues, "It's im-

portant to accompany the music with information about the music. I play older music, things of historical interest that date to the '40s, and do features tracing the careers of Latin music heavies. My Tito Puente feature lasted three months, and now I'm doing one on Machito that may last six or eight weeks."

Montenegro is particularly conscious of maintaining high visibility in the community. While producing Latin Explosion and selling advertising time for WOJO, he has been a disco DJ and helped shape up local Latin bands. He produced three salsa dances with stars imported from New York under the "Latin Explosion" banner, and in a seven-month broadcast hiatus in '75 he did record promotion for Fania, Coco and Salsoul.

Billboard SPECIAL SURVEY For Week Ending 3/4/78

## Billboard Special Survey Hot Latin LPs™

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## LOS ANGELES (Salsa)

## SAN ANTONIO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LA DIMENSION LATINA 750 Kilos De Salsa, Top Hits 2025	1	CHELO La Voz Ranchera, Mutsart 10638
2	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	2	RIGO TOVAR Dus Tardes De Mi Vida, Mexicana/Melody 5610
3	THE FANIA ALL STARS Rhythm Machine, Columbia 34711	3	NAPOLEON Pajarillo, Rait 9065
4	ORCHESTRA HARLOW La Raza Latina, Fania 516	4	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
5	ISMAEL RIVERA De Todas Maneras Ricas, Tico 1415	5	NAPOLEON Hombre, Rait 9066
6	ISMAEL MIRANDA No Vay Al Festival, Fania 508	6	VICENTE FERNANDEZ Joyas Rancocas, Caytronics 1503
7	THE FANIA ALL STARS Greatest Hits, Fania 511	7	JUAN GABRIEL Cana Mariachos, Vol. 2, Arcano 3353
8	TOMMY OLIVENCIA El Negro Chombo, Inca 1055	8	LITTLE JOE & LA FAMILIA La Voz De Artlan, Leona 007
9	PETE "EL CONDE" RODRIGUEZ A Touch Of Class, Fania 519	9	RIGO TOVAR Carita De Angel, Nova Vox 304
10	VARIOUS ARTISTS Super Salsa Singers, Fania 509	10	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
11	JOHNNY PACHECO/LUIS ANGEL SILVA "MELON" Lingo Melon, Vaya 70	11	LOS CADETES DE LINARES Una Lagrima & Un Recuerdo, Ramey 1012
12	OSCAR D'LEON El Oscar De La Salsa, Top Hits 2026	12	CORNELIO REYNA Te Vas Angel Mio, CR 5052
13	JOSE FAJARDO Selecciones Clasicas, Coca 141	13	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
14	CHEO FELICIANO Mi Tierra Y Yo, Vaya 69	14	IRENE RIVAS Vida Mia, Cara 004
15	MACHITO/LALO RODRIGUEZ Fireworks, Coca 131	15	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202
16	CLEIA/JOHNNY/JUSTO/PAPO Recordando El Ayer, Vaya 52	16	RIGO TOVAR El Triunfador Internacional, Nova Vox 318
17	LA DIMENSION LATINA Presentando A Audy Montanez, Top Hits 2018	17	LOS TIGRES DEL NORTE Vivan Los Mojados, Sama 554
18	JOHNNY PACHECO El Maestro, Fania 485	18	YOLANDA DEL RIO Mi Religion Griana, Arcano 3373
19	WILLIE COLON El Banoque De Angelitos Negros, Fania 506	19	LOS BABYS Magana Ya, Preslino 1595
20	ORCHESTRA HARLOW El Jardino Del Amor, Fania 499	20	RENACIMIENTO 74 Perdido Para Siempre, Ramey 1015
21	CELIA CRUZ/JOHNNY PACHECO Celia & Johnny, Vaya 31	21	AMALIA MENDOZA Con Manuche, Gas 4151
22	WILLIE COLON/RUBEN BLADES Muriendo Mami, Fania 500	22	JOSE JOSE Reencuentro, Pronto 1026
23	PETE "EL CONDE" RODRIGUEZ Este Negro Si Es Sabroso, Fania 489	23	COSTA CHICA Tapame, Fania 549
24	TITO PUENTE La Leyenda, Tico 1413	24	NELSON NED En Arcano, West Side 4075
25	RALFI PAGAN With Love/Con Amor, Fania 497	25	VICENTE FERNANDEZ La Morte De Un Gallero, Caytronics 1492



**GREAT DANE**—Erling Andersen (left), of the Danish company Irish Lydband A/S, receives the Golden Europa Award from Miller International director Harold Kirsten (center) and Miller sales manager Wolfgang Mecke for outstanding sales of Miller albums in Denmark.

## From The Music Capitals Of The World

• Continued from page 61

Abba's backup vocal team, has her own jazz blues album "Subway Baby" with Lars Beijbom.

Interesting new album is Ann-Kristin and Sandvik Big Band, the singer being Annki Hedmark, who toured with the Sandvik Big Band in 1975.

Edward Grieg's "Old Norwegian Romances, Opus 51" played on two pianos by Kjell Baekkelund and Robert Levin, a first-ever recording (by CBS) of the work in its original form. ... **Tord Granlund** has recorded two tracks in the U.K. using English musicians, but his current release is an Elvis Presley tribute "Say We're Not Apart" on CBS.

CBS presenting Lifesong Records in Norway, starting with five albums of the late **Jim Croce**. ... Polydor pushing the new jazz series on Chiaroscuro, product including "The Soprano Summit," **Earl Hines** solo and with **Jonah Jones**, **Buddy Tate** and his **Buddies** and the **Dave McKenna Quartet** with **Zoot Sims**.

RANDI HULTIN

### PARIS

A&M Records, linked with CBS, claims that since it opened its new European promotion offices, sales of disks and cassettes through the whole of Europe for the first half of 1977 were 48% up on the previous year. ... **Philippe Clay**, who left pop for stage work some years ago, has started a disk comeback bid with **Arabella**.

**Tina Turner**, signed to Ariola-Eurodisc, in for concerts in Strasbourg, Lyons and Paris. ... **Adriano Celentano**, whose album "Don't Play That Song" has won two gold disks, likely to receive another as the single version nears the one million sales mark for Eurodisc.

## Punitive Taxes

• Continued from page 61

to, say, 17.6%. The Communists, separate from the "revolutionary" party, felt that if this tax was reduced then the money lost would inevitably be added to other taxation areas.

The Gaullists treated the inquiry with such fine diplomacy that it was difficult to sum up their precise viewpoints, but they did stress the need to bear in mind the policies of the European Economic Council.

It was generally felt that it was doubtful that France would ever lower the record tax to the same level as, say, the U.K.

The president's own party did not make its views clear, beyond saying that something should be done to aid records but not committing itself to a positive line.

The survey showed that most parties found VAT on record product to be a matter of embarrassment. While afraid of making promises, they seemed reluctant to lose votes.

**John Ellison's** "Dazz" scoring heavily in the general French disco scene. ... The new **Marie Myriam** album, "Marie Myriam," on Intersong/Polydor, well received and this 1977 Eurovision winner looks like it will become a big star attraction in France. ... "Paris Line," the **Line Renaud** Paris Casino show, filmed by Time-Life and seen on television in several countries, has now reached the 700 performance mark, pulling in an audience of 700,000.

The French Radio Club and the magazine "Off-shore Echoes," devoted to pirate radio stations, has released an album dedicated to the old pirate Radio London, now defunct but a European pioneer in airing advertising jingles. ... Group **Diesel** offers a new promotion idea, the after-concert sale of special 17-centimeter disks of the band.

**Rolf Lieberman**, director of the Paris Opera, whose contract is up in two years, has announced a massive production of Bizet's "Carmen," not for the Paris Opera but for staging in the Palais des Sports. ... First orchestra formed by the European Community comprises 125 musicians aged from 14-20, and with **Claudio Abbado** conducting it will play a Wagner and Mahler program in Paris in March.

U.K. band **Motors** to give concerts in France in March, organized by Polydor. ... Rave reviews for "Porgy And Bess" by the Houston Opera and staged in the vast Palais des Congress.

Radio France has decided to ban all punk music.

Some French record companies have decided to raise prices of both singles and albums. In 1977 prices averaged out at a 4.8% increase.

French industry not particularly missing the old national sales chart, but many feel efforts should still be made to find a satisfactory listing.

HENRY KAHN

### LISBON

The Charisma label, waving the banner in Portugal with **Genesis'** album "Seconds Out" at number one in the chart, has had the LP voted best live package of the year by Portuguese disk jockeys. ... **Queen**, another U.K. band, racing up the chart here with the single "We Are The Champions."

Phonogram Portugal released on a rush schedule the **Bee Gees'** live album "Here At Last" via Polydor. ... The Triunfo company has released albums by **Roberta Flack** (Atlantic), "Blue Lights In The Basement," and **James Taylor's** "J.T." on CBS.

Pathe group **Cafe Creme** hit number one here with "Unlimited Citations," a single made up of snips from old **Lennon-McCartney** songs. Double success here for **Santa Esmeralda** (Philips) with "Don't Let Me Be Misunderstood," Top 10 in both single and album charts. ... Big hit single "Slow Down" for Decca artist **John Miles**.

Brazilian singer **Chico Buarque** in for a tv special with guests **Carlos Paredes**, **Teresa Silva Carvalho**, **Hilo Krassmann**, **Carlos Moniz**, **Celso Carvalho** and **G.A.C.** Radio Triunfo record company here received big orders from Spain to manufacture flexi-disks for promotion purposes.

FERNANDO TENENTE

## COOKIES & BALLOONS

# Promos Unplug Programmer Ears

• Continued from page 1

the 30th floor of the glass and concrete structure.

The promotion was dreamed up by Jean Marie Heimrath, Polydor Records' regional representative, to promote the Jean Michelle Jarre album "Oxygene."

Unfortunately, a puff of wind blew the balloons off course, but at competing station CHUM-FM, Heimrath pushed them through the doorway of an unsuspecting music director, slowly filling up the office with the balloons.

"He was knocked out by the idea," says Heimrath, and in turn the station's focus was momentarily fixed on Jarre's "Oxygene" album.

Another gimmick recently was to send out loaves of 100% whole wheat bread to key radio stations and music critics in the Ontario market.

Some of the bread turned green in the mail, but what better kind of promotion could one think of for an album by a new group with the name 100% Whole Wheat Bread. Quality Records' promotion staff dreamed up this one.

A&M Records is considered to be one of the top companies in the business for innovativeness at the promotional level. One of its projects recently called for a "well endowed thing," as one radio person described her, to dress up in red leopard, don a green cap, and carry a five by three-foot postboard to CHUM to promote a Brothers Johnson record, titled (what else?), "Strawberry Letter 23."

## CBS Pushes Jazz Oldies

TORONTO—March is the kick-off date for marketing campaign by CBS to push its vast jazz catalog, and the theme, naturally enough, is "All That Jazz."

The commitment involves some 600 titles, 150 of which have never been available except as imports from the U.S. The drive is spearheaded by "a market, especially among younger kids, who are just beginning to discover early Miles Davis and haven't been able to find any records," according to Eddie Colero, merchandising director for the label.

Much of the promotional emphasis is to be directed toward campus groups, via print and radio buys in major university media vehicles. A jazz sampler has also been created for in-store play and radio use. Store displays, window streamers and posters will back up the releases, which range from vintage Miles Davis material to the three-volume "Bessie Smith Story" and Ramsey Lewis' "Solar Wind" recording.

Both A&M and WEA stressed jazz releases last year in support of the Horizon and Atlantic "That's Jazz" series, respectively. Neither label at the time predicted major sales, but both say that promotion created market awareness which would be reinforced from time to time with spot promotions via radio and retail stores.

## Kamikaze In Flight

BRUSSELS—Vogue has launched a new Belgian label, Kamikaze. The producers say they are basically looking for a new sound, or possibly some kind of mix of existing musical areas, such as jazz, rock, folk, chanson and contemporary serious music.

The same label sent out pints of fresh strawberries one time to support the upcoming release of a new Strawbs LP.

Limited-edition colored vinyl pressings of disks have become popular within the industry of late. Few of these colored disks reach the consumer, but they do get special status at radio stations where they are still something of a novelty.

Among recent releases to get this treatment is Bob Welch's "French Kiss" album, with the cover artwork pressed in full color right into the vinyl. A similar disk was distributed by CBS in limited quantity for Meat Loaf's debut LP.

One of the few gimmick disks to filter down to the consumer in the past year was the "Moody Blue" album by Elvis Presley. In Canada,

RCA pressed 30,000 of the albums in blue vinyl, although the title went on to sell close to 100,000 copies, according to their figures.

Radio people generally agree that the gimmicks break the monotony, without affecting overall judgment. "But sometimes they do make you think a second time," admits Brian Master at CHUM-FM.

For the record companies, the investment is well worth the trouble for just this reason—getting a radio station to have a second thought about a record.

Competition is getting stiffer every year and as one promotion man says, "unless it's Fleetwood Mac or Paul McCartney, these days you have to be innovative just to single out your disk from the incoming pile."

## London Sets Catalog Push

MONTREAL—London Records is gearing up for a major push on its catalog and it has lured independent promotion man Pete Beauchamp into the company as national promotion director.

Beauchamp's position is significant as he is able to operate in both French and English. He is considered to be the man who broke Toulouse in English Canada.

Former national promotion director Gary Chalmers has become special projects director, a new seat within the company. He will develop "Best Of" and other hit package recordings now dormant within London's vast catalog.

According to Frazier Jameson, label president, the demographic upswing in 24-44 year olds makes it imperative for music companies to gear themselves toward the new majority and to accept the fact that the teen market is dwindling.

Ken Verdoni, vice president, marketing, notes that the past fiscal year, which ended in March, showed significant gains for the label, despite the loss of Mercury and the Philips pop line to Polydor, and suggests

that international realignment within the company promises greater profits in the year ahead.

On the domestic front, London is keeping a high profile with acts such as Andre Gagnon, Claudja Barry (a Toronto woman), and in the classical vein, with the Orford String Quartet which now sports its second album release, the repertoire drawn from Mendelssohn's string quartets.

The announcement of Beauchamp's appointment follows a series of regional meetings in Vancouver and Mont Gabriel, bringing together branch personnel to discuss future promotions, to analyze market trends and to preview upcoming releases.

Jamieson also made a presentation to Orm Jones and his staff at the Vancouver office for the 1976-77 "Branch Of The Year" award. Bruce Anderson, branch manager in Calgary, was presented the "Promotion Man Of The Year" award for past work in the Winnipeg office. Other award winners were Mike Herslet, Vancouver, for product exploitation, and Andy Passarelli, Montreal, for sales.

## From The Music Capitals Of The World

### TORONTO

CHUM-FM's **Larry Wilson** premiered BTO's latest "Street Action" LP Feb. 15, a good two weeks before store stock was available nationally. ... **Triumph** cancelled out of the 2,700 seat Massey Hall concert date, originally skedded for Feb. 17, to play a headline date at the 10,000 seater Maple Leaf Concert Bowl. The band is on the verge of signing a major label deal in the U.S., bassist **Mike Levine** says, but maintains its status with Attic Records for Canada.

**Robert Gordon** and **Link Wray** received strong media applause in both Montreal and Toronto, following appearances at El Casino and the El Mocambo. Quality plans on releasing "The Way I Walk" from the current *Private Stock* album, as it was written by one-time Canadian **Jack Scott**. ... **Average White Band** due in a three-night stand at El Mocambo, on the heels of **Mitch Ryder** who vies for rock audiences against **Crowbar** at the Colonial Tavern.

**Gordon Lightfoot** opened the Halifax, W.B. Metro Centre (1,200 seats), Feb. 18 with an SRO show, then flew to Toronto for a 10-show engagement at Massey Hall, Feb. 18-26. ... The **Chieftains** into the same hall March 11, with newly signed Island act **Figgy Duff** opening the show. ... Capitol has issued new singles by **Bob Welch** ("Ebony Eyes") and U.K. rocker **Tom Robinson** ("2-4-6-8 Motoway"). **DAVID FARRELL**

### MONTREAL

Vibrations, edited by **Aaron Rand**, is the latest rock publication to pop up in town, and a pretty smart one at that. Bilingual in content, the Rolling Stone format, 40-pager is gearing up for a national drive sometime in the near future. Other music mags in the city include Quebec Rock (50,000 copies distributed), and the entertainment calendar mag *Cutremont*. The latter two are aimed exclusively at the francophone market.

London act **Lougarou** shall, henceforth, be known as **Garoulou** and is currently recording its second album at Le Studio. ... Just released on Telson is the album "Bombers," by veteran session hands from the city, **Walter Rossi**, **Marty Simon**, **Buster Jones**, **Dwayne Ford** and **Billy and Nanette Workman**, among others. Included on the recording is an 11-minute version of "The Mexican," from "A Fistful Of Dollars."

"Hockey" is the latest **Beau Dommage** single, also on release is a single by the comedy duo of **Paul and Paul**, signed to Capitol. **Robert Charlebois** returns to Montreal from Europe where he is on a promo tour, late in March. ... **Michel Conte** has come up with a musical adaptation of Kahlil Gibran's celebrated work "The Prophet." The two-album set is just on release through London. The label has just signed **Ginette Reno** and both plan sessions for an English disk sometime in the near future.

Copy DAVID FARRELL

# Billboard Hits Of The World

Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	Title	Artist
1	1	TAKE A CHANCE ON ME	Abba, Epic EPC 9950
2	2	FIGARO	Brotherhood of Man
3	4	COME BACK MY LOVE	Darts
4	6	WISHING ON A STAR	Rose Royce
5	3	IF I HAD WORDS	Scott Fitzgerald & Yvonne Keeley
6	8	MR. BLUE SKY	Electric Light Orchestra
7	5	HOT LEGS: I WAS ONLY JOKING	Rod Stewart
8	10	SORRY I'M A LADY	Baccara
9	16	JUST ONE MORE NIGHT	Yellow Dog, Virgin VS 195
10	9	LOVE IS LIKE OXYGEN	Sweet, Capitol 4549
11	21	5 MINUTES	Stranglers, United Artists UP 36350
12	18	STAYIN' ALIVE	Bee Gees, RSO 2090 267
13	27	WUTHERING HEIGHTS	Kate Bush
14	15	DRUMMER MAN	Tonight
15	11	LOVELY DAY	Bill Withers, Columbia 3-10627
16	13	NATIVE NEW YORKER	Odyssey, RCA 11129
17	7	UP TOWN TOP RANKING	Aitah & Donna
18	25	ALRIGHT NOW	Free, Island IEP 6
19	17	FOR A FEW DOLLARS MORE	Smoke
20	14	THE GROOVE LINE	Heatwave
21	19	THEME FROM WHICH WAY IS UP	Stargard, MCA 40825
22	20	EMOTIONS	Samantha Sang, Private Stock PVT 128
23	12	MULL OF KINTYRE: GIRLS SCHOOL	Wings
24	30	DON'T TAKE NO FOR AN ANSWER	Tom Robinson Band, EMI 2749
25	26	JUST THE WAY YOU ARE	Billy Joel (Melsongs), CBS 5872
26	32	FANTASY	Earth, Wind & Fire (Chappell) CBS 6056
27	24	HEARTSONG	Gordon Giltrap
28	44	BAKER STREET	Gerry Rafferty, United Artists UP 36346
29	31	I CAN'T STAND THE RAIN	Eruption, Atlantic K11068
30	22	JAMMING: PUNKY REGGAE PARTY	Bob Marley & The Wailers
31	38	EVEN THOUGH YOU'RE GONE	Jackson, (Carlin) Epic EPC 5919
32	35	GALAXY	War, MCA 40820
33	50	DENIS	Blondie, Chrysalis CHS 2204
34	33	RICH KIDS	Rich Kids
35	New	IS THIS LOVE	Bob Marley And The Wailers, (Rondor) Bob Marley And The Wailers, Island WIP 6420
36	28	WORDS	Rita Coolidge, A&M AMS 7330
37	42	WHAT DO I GET?	Buzzcocks, United Artists UP 36348
38	29	LOVE'S UNKIND	Donna Summer
39	New	SPREAD YOUR WINGS	Queen, (Queen) EMI 2757
40	New	RUMOUR HAS IT	Donna Summer, (Heath Levy), Casablanca CAN 122
41	40	SWEET SWEET SMILE	Carpenters, (Richard Carpenters), A&M AMS 7327
42	34	NO TIME TO BE 21	Adverts, Bright BRI
43	45	DO YA WANNA GET FUNKY WITH ME	Peter Brown, TK TRK 6009
44	41	CLOSER TO THE HEART	Rush (Heath Levy), Mercury RUSH 7
45	New	MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS	Brian And Michael, (Northern Songs EMI) PYE 7N 46035
46	43	SHOT BY BOTH SIDES	Magazine, Virgin VA 200
47	New	LILAC WINE	Elkie Brooks, A&M AMS 7333
48	New	BABY COME BACK	Player, (ATV Music) RSO 2090 254
49	49	GONE DEAD TRAIN	Nazareth (Mountain NAZ 002), Warner Bros.
50	47	IF IT DON'T FIT, DON'T FORCE IT	Kelley Paterson, International INT 544

## LPs

This Week	Last Week	Title	Artist
1	1	THE ALBUM	Abba (B. Andersson / B. Ulvaeus), Epic EPC 86052 (C)
2	3	VARIATIONS	Andrew Lloyd Webber, MCA MCF 2824
3	2	RUMOURS	Fleetwood Mac (Fleetwood Mac / Dashed / Callat), Warner Brothers K 56344 (W)
4	4	REFLECTIONS	Andy Williams, CBS 1006 (C)
5	6	OUT OF THE BLUE	Electric Light Orchestra (Jeff Lynne), United Artists UAR 100 (E)
6	5	GREATEST HITS	Donna Summer, CTO CTP 028 (C)

7	9	FOOT LOOSE AND FANCY FREE	Rod Stewart (Tom Dowd), Riva RVL 5 (W)
8	8	THE SOUND OF BREAD	Bread (David Gates, Griffin, Royer), Elektra K 52062 (W)
9	7	DISCO FEVER	Various—K Tel NE 1014 (K)
10	14	THE BEATLES LOVE SONGS	The Beatles, Parlophone PCSP 721 (F)
11	11	EXODUS	Bob Marley & The Wailers (Bob Marley & The Wailers), Island ILPS 9498 (E)
12	12	NEW BOOTS AND PANTIES	Ian Dury (Peter Jenner / Laurie Latham / Rick Walton), Stiff SEEZ 4 (E)
13	13	ALL 'N' ALL	Earth, Wind & Fire, CBS 86051 (C)
14	10	THE FLORAL DANCE	Brighthouse & Rastrick Band, Lago 1001 (T)
15	20	FEELINGS	Various, K Tel NE 1006 (K)
16	35	DARTS	Darts, Magnet MAG 5020
17	21	GREATEST HITS	Abba (B. Andersson / B. Ulvaeus), Epic EPC 69218 (C)
18	16	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Sex Pistols (Chris Thomas / Bill Price), Virgin V 2086 (C)
19	23	ARRIVAL	Abba (B. Andersson / B. Ulvaeus), Epic UPC 86018 (C)
20	New	PASTICHE	Manhattan Transfer (Tim Hauser), Atlantic K 50444 (W)
21	22	GREATEST HITS VOL. 2	Elton John, DJM DJH 20520 (C)
22	29	BEST FRIENDS	Cleo Laine & John Williams, RCA RS 1094 (R)
23	27	40 NUMBER ONE HITS	Various, K Tel NE 1008 (K)
24	44	STAR WARS SOUNDTRACK	London Symphony Orchestra (George Lucas / Alan Livingston), 20th Century BTD 541 (A)
25	31	DON JUAN'S RECKLESS DAUGHTER	Joni Mitchell (Joni Mitchell / Henry Lewy), Asylum K 63003 (W)
26	33	NEWS OF THE WORLD	Queen (Queen), EMI EMA 784 (E)
27	39	ENDLESS FLIGHT	Lee Sayer, (Richard Perry), Chrysalis CHR 1125 (F)
28	36	THEIR GREATEST HITS 1971-75	The Eagles, Asylum K 53017 (W)
29	18	MOONFLOWER	Santana, CBS 88272 (C)
30	25	I WANT TO LIVE	John Denver, RCA PL 12521
31	19	GREATEST HITS	Olivia Newton-John, EMI EMA 785 (E)
32	32	GREATEST HITS	Paul Simon, CBS 10007 (C)
33	26	30 GREATEST	Gladys Knight & The Pips, K Tel NE 1004 (K)
34	17	20 COUNTRY CLASSICS	Tammy Wynette, CBS Warwick PR 5040 (M)
35	New	THE MUPPET SHOW VOL. 2	The Muppets (Jim Henson), Pye NSPH 21 (A)
36	15	WE MUST BELIEVE IN MAGIC	Crystal Gayle (Allen Reynolds), United Artists UAG 30108 (E)
37	28	RUNNING ON EMPTY	Jackson Browne (Jackson Browne), Asylum K 53070 (W)
38	34	ROCKIN' ALL OVER THE WORLD	Status Quo (Pip Williams), Vertigo 9102 014 (F)
39	46	HOTEL CALIFORNIA	Eagles (Bill Szymczyk), Asylum K 53051 (W)
40	49	PERILOUS JOURNEY	Gordon Giltrap (Jon Miller / Rod Edwards / Roger Hand), Electric TRIX 4
41	New	DRASTIC PLASTIC	Be Bop Deluxe (John Lockie / Bill Nelson), Harvest SHSP 4091 (E)
42	New	STAINED GLASS	Judas Priest, CBS 82430 (C)
43	43	THE JOHNNY NASH COLLECTION	Johnny Nash, Epic EPC 10008 (C)
44	37	A STAR IS BORN	Soundtrack (Phil Ramone), CBS 86021 (C)
45	42	THE MUPPET SHOW	Muppets (Jim Henson), Pye NSPH 19 (A)
46	52	NO MORE HEROES	Stranglers, (Martin Rushent), United Artists UAC 30200
47	24	20 GOLDEN GREATS	Diana Ross & The Supremes, Motown MMTV 5 (E)
48	New	CITY TO CITY	Gerry Rafferty (Hugh Murphy / Gerry Rafferty), United Artists UAS 30104 (E)
49	New	A FAREWELL TO KINGS	Rush (Rush / Terry Brown), Mercury 9100 042 (F)
50	41	THE DARK SIDE OF THE MOON	Pink Floyd (Pink Floyd), Harvest SMVL 804 (E)
51	New	PUTTIN' ON THE STYLE	Lionie Dineen (Adam Faith), Chrysalis CHR 1158 (F)
52	38	WHITE MUSIC	XTC, Virgin V2095
53	53	OXYGENE	Jean Michel Jarre (Jean Michel Jarre), Polydor 2310 555
54	40	THE JOHNNY MATHIS COLLECTION	Johnny Mathis, CBS 10003 (C)

55	51	HEROES	David Bowie (David Bowie / Tony Visconti), RCA PL 12522
56	55	QUARTER MOON IN A TEN CENT TOWN	Emmylou Harris, Warner Bros. K 5644
57	30	I'M GLAD YOU'RE HERE WITH ME TONIGHT	Neil Diamond (Bob Gaudio), CBS 86044 (C)
58	58	RHIANNON	Fleetwood Mac (Reprise), Reprise K 54043
59	New	TALKING HEADS	77—Talking Heads (Tony Bongiovi / Tony Erdely), Sire 9103 328 (F)

## JAPAN

(Courtesy of Music Labo, Inc.)  
As Of 2/20/78  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	UFO	Pink Lady (Victor)—NTVM
2	2	CANADA KARANNO TEGAMI	Masaaki Hirao, Yoko Hatanaka (Victor)—Daichi Music
3	3	SAMURAI	Kenji Sawada (Polydor)—Watanabe
4	4	OTOMEZAKYU	Momoe Yamaguchi (CBS / Sony)—Top
5	5	WAKAREUTA	Miyuki Nakajima (Aard Vark)—Yamaha
6	6	ENKA CHAN CHAKA CHAN	Masaaki Hirao (Toshiba)
7	7	FUYU-GA KURUMAENI	Kami Fusen (CBS / Sony)—AFC
8	8	FUYU NO INAZUMA	Aris (Express)—JCM
9	9	MAYOIMICHI	Machiko Watanabe (CBS / Sony)—PMP
10	10	HATACHI MAE	Hiromi Iwasaki (Victor)—Nichion, Geion
11	11	WANA	Candies (CBS / Sony)—Watanabe
12	12	A BALLAD FOR YOU	Masanori Sera & The Twist (Aard Vark)—Yamaha
13	13	BOOTS-O NUIDE CHOSHOKU O	Hideki Sajo (RCA)—Geon
14	14	CANDY	Shinji Harada (For Life)—Burning
15	15	INISHIE	Higurashi (Invitation)—Nakayoshi Group
16	16	SHADOW BOXER	Shinji Harada (For Life)—Burning
17	17	TEENS' BLUES	Shinji Harada (For Life)—Burning
18	18	SAKE TO NAMIDA TO OTOKO TO ONNA	Elgo Kawashima (Elektra)—Shiwakamono
19	19	AKAI KIZUNA	Momoe Yamaguchi (CBS / Sony)—Top
20	20	SONNA ONNA NO HITORIGOTO	Tashiro Masuyama (Union)—RFMP

## FRANCE

(Courtesy Music Media)  
SINGLES

This Week	Last Week	Title	Artist
1	1	BELFAST	Boney M (Hansa / Carrene)
2	2	DON'T PLAY THAT SONG	Adriano Celentano (Eurodisc / WEA)
3	3	TI AMO	Umberto Tozzi (CBS)
4	4	CA PLANE POUR MOI	Plastic Bertrand (Vogue)
5	5	WE WILL ROCK YOU	Queen (Pathe Marconi)
6	6	MULL OF KINTYRE	Wings (Pathe Marconi)
7	7	LA VIE EN ROSE	Grace Jones (Island Phonogram)
8	8	PENSE A MOI	Eric Charden (Talar Discodes)
9	9	DON'T LET ME BE MISUNDERSTOOD	Santa Esmeralda (Phonogram) LPs
10	10	TANT HIS C'EST LA VIE	Johnny Hallyday (Phonogram)

## AUSTRALIA

(Courtesy of Radio 1270 ZSM)  
As Of 2/17/78  
SINGLES

This Week	Last Week	Title	Artist
1	1	MULL OF KINTYRE	Wings (Cap)
2	2	HOW DEEP IS YOUR LOVE	Bee Gees (RSO)
3	3	NOBODY DOES IT BETTER	Curly Simon (Elektra)
4	4	IT'S A HEARTACHE	Bonnie Tyler (RCA)
5	5	UPTOWN FESTIVAL	Shalamar (RCA)
6	6	SURFIN' U S A	Leif Garrett (AB)
7	7	YOU LIGHT UP MY LIFE	Debbi Boone (Warn)
8	8	BLUE BAYOU	Linda Ronstadt (Asy)
9	9	BLACK BETTY	Ram Jam (Epic)
10	10	BABY COME BACK	Player (Phil)

## LPs

This Week	Last Week	Title	Artist
1	1	SIMPLE DREAMS	Linda Ronstadt (Asylum)
2	2	RUMOURS	Fleetwood Mac (Warner Bros.)
3	3	ABBA—THE ALBUM	Abba (RCA)
4	4	OUT OF THE BLUE	E.L.O. (United Artists)
5	5	FOOTLOOSE & FANCY FREE	Rod Stewart (Warner Bros.)
6	6	I'M GLAD YOU'RE HERE WITH ME TONIGHT	Neil Diamond (CBS)
7	7	DOWN TWO THEN LEFT	Boz Scaggs (CBS)
8	8	MOONFLOWER	Santana (CBS)
9	9	SILK DEGREES	Boz Scaggs (CBS)
10	10	AJA	Steely Dan (ABC)

## SPAIN

(Courtesy of "El Gran Musical")  
As Of 2/11/78  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CREDO	Eisa Baeza (CBS)—April Music
2	2	UNLIMITED CITATIONS	Cafe Creme (EMI)—Clipper's
3	3	BELFAST	Boney M (Ariola)—Clipper's
4	4	EL ULTIMO GUATISQUE	Laredo (CBS)—April Music
5	5	PILVORA MOJADA	Pablo Abraira (Movieplay)—Quirga / Penta
6	6	OXYGENE	Jean Michel Jarre (Polydor)—Canciones Del Mundo
7	7	STAR WARS	Meco (RCA)—Canciones Del Mundo
8	8	GIVE A LITTLE BIT	Supertramp—A&M / CBS—Ego Musical
9	9	SORRY, I'M A LADY	Baccara (RCA)—Notas Magicas
10	10	TI ANO	Umberto Tozzi (Epic / CBS)—April Music

## LPs

This Week	Last Week	Title	Artist
1	1	EVEN IN THE QUIETEST MOMENTS	Supertramp (A&M / CBS)
2	2	SUS 40 MAYORES EXITOS ORIGINALES	Elvis Presley (K-tel)
3	3	STAR WARS—Bunda Original Peffoula	(Movieplay)
4	4	I ROBOT	The Alan Parsons Project (EMI)
5	5	LOVE FOR SALE	Boney M (Ariola)
6	6	OXYGENE	Jean Michel Jarre (Polydor)
7	7	HERE AT LAST BEE GEES	LIVE—Bee Gees (Polydor)
8	8	CREDO	Eisa Baeza (CBS)
9	9	LOS SUPER 30	Zarros Interpretes (CBS)
10	10	A MIS 33 ANOS	Julio Iglesias (Columbia)

## SWEDEN

(Courtesy of Radio Sweden)  
\*Denotes local origin  
LPs

This Week	Last Week	Title	Artist
1	1	BACCARA	Baccara (RCA)
2	2	PASTICHE	Manhattan Transfer (Atlantic)
3	3	OUT OF THE BLUE	Electric Light Orch. (Jet)
4	4	THE ALBUM	Abba (Polar)
5	5	FOLKLAR	Zetterholm & Dandh (YTF)
6	6	FOOT LOOSE AND FANCY FREE	Rod Stewart (Warner Bros.)
7	7	LIVE AND LET LIVE	10 cc (Mercury)
8	8	TILL MOSSAN	Kal P Dal (Sonet)
9	9	VA SKA MAN TA LIVET	Magnus Uggla (CBS)
10	10	IT'S A LONG, LONG STORY	Brian Chapman (EMI)

## SINGLES

This Week	Last Week	Title	Artist
1	1	2,4,6,8 MOTOR AY	Tom Robinson Band (EMI)
2	2	TI AMO	Umberto Tozzi (CBS)
3	3	DADDY COOL	Darts (Magnet)
4	4	I REMEMBER ELVIS PRESLEY	Danny Mirror (Columbia)
5	5	SAVE ME	Brian Chapman (EMI)
6	6	DARLING	Baccara (RCA)
7	7	YES SIR I CAN BOOGIE	Baccara (RCA)
8	8	IT'S A HEARTACHE	Bonnie Tyler (RCA)
9	9	SAN FRANCISCO	Village People (Telefunken)
10	10	WATCHING THE DETECTIVES	Elvis Costello (Stiff)

## MEXICO

(Courtesy of ORTIZ MEXICO)  
As Of 2/10/78  
SINGLES

This Week	Last Week	Title	Artist
1	1	SI TU TE VAS	Camilo Sesto (Ariola)
2	2	MA BAKER	Bonney M (RCA)—El Tren (Ortiza)
3	3	YOWSAH, YOWSAH, YOWSAH	CHIK (Atlantic)
4	4	AMIGO	Roberto Carlos (CBS)
5	5	VOLCAN	Jose Jose (Ariola)
6	6	YES SIR, I CAN BOOGIE	Baccara (RCA)
7	7	BLUE BAYOU	Linda Ronstadt (Asylum)
8	8	SON TUS PERJURADOS	Mujer—Los Alvarado (Ariola)—Mejia Godoy (CBS)
9	9	CREDO	Los Joao (Musart)
10	10	FALSARIA	Pepe Arevalo (Gas)

## BELGIUM

(Courtesy of Humo)  
As Of 2/23/78  
SINGLES

This Week	Last Week	Title	Artist
1	1	EGYPTIAN REGGAE	Jonathan Richman
2	2	BLACK BETTY	Ram Jam
3	3	SHE'S NOT THERE	Santana
4	4	MULL OF KINTYRE	Wings
5	5	NO MORE HEROES	Stranglers
6	6	WATCHIN' THE DETECTIVES	Elvis Costello
7	7	SHORT PEOPLE	Randy Newman
8	8	FATHER CHRISTMAS	Kinks
9	9	HEROES	David Bowie
10	10	IT'S A HEARTACHE	Bonnie Tyler
11	11	ISN'T IT TIME	The Babys
12	12	NEW YORK SHUFFLE	Graham Parker & The Rumour
13	13	HOT LEGS	Rod Stewart
14	14	DENIS	Blondie
15	15	FOR YOU	Greg Kihn
16	16	SEX AND DRUGS AND ROCK 'N' ROLL	Ian Dury
17	17	LUST FOR LIFE	Jeay Pop
18	18	IT'S SO EASY	Linda Ronstadt
19	19	ROADRUNNER	Jonathan Richman
20	20	WONDEROUS STORIES	Yes LPs

This Week	Last Week	Title	Artist
1	1	NOOI MEER DRINKEN	Raymond

## 2 SHORTCOMINGS APPARENT

### Don't Expect AM Stereo To Rival FM In Quality

By ELIOT TIEGEL

LOS ANGELES—When stereo comes to AM radio, it will not have the high fidelity sound quality nor the separation inherent in FM stereo, asserts Saul Levine, president of all-stereo KBCA-FM here.

"Stereo AM, as proposed by the FCC, is far different from that reported by its supporters in the media," Levine says. He points to a recent article in Stereo Review which points out two shortcomings in all the four AM stereo systems presently under scrutiny.

These are limited audio frequency bandwidth and poor signal-to-noise ratio. AM stations are capable of broadcasting in the range of 50 to 10,000 Hz, while FM's range goes from 30 to 15,000 Hz, Levine cites from the published report.

Levine also makes note of all the proposed systems' 8 to 12 dB channel separation which is in marked contrast to FM's 25 to 30 dB separation.

The advantages of stereo on AM are of course AM's greater signal which is not affected by flutter and distortion.

There is greater noise on the

AM band whereas the FM signal is quieter and not subject to natural or man-made noises.

The major hope for AM stereo, observers believe, is the utilization of satellite transmission for major offerings done live over a network of stations.

Already, there have been improvements in the capability to improve the quality of sound on television, with a new AT&T transmission process boosting tv's frequency range from 5,000 Hz to 15 kHz.

But Levine is concerned with competition for his FM station which beams jazz 24 hours from the AM movement—once that gets going and the public is made aware of the new capability and sound of the AM medium.

FM's crisp, clean signal and its stereo capability have been the foundation upon which station operators have built solid listenership for their strong rock-oriented programming which now seems to dominate the FM band, with some splittoff contemporary music formats plus a minority of classical and jazz outlets and the beautiful music operators who retain some footing in this area.

### Hamilton On TV Series

NASHVILLE—Due to the enthusiastic response to the 1977 series of "The George Hamilton TV Show," the producers have announced that a second series will be made available for export during 1978.

Canadian artists will continue to dominate the show's guest list, introducing such acts as Dick Damron, the Good Brothers, Prairie Oyster, Station Road, Dallas Harms, Eastwind, Stringband, Cathy Fink and Duck Donald, the Mercey Brothers, Canadian Zephyr, and Jerry & Jeanne.

Mercury act Skeeter Davis will make a special guest appearance, as well as Hamilton's accompanists Don Ange and Dick Schuyler.

In 1976-77, the show was seen on all major independent stations in the U.K., on national networks in Ireland, New Zealand, and South Africa, and in Hong Kong.

"The George Hamilton TV Show" is produced by the Pittson Corp. Ltd., Montreal, and CHCH-TV, Hamilton, Ont. Syndicated in Canada since 1973, the variety series goes into its sixth production season in July 1978.

The series is distributed by Colm O'Shea Ltd., Toronto; Film & Television Marketing Services Ltd., London, and D.L. Taffner/Australia Pty. Ltd., Milsons P., New South Wales.



TRIPLE AWARDS—Hal Jackson, vice president at WBLS in New York, presents three gold LP awards to the Blackbyrds for "Blackbyrds: City Life," "Blackbyrds: Unfinished Business," and "Blackbyrds: Action." From left: Jackson, Norman Gardner of Fantasy Records Northeast promotion team; Donald Byrd, Gary Gordon, and Orville Saunders. The presentation was at the Bottom Line in Manhattan.

### EYES MUSIC CROSSOVER

#### Stigwood Expanding U.S. TV Projects

LOS ANGELES—The Robert Stigwood Group has announced plans for six U.S. television network projects. Two have prime crossover possibilities for music and records.

"Baby Needs Shoes," a planned two-hour Christmas special for CBS, will have seven to 10 songs penned by Paul Williams. Stigwood's RSO label already sees an LP.

And "Music, Inc.," a four-hour mini-series for NBC, will use original music for a fictional singing group. Focus of the show. Air date is spring 1979, with production set to begin in August or September.

Stigwood's cluster of companies, based in the Bahamas, is enjoying success from "Saturday Night Fever," RSO and its stable of the Bee Gees, Eric Clapton, Player and Yvonne Elliman.

Earlier Stigwood ventures into American tv have included "Beacon Hill," "Almost Anything Goes (in association with Bob Banner), "The Entertainer" (with Jack Lemmon) and several movies of the week.

The new thrust for Stigwood is intended to expand crossover possi-

bilities for all the projects into records, music and books.

The remaining four planned programs are "Harold," a 30-minute situation comedy for CBS; "The Pirates," a 60-minute Errol Flynn-type adventure series for CBS; "The Golden Oldies," a 30-minute situation comedy for NBC, and "Charleston," a two-hour pilot for an ongoing "Beacon Hill" of the South during reconstruction.

#### Hawaii Awaiting 1st Public Radio

HONOLULU—Special forms of jazz, classical and esoteric music cannot be heard on radio in Hawaii. The 50th state is one of only two States (Idaho being the other) which lacks a public radio station. And a number of concerned citizens have organized to change that.

According to Dr. Everett W. Curry, missionary liaison for the American Baptist Churches in Hawaii and early organizer of Hawaiian Islands Public Radio, a group trying to come up with funds and FCC approval for a radio station. "It all began with a \$25,000 grant from the corporation for Public Broadcasting to study the feasibility of establishing a public radio station here in Hawaii. That was in 1974."

The State Legislature has failed to act on allocating funds for another radio station and the FCC has moved slowly on granting approval for one's establishment.

The FCC has now cleared all the hurdles with the petitioning group's application except that it's waiting for the new Hawaiian Island Public Radio board to be elected—which it was on Jan. 31, 1978. That should be the last major problem.

#### 100 Country Stars On Rogers Special

NASHVILLE—Kenny Rogers will host a two-hour NBC-TV special featuring some 100 country music performers.

Set to air in the spring, the show will be taped March 5 at the Pontiac, Mich., Silverdome Arena. Rogers will be joined by such artists as Dottie West, Roy Acuff, Minnie Pearl and Grandpa Jones.

Rudy Callicutt Productions will produce the special that could draw up to 80,000 fans. Copyrighted material

### Country Format At Oklahoma KWOK

TULSA—KJEM, Wagoner, Okla., has been sold, its call letters changed to KWOK and its format geared to a Top 40 style modern country format.

Owner of the operation is Phil Sherman, who has moved the city's only radio station to new quarters and plans to improve its equipment.

Sherman believes the current crossover trends in music "really open up our playlist, but we will try to keep pace with current country charts and play something for everyone."

Sherman anticipates "a good future" for Wagoner's lone station, which will operate from 6 a.m. until sunset. His lineup includes morning man Elmer Shepard (with KJEM for seven years); Mike Gluver, who will broadcast from 10 a.m. until 3 p.m., and Glenn Stepp, a 20-year veteran of country radio and television programming in California who has returned to his native Oklahoma to helm the station until sign-off.

To involve the station with the community, Sherman plans "to work out a situation with the local high school in which senior students interested in broadcasting can gain on-air experience." Sherman will permit student exposure from 3 to 4 p.m. on weekdays with their own MOR top-30 format.

The flexibility in programming, Sherman explains, not only will

"help kids seriously interested in radio broadcasting, but will let the young people of Wagoner and the surrounding area listen to what they like."

### Weeklong WFTL Series On UFOs Pulls 'Encounter'

LOS ANGELES—WFTL in Fort Lauderdale, Fla., interrupted its normal MOR programming for seven hours recently so the station could coordinate sightings of an alleged UFO that evening, according to program director Mike Harvey.

The sightings, which triggered 4,000 phone calls logged by the station, followed the concluding program of a weeklong series aired by WFTL on UFO investigations.

The final show was broadcast live from a plane flying in the Bermuda Triangle, Harvey adds, and carrying psychics Page Bryant and Charles Berlitz.

"Near the spot where 'Flight 19' was last reported before vanishing in 1945, Bryant went into a trance and attempted to contact any aliens tuning in," Harvey says. "She urged any UFO occupants to contact her."

Upon returning to the station to conclude the program, phones began ringing. "I went out in one of our mobile news trucks to see what was going on," he continues. "And I saw it myself."

The following day, the Fort Lauderdale News confirmed that the UFO Reporting Center in Seattle had received sighting calls from throughout the Southeast, from Texas to Georgia.

Harvey figures those reports clear the station of any question of having staged some kind of stunt, he adds.

"It was probably the worst timing for the show," he concludes, "because it might look like a gimmick. But it wasn't."



FRIDAY THE 13TH—Kiss bassist Gene Simmons surprises "lucky" program director John McGhan, WDVE, Pittsburgh, following a concert. Group members met with McGhan and two backstage pass winners from a station promo.

### 40 Stations Air Hour Styx Concert

LOS ANGELES—A&M Records' Styx aired a 60-minute radio concert Saturday, Sunday (25, 26) over the 40-station Burkhardt/Abrams album-oriented rock network.

Materials were culled from tapes made at a three-day sellout show at Memorial Auditorium in Kansas City, featuring selections from the group's double platinum "Grand Illusion" LP.

The Burkhardt/Abrams network includes Baltimore, Philadelphia, Toronto, Detroit, St. Louis, Kansas City, Atlanta, Seattle and San Diego.

### Boone For Como

LOS ANGELES—Debby Boone will guest on Perry Como's "Easter By The Sea" special, to air March 24 on ABC-TV.

Boone held the No. 1 spot for 10 weeks recently with "You Light Up My Life."

Executive producer of Como's show is Bob Banner. Producer/director is Steven Pouloti; associate producer, Jack Seifert.

### Roach Plea Denied

NEW YORK—Max Roach has been denied a preliminary injunction to prevent the sale by Phonogram of albums titled "Clifford Brown—The Quintet, Vols. 1 and 2."

In his application to the New York State Supreme Court, Roach contended that the packaging conveyed the impression that he was merely a sideman in the quintet, thereby causing harm to his professional reputation.

MARCH 4, 1978, BILLBOARD

# MARKETPLACE

## CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED**—85¢ a word. Minimum \$17.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD**—One inch, \$38.00, 4 times \$34.00 each, 26-times \$32.00 each, 52-times \$27.00 each. Box rule around all ads.
- INTERNATIONAL** (Other than U.S.)—Regular—50¢ a word. Min. \$15. Display—\$30 ea. inch; \$27 ea. inch 4 or more consecutive times.
- Box Number, c/o BILLBOARD**, figure 10 additional words and include \$1.00 service charge
- DEADLINE**—Closes 4:30 p.m. Monday, 12 days prior to date of issue.
- CASH WITH ORDER**, Classified Adv. Dept.  
**CALL TOLL FREE (Except NY State)**  
800-223-7524

ADDRESS ALL ADS—BILLBOARD, Classified Ad Dept., 1515 Broadway, New York, N.Y. 10036 or telephone (212) 764-7433.

Check heading under which ad is to appear  
(Tape & Cartridge category classified ad is not accepted.)

- Distribution Services  
 Record Mfg. Services, Supplies & Equipment  
 Help Wanted  
 Used Coin Machine Equipment  
 Promotional Services
- Comedy Material  
 Business Opportunities  
 Professional Services  
 For Sale  
 Wanted to Buy  
 Publishing Services  
 Miscellaneous
- Enclosed is \$ \_\_\_\_\_  Check  Money Order  
**PAYMENT MUST ACCOMPANY ORDER.**
- Or you may pay for your classified advertising on your credit card.  
Credit Card No. \_\_\_\_\_  American Express  
Card Expires \_\_\_\_\_  Diners Club  
Signature \_\_\_\_\_  BankAmericard/VISA  
 Master Charge  
NAME \_\_\_\_\_ Bank # (Required) \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
Telephone No. \_\_\_\_\_

## FOR SALE

### POSTERS LIGHTING PRODUCTS

Large velvet backlight posters \$1.25 each. Money House blessing spray \$13.00 per case of 12 cans. Strobe Lights \$10.00 each. Optic ray sunglasses \$21.00 a card. 75 watt black-light bulbs \$15.00 box of 25. Zodiac auto air freshener \$12 a card of 48. 4 Color Personalized Zodiac Car Tags \$18.00 a doz. Fish nets 6' x 30', \$2.50 each.

**TRI-CITY PRODUCTS**  
99 B Guess St., Greenville, S.C. 29605  
Phone (803) 233-9962 mh18

### ATTENTION RACK JOBBERS

Surplus 8-track and albums for sale we can supply

ALL your 8-track and album needs  
Call today Jim Adams  
(314) 354-7100

**RECORD WIDE DISTRIBUTORS**  
1755 Chase Drive  
Fenton (St. Louis), Mo. 63026  
(314) 343-7100 tfn

### BUDGET TAPES

Have largest selection of original artist 8 tracks in the country. Heavy in C&W, Rock, Religious and Spanish categories. Displays, signs and sales aids available.

Call Bill (405) 364-5034 or write:

**OKLAHOMA  
TAPES & RECORDS, INC.**  
P.O. Box 946  
Norman, Okla. 73070 tfn

### MAJOR LABEL 8 TRACK CUTOUTS AND CASSETTES

Call or write for a free catalog to  
**J S J DISTRIBUTORS**  
2512 W. Fullerton, Chicago, Ill. 60647  
(312) 227-0551 tfn

### BUDGET TAPES & LP's and MAJOR LABEL CUTOUTS 8-TRACK, CASSETTES & LP's

Can service all your needs.  
For Free Catalog call or write:  
**GENERAL MUSIC CORP.**  
P.O. Box 1811, Charlotte, N.C. 28222  
(704) 377-5623 tfn

### 8 TRACK & CASSETTE CUTOUTS BEST OF THE MAJOR LABELS COLUMBIA - LONDON - ETC.

For a free catalog call or write  
**AUDIO DISTRIBUTORS**  
1182 Broadway, New York, N.Y. 10001  
(212) 725-4570  
Dealers only—please ap29

### PREMIUM 8-TRACK BLANKS

Learn Jet style cartridge with rubber roller Professional duplicating tape. 90 lengths in 1 min increments. Private labeling available.

1 min. to 45 min. any quantity	63¢
46 min. to 65 min. any quantity	68¢
65 min. to 80 min. any quantity	73¢
81 min. to 90 min. any quantity	78¢
Headcleaners	45¢ ea.
\$25.00 minimum orders. C.O.D. only	

**PROFESSIONAL 8-TRACK DUPLICATORS—\$1,295**  
**PROFESSIONAL 8-TRACK CALIBRATORS & ERASERS**  
Studio quality high speed operation. Complete warranty. Write for literature.

**BAZZY ELECTRONICS CORPORATION**  
39 N. Rose, Mt. Clemens, Mich. 48043  
Phone: (313) 463-2592 tfn

### 8 Track & Cassette Blanks Studio Quality Cartridge Low Noise. High Output Tape

1 Min. to 55 Min.	70¢
56 Min. to 70 Min.	85¢
71 Min. to 90 Min.	99¢

\$25.00 Minimum Orders C.O.D. Only  
**Andol Audio Products, Inc.**  
4212 14th Ave., Brooklyn, N.Y. 11219  
(212) 435-7322 tfn

### POSTERS

Shaun Cassidy, Cheryl Ladd, Lief Garrett, Donnie and Marie, Manilow, Nugent, Kiss, Frampton, Fleetwood Mac, Rod Stewart, many more.

### T SHIRTS

Printed & Unprinted, Celebrities, Rock Stars, Photo and Rainbow glitter, Lettering.

**CAPRICORN SALES**  
4018 Buena Vista Rd., Columbus, Ga. 31906  
(404) 563-5353 mh4

### ELVIS PHOTOGRAPHS

Six 8x10's	\$4.00 ea.
Two color	7.00 ea.

also  
Four Marilyn Monroe 8x10's \$4.00 ea.

### LEEBONNY B.

Box 76E, Changewater, NJ 07831  
mh4

### 8 TRACK BLANKS

Professional duplicating tape. Exact time loaded in 1 minute intervals from 1 to 100 minutes.

45¢ PLUS 1/4¢ PER MINUTE  
Pay only for the length you need.

### CASSETTE BLANKS

1st line low noise high output tape and 5 screw cartridge, any lengths from 1 to 120 minutes.

C-90 AS LOW AS 59¢  
Minimum order \$25.00. May be assorted. C.O.O. only.

**LITTLE WAREHOUSE, INC.**, 1820 W. Schaaf Rd., Cleveland, Ohio 44109. (216) 398-9438 ac7

### Call or Write For

**OUR BRAND NEW  
52 PAGE COLOR CATALOG**

featuring the largest selection of velvet and paper posters in the country—also paraphernalia lights and rock star jewelry.

**FUNKY ENTERPRISES, INC.**  
139-19 Jamaica Ave.  
Jamaica, N.Y. 11435  
(212) 658-0076 ja8

### WE HAVE THE BEST CUT-OUT AND CURRENT record and tape list in America.

LPs \$7.98 list 8 track tapes \$7.98 list  
our price \$4.20 our price \$4.35

**Dealers Only**  
**ALEX A. ARACO CO., INC.**  
507 High St., Burlington, N.J. 08016  
(609) 386-3288 iy21

### I C M PRESENTS Original Hits • Original Stars

- 8-track tapes
  - LP albums
  - Cassettes
- Exclusive Releases

—Distributorships Available—

Call or Write  
for  
information  
304-523-3951

### INTER-CONTINENTAL MUSIC CORPORATION

816 7th Avenue  
Huntington, West Virginia 25701 te4

### WHOLESALE POSTERS

**JOHN PITRE' PRINTS  
LARGEST SELECTION ANYWHERE**

**HOLLOWAY WHOLESALE, INC.**  
1269 Spring St., N.W.  
Atlanta, Ga. 30309  
(404) 873-1083 mh4

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, 2933 River Rd., Crofton, Pa. 19029, USA. Dealers only. tfn

**NEW DUPLICATOR SYSTEMS, LOOP BIN** master and 10 slaves for 8 track and/or cassettes; also 3 Ampex studio machines, 8 track and cassette winders, one cassette and 8 track tape splitter. Will sell reasonable. Days at (213) 753-1395 or 7005 S. Western Ave., Los Angeles, Calif. 90047. mh11

**EVERY 12" DISCO SINGLE EVER MADE**, many collectors' items. Great for Disco Library. Minimum collection. 3 Sheffield Ct., Livingston, NJ 07038. (201) 992-7641. mh4

### FOR SALE or LEASE

**FOR SALE OR LEASE. COMPLETE 16-24** track recording studio and offices. Immediate Midtown N.Y.C. Box 7181, Billboard, 1015 Broadway, New York, N.Y. 10036. mh4

### WANTED TO BUY

### REGULAR SUPPLIES

Large quantities of American singles, deletions, overstocks, etc. wanted.

Please send details and price required to **Box No. 7182, Billboard, 1515 Broadway, New York, N.Y. 10036.** mh4

**DISC JOCKEYS RECORD COLLECTIONS**—records and tapes wanted. Cash. Top \$5 paid. Call (215) 634-9661. Robert's Record Buyer, 3149 Kensington, Philadelphia, Pa. 19134. mh4

**WANTED CURRENT OVERSTOCKS. JOB** lots, closeouts, LP's, paraphernalia. Cash Sales Co., 203 E. Congress St., Tucson, Ariz. 85701. Phone (602) 623-1907. mh4

## DISTRIBUTING SERVICES

### ACCESSORIES

24 HR. FREIGHT-PAID SERVICE  
Largest Selection at Lowest Cost Anywhere  
**MAXELL • MEMOREX • SCOTCH • TOK**  
**BASF • AMPEX • WATTS • DISCWASHER**  
**SOUND GUARD • SHURE • PICKERING**  
**AUDIO TECHNICA • RECOTON • EVEREADY**  
SEND FOR FREE CATALOG  
**A.I. ROSENTHAL ASSOCIATES**  
Dept. A 79, E. Glenside Ave., Glenside, Pa. 19038  
(215) 885-5211 tfn

### RECORDS, CARTRIDGES, CASSETTES FOR EXPORT

ALL LABELS—REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention.

**DARO EXPORTS, LTD.**  
1468 Coney Island Ave.,  
Brooklyn, N.Y. 11230  
Cables: Espodaro eow

### EXPORT ONLY

All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers. 31 years of specialized service to record and tape importers throughout the world. Overseas Dealers and distributors only.

**ALBERT SCHULTZ, INC.**  
116 West 14th St.  
New York, N.Y. 10011  
Cable: ALBYREP Telex: 236569 eow

MAKE MORE PROFIT WITH OUR LOWER prices on LPs, 8-tracks, and cassettes. Top 1000 list updated weekly. Write Tolsonco, 6144 Highway 290 W., Austin, Texas. (Mexican list available also.) tfn

**OVERSEAS RECORD IMPORTERS/USA**  
Exporters, Lower Transport Costs, Free Marketing, Berkeley Air, POB 665, JFK Airport, Jamaica, NY 11430 USA. mh4

## HELP WANTED

### WANTED ROUTE MECHANIC

3 to 5 years experience  
Music-games-cigarette machines  
with  
40 YEAR OLD COMPANY  
SALARY OPEN

Send resume to  
**FLORIDA MUSIC COMPANY**  
418 Park Place  
West Palm Beach, Florida 33401  
mh4

**UNIQUE ACT LOOKING FOR MANAGER** that can put me in touch. This plus an ability to promote a new idea will bring success for both of us. Write me P.O. Box 8306, Pittsburgh, Pa. 15218. mh4

**DIRECTOR OF EVENTS, UNIVERSITY OF** Colorado at Boulder. Director of 11,000 seat Events/Conference Center now under construction, plus non-academic, non-athletic scheduling of other special use facilities (3,800 to 52,000 seats). Qualifications: significant professional management experience in all phases of large events facilities management, including operators and maintenance, promotion, technical theatre management, and fiscal/personnel administration. Minimum \$25,000, respond by March 24, 1978 to: Search committee events director—Regent Hall, Room 303, University of Colorado, Boulder, Colorado 80509. An affirmative action equal opportunity employer. mh4

**BINGO OPERATORS—2 PERSONS, PREFERRED** a Couple, to manage and operate Bingo Game Concession, includes management of Merchandise, Cash, Employee's and transportation of tractor trailer. Must have a minimum of 5 yrs. experience in handling a Business operation. Including Records, Bookkeeping and Public contact. Past Bingo or Carnival management desirable. Must be free to travel between May and October inclusive. Must provide own living quarters, \$12,000 and up. Depending on experience, qualifications, and first year results. Send resume and particulars to: Thomas Shows, Inc., Box 385, Lennox, S. Dakota 57039. mh26

### SITUATION WANTED

### CHARTERED ACCOUNTANT

F.C.A. 35, extensive international experience of music industry and finance, fluent in several European languages, seeks challenging executive role with record or music publishing company intending to establish foreign affiliation in Europe (or elsewhere). Capital contribution will be considered, if necessary.

**BOX 7183, Billboard**  
1515 Broadway, New York, N.Y. 10036  
mh11

### RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

### RECORD PRESSING LP JACKETS PTD. & FAB.

Quality 45 & LP pressings. Dependable FAST Personal Service! Send us your tape and let us do the rest!!

**VILLE PLATTE RECORD MFG. CO.**  
120 E. Cypress St., Villa Platte, La. 70586  
(318) 363-2104 efn

## NEW, TOLL-FREE HOT-LINE FOR PLACING YOUR CLASSIFIED AD

Just Dial

**800-223-7524**

Ask for Evelyn Warren.

(IN N.Y. STATE (212) 764-7433)  
Hot-line is for fast, personal service placing Classified Ads only. For all other business call the regional office nearest you.



## REPAIR SERVICES

### REPAIR SERVICES

AMPEX TELEX VIKING TRACK-  
MASTER MAKE-A-TAPE BECHT  
ELECTRO-SOUND ELECTRODUPE  
LIBERTY AUDIO TAPE EQUIPMENT  
REPAIRED EXPERTLY

**TRACKMASTER INC.**  
1310 S. DIXIE HWY. W.  
POMPANO BEACH, FLA. 33060 efn

**BINGO OPERATORS—2 PERSONS, PREFERRED** a Couple, to manage and operate Bingo Game Concession, includes management of Merchandise, Cash, Employee's and transportation of tractor trailer. Must have a minimum of 5 yrs. experience in handling a Business operation. Including Records, Bookkeeping and Public contact. Past Bingo or Carnival management desirable. Must be free to travel between May and October inclusive. Must provide own living quarters, \$12,000 and up. Depending on experience, qualifications, and first year results. Send resume and particulars to: Thomas Shows, Inc., Box 385, Lennox, S. Dakota 57039. mh11

**RADIO-TV JOBS! STATIONS HIRING** Nationwide. DJ's PD's Sales News... Everyone. Free details: "Job Leads," 1680-DL Vine, Hollywood, CA 90028. efn

## BUSINESS OPPORTUNITIES

**CABLE FM BROADCASTING. UNIQUE. NO** investment, no experience, business makes money! Your or others operate. Free details. "CAFM," Box 5618-BP3, Walnut Creek, CA 94596. eow

## SCHOOLS & INSTRUCTIONS

**REI FIVE WEEK COURSE FOR FCC 1ST** phone license. Six week course for Radio Announcing. Student rooms at the school. Call or write: REI 61 N. Pineapple Ave., Sarasota, FL 34077 and 2402 Tidewater Trail, Fredericksburg, VA 22401. efn

# RADIO-TV mart

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:

**Radio-TV Job Mart, Billboard,**  
1515 Broadway, N.Y. 10036

## POSITIONS WANTED

### PLEASANT AIR VOICE AND CREATIVE PRODUCER AND WRITER

• A student of contemporary and pop music for resume and tape contact

**ANDY VELLEZ,**  
840 S. JACKSON, JUNCTION CITY, KANSAS 66441  
817/372-5000 (PHONE WRITERS) 234-1957  
mh11

**PROFESSIONAL COMEDY MATERIAL**  
(The Service of the Stars Since 1940)  
"THE COMEDIAN"  
Original Monthly Service—\$45 yr. postg. \$8  
(Sample Order) 3 issues. \$15. postg. \$1.80  
35 "FUNMASTER" Gag Files, \$100 postg. \$8  
"Anniversary Issue," \$30. postg. \$3  
"How to Master the Ceremonies," \$10. postg. \$3  
Every item different! No C.O.D.'s  
"WE TEACH STANDUP COMEDY" via mail  
Payable to: **BILLY GLASON**  
200 W. 54th St.  
N.Y.C. 10019 tfn

**Fruitbowl**  
BECAUSE YOU'RE MORE THAN A COMIC.  
YOU'RE A PERSONALITY!!!  
Free trial month's subscription to  
qualified broadcasters!  
FRUITBOWL, Dept. "B," Box 9787  
Fresno, CA. 93794

"PHANTASTIC PHUNNIES"  
Selected BEST new service in U.S.-Canada.  
Why spend \$40-\$80 a year when "PHUN-  
NIES" can give you BIGGER YUKS, for  
SMALLER BUCKS! "PHUNNIES" will put  
your audience in a comic "phrenzy" and  
save you enough money to start buying the  
ointment again!! Send \$1.00 (gotta keep  
out "hip-tap") for subscription info. This  
month's over 200-line "PHUNNIES" issue  
AND a "fabulous" gift you'll treasure a  
lifetime! "PHANTASTIC PHUNNIES,"  
1343 Stratford Drive, Kent, Ohio 44240  
(216) 873-1134 mh18

FREE SAMPLE ISSUE OF RADIO'S MOST  
popular humor service! O'Liney, 366-H West  
Bullard Avenue, Fresno, California 93794 (or  
phone 209-431-1502). tfn

DEEJAY SPECIALS! MONTHLY GAGLET-  
ter! Individualized Service! We have it all. FREE  
information package. PETER PATER, P.O.  
Box 402-B, Piedale, Ca. 93650.

"THE WEEKLY WIPE"—DEE JAY GAGS  
and Jokes—No Repeat intro's—No Junk—Free  
Sample—The Weekly Wipe, Box 3715 Jackson,  
Ga. 30212. tfn

DEEJAYS: NEW SURE-FIRE COMEDY  
11,000 classified one-line gags, \$10. Catalog free.  
Edmund Orin, 41171-A Grove Place, Madera,  
California 93637. tfs

HUNDREDS OF DEEJAYS RENEWED  
again this year! Guaranteed funnier! Free sample.  
Contemporary Comedy, 5804-A Twinning Dallas,  
Texas 75227. Phone 214-381-4779. tff

WANNA BE FUNNIER THAN BARBARA  
Walters? Complimentary snack: Lola's Lunch,  
1789 Hamlet Drive, Suite 888, Ypsilanti,  
Michigan 48197. t01

**PROMOTIONAL SERVICES**

EXCLUSIVE DISCO DJ'S ONLY—FREE  
newly released Disco Records—most major labels.  
Dues required. 814-896-9931, D.P.A., 631 Front,  
Cresson, PA 16630. tfn

HIT RECORDS WANTED FOR DISTRIBUTION.  
King Record Dist., 800 E. Gulf Breeze Park  
way, Gulf Breeze, Fla. 32561. Phone 904-932-2525.  
tfn

**RECORDING STUDIOS**

EXCELLENT FULL SCALE RECORDING  
studio for lease in new building 3575 sq. ft.  
Music Valley Drive near Opreland Hotel. Write  
Morris Mgt., 107 Music City Circle, Nashville,  
Tenn. 37214. (615) 882-7274. mh4



**MUST SELL!!! NOW REDUCED!!!  
FOR SALE  
CONTINENTAL GOLDEN EAGLE  
40' BUS**

Converted to 1975 Model

318 Detroit Diesel—5 speed Allison 750 automatic transmission—just  
overhauled by Stuart & Stevenson, single wheel tag axle—sleeps 6, sits  
12 plus driver—120 gallon fresh water tank—120 gallon holding tank—1  
engine mount A/C—2 roof mount 12,000 BTU A/C's—(2) 5,000 KW gen-  
erators—(1) 6,500 KW generator—140 gallon fuel tank—35 gallon gas  
tank—electric space heaters—20 gallon hot water heater—4 swivel  
chairs—2 dinettes—1 full bath with shower—wet bar with running pre  
mix—2 door refrigerator with ice maker and freezer—electric trash com-  
pactor—Jen-Air electric grill—colored TV, CB, stereo, AM/FM radio.

Contact: **JINX HILL—COTTINGHAM BEARING CORP.**  
P.O. Box 44406, Dallas, Texas 75234  
(214) 243-0100  
(BROKER'S PROTECTED) mh18

**THE ONLY ENGLISH-  
LANGUAGE SEMIMONTHLY  
NEWSLETTER ON AND  
FROM THE JAPANESE  
MUSIC INDUSTRY**

It is Specially Designed  
For An Internationally  
Oriented Record Executive  
Who Needs To Be  
Constantly Updated On  
Happenings In The  
Japanese Record Market.

**MUSIC LABO  
INTERNATIONAL**

**THE NEWSLETTER CONTAINS:**

Single And Album Charts • A List  
of Monthly New Releases • Statisti-  
cal Data, General News, Etc. • Es-  
sential Information You Must Have  
1 YEAR (24 ISSUES) SUBSCRIPTION  
RATE—150,000 YEN (APPROX \$500.)  
All Payments Must Be Made In Yen. Send  
Your Subscription Order And Inquiries To  
**MUSIC LABO, INC.**  
Dempa Bldg., Bekkan 8F,  
11-2, Highashi-Gotanda 1-Chome,  
Shinagawa-Ku, Tokyo 141 JAPAN

**BILLBOARD  
Group Subscription  
Discounts**

Save 20% on subscriptions to Billboard for  
groups of 10 or more. For rates and informa-  
tion write:

BOX 6019  
c/o Billboard, 1515 Broadway  
New York, N.Y. 10036 tfn

**BILLBOARD IS  
ON MICROFILM:**

Back copies of BILLBOARD are available  
on microfilm dating from November 1994 to  
December 1994.

Microfilm copies of articles or charts from  
any of these issues may be obtained from  
Billboard Publications at a cost of \$1.50 per  
page up to 5 pages.

For prices on additional copies and for  
further information contact:

Bill Wardlow  
General Services  
Billboard Publications  
9000 Sunset Blvd  
Los Angeles, Cal 90069  
213/273-7040

**ATTENTION**

Record companies, producers & artists.  
New Record Company with independent National  
distribution, and strong experienced  
promotional staff, seeks new material for  
possible record deals.

**New Orleans Records Ltd.**  
1160 Clydesbank Drive,  
Harvey, La. 70058. 504-368-5250  
tfn

ATTENTION: RECORD CO'S AND SING-  
ers, also independent producers. Do you want  
the ballad of the year? We have it! Write: Mag-  
nifico Productions, 151 Gertrude Rd., Man-  
aroneck, N.Y. 10543 or phone: 914-696-2117 mh4

PROFESSIONAL GOSPEL SOUNDTRACKS  
Top professional musicians have been hired to  
produce a large selection of gospel soundtracks.  
Send for free catalog and information. Sunrise  
Sound, 6517 N.W. 30th Terrace, Bethany,  
Okla. 73008. mh4

**When Answering Ads . . .  
Say You Saw It in Billboard**

**PROFESSIONAL SERVICES**

SONGWRITERS LEAD SHEETS MADE  
from your demo, reel, or cassette, for auditioning  
or copyrighting your songs. Include check or  
M.O. for \$25.00 per song to Ron Foster, 1325  
Ureland Ave., Paterson, N.J. 07654. mh4

Closeup

**PERRY COMO—Where You're  
Concerned, RCA AFL12641. Pro-  
ducer uncredited.**

Of all the heavyweight singers still  
active from the 1930s, baritones, ten-  
ors, basses and the in-betweeners,  
Como's gifts have least suffered the  
ravages of time.

His newest LP, half of it taped in  
England, persuasively reflects the  
surprising current quality of Perry's  
physical attributes. While he may no  
longer command the exceptional  
power he displayed in his peak  
years, his 1978 high notes are sure  
and unstrained, his lower register re-  
mains full and testicular, his middle  
tones come off on vinyl as smoothly  
as oil.

Unlike Sinatra and other of his  
contemporaries, Como's intonation  
today is as faultless as it was when he  
was singing with Ted Weems' or-  
chestra 40 years ago. He still sustains  
the long goose egg notes effortlessly.

And because he does not compose  
songs, Como retains an advantage  
over many other singers today. He is  
in position to choose his material ob-  
jectively, uncaring as to the writers  
or publishers or performing rights  
societies involved.

In this 10-tune program, Como  
opens with a peculiarly old-fash-  
ioned ballad which erupted into the  
surprise smash of '77, "You Light  
Up My Life." It turned out to be  
Debby Boone's property, of course,  
but Como's gentle waltz treatment is  
artistically superior to Boone's by  
plenty. In opening with the verse,  
the Pennsylvania baritone receives  
splendid assistance from the felicitous  
Nick Perito chart and or-  
chestra. In short, it's a 3:38 perform-  
ance of consummate artistry, by far  
the finest version of the simple ballad  
yet recorded.

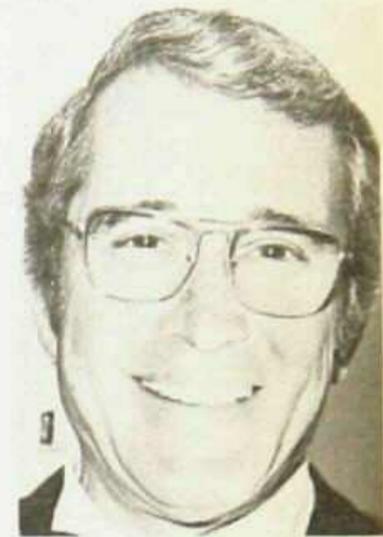
"There's A Kind Of Hush All  
Over The World" is taken a modicum  
brighter in tempo as the Tony Mansell  
Singers conducted by Ray Charles  
share the mikes with Como. A  
sudden key change lifts the perform-  
ance measurably.

"Feelings" has been recorded by  
everyone but an alpenstock ver-  
tuous, yet Como, backed delicately  
by solo guitar, brings a freshness to  
the tired melody and lyric following  
an almost classical intro by well-  
matched strings. Voices again assist  
effectively. "When I Need You" also  
offers introduction by strings and  
voices, in waltz time. It's a pleasant  
but unmemorable song with a stir-  
ring old-timey Balaban & Katz end-  
ing.

Perhaps the strongest track of all is  
"Where You're Concerned," yet an-  
other ballad reeking of class, a song  
and performance which doubtless  
would have rocketed into No. 1  
chart position back in the 1950s  
when the nation demanded more so-  
phisticated, artistic fare than it ac-  
cepts today. Femme voices open the  
2:35-minute cut; solo piano in a  
gentle, cum-Mozartian manner  
takes the interlude between vocals  
with undeniable elegance. A superb  
offering.

Side two opens with a moody ballad,  
"Girl You Make It Happen" in  
which the Mansell Singers, mainly  
female, join in with Como's expres-  
sive pipes on a chart marred by over-  
use of electronics. Como simply  
doesn't sound comfortable. There's  
too much happening here and a por-  
tion is taken rubato, thus diluting  
the performance even more.  
"Greensleeves" doesn't quite hit the  
mark, either. Is it an old master, once  
rejected, perhaps, which is used to  
fill an incomplete LP side? No mat-  
ter. It's agreeably listenable if not up  
to Como's highest standard.  
"My Kind Of Girl" at bright

tempo picks up the beat and the  
tempo prudently. Perito has fash-  
ioned sharp, punchy brass and  
string punctuations, complementary  
voices and a loud, flag-waving end-  
ing. The result is potent. Noel Cow-  
ard's "Someday I'll Find You" is the  
kind of standard show song Como  
handles better than anyone alive,  
and he's aided by solo guitar fills  
and voices in a waltz frame which is  
impeccably sung and recorded.



Perry Como

Memories of World War II flow  
freely on the LP's concluding track,  
"We'll Meet Again." Solo guitar,  
voices and a rich orchestral back-  
ground showcase Como's emotional  
sound—his easy phrasing, perfect in-  
tonation, impressive sustaining of  
long notes and a talent for setting up  
an intimate, warm ambience and  
maintaining it through the coda.

RCA's graphics, particularly the  
front cover color photo of Como, are  
attractive but detailed annotation as  
to how and why five tracks were re-  
corded in London and five in New  
York is absent. But then perhaps the  
venerable PC requires no notes.

It was in 1937, 41 years ago, at a  
time when a young Perry Como was  
traveling with the Ted Weems or-  
chestra that he leaned back in a seat  
at Kansas City's then-new Muni-  
cipal Auditorium and told an even  
younger reporter for the Kansas City  
Journal-Post that he was tired of the  
road, discouraged and convinced he  
should abandon singing. "I'll give it  
another month, until we get back to  
Cleveland or Pittsburgh," he con-  
fided to this reviewer. "This is no life  
for me."

But something good must have  
happened. He did not return to bar-  
bering. Nor will he ever so long as he  
sings so charmingly as he does  
throughout this album. Como will  
soon be 65 years old and there's no  
one in sight who does the things he  
does so easily, so musically. "Where  
You're Concerned" is a gem.

DAVE DEXTER JR.

**Fine N.C. Pirate**

NEW YORK—A federal judge in  
North Carolina suspended consecu-  
tive one-year sentences, but ordered a  
\$2,000 fine and probation for al-  
leged pirate Joseph Belanger, owner  
of Sound Shops 3 and 4 in States-  
ville, N.C.

Belanger had pleaded guilty to  
two counts of copyright infringem-  
ent involving recordings owned by  
RCA, MCA and CBS Records.

**Corea Inks Binder**

LOS ANGELES—Chick Corea  
has signed with Intersong Music for  
worldwide subpublishing material

Now, you can have one of the world's  
most authoritative jazz  
publications delivered  
right to you at home.

- Keep up with the world-  
wide jazz scene . . .
- NEWS
- REVIEWS
- INTERVIEWS



Come on along  
and join the leaders—  
**Mike Hennessey—  
Editorial Director  
Sinclair Traill  
Editor & Founder**

Annual Subscription Rates (air freight)  
U.S.A., Canada, Mexico: \$20  
Europe: \$20  
U.K.: £8

Air Mail rates on application. Please  
enclose payment of credit card number  
with your order.

**ORDER NOW**

U.S.  
Jazz Journal International  
Subscription Dept.  
1515 Broadway  
New York, N.Y. 10036

International  
Jazz Journal International  
Subscription Dept.  
7 Carnaby Street  
London W1V 1PG  
Tel: 01 437 8090

# Billboard's Top Album Picks

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard SPECIAL SURVEY For Week Ending 3/4/78

Number of LPs reviewed this week **50** Last week **65**



**SAMANTHA SANG**—Emotion, Private Stock PS7009. Produced by Nick DeCaro, Gary Klein. Sang's styling on much of this album is the breathy, little girl voice which sometimes recalls Olivia Newton-John. The mood is mellow, with smooth string arrangements and gentle rhythms. She is at her best on the three Bee Gees tunes, including an update of her debut disk, "The Love Of A Woman." Barry Gibb, Albhy Galuten and Karl Richardson produce the singer's hit, "Emotion," and Francis Lai's "When Love Is Gone."

**Best cuts:** "You Keep Me Dancing," "Charade," "La La La I Love You," "I Don't Wanna Go."

**Dealers:** Sang has a hot 45 and a Bee Gees association which can't hurt.



**CHICK COREA**—The Mad Hatter, Polydor PD16130. Produced by Chick Corea. With synthesizer and other electronic sounds dominating the 1978 jazz charts, this new item by one of the most eminent of all artists is an odds-on bet to sell briskly, despite segments which are brazenly pretentious and more novelty than music. Corea composed the suite of eight movements and is audible on 14 instruments. Vocal portions are handled by Gayle Moran, Herbie Hancock, Joe Farrell and Eddie Gomez also contribute generously to a peculiarly overall performance that is both admirable and absurd from a straight musical value viewpoint. The high spots are indeed high. Graphics are exceptional, particularly the front cover art.

**Best cuts:** "Tweedle Dee," "The Trial."

**Dealers:** Load your bins. Corea is sizzling.

**LENNY WHITE**—The Adventures Of Astral Pirates, Elektra GE121. Produced by Al Kooper, Lenny White. One of the first three releases from E/A's new jazz/fusion division, this album owes nearly as much to pop, soul and disco as it does to jazz. The LP loosely follows a futuristic sci-fi concept of a Flash Gordon/Buck Rogers adventure, and in this sense is like Meco's new album, "Close Encounters Of Every Kind." Instrumentally the set relies heavily on dynamic, funky synthesizer, keyboards and guitar. Strong soul vocals on one of two cuts by Don "Captain Keyboards" Blackman.

**Best cuts:** "Prelude," "Pursuit," "Revelation," "Stew, Cabbage And Galactic Beans," "Heavy Metal Monster."

**Dealers:** White is a former member of Return To Forever.



**JOHNNY PACHECO/ANGEL LUIS SILVA** "Melon"—Llego Melon, Vaya JMV570. Produced by Johnny Pacheco. This is the first collaboration between Dominican percussionist/bandleader Pacheco and Mexican vocalist Melon who is resurrected from obscurity by the association with Fania's vice president and best selling artist. The fare is straight-up, unpretentious salsa in the tightly rhythmic, happily melodic Pacheco tradition. His distinctive nasal-toned chorus lines are again a joy. The eight musicians in this session are among salsa's best. Melon's vocals are smooth, if not intense.

**Best cuts:** "Don Torbio," "Quiero Llegar A Puerto Rico," "Compañ Anton."

**Dealers:** Melon's history as part of the duo Lobo Y Melon should help sales among the Mexican population.

**PETE "EL CONDE" RODRIGUEZ**—A Touch Of Class, Fania JM00519. Produced by Louie Ramirez. This is Rodriguez third, and by far best solo LP for the label. The unique, rich tonal quality of his vocals and his solid improvisational phrasing live up to the consistently excellent material in this package. Within Rodriguez' semi-traditional framework, arrangers Louie Ramirez, Luis Cruz and Jose Febles have interlarded striking and unusual touches. What has salsa come to, however, when liner notes give credit to "Conde's" hairdresser and tailor but fail to name the obviously excellent musicians who play on the set?

**Best cuts:** "El Instrumento," "Tambo," "Rayo Veloz," "Mi Bongo Anbiliano."

**Dealers:** Rodriguez' last LP was a smash.

**ORCHESTRA HARLOW**—La Raza Latina, Fania 516. Produced by Larry Harlow. Pianist/bandleader Harlow, already credited with the first Latin opera (a salsa adaptation of "Tommy"), offers here yet another boldly experimental effort which if not as successful as the opera is at least not patterned after any existing work. In a grand production using 38 musicians and singers, Harlow has created a salsa suite in four parts tracing salsa's evolution from its rhythmic African roots to a vision of its sophisticated electronic future. Tito Puente and Rudy Calzado are among Harlow's co-composers. Soneros Ruben Blades and Nestor Sanchez handle the vocals.

**Best cuts:** Must be taken as a whole.

**Dealers:** Although the work is unusual and complex, Harlow's reputation will assure commerciality.



**JEAN TERRELL**—I Had To Fall In Love, A&M SP4676. Produced by Bobby Martin. Though this is the first solo album by Terrell, she is well known as the lady who replaced Diana Ross in the Supremes in 1970. Here she is teamed with producer Martin, who helmed LTD's gold single "Back In Love Again." The resulting set is for the most part funkier and more strongly rhythmic than the glossy pop fluff she did with the Supremes. Good horn arrangements and smooth, romantic strings on the two ballad cuts. Terrell is impressive on the strong, gutsy vocals on this LP.

**Best cuts:** "Don't Stop Reaching For The Top," "Change Up," "No Limit," "That's The Way Love Grows."

**Dealers:** Emphasize singer's background.

**DRAGON**—Portrait, IR35068. Produced by Peter Dawkins. This band has been scoring sales successes in its Australian home base. A six-piece outfit consisting of electric and acoustic guitars, keyboards, bass and drums, the group demonstrates a first rate capacity for sophisticated rock'n'roll highlighted by consistently distinctive melodies. Lead vocals are handled by Marc Hunter who is evocatively at home on up tempo fare and change of pace material.

**Best cuts:** "In The Right Direction," "Same Old Blues," "Sunshine," "Get That Jive."

**Dealers:** Australian bands such as Sherbert and Little River Band have been making headway in the U.S. and Portrait intends a major push on this group.



## pop

**HEAD EAST**—A&M SP4680. Produced by Jeffrey Lesser. This five man band plays hard rock in the style of Aerosmith and other pre-punk high energy rockers. The band's front line of vocals, guitar and keyboards is solidly backed by bass and drums. The lyrics to this reflect such teenage concerns as finding one's identity, going out to dance and having a good time. **Best cuts:** "Dance Away Lover," "Get Up And Enjoy Yourself," "Elijah."

**HOO ROO RHYTHM DEVILS**—All Kidding Aside, Fantasy F95443. Produced by Clayton Ivey, Terry Woodford. A relentless, very rhythmic section ignites this duo's brand of funky rock that has a jazz taste to it at times. Excellent interplay between keyboards, bass, guitar, keyboards and percussion are featured and Joe Crane and Glenn Wallers provide husky, soulful vocals. **Best cuts:** "Workin' In A Coal Mine," "All Night," "Correction In Your Direction," "Sweet City Street," "Far From Over."

**GALLAGHER & LYLE**—Showdown, A&M SP4679. Produced by Bill Schnee. This duo returns with an excellent pop rock collection produced by the man who delivered a top 10 hit last summer with Pablo Cruise. The set is dominated by punchy, dynamic tracks in the general bag of the group's near-hit "I Want To Stay With You," though there are also several slower ballad cuts. Good instrumentalists use sax and flute as accents. **Best cuts:** "Showdown," "It's Over," "Next To You," "Backstage."

**ROBERT PALMER**—Double Fun, Island ILPS9476. Produced by Robert Palmer, Tom Moulton. Once Again Palmer mixes catchy calypso rhythms in a package containing sophisticated rock and ballad material. Using an expressive, tenor vocal style, Palmer is backed by numerous New York session players who add keyboards, bass, guitars, percussion, horns and drums as well as strings for a rich musical texture. **Best cuts:** "Best Of Both Worlds," "Every Kinda People," "Night People," "You Overwhelm Me."

**GENE COTTON**—Save The Dancer, Ariola SW50031. Produced by Steve Gibson. With strongly written material from a number of authors, including Cotton himself, this is a solidly produced set of soft pop and rock ballads. Nashville sidemen contribute wide and varied assistance including synthesizer and strings for a lush, mellow effect all around. **Best cuts:** "You're A Part Of Me," "Save The Dancer," "Going Through The Motions Of Love," "Only The Lucky," "She's Sweet, She's Somebody," "You Were Right."

**NRBQ**—NRBQ At Yankee Stadium, Mercury SRM13712. No producer listed. This is an interesting, varied and lively set of music, a mixture of straight rock and Sam Cookeish r&b. Joining the four man group on this LP is the two man Whole Wheat Horn Section. **Best cuts:** "Riding In My Car," "I Want You Bad."

**RUPERT HOLMES**—Pursuit Of Happiness, Private Stock PS7006. Produced by Rupert Holmes. The ace composer who has songs on recent platinum albums by Barbra Streisand and Barry Manilow offers a strong commercial package here which is somewhat in the Manilow vein. Good balance between soft, tender ballads and driving rhythm numbers. Holmes handles keyboards and also arranged and conducted all the songs on the album. The strong band includes Michael and Randy Brecker on tenor sax and flugelhorn. **Best cuts:** "Less Is More," "Guitars," "The Long Way Home."

**DAVID SPINOZZA**—Spinozza, A&M SP4677. Produced by Mike Mainieri, David Spinozza. This LP is subtitled "David

Spinozza Appears Courtesy Of A&M Records Inc.," a reference to Spinozza's frequent appearances on other artists' LPs. Here the super session producer and musician is on his own. The tunes are melodic and range from rock to jazz to a rather overblown orchestral prelude to an almost acoustic number that later builds in instrumentation. Spinozza plays some fine guitar throughout. **Best cuts:** "The Ballerina," "Superslar," "High Button Shoes."

**GILLMOR/McCLARAN/WILLIAMS**—Road Apple And Beyond, Fretless FR503 (Philo). Produced by Dan Gillmor, Michael Couture. This trio, which is backed by a seven member band, deals in soft, jazzy treatments of original material and outside tunes like Paul Simon's "Take Me To The Mardi Gras." Smooth, cool vocals add to the soft texture of this music, which is programmable on pop and progressive jazz stations. **Best cuts:** "Ain't She Sweet," "M'Lady," "I've Eagle," "Space Cowboys."

**STORMIN' NORMAN & SUZY**—Ocean Of Love, Polydor PD16116. Produced by Jack Richardson. A taste of the up dated 40s and 50s is gotten from this male/female duo. Norman Zamcheck provides a roasting, boogie woogie piano on most of the swaying tunes while Suzy Williams provides the Andrews Sisters-like vocals. Background musicians add guitar, percussion, keyboards, strings and horns round out the fun. **Best cuts:** "Memories Of Georgia," "Blackeye At The Redeye," "Ocean Of Love," "Wrongside Boogie."

**ROGER GLOVER**—Elements, Polydor PD16137. Produced by Bruce Payne, Roger Glover. Glover uses a lot of synthesizer as well as such instruments as tabla, keyboards, violins, clarinet, acoustic guitar and flute, as well as the string section of the Munich Philharmonic to create a lush pop work with a semi-classical feel. **Best cuts:** "The First Ring Made Of Clay," "The Fourth Rings With The Wind."

**SUNRISE**—Buddah BDS5697. Produced by Bruce Johnston, Lewis Merenstein. This quartet specializes in solid rock with progressive leanings. Featured are piercing guitar riffs and outstanding rock keyboard and percussion work. Michael Berman turns in capable lead vocals and several of the cuts are instrumentals. **Best cuts:** "Don't Ask Now," "Find Some Time," "Saturn Rain," "I Just Want You Around."

**RANDY RICHARDS**—A&M SP4678. Produced by Robert Appere, Richards, a heart throb on a popular soap opera, offers a romantic album of mostly ballads filled with continental sex appeal. The band includes such top session men as Russell Kunkel, Leland Sklar, Danny Kortchmar and Chuck Findley. Also helping out are such name artists as Eric Carmen on piano and Kiki Dee on vocals. **Best cuts:** "There's Always A Goodbye," "Just Be You," "Inside Of Me," "Ride," "I Can't Stop Loving You."

**RUSSELL DASHIELL**—Elevator, Epic JE35074. Produced by Russell DaShiell. DaShiell is a rock guitarist with a high pitched vocal style and he puts both to good use on this effort. Most of the tunes are guitar and drum based rock with a slight avant garde flavoring to them. **Best cuts:** "Come On," "Electrical Wave Of Sound," "Wild Party," "Direction," "Oh My Wild Love."

## soul

**THE McCRARYS**—Loving Is Living, Portrait JR34764. Produced by Trevor Lawrence. This family foursome which writes its own material and had been doing background vocals on studio sessions offers its own brand of stylish r&b and soul. The rhythmic section is tight and funky throughout as material ranges from straight soul ballads to bouncy r&b to pop arrangements. **Best cuts:** "You," "Don't Wear Yourself Out," "Loving Is Living," "Here's That Feeling," "Wonderful Feeling."

**WATSONIAN INSTITUTE**—Master Funk, DJM DJLPA13. Produced by Johnny Guitar Watson. This is Johnny Guitar Watson's backup band and with Watson providing vocals, guitar, keyboards and other instruments, the five piece unit turns in a solid set of upbeat r&b and soul selections. Lots of spicy horn work including trombone, trumpet and saxophone keeps the pace jumping throughout with plenty of opportunity for solo, and long instrumentals. **Best cuts:** "The Institute," "Master Funk," "De John's Delight," "Coming Around."

**B&G RHYTHM**—Polydor PD16132. Produced by Wayne Henderson. With some of the best session men and jazz artists available, this set percolates with bouncy r&b and jazz flavored offerings. Underlying it all are fierce, bouncy rhythms and outstanding horn and vibe work all skillfully melded by producer Henderson. Some cuts also feature soulful vocals. **Best cuts:** "B&G Rhythm," "Sittin' On The Dock Of The Bay," "Hibars," "Earth Light."

**KAY GEES**—Kilowatt, DeLite DSR9505 (Mercury). Produced by Kay-Gees. Good funky fun is what characterizes this offering from the young seven man band. The solid rhythms, punctuated by sharp horns and use of the whoa whoa brings to mind Sly Stone. But the band also has its own ideas. It plays with such good cheer and verve that the music transcends its limits. **Best cuts:** "Fat Daddy," "Kay Gees' Theme Song," "Space Disco."

**DUTCH ROBINSON**—Nothing's Got Me, United Artists LA7836. Produced by Stanley Kahan Edward Green. Composer/vocalist Robinson offers a set of r&b tunes, some funky, some with an early Motown feel. His husky voice is effective throughout. **Best cuts:** "Can't Get Along Without You," "Cold Day In December."

## disco

**ADRIANO CELENTANO**—Tedadisk, Peters International PLD4194. Produced by Danny B. Besquet. This Euro-pop disco LP is sung in English by one of Italy's top singers and actors. The heavily orchestrated LP features both uptempo dance numbers and two ballads. Celentano's accented English is no problem here, though he does sound as if he was recorded through a megaphone on some of the cuts. **Best cuts:** "Yes, I Do," "Wartime Melodies," "Kiss Me Goodbye."

## latin

**PACO MARTIN**—Anoranzas, Zafiro ZLP 509. Produced by Juan Carlos Calderon. Martin is a Spanish composer/vocalist whose emulation of his contemporary Joan Manuel Serrat both helps and hinders. These 10 tunes demonstrate he is obviously a talented composer in his own right, but Martin's Serrat-styled delivery brings him too close to imitation. **Best cuts:** "Anoranzas," "En Casa."

**LOS MELODICOS**—Disolando OLP 8383. Produced by Renato Capriles. One of Venezuela's most durable and popular tropical music units, this band returns with another set of light fun numbers with catchy arrangements by Oscar Garcia. What the band lacks in power, it makes up in commerciality. **Best cuts:** "No Quiero Espejo," "La Rueda."

## jazz

**ROY AYERS**—Let's Do It, Polydor PD16126. Produced by Roy Ayers. It's mostly vocal solos this time out for Ayers, who gets production, composing and arranging aid from William Allen and a bank of strings to mellow the moods Ayers attempts to set in this seven song LP. Ayers is rising fast as a favorite on records, but he needs better than these mainly puerile songs to reach the summit. **Best cuts:** "You Came Into My Life," "Kiss."

**DONALD BYRD**—Young Byrd, Milestone M47044 (Fantasy). Produced by Orrin Keepnews. This double LP is a reissue of two previous works in the mid '50s released as a Pepper Adams LP and as a Gigi Gryce LP. The music is cool and it swings, with Byrd's trumpet playing balanced nicely against both the nominative leader of the LP and the other supporting musicians. **Best cuts:** "The Long Two/Four," "Geraldine," "Straight Ahead."

**TONY MOTTOLA**—The Best Of, Project 3 PR26031/6032SD. Producer uncredited. There probably isn't a guitar player anywhere who can't learn from the 20 selections on the two LPs combined here. Mottola backed Perry Como for almost 30 years and has done virtually everything a man can do with a guitar. Both acoustically and electrically amplified, Tony picks and strums a marvelously musical style, and the standards he chooses are unarguably delightful. **Best cuts:** "My Ideal," "Lost In The Stars," "Bluesette," "Bewitched."

**DAVID BENOIT**—Heavier Than Yesterday, AVI 5025. Produced by W. Michael Lewis & Laurin Rinder. This set of tunes, all composed by Benoit, allow the young keyboardist to display his ample talent in varied formats. The tunes vary from a lively samba-based number, to a soft, almost classical piece. Benoit, who did the string arrangements, is backed tightly by a small rhythm section. **Best cuts:** "Life Is Like A Samba," "Heavier Than Yesterday," "Getting Outside."

**CHARLIE VENTURA SEXTET**—Chazz '77, Famous Door HL115. Produced by Harry Lim. Ventura, a skilled and popular tenor saxist with Gene Krupa in the 1940s and later a click with his own group, has recovered from a long illness. His big horn is as stirring as ever on eight tracks here with Urbie Green, John Bunch, Warren Vache, Mousey Alexander and Milt Hinton providing swinging, kicking backup. **Best cuts:** "Ghost Of A Chance," "Wonderful World," "High On An Open Mike."

**RICHARD GROOVE HOLMES**—Star Wars/Close Encounters, Versatile MSG6000. Produced by Vic Chirumbolo. This album consists of solid soul/jazz covers of themes from such films as "Heroes," "You Light Up My Life," "Rocky" and "The Spy Who Loved Me." Organist is backed by a dozen instrumentalists, including Karen Josephs on flute, alto flute and piccolo. **Best cuts:** "Carry On Wayward Son," "Nobody Does It Better," "Themes From 'Star Wars' and 'Close Encounters Of The Third Kind'."

**JIMMY OWENS**—Headin' Home, Horizon (A&M) SP729. Produced by Coleridge-Taylor Perkinson. Seven tracks by the trumpet and flugelhorn leader reveal excellent musicianship in the contemporary manner with Kenny Barron and Stanley Cowell on keyboards. "Exercise" presents Owens in a massive sound display against 19 sidemen, a tour de force which may well push this package into a top seller. Other cuts are with small combos. **Best cuts:** "Exercise," "Sweet Love," "Home."

**RANDY WESTON**—Zulu, Milestone M4747045 (Fantasy). Produced by Orrin Keepnews, Bill Grauer. This double album is a reissue of Weston's first recorded work, produced in the mid

(Continued on page 70)

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, Joan Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Garcia, Norman Kopyak, Dick Murrell, Jim McConugh, Paul Green, Ed Kelleher.

## Lifelines

### Marriages

Bob Schwartz, Ami Distributing, Detroit, promotion chief, to Lucy Kole, Feb. 26 in Detroit.

### Births

A girl, Jasmine Dream, to Richard and Elizabeth Wagner, Jan. 14, in New Milford, Conn. Father is lead guitarist for Alice Cooper and co-composer of some of his hits.

### Deaths

Edward F. Rosiny, 70, the attorney who helped organize the Sony Corp. of America in 1959, Feb. 15, in the Hollywood (Fla.) Medical Center. As the company's chief counsel he arranged licensing agreements with American firms. Surviving are his widow and two sons.

Ivin Ballen, 69, founder of Gotham Records, Andrea Music publishing, 20th Century Records and owner of Diskmakers, the Philadelphia pressing plant now operated by his sons, Feb. 18, in North Miami Beach, Fla., where he had lived since he retired in 1973. Ballen also produced artists Earl Bostic, Clara Ward, the Davis Sisters and others. Surviving are his widow, Rose, and two sons, Larry and Morris.

Jorge Cafrune, 39, Argentinian folk singer, Feb. 15 in Buenos Aires in a traffic accident while on horseback promoting a visit to the shrine of national hero Jose de San Martin. Among his best known songs was "Zamba De Mi Esperanza."

Alex Bradford, 51, composer and gospel singer, Feb. 15 in New York after suffering a stroke. He toured with the Bradford Singers, had a successful LP, "Too Close To Heaven," and worked on several gospel-oriented musicals, including "Don't Bother Me, I Can't Cope." Surviving are his widow and two daughters.

Hattie Louise "Tootsie" Bess, 63, long-time owner of Tootsie's Orchid Lounge, of cancer Feb. 18 at Vanderbilt Hospital in Nashville.

Robert Ernest Lockwood, 51, Nashville disk jockey and actor, of cancer Feb. 18 at his Nashville home.

## Court Will Judge Song's Ownership

LOS ANGELES—Tunesmith Music here and Calgary composer Ron L. Mahonin have asked Superior Court here to determine who has the rights to "Hit Song," composed by Mahonin.

The pleading contends that Mahonin originally assigned the tune to the defendant, Touch of Gold Music, with the understanding that if no commercial record was obtained in six months, the copyright was to revert to Mahonin.

Mahonin took back the copyright after six months without a record and assigned the copyright to the plaintiff. The defendant claims it still owns the copyright.

## New Rich Booker

LOS ANGELES—Buddy Rich has split from Willard Alexander and is now being booked by Mecca Artists. Rich's big band recently played the Starwood here (formerly a rock club) under the new direction.

# C'right Tribunal Asks Comments On Juke & Cable TV Royalties

By MILDRED HALL

WASHINGTON—The Copyright Royalty Tribunal has invited comments on what information should be required of those who claim a share in the royalty pools from jukebox and cable television compulsory licensing payments due under the new Copyright Act.

The tribunal will have the job of distributing the moneys collected by the Copyright Office in these two areas of compulsory licensing.

The Tribunal asks in each case whether claims should be filed by means of standard forms prescribed by the agency.

Comments in the jukebox inquiry are due April 17, and replies by May 15, 1978. Comment on regulations for the cable tv filing are due March 15, replies by April 3, 1978.

Incidentally, in answer to inquiries, the Tribunal says a copyright owner does not have to satisfy the deposit requirements, and secure registration of the copyright claim in order to take part in royalty distribution. The same holds true for simultaneous fixations of live transmission—no copies are required by the Tribunal.

On jukebox royalty, the Tribunal has already begun a separate inquiry into the question of regulations to ensure access by music copyright owners or licensors to jukebox locations. The commissioners will propose rules and hold hearings on this touchy question at some future date.

So far, ASCAP and SESAC have jointly asked the Tribunal to hold off on access rules until April. By then they hope for meetings with BMI to reach agreement among the licensors in their stand on access. But BMI is opposed to the delay, and wants the Tribunal to go ahead without waiting for private meetings among the licensors.

The access problem has heated up in the wake of the Copyright Office decision that it has no right to demand location lists from jukebox operators as part of the filing of applications and payment of fees to the Copyright Office.

Licensors want the Copyright Office to require the location lists, updated only as to new or dropped boxes. The lists were requested partly to save costly field surveys that will eat into the jukebox royalty,

and partly to aid in claims for shares of the royalty pool.

The Tribunal is required by law to set up regulations on licensor access to boxes, in order to determine, by sampling or survey, the copyright owners' rightful shares in the annual Tribunal distribution of the jukebox royalty pool.

Cable tv systems must file statements of account and pay fees to the Copyright Office semiannually, during the months of July and December.

Claimants to cable tv royalty must file with the Tribunal in July. Distribution and payment will be made annually by the Tribunal in August except when disputes arise.

Because of the semiannual file and pay periods the Tribunal says its rulemaking will require a two-step filing procedure: an initial claim is to be filed annually, in July, but a supplementary one can be added to cover any information needed on the Jan. 1-June 30 statements of account.

The Tribunal would appreciate comments on how to implement this two-step procedure in its cable tv licensing regulations.

## Former ABC Racked 6 Stores Buy Direct

CHICAGO—A purchasing department is being created by the Rockford, Ill.-based Sound City U.S.A. chain, which has moved out from under the wing of ABC Records and Tapes.

The six-store Illinois web, which was racked by ABC from the chain's inception 2½ years ago until last October, expects to begin supplying its outlets directly in March.

Appointed to the position of vice

president in charge of purchasing for the web is David Schmeiser, formerly sales manager of the Indianapolis ABC Records and Tapes branch.

According to Schmeiser, product will be direct shipped to each of the six stores initially, with plans for a central warehouse to follow.

"We do have facilities for central return and central buying," he says.

Outlets, all within enclosed malls, are located in the Chicago suburbs of Tinley Park and Homewood, and in the towns of Freeport and Crystal Lake. Two stores are situated in Rockford.

According to the buyer, Sound City U.S.A. stores carry an average record and tape inventory of between \$50,000 and \$60,000 in retail value. The web also handles paraphernalia and low-end electronics.

Schmeiser says Craig and Sanyo are the featured electronics brands, with compact stereos selling at up to \$400.

Average outlet measures 2,000 square feet, according to Schmeiser, who claims the chain pays more attention to "cosmetics" than the average record shop. All stores are carpeted, he notes.

According to the buyer, a jointly owned chain of headshops, Grass Menagerie, also will be supplied records and tapes through the proposed warehouse.

## Executive Turntable

• Continued from page 4

& Associates, a public relations and advertising agency based in Atlanta. . . . Syd Oliver, formerly national sales manager for WSM Television in Nashville, has been named vice president and general manager of the station. Tom Griscom, who acted as general manager of the station in addition to duties as vice president of broadcasting of WSM, Inc. assumes the position of senior vice president of all broadcasting activities. Other changes for WSM include Tom Cassetty, formerly account executive, appointed national sales manager; Thomas King, who will continue as general sales manager with the new title of second vice president; and Elmer Alley, formerly program director, appointed manager of corporate program development including Opryland Productions, the company's tv packaging arm. . . . Johnnie Massey has resigned as executive vice president of Buddy Lee Attractions in Nashville. . . . Connie Kish and Michael Wilkerson have been promoted to senior music editor and music copyrights manager respectively of Sight & Sound Systems, Inc., Milwaukee. . . . Clarence Selman takes over as head of Alamo Village Music, a subsidiary of Celebrity Management, Inc., Nashville. . . . Frank Dycus has been appointed director of Nashville operations for Famous Music Corp., a division of Paramount Pictures.

Mitchell Plotkin named studio manager at New York's Electric Lady recording studios. He had been with A&R Studios in the same city. . . . Charles Slack, recently employed as program manager for Nucleonic Data Systems, named chief electronics engineer at Altec Corp.'s Altec Lansing sound products division, Anaheim, Calif. The Altec Lansing international division has also appointed Peter K. More to regional manager for the company's Far Eastern territory. More has a background in technical and sales aspects of consumer and professional sound products with several firms. . . . William C. Mohrhoff, formerly sales manager of Acoustic Control Corp., appointed national field sales manager of TEAC Tascam, Montebello, Calif. . . . Richard Sirinsky, formerly audio/video systems division national marketing manager, named area manager of Europe, Africa and the Middle East for Ampex International. He replaces Ronald Ballintine who has been named general manager of Ampex International. Ballintine will be based in Redwood City, Calif., while Sirinsky will be based in Reading, Berkshire, England. In another Ampex change, Russ Ide named to national marketing manager for Ampex Corp.'s audio/video systems division. Ide had been Rocky Mountain area sales engineer for the firm. . . . Dr. David Smith becomes general manager of Intermagnetics Malaysia headquartering in Malacca, Malaysia. He was previously production and plant manager of audio/video computer tape products at 3M, London. Steven Garner now general manager, international sales and marketing of Intermagnetics Hong Kong basing in Hong Kong. He was in management positions with RCA and Audio Devices in the U.S. Jack Landis becomes manager of technical operations, Asia, for Intermagnetics and will headquarter in both Hong Kong and the U.S. He was vice president, plant operations, of both Certron and AudioMagnetics both in the U.S. and Mexico. Stanley Baldwin becomes manager of technical services, Europe, for Intermagnetics and will base in London, England. And Hal Jansen becomes national sales manager, consumer products, for Intermagnetics and will headquarter at the firm's Santa Monica, Calif. corporate base. Jansen was national sales manager of Fanon/Courier.

## New Companies

Palmer-Gerber Associates, a management company, formed by Russell Palmer and William Gerber. Address: 9200 Sunset Blvd., Suite 620, Los Angeles 90069, (213) 550-1958.

Goldfarb-Delfiner Productions, Ltd., launched by David Goldfarb and Garry Delfiner for concert productions, promotion and publicity. Address: Suite 303, New Market at Head House Square, Philadelphia 19147, (215) 627-0302.

D.J. Record Distribution Ltd., a sales consultant company, formed by Dianne Johnson, president, to represent U.S. and overseas companies in Canada, and Canadian and European companies in the U.S. Firm specializes in cut-outs, budget labels, licensing and publishing. Address: R.R. #3, Magog, Quebec, J1X 3W4, Canada, (819) 843-7338.

Musical Messages Inc. formed by Trina and W.L. Thomas for the purpose of singing copyrighted songs in the form of telegrams. Address: 4141 Southwest Freeway, Suite 510, Houston 77035, (713) 960-8173.

The Tape Rack launched by William Schuh as a mail-order firm specializing in eight-track and cassette collector tapes not available in stores. Address: Box 1572, Scottsdale, Ariz. 85252.

Mike O'Neil Productions, Inc., full-line record and jingle production company housing labels Moon Pie Records and Leprechaun Records, launched in Kansas City, Mo., by Mike O'Neil, drummer for group Colt-45.

## Salsoul Ships 1st \$7.98 LP

NEW YORK—"Up The Yellow Brick Road," the Salsoul Orchestra's latest LP release is the Salsoul label's first product to be shipped with a \$7.98 list price. Catalog product will remain at \$6.98.

Label launched the LP with a concert at Philadelphia's Academy of Music Friday (24), pegged to WCAU-FM's second anniversary there. Artists Gloria Gaynor and Loleatta Holloway also appeared.

"Up The Yellow Brick Road" features the 45-piece Salsoul Orchestra in disco-oriented renderings of several Broadway musical themes, movie scores and pop hits, including the Beatles' "Sgt. Pepper."

A series of concert appearances will help promote the LP, the label says, as will television spots, print ads and merchandising displays.

Dealer co-op ads in print and radio are also planned.

OUR DEEPEST CONDOLENCES  
TO LEO DISTON'S FAMILY  
AND HIS FRIENDS AT  
CHAPPELL MUSIC.

SUFFOLK MARKETING, INC.

# Top Single Picks

© Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



**ENGLAND DAN & JOHN FORD COLEY—We'll Never Have To Say Goodbye Again (2:49);** producer: Kyle Lehning; writer: Jeffrie Comanor; publisher: Dawnbreaker, BMI. Big Tree BT16110 (Atlantic). Attention grabbing lyrics highlight this soft ballad. The duo's easy going vocal style is surrounded by a light pop arrangement and the generous use of strings reinforces the romantic overtones. The catchy chorus features excellent vocal harmonizing.

**PLAYER—This Time I'm In It For Love (3:25);** producers: Dennis Lambert and Brian Potter; writers: S. Pippin and L. Keith; publishers: House of Gold Music, Inc./Windchime Music, Inc., BMI. RSO RS890. The followup single to the group's number one single "Baby Come Back" is another outstanding midtempo ballad. Filled with subtle and dramatic melodic hooks the five piece band blends guitar, bass, drums and synthesizer into a highly commercial pop/rock/soul sound and employs the same type of evocative harmonizing as it did on "Baby Come Back."

## recommended

**AEROSMITH—Kings And Queens (3:46);** producers: Jack Douglas, Aerosmith; writers: T. Hamilton, J. Kramer, S. Tyler, B. Whitford, J. Douglas; publishers: Daksel/Song And Dance, BMI. Columbia 310699.

**BLUE OYSTER CULT—Godzilla (3:41);** producers: Murray Krugman, Sandy Pearlman, David Lucas, Blue Oyster Cult; writer: D. Roesser; publisher: B. O'cult, ASCAP. Columbia 310697.

**JONI MITCHELL—Jericho (3:25);** producer: not listed; writer: Joni Mitchell; publisher: Crazy Crow, BMI. Asylum E45467A (Warner Bros.).

**MEAT LOAF—Two Out Of Three Ain't Bad (3:50);** producer: Todd Rundgren; writer: Jim Steinman; publishers: Edward B. Marks/Neverland/Peg, BMI. Cleveland 850513 (Epic).

**DETECTIVE—Something Beautiful (3:25);** producer: Steve Smith; writer: Des Barres; publishers: Beverly Hills Society/Private Eye, ASCAP. Swan Song SS70117 (Atlantic).

**SANFORD & TOWNSEND—Eye Of My Storm (Oh Woman); (3:28);** producer: John Haeny; writers: Ed Sanford, John Townsend; publishers: Gandharva/Edzactly, BMI. Warner Bros. WBS8539.

**ELVIS COSTELLO—Watching The Detectives (3:42);** producer: Nick Lowe; writer: E. Costello; publisher: Plangent Vision, Columbia 310696.

**ALAN O'DAY—Satisfied (3:34);** producer: Steve Barr; writer: Alan O'Day; publisher: WB, ASCAP. Pacific PC004 (Atlantic).

**MICKY DENNE & KEN GOLD—Let's Put Our Love Back Together (3:15);** producer: George Leo; writers: Ken Gold, Micky Denne; publisher: Screen Gems-EMI, BMI. MCA MCA40879.

**KEITH CARRADINE—Mr. Blue (3:08);** producer: Brooks Arthur; writer: Dewayne Blackwell; publisher: Cornerstone, BMI. Asylum E45454A (Warner Bros.).

**LOBO—You Are All I'll Ever Need (3:28);** producers: Phil Gemhard & Lobo; writer: Lobo; publishers: Famous/Boo, ASCAP. Warner Bros. WVS8537.

**BOB WEIR—Bombs Away (3:28);** producer: Keith Olsen; writers: Barlow & Weir; publisher: Ice Nine, BMI. Arista AS0315.

**THE PETS—Wet Behind The Ears (3:02);** producers: Kenny Kerner, Richie Wise; writers: Gregg Sutton, Vince Melamed; publishers: Damaged Pets/Klancy/W.B., ASCAP. Arista AS0314.

**SANDY POSEY—Born To Be With You (2:06);** producer: Tommy Cogbill; writer: Don Robertson; publisher: Edwin H. Morris, ASCAP. Warner Bros. WVS8540.

**VALENTINE—So Sad To Break Up (2:33);** producer: Tony Camillo; writer: B. Tangrea; publishers: Ascension/Sunbury, ASCAP. RCA JH11231.

**VELVET HAMMER—Party Hardy (3:27);** producer: A.B. Collins; writer: Nathan Wilkes; publisher: Sassy Maude, BMI. Soazi S00112A.



**AL GREEN—I Feel Good (3:17);** producer: Al Green; writers: Al Green, F. Jordan, R. Fairfax Jr.; publishers: Al Green/Jec, BMI. Disco HD78510 (Cream). This feisty, up-tempo track, already number 21 on Billboard's disco chart, has much of the dynamic, clanging instrumental sound that made Donna Summer's "I Feel Love" so appealing. Extensive use of horns and drums makes this more dynamic than most of Green's past smooth hits. The flip side is an extended 7:30 version of the tune, suitable for disco play.

## recommended

**MFSB—K-Jee (3:15);** producers: Bobby Martin, Broadway Eddie; writer: C. Hearndon; publishers: Dunbar/Rutn, BMI. Philadelphia Intl. ZS83641 (CBS).

**THE EMOTIONS—Baby, I'm Through (3:33);** producer: Joe Hutchinson; writer: Joe Hutchinson; publisher: Pamokene, BMI. Stax STX3200AS (Fantasy).

**ROY AYERS PRESENTS UBIQUITY—Starbooty (3:09);** producer: Roy Ayers; writer: Roy Ayers; publisher: Roy Ayers Ubiquity, ASCAP. Elektra E45457A (Warner Bros.).

**DEE DEE BRIDGEWATER—Just Emily (3:40);** producer: Stanley Clarke; writers: Stanley Clarke, Gilbert Moses, Richard Duncan; publisher: Clarke, BMI. Elektra E45466A (Warner Bros.).

**LENNY WHITE—Universal Love (2:54);** producers: Al Kooper, Lenny White; writers: Blackman, White; publishers: Mchoma/Nodlew, BMI. Elektra E45465A (Warner Bros.).

**SPECIAL AFFAIR—Love Quake, Part One (3:40);** producer: Bobby Sanders; writer: Mel Bolton; publishers: Lenoir/Brotherhood, BMI. Pic-A-Hit PHR201 (Springboard).

**STEPHANIE DE SYKES—Your Baby Is A Lady (3:13);** producers: Philip Swern, Geoff Calver, Gerry Shury; writers: Jackie DeShannon & Donna Weiss; publishers: Plain & Simple/Bible Belt, BMI. DIM, DIJUS1030 (Amherst).

**FAT LARRY'S BAND—Peaceful Journey (4:22);** producers: Larry James, Alan Rubens, Steve Bernstein, Erskine Williams; writers: Larry & Doris James; publisher: WIMOT, BMI. Stax STX3204S (Fantasy).



**GARY STEWART—Whiskey Trip (3:07);** producer: Roy Dea; writers: Wayne Carson-Donn Tankersley; publishers: Screen Gems-EMI/Rose Bridge, BMI. RCA JH11224. Bright, upfront steel, electric guitar and acoustic guitar complement Stewart's strong vocal showing accompanied by smooth background vocals. An impressive midtempo tune in production and lyric that touches base with the dreams found in a bottle.

**JOHNNY DUNCAN—She Can Put Her Shoes Under My Bed (Anytime) (2:53);** producer: Billy Sherrill; writers: A. Schroeder B. Halley; publishers: Dandy Dittys, ASCAP/Super Songs, BMI. Columbia 310694. Duncan's versatility flows to the top with this country blues type tune surrounded by strings and vocal backdrop as mainstays coupled with steel and electric guitar. A strong showing for Duncan's rich vocals as he offers a little friendly advice.

**JERRY LEE LEWIS—Come On In (2:28);** producer: Jerry Kennedy; writer: Bobby Braddock; publisher: Tree, BMI. Mercury 55021. The followup to Lewis' "Middle Age Crazy" and pulled from his recent LP, "Country Memories," is a soft-toned ballad accentuated by electric piano and vocal accompaniment. Lewis' soulful interpretation and building orchestration lends a powerful effect.

**THE STATLER BROTHERS—Do You Know You Are My Sunshine (2:13);** producer: Jerry Kennedy; writers: Don Reid/Harold Reid; publisher: American Cowboy, BMI. Mercury 55022. Concentration is placed on the Statler's smooth vocal harmonies with this upbeat tune. Flanked with the distinctive dobro highlights, instrumentation lends itself to heavy bass accompanied by guitars.

**LITTLE DAVID WILKINS—Don't Stop The Music (You're Playing My Song) (2:15);** producer: Eddie Kilroy; writers: D. Wilkins-T. Marshall-J. Johnson; publisher: Forrest Hill, BMI. Playboy ZS85825. A catchy and bright up-tempo following to Wilkins' first Playboy single, "Agree To Disagree," after changing labels. Producer Kilroy seems to have found just the right touch and builds the appeal with acoustic guitars, synthesizer and heavy bass lines.

**CATES SISTERS—Long Gone Blues (2:42);** producers: Margie & Marcy Cates; writer: Dave Hanner; publisher: Sabal, ASCAP. Caprice CA2047. The Cates Sisters have been building credibility and momentum for sometime now and with their last single, "I'll Always Love You," broke open a deserving appeal. With this outing, the Cates have taken on a bluesy ballad number instrumentally highlighted by a soulful harmonica and electric guitar.

## recommended

**MARY K. MILLER—Right Or Wrong (2:56);** producer: Vincent Kickerillo; writer: Wanda Jackson; publisher: Combine, BMI. Inergi 1306.

**SHERRY BRYCE—I'm Your Lover (I'm Your Friend) (2:48);** producer: Rex Allen, Jr.; writer: Curtis Allen; publisher: Boxer, BMI. Pilot PR45102.

**NAT STUCKEY—That Lucky Old Sun (Just Rolls Around Heaven All Day) (3:18);** producer: David Barnes; writers: Haven Gillespie, Beasley Smith; publisher: Robbins, ASCAP. MCA MCA40855.

**MACK WHITE—Just Out Of Reach (3:26);** producer: Mack White; writer: V.F. Stewart; publisher: Four Star, BMI. Commercial CDC00033.

**DALE McBRIDE—A Sweet Love Song The World Can Sing (2:43);** producer: Bill Walker; publisher: Wiljex, ASCAP. Con Brio 131A.

**PEGGY FORMAN—You Can't Lose Them All (2:29);** producer: Snuffy Miller; writers: Fred Lehner, Jerry McBe; publisher: Royal Oak, ASCAP. MCA MCA40874.

**RAY SANDERS—Here Comes That Feelin' (1:50);** producer: Dave Burgess; publishers: Singletree/Country Pickers, BMI. Republic RFF016A.

**RAZZY BAILEY—Is It Over (3:35);** producer: Razy Bailey; writer: Razy Bailey; publisher: Bobby Goldsboro, ASCAP. RCA JH11226.

**ARLEEN HARDEN—You're Not Free And I'm Not Easy (3:03);** producer: Johnny McRae; writers: B. Morrison, H. Coleman; publishers: Music City, ASCAP/Combine, BMI. Elektra F45463A.

**TOMMY O'DAY—Memories Are Made Of This (2:40);** producer: Gene Kennedy; writers: Gilkyson, Dehr, Miller; publisher: Monticore, BMI. Nu Trax WIGNT919A.

**BARRY KAYE—Easy (2:58);** producer: Clay Gish; writer: Lionel Ritchie; publisher: Jobete, ASCAP. MCA MCA40868.



## Easy Listening recommended

**BOOTS—Back To You (2:36);** producer: George Clements; writer: Carlton Dinnall; publishers: Berdoo/Thirst, BMI. West W711A.

**DANNY WELTON & THE NEW MARKETS—Looking For Mr. Goodbar (Terry's Theme) (3:15);** producers: Joe Saraceno, Heyward Collins; writer: Artie Kane; publisher: Ensign, BMI. Farr FR021A.



## Jazz recommended

**GATO BARBIERI—Nostalgia (3:30);** producer: Herb Alpert; writer: Gato Barbieri; publishers: Irving/Leandro, BMI. A&M 2006S.



## Disco recommended

**THE RICHARD HEWSON ORCHESTRA—What Shall We Do When The Disco's Over? (3:26);** producer: Richard Hewson; writer: Richard Hewson; publishers: Gong Dimension Music Co., BMI. AVI Records. AVI179S.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

• Continued from page 68

'50s, years before his prolonged stay in Africa and his subsequent return to a measure of popular acceptance. Many of the cuts here are solo piano, though on other cuts he is joined by such musicians as Art Blakey, Cecil Payne, Ahmet Abdul-Malik, Sam Gill and Wilbert Hogan. **Best cuts:** "Zulu," "Lover," "The Man I Love," "These Foolish Things."

**JACKIE McLEAN—Contour, Prestige P24076 (Fantasy).** Produced by Bob Weinstock. Recorded in 1956, this double album is the first reissue of McLean's work on a major jazz label. The alto sax player is joined on these sessions by Donald Byrd (trumpet), Hank Mobley (tenor sax), Elmo Hope (piano), Mal Waldron (piano), Doug Watkins (bass), and Art Taylor (drums). The swinging bebop style is heavily influenced by Charlie Parker. **Best cuts:** "Inding," "Lorraine," "When I Fall In Love."

**RICHARD BEIRACH—Hubris, ECM 1104.** Produced by Manfred Eicher. An intriguing and subtle piano recital by a man destined for international prominence. Beirach is the composer of all nine selections, recorded last June in Germany. ECM offers no liner notes and no photo to help sell a refreshing LP which desperately needs every possible promotional medium to disseminate Beirach's appeal. **Best cuts:** "Sunday Song," "The Pearl," "Koan."

**MILES DAVIS—Tune Up, Milestone P24077.** (Fantasy). Produced by Bob Weinstock. Trumpeter Davis romps with Max Roach, Percy Heath, Horace Silver, Art Blakey, Kenny Clarke,

J.J. Johnson, Sonny Rollins, Milt Jackson, and Thelonus Monk in this swinging, tuneful double LP cut in 1953-54. A fine document from a memorable era. **Best cuts:** Your choice.

**RED GARLAND—Prestige P24078 (Fantasy).** Produced by Bob Weinstock, Orrin Keepnews, Rudy Van Gelder. Part of the Fantasy-distributed labels' "rediscovered masters" series, these sessions are excellent examples of the swinging jazz abundant in the 1950s. Pianist Garland is ably assisted by a lineup of immensely capable musicians who adroitly roam through four sides of blues and jazz standards. **Best cuts:** Your choice.

**THELONIOUS MONK—At The Five Spot, Milestone M47043 (Fantasy).** Produced by Orrin Keepnews. Monk on piano; Johnny Griffin, tenor sax, Ahmed Abdul Malik, bass; Roy Haynes, drums, remind the listener how wonderfully rich acoustic jazz is when played by the likes of this ensemble. Another attribute of this reissue of two Riverside sides is the lively excitement of a live date at a jazz landmark. **Best cuts:** Your choice.

## classical

**PUCCINI—"IL TABARRO"—Scotto, Domingo, Wixell, Maazel, Philharmonia Orchestra, Columbia M34570.** Superbly sung tautly conducted presentation of the opening installment in Puccini's trilogy of one act operas, "Trittico." Parisian low life drama, set along the banks of the Seine, gets splendid characterization, and tension sustained from the first foreboding

measures to the opera's bloodbathing conclusion. Boxed package, handsome libretto enhance the value.

**MARK ZELTSER DEBUT—Columbia MX34564.** All Russian program demonstrates a level of playing authority usually associated with older pianists. The young Soviet emigre handles Prokofiev—including the long, difficult Eighth Sonata—with the bite and brilliance of a Richter of Gilels. His interpretation of Balakirev's showpiece "Islamey" is outstanding not only for spectacular pianism, but for its quintessentially Russian mood and coloring.

**STRAVINSKY—"PETROUCHKA," Complete Ballet (1947)—Chicago Symphony, Levine, RCA ARL12615.** Stravinsky's ballet masterpiece is propelled to vertiginous heights by the fabled Chicago Symphony virtuosity. The orchestra contributes superb solos and—particularly in the third tableaux—some of the most spectacular ensemble playing to which microphones have been put. Stereo presentation is conservative but exceptionally clear.

**KOSMOS—Tomita, RCA ARL12616.** Tomita's fifth album reveals a dramatic maturation, a deepened understanding of psychoacoustic properties that leads real grandeur and subtlety to the sound synthesist's realizations. The program is generous, including a treatment of the "Star Wars" main title, a "Space Fantasy" that makes excellent use of Wagner's music, and a brilliant realization of the "Hura Staccato." Best of all, perhaps, is Tomita's masterful interpretation of "Pacific 231," Arthur Honegger's paean to steam power.

**TAPIOLA CHILDREN'S CHOIR—Erkki Pohjola, conductor, DG2530812.** A novel twist here—choristers doubling as instrumentalists to perform church music of Bach and Pergolesi. Also standard a cappella fare—"negro spirituals" and Hungarian folk song arrangements—in addition to a group of striking selections by modern Finnish composers, some calling for an extended range of vocal techniques. Choir sings with precision, feeling, engaging tone.

## Festival In Dallas

DALLAS—The Windmill Dinner Theatre is presenting a Festival of Stars this month. Appearing are the Kingston Trio, Feb. 3-8; Chubby Checker and the Coasters, (9-12); Doug Kershaw (14-19); Marty Robins (21 and 22); Floyd Cramer, (23, 24 and 25); James Brown, (26 and 27) and Tina Turner from Feb. 28 to March 13. All performers will play both a dinner show and a cocktails only show each night except Sunday when there will be a 3 p.m. cocktails only matinee plus the dinner show.

# 'FM' Film Based On Real KMET-FM Outlet

• Continued from page 4

Alonzo is convinced the credibility of his film will rest on proper use of music and the storyline, based on research performed by Sacks.

"Nobody's ever seen the inside of a radio station and how it really works," says Alonzo, who received an Academy Award nomination for his work as a cinematographer on "Chinatown."

"This film should have the same effect on audiences regarding radio that 'Network' did for television, except without the violence."

Alonzo points out that Sacks did all his research at station KMET-FM in Los Angeles, where he worked several years as a film and drama critic.

"I was just enough involved with the DJs and the operation, and yet not too involved, to obtain a good grasp of it all," says Sacks. "Of course, things have been embellished in the script for dramatic reasons."

But one incident, he adds, is played fairly straightforward and provides the essential trigger for the film's plot development.

"While I was with KMET," he continues, "the station was brought a package of Armed Forces commercials. But the station refused to air them because of artistic reasons. The tone of the commercials would not fit with the demographics of the station's audience."

Sacks explains that, at the time, he was working on his script and had been devising a similar ploy built around a set of objectionable "screaming" stereo chain spots.

"But the KMET incident gave me a much better 'villain,'" he adds. So, in the script, an idealistic program director sparks a confrontation with the station's corporate owners by refusing to air a block of profitable U.S. Army spots.

KMET program director Sam Bellamy confirms Sacks' former relationship with the station. And in June 1977, she told essentially the Sacks version of the incident to Billboard.

But today she will neither confirm nor deny the story. "All I can tell you," she explains, "is that now KMET is airing Armed Forces commercials."

To further enhance realism, Sacks took Alonzo on a tour of KMET facilities. The duo also visited other stations around the country, including WNEW in New York and WMMS-FM in Cleveland. The trips were used to help design a completely-equipped set with the look of small, struggling outlet.

"We wanted to combine the most modern equipment with a very old physical plant," explains Sacks, "to emphasize that this little group of DJs and their program director had literally taken this mythical station up in the ratings from the toilet through their own merits."

Alonzo adds that the other interesting aspect of his film, aside from the realism, is unique use of music.

"It's the toughest thing about this film," he explains. "I mean, Irving Azoff is pulling his hair out. You see, we don't have a composer on this piece to come in and give you the right violins at that pregnant moment. Instead, we're trying to achieve that with actual cuts from real recordings."

Azoff, president of Front Line Management (Eagles, Boz Scaggs, Steely Dan, Dan Fogelberg), is choosing the music as executive producer. But Alonzo is adamant that the music be keyed to the motivation for each character or the action of a scene.

For instance, some scenes are shot through soundproof windows at the station so the audience cannot hear what the actors are saying, but the music explains the action.

forced to scream dialog at one another to be heard above the din of the ever-present "character" of the music. Alonzo points out that shooting such scenes is made difficult by

certainly can choose good music... he knows every cut in the world. But sometimes, when he sees it played against certain scenes, he realizes the cut doesn't work."

different artists have been selected. He says it may rise to about 30 by the end of editing, now in progress.

A double LP is scheduled by MCA for release in late March,



FM Action: Director John Alonzo explains the desired camera angle on the authentic set of a radio broadcast studio.

Other scenes are keyed through lyrics to the action of the character. Alonzo cites a moment when Eileen Brennan, portraying a DJ called Mother, decides to quit the business and raise her child more properly. She spins Dan Fogelberg's "There's A Place In This World For A Gambler," and the lyric repetition of "Set it free... Set it free..." bolsters her decision.

At other points, characters are

the usual absence of the actual music, which is traditionally added later during editing.

"We got around that by using small transistors in some actors' ears," he says. "So, when they spoke their dialog, they would be forced to speak it loudly. And the one being spoken to would react as if trying to hear above a certain music volume."

He adds that Azoff, consequently, is "in a bit of a quandary. I mean, he



Around the Turntable: Alonzo illustrates exactly what he wants from crew and cast of Universal's upcoming "FM."

Alonzo says he may have to "pull a Spielberg and really just hassle until we get it right. You must have that ambient sound of walking down a hall and hearing hard rock blaring from one studio speaker, soft rock being edited in another room, etc. It's a perspective that we want. The cliché about the music saving the picture in this instance is not a cliché."

Already, Alonzo says 22 cuts by

about four weeks prior to opening of the film.

Alonzo emphasizes that the main element of the film is integrity. Michael Brandon portrays a program director who believes that quality in the music will produce profits for the station.

However, the parent corporation believes that profits will produce the quality, through availability of better equipment.

"In other words, the corporation is saying you can give an artist more money, and he'll paint you a better painting... which certainly is not the case."

It is a classic, simplistic confrontation, Alonzo adds. It is heightened in the script by the PD's proof of his argument: The station has climbed to number two and, during the course of the film, becomes No. 1.

One of his manipulations, Alonzo says, involves a concert by Linda Ronstadt, one of two in the film used by the station for promotional purposes.

"Brandon literally takes sponsorship of the Ronstadt concert away from his competitor's station," he says, "because it will produce more revenue for his own operation."

The Ronstadt segment will be comprised of three tunes: "Tumbling Dice," "Poor, Pitiful Me" and "Love Me Tender."

The other concert, which appears first in the film, is by Jimmy Buffett. "He is, in real life, concerned with saving the whales," says Alonzo. "So, in the film, we have the station tie into that cause and promote his show."

Buffett performs "Margaritaville" and "Livingston Saturday Night," a cut from his upcoming ABC LP, "Son Of A Son Of A Sailor."

Other artists set for the film as part of Alonzo's "extra character" are Tom Petty & The Heartbreakers, Foreigner, Boston, James Taylor, REO Speedwagon, Billy Joel, Boz Scaggs, Joe Walsh, Bob Seger, Steve Miller, Outlaws, the Doobie Brothers, Lynyrd Skynyrd, Randy Meisner and Steely Dan, which performs the title song "FM."

Alonzo points out that Joe Smith, chairman of Elektra/Asylum Records, portrays "Driscoll," the parent corporation's "heavy" in the feature.

## PBS Sets Musical March

LOS ANGELES—March is pegged by PBS-TV as its heaviest month for music in the network's history.

"Live From The Grand Ole Opry" will beam Saturday (4) for 3¼ hours, and will offer about 25 prominent acts from the world of country music. Some won't be signed until 48 hours before cameras begin shooting.

On Sunday (5) PBS-TV will beam its "Johnny Mathis Special" produced in England last year.

## 'Sound 10' Now In Syndication

LOS ANGELES—Radio Arts, Inc. a programming syndication firm here, has bowed "Sound 10" as its third format and geared it toward adult contemporary music, according to Larry Vanderveen, president.

First station to sign with "Sound 10" is KLAY-FM, Tacoma, Wash., which will debut the format March 15.

According to station manager Mark Pierce, "KLAY is coming from a progressive, album-oriented rock sound and wants to broaden its demographic base, cut research overhead and yet maintain a current sound."

"Sound 10" is programmed to 18-34 audiences, but is intended also to have appeal for 20-40-year-old listeners, Vanderveen adds.

The new format is produced either for AM or FM stations, automated or live. KLAY will use it with live personalities.

Radio Arts' other two formats are "The Entertainers" for MOR and "Easy Country."

A salute to the Gershwin brothers—George and Ira—is scheduled March 7 and on March 12, the network will offer the Vienna Philharmonic's "A Birthday Party For Josef Strauss" taped in Austria in 1977.

But network officials believe the biggest special of them all this month will be "Big Band Bash" to air March 18 which will spotlight not only the big bands of Count Basie, Maynard Ferguson and Woody Herman but vocalists of the 1935-45 period as well. To be seen are Helen Humes, Helen Forrest, Johnny Desmond, Don Cornell, the Pied Pipers and others who recorded prolifically in the swing era. Also tabbed for appearances are jazzmen Earl Hines and Dizzy Gillespie.

To be viewed on old film during the program will be Benny Goodman, Tommy Dorsey, Duke Ellington, Glenn Miller, Artie Shaw, Spike Jones and Charlie "Bird" Parker. Only Goodman and Shaw of that group are still alive.

Two other specials are carded as well, "An Evening At Pops Special, On The Esplanade" taped on the banks of the Charles River in Boston with Arthur Fiedler and the Boston Pops on March 7 and, on March 16, "Live From The New York Met" with Joan Sutherland and James Morris starred. They will sing Mozart's "Don Giovanni."

## KPOL Drawing

LOS ANGELES—KPOL is awarding 100 tickets to "Man Of La Mancha" for a preview performance March 7 at the Pantages Theatre. Winners will be chosen in a post card drawing. DJ Paul Johnson will be on hand for the festivities with the winners.

## CBS Inks 7-Year Grammy Contract

LOS ANGELES—CBS-TV, NARAS and Pierre Cossette Productions here have agreed to a new, seven-year pact for live telecast of the annual Grammy Awards presentations. It will take effect with the 1979 production.

The upcoming "20th Annual Grammy Awards Show" Feb. 23 is CBS' sixth consecutive telecast and the eighth by Cossette, who contracted separately in 1970 with NARAS for rights to the awards.

Under terms of the arrangement, Cossette exercises creative control of the production to be carried by CBS.

"My company is financially responsible as completion guarantor of the show," Cossette explains. "In other words, NARAS can never lose."

"If for some reason I cannot deliver the show within the budget arrived at between CBS and myself, NARAS gets paid its royalty sum no matter what."

## TENNILLE & CAPTAIN SET

LOS ANGELES—The Captain & Tennille's first television special airs April 3 on ABC-TV. The duo previously had its own regular series.

The one-hour "Captain & Tennille In New Orleans" will feature appearances by John Byner, Fats Domino, the Duke Devan Band, Jerry Lee Lewis and Hal Linden.

Producer is Bill Lee, director, John Moffitt. Co-executive producers for the show, which will be taped on location in New Orleans, are Dick Clark and Mace Neufeld.

# Billboard **HOT 100**

## \* Chart Bound

WE'LL NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley (Big Tree 16110) (Atlantic)  
THIS TIME I'M IN IT FOR LOVE—Player (RSD 390)  
SEE TOP SINGLE PICKS REVIEWS, page 70

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			
★	2	18	LOVE IS THICKER THAN WATER—Andy Gibb ● (Barry Gibb, Alby Galuten, Karl Richardson, B. Gibb & A. Gibb, RSO 383) WBM	★	45	5	BEFORE MY HEART FINDS OUT—Gene Cotton (Steven A. Gibson), R. Goodrum, Ariola America 7675 CHA	69	58	15	LE SPANK—Le Pamplemousse (Michael Lewis), M. Lewis, L. Rinder, G. Karson, D. Williams, AVI 112154 ALM			
2	1	13	STAYIN' ALIVE—Bee Gees ● (Bee Gees, Karl Richardson, Alby Galuten For Karibby Productions), B.R.M. Gibb, RSO 885 WBM	★	39	7	LADY LOVE—Lou Rawls (Sherman Marshall, Von Gray, Jack Faith), V. Gray, S. Marshall, Philadelphia International 8-3534 ABP/BP	★	NEW ENTRY	→	IMAGINARY LOVER—Atlanta Rhythm Section (Buddy Buie), Bow, Nix, Daughtry, Polydor 14455 CPP			
★	4	15	SOMETIMES WHEN WE TOUCH—Dan Hill (Matthew McAuley, Fred Motlin), D. Hill, B. Mann, 20th Century 2355 WBM	★	37	22	LONG, LONG WAY FROM HOME—Foreigner (John Sinclair, Gary Lyons), M. Jones, L. Gramm, J. McDonald, Atlantic 3439 WBM	71	75	5	YOU BROUGHT THE WOMAN OUT OF ME—Hot (Clayton Ivey & Terry Wood Force), D. Lambert & B. Potter, Big Tree 16108 (Atlantic) CPP			
★	5	16	EMOTION—Samantha Sang ● (Barry Gibb, Alby Galuten, Karl Richardson, B. Gibb, R. Gibb, Private Stock 45178 WBM	★	38	21	NATIVE NEW YORKER—Odyssey (Sandy Linzer, Charlie Casello), S. Linzer, D. Kandell, RCA 11129 CHA	★	72	84	2	BABY HOLD ON—Eddie Money (Bruce Botnick) E. Money, J. Lyon, Columbia 3-10663 WBM		
★	8	5	NIGHT FEVER—Bee Gees (Barry, Robin, Maurice Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889 WBM	★	51	4	THANK YOU FOR BEING A FRIEND—Andrew Gold (Andrew Gold & Brock Walsh), A. Gold, Asylum 45456 CPP	★	73	77	3	LET'S LIVE TOGETHER—Cazz (Dale Hawkins) F. Finney, Number One 002 (Big Tree) WBM		
6	6	19	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic (Phil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435 WBM	★	49	4	RUNNIN' ON EMPTY—Jackson Browne (Jackson Browne), J. Brown, Asylum 45460 WBM	★	74	85	2	I'M GONNA TAKE CARE OF EVERYTHING—Rubican (Richard Probert) M. Haskett, 20th Century 2362 CPP		
★	9	10	LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor) WBM	★	47	6	YOU REALLY GOT ME—Van Halen (Ted Templeman), R. Davies, Warner Bros. 8515 CPP	★	75	76	14	UNTIL NOW—Bobby Avron (John Lombardo), B. Avron, First Artists 41000 (Mercury) CPP		
★	8	3	JUST THE WAY YOU ARE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10646 ABP/BP	★	52	4	HOT LEGS—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8535 WBM	★	76	82	4	I CAN'T HOLD ON—Karis Bonoff (Kenny Edwards), K. Bonoff, Columbia 310618 ALM		
★	11	28	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV) WBM	★	43	44	EVERYONE LOVES A RAIN SONG—B.J. Thomas (Chip Muman), M. James, C. Muman, MCA 40854 CPP	★	77	NEW ENTRY	→	FANTASY—Earth, Wind & Fire (Maurice White), M. White, E. del Barro, A. White, Columbia 310688 WBM		
10	10	24	HOW DEEP IS YOUR LOVE—Bee Gees ● (Bee Gees, Karl Richardson, Alby Galuten For Karibby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882 WBM	★	50	5	IT'S YOU THAT I NEED—Enchantment (Michael Stokes), M. Stokes, V. Lanier, Road Show 1124 (United Artists) CPP	★	78	NEW ENTRY	→	HONEY DON'T LEAVE L.A.—James Taylor (Pete Asher) D. Kortchmar, Columbia 310689 CPP		
11	7	20	WE ARE THE CHAMPIONS—Queen ● (Queen), F. Mercury, Elektra 45441 CPP	★	61	3	SWEET TALKING WOMAN—Electric Light Orchestra (Jeff Lynne) J. Lynne, Jet 1145 (United Artists) B-3	★	79	89	2	ROCKET RIDE—Kiss (Kiss, Eddie Kramer) A. Frabley, S. Delaney, Casablanca 915 ALM		
12	12	16	PEG—Steely Dan (Gary Katz), W. Beckert & D. Fagen, ABC 12320 CPP	★	57	4	BOOGIE SHOES—K.C. & The Sunshine Band (K.C. & Finch), K.C. & Finch, TK 1025 CPP	★	80	86	3	MORE THAN A WOMAN—Tears (Freddie Perren) B. Gibb, M. Gibb, R. Gibb, Capitol 4500 WBM		
13	13	11	THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND—John Williams (John Williams, Rick Chertoff), J. Williams, Arista 0300 CPP	★	48	25	10	THEME FROM CLOSE ENCOUNTERS—Mezo (Mezo Murard, Tony Bongiovi, Harold Wheeler), J. Williams, Millennium 608 CPP	★	81	NEW ENTRY	→	IT AMAZES ME—John Denver (Milton Okun), J. Denver, RCA 11214 WBM	
★	16	11	NAME OF THE GAME—Abba (Benny Andersson, Bjorn Ulvåus), B. Andersson, S. Anderson, B. Ulvåus, Atlantic 3449 B-3/IMM	★	59	4	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Waylon & Willie (Neil Lutted), E. Bruce, P. Bruce, RCA 11198 CPP	★	82	NEW ENTRY	→	PUT YOUR HEAD ON MY SHOULDER—Leif Garrett (Michael Lloyd), P. Anka, Atlantic 3466 B-3		
★	17	14	WHAT'S YOUR NAME—Lynyrd Skynyrd (N.A.) G. Rossington, R. Van Zant, MCA 40819 MCA	★	70	2	NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley (Kyle Lehning) J. Comanor, Big Tree 16110 (Atlantic) CPP	★	83	NEW ENTRY	→	RUMOR HAS IT—Donna Summer (Garrigo Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 916 WBM		
★	18	12	THUNDER ISLAND—Jay Ferguson (Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum/Nonesuch) WBM	★	51	55	5	HOLLYWOOD—Boyz n the City (Joe Wissert), B. Scaggs, M. Omentian, Columbia 310679 ABP/BP	★	84	91	2	I LOVE MY MUSIC—Wild Cherry (Robert Parissi, Carl Maduri) R. Parissi, Epic 8-50500 WBM	
★	27	5	CAN'T SMILE WITHOUT YOU—Barry Manilow (Ron Dante, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Arista 0305 WBM	★	62	4	THE CIRCLE IS SMALL—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Warner Bros. 8518 WBM	★	85	87	8	LOVE ME RIGHT—Denise LaSalle (Denise LaSalle), D. LaSalle, ABC 12312 WBM		
★	20	12	HAPPY ANNIVERSARY—Little River Band (John Baylan & Little River Band), B. Birtles, D. Briggs, Capitol 4524 WBM	★	63	4	CALIFORNIA—Debbie Boone (Joe Brooks), J. Brooks, Warner/Curb 8511 CPP	★	86	NEW ENTRY	→	YOUR LOVE IS SO GOOD TO ME—Diana Ross (Richard Perry), R. Perry, Motown 1436 CPP		
★	19	14	SHORT PEOPLE—Randy Newman ● (Lenny Waronker & Rus Tomlinson), R. Newman, Warner Bros. 8492 ALM	★	54	54	5	SILVER DREAMS—Babys (Ron Nevison), Brock Waite, Chrysalis 2201 CPP	★	87	97	2	LET ME PARTY WITH YOU—Bunny Sigler (Bunny Sigler) B. Sigler, K. Miller, R. Earl, S. Miller, Gold Wind 4008 (Salsoul) CPP	
★	24	7	WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon (Phil Ramone), I. Adler, H. Alpert, S. Cook, Columbia 3-10676 CPP	★	66	4	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001 CPP	★	88	93	2	READY FOR THE TIMES TO GET BETTER—Crystal Gayle (Allen Reynolds) A. Reynolds, United Artists 1136 B-3		
★	28	21	FALLING—LeBlanc & Carr (Peter Carr), L. LeBlanc, E. Strusick, Big Tree 16100 (Atlantic) CPP	★	56	23	12	FFUN—Con Funk Shun (Skip Scarborough), M. Cooper, Mercury 73559 (Phonogram) CPP	★	89	92	2	THAT'S YOUR SECRET—Sea Level (Stewart Levine, R. Bramblett, D. Cassey) Capricorn 0287 WBM	
★	26	8	THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge (David Anderle), W. Robinson, R. Rogers, A&M 2004 CPP	★	58	30	18	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Nicolas Skorsky, Jean Manuel De Scaramo), B. Benajmin, S. Maroz, G. Caldwell, Casablanca 902 B-3	★	91	95	2	WE'LL BE IN LOVE WHILE DANCING—Bill Brannigan (Moses Dillard, Jesse Boyce) J. Boyce, M. Dillard, Prelude 71102 CPP	
★	31	8	OUR LOVE—Natalie Cole (Charles Jackson & Marvin Yancy for Jay's Enterprises), C. Jackson & M. Yancy, Capitol 4509 CHA	★	59	65	8	STORYBOOK CHILDREN—Betty Midler (Brooks Arthur), D. Pomeranz, S. Proffer, Atlantic 3411 WBM	★	92	98	2	DANCIN' FEVER—Claudia Barry (Jurgen S. Korduletsch) Evers, Korduletsch, Barry, Salsoul 2058 WBM	
★	24	15	23	BABY COME BACK—Player ● (Dennis Lambert, Brian Potter), F. Beckett, J.C. Crowley, RSO 879 (Polydor) CPP	★	71	3	LOVE IS LIKE OXYGEN—Sweet (Sweet), A. Scott, T. Griffen, Capitol 4549 WBM	★	93	96	10	COME GO WITH ME—Fockets (Verdine White), A. McKinney, V. White, R. Wright, Columbia 310632 ALM	
★	29	10	ALWAYS & FOREVER—Heatwave (Barry Blue), R. Temperton, Epic 8-50490 ALM	★	61	64	5	SWEET, SWEET SMILE—Carpenters (Richard Carpenter), J. Newton, D. Young, A&M 2008 ALM	★	94	94	3	PSYCHO KILLER—The Talking Heads (Tony Bongiovi & Lance Quinn) D. Byrne, M. Weymouth, C. Frantz, Sire 1013 (Warner Bros.) WBM	
★	34	6	DUST IN THE WIND—Kansas (Jeff Gossman), K. Luigren, Rusher 84274 WBM	★	72	4	LITTLE ONE—Chicago (James William Guercio), D. Seraphine, D. Wolinski, Columbia 310683 CPP	★	95	NEW ENTRY	→	DANCE WITH ME—Peter Brown (Gary Wade), P. Brown, R. Ross, Drive 6269 (TK) CPP		
★	35	6	EBONY EYES—Bob Welch (John Carter), B. Welch, Capitol 4543 CPP	★	74	3	CLOSER I GET TO YOU—Roberta Flack (Roberta Flack, Joe Perla, Eugene McDaniels) J. Mtume, R. Lucas, Atlantic 3463 WBM	★	96	NEW ENTRY	→	DISCO RUFUS—Stargard (Mark Davis), M. Nash, M. Davis, MCA 40825 MCA		
★	32	8	JACK & JILL—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0283 CPP	★	74	3	CLOSER I GET TO YOU—Roberta Flack (Roberta Flack, Joe Perla, Eugene McDaniels) J. Mtume, R. Lucas, Atlantic 3463 WBM	★	97	NEW ENTRY	→	LOVE IS ALL YOU NEED—High Inergy (Kent Washburn for Owen Productions), C. Drayton, Gordy 7157 (Motown) CPP		
★	40	6	IF I CAN'T HAVE YOU—Vivonne Elliman (Freddie Perren), B. Gibb, R. Gibb, RSO 884 WBM	★	74	3	CLOSER I GET TO YOU—Roberta Flack (Roberta Flack, Joe Perla, Eugene McDaniels) J. Mtume, R. Lucas, Atlantic 3463 WBM	★	98	NEW ENTRY	→	WOMEN TO WOMEN—Barbra Mandrell (Tom Collins), J. Banks-L. Marston, H. Thigpen, ABC/Del 17736 ALM		
★	33	12	GOODBYE GIRL—David Gates (David Gates), D. Gates, Elektra 45450 WBM	★	64	37	12	TOO HOT TA TROT—Commodores (James Carmichael & Commodores), T. Clary, M. Williams, W. Ozergo, L. Ritchie, R. LaPreau, W. King, Motown 14322 CPP	★	99	83	15	COCOMOTION—D. Coco (Michael Lew), W.M. Lewis, L. Rinder, M. Ross, AVI 147 ALM	
★	31	19	19	YOU'RE IN MY HEART—Rod Stewart ● (Tom Dowd), R. Stewart, Warner Bros. 8475 WBM	★	65	41	14	DESIREE—Neil Diamond (Bob Gaudio), N. Diamond, Columbia 3-10657 WBM	★	100	100	14	ROCKAWAY BEACH—Ramones (Tony Bongiovi, Tony Erdelyi), Ramones, Sire 1008 (Warner Bros.) WBM
★	36	6	POOR POOR PITIFUL ME—Linda Ronstadt (Peter Asher), W. Zevon, Asylum 45462 WBM	★	78	3	FOOLING YOURSELF—Styx (Styx) T. Shaw, A&M 2007 ALM	★	98	NEW ENTRY	→			
★	38	4	FLASHLIGHT—Parliament (George Clinton), G. Clinton, B. Werrell, W. Collins, Casablanca 909 ALM	★	67	48	14	STREET CORNER SERENADE—Wet Willie (Gary Lyons), M. Duke, J. Hal, M. Smith, Epic 850478 CPP	★	99	83	15	COCOMOTION—D. Coco (Michael Lew), W.M. Lewis, L. Rinder, M. Ross, AVI 147 ALM	
★	42	6	WHICH WAY IS UP—Stargard (Mark Davis), N. Whitfield, Warner/Amelane/May 12th/Dutchess, MCA 40825 WBM	★	68	53	10	GALAXY—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, MCA 40820 WBM	★	100	100	14	ROCKAWAY BEACH—Ramones (Tony Bongiovi, Tony Erdelyi), Ramones, Sire 1008 (Warner Bros.) WBM	

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller" (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller" (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = Alfred Publishing; ALM = Almo Publications; A.R. = Acuff-Rose; B.M. = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BPO = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Compo Pub.; CPP = Columbia Pictures Pub.; FLC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

### HOT 100 A-Z—(Publisher-Licensee)

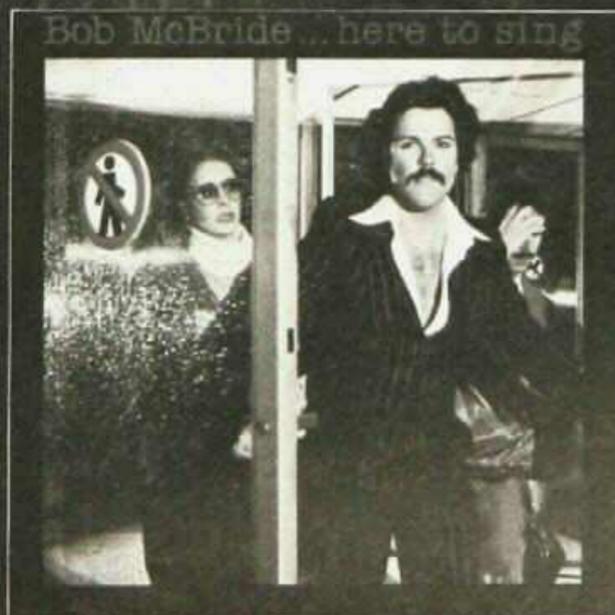
Always & Forever (Arista/Rounder, ASCAP)	25	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
Baby Come Back (Touch Of Gold/Columbia/Sigmond, BMR)	24	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
Baby Hold On (Graicoin), (BMR)	72	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
Believe My Heart Finds Out (Baldwin/Chappell, ASCAP)	25	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
Boogie Shoes (Shirley), (BMR)	47	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
California (Big Hit), (ASCAP)	63	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
Come Go With Me (Verdinger)/Pocket, (BMR)	99	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
Dance, Dance, Dance, Yowzah, Yowzah (Goldman/Kramer), (BMR)	8	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
Dance Fever (Ponder), (BMR)	92	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
Dance With Me (Shirley-Decker), (BMR)	90	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48
Denise (Stonebridge), (ASCAP)	65	Discs Inferno (The Strings/Golden Tones, BMR)	53	Holly Remembrance (Arista/ABC, ASCAP)	58	Imaginary Lover (Low/St), (BMR)	68	Long Long Way From Home (Composers) (Composers) (W.M. Must Drive), (ASCAP)	77	Night Train (Stargard/Unichappell, BMR)	83	Sometimes When We Touch (ATV/Welbeck, ASCAP/Motown/Welbeck)	93	Theme From Close Encounters (Gold World, BMR)	48

# Bob McBride

## here to sing

The former lead vocalist of the  
super group "Lighthouse" is HERE!  
Bob McBride's debut solo album  
for MCA is fresh and brilliant,  
the single will convince you ...

**"MY WORLD IS EMPTY WITHOUT YOU"**  
(MCA-40853)



MCA-2318

Produced by Jack Richardson  
for Nimbus 9 Productions & Coastwind Productions



# HARVEST FOUR.



ST-11757

## WIRE • *Pink Flag*

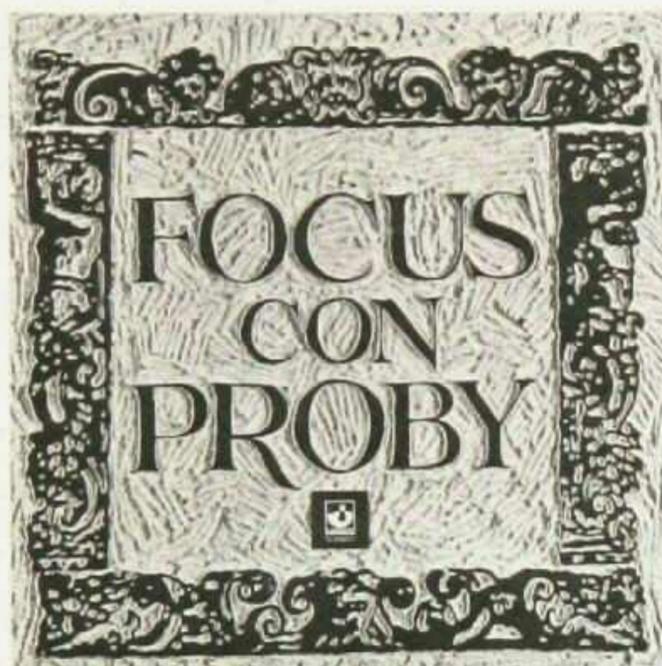
Riding the crest of "New Wave" popularity in England is this much heralded four-piece band called Wire. Although they are young and have only been professional musicians a short while, they immediately made a name for themselves with two cuts on a popular album recorded live at The Roxy, a club in London. The producer of that album, Mike Thorne, was impressed enough to produce their debut album, "Pink Flag," which contains 21 tunes ranging from 26 seconds to nearly 4 minutes in length.



ST-11753

## KING HARRY • *Divided We Stand*

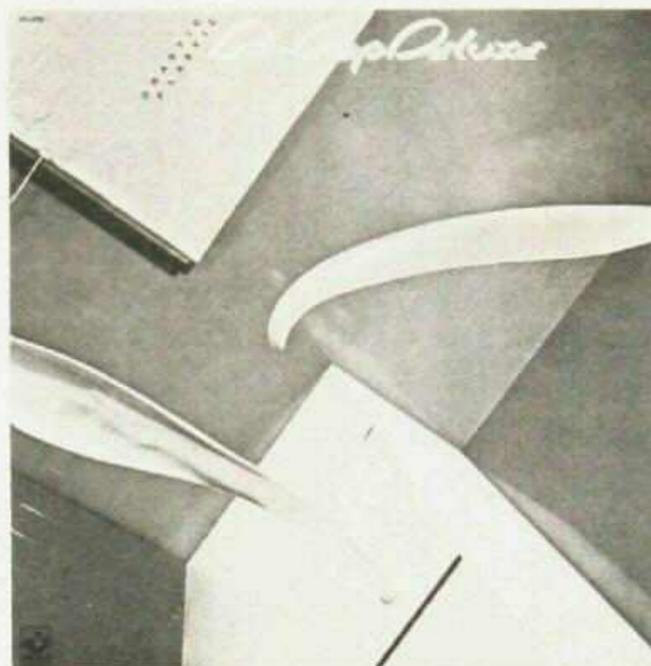
Their debut album was recorded over the course of a year at the group's own studios in England. They play a sophisticated brand of pop music with rich, full harmony vocals, textured layers of keyboard sounds and sharp clean production by keyboardist John Dickenson (who also engineered). The other two members, Al Bowery (lead guitar) and Tino Licinio (rhythm guitar), share the bass playing and help with the arranging and producing.



ST-11721

## FOCUS • *Focus Con Proby*

From Holland comes the newly-formed Focus featuring founding member Thijs van Leer along with a hot new Scandinavian guitarist named Eef Albers and famed French guitarist Philip Catherine (who has had several solo albums). The singer is the legendary P. J. Proby who also had numerous solo albums since the early sixties. Focus first became internationally famous in the early part of this decade with a series of hits such as "Hocus Pocus."



SW-11750

## BE-BOP DELUXE • *Drastic Plastic*

Be-Bop Deluxe, one of the most popular bands to storm out of Britain in recent years, had a string of five albums that culminated with the popular live set, "Live In The Air Age," in 1977. Now the group led by guitarist extraordinaire Bill Nelson returns with "Drastic Plastic." Nelson claims "Drastic Plastic" opens a new chapter in the band's development.



REG. TRADE MARK OF EMI RECORDS LTD.

AVAILABLE FROM CAPITOL RECORDS.

© 1978 CAPITOL RECORDS, INC.  
Copyrighted material

# TOP LPs & TAPE

POSITION  
106-200

Copyright 1974, Billboard Publications, Inc. All rights reserved. This publication may be reproduced in whole or in part without written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	8-8 TAPE	CASSETTE	REEL TO REEL
106	101	64	LINDA RONSTADT Greatest Hits A&M 4612	7.98	7.98	7.98			
117	4	4	RONNIE MONROSE Open Fire Warner Bros. BSK 3134	7.98	7.98	7.98			
118	2	2	ANDREW GOLD All This And Heaven Too A&M 4611	7.98	7.98	7.98			
109	82	21	EL COCO Cocomotion A&M 4612	7.98	7.98	7.98			
110	104	14	GENESIS Seconds Out Atlantic SD 2002	11.98	11.98	11.98			
111	111	27	CRYSTAL GAYLE We Must Believe In Magic United Artists UA 1A271 G	6.98	7.98	7.98			
112	86	23	VILLAGE PEOPLE Cazablanca NBLP 7064	7.98	7.98	7.98			
113	110	17	OLIVIA NEWTON-JOHN Greatest Hits MCA 3028	7.98	7.98	7.98			
124	7	7	SAMMY HAGAR Musical Chairs Capitol ST 11706	6.98	7.98	7.98			
126	18	18	HIGH ENERGY Termin' On Gordy GR 9785 (Motown)	6.98	7.98	7.98			
116	55	11	STEVIE WONDER Looking Back Motown M 804	11.98	11.98	11.98			
117	100	15	CHARO & THE SALSOUL ORCHESTRA Cuchi-Cuchi Salsoul S25 5519	6.98	7.98	7.98			
118	121	7	WET WILLIE Manoroms Epic EC 34983	7.98	7.98	7.98			
164	2	2	JOE SAMPLE Rainbow Seeker ABC AA 1058	7.98	7.95	7.95			
165	NEW ENTRY		MANHATTANS There's No Good In Goodbye Columbia IC 35252	7.98	7.98	7.98			
156	3	3	CAMEO We All Know Who We Are Chess/City CCLP 2004 (Cazablanca)	7.98	7.98	7.98			
122	127	8	STYX Equinox A&M 4559	7.98	7.98	7.98			
133	10	10	SIDE EFFECT Goin' Bananas Fantasy F537	7.98	7.98	7.98			
134	7	7	PAUL DAVIS Singer Of Songs; Teller Of Tales Bony 410	7.98	8.98	8.98			
135	4	4	WICKI SUE ROBINSON Half & Half MCA AFL 2294	7.98	7.98	7.98			
126	109	20	JAN ARMATRADE Show Some Emotion A&M SP 4461	7.98	7.98	7.98			
137	7	7	LE PAMPLEMOUSSE Le Spunk Ampex 4032 (A&M)	7.98	7.98	7.98			
140	4	4	STARZ Attention Shoppers Capitol ST 11730	6.98	7.98	7.98			
129	120	28	ROSE ROYCE In Full Bloom Whitfield WH 3074 (Warner Bros.)	6.98	7.98	7.98			
130	130	15	DONNA SUMMER Once Upon A Time Cazablanca NBLP 70782	11.98	11.98	11.98			
158	3	3	WILD CHERRY I Love My Music Epic EC 35011	7.98	7.98	7.98			
132	125	18	SANTANA Moonflower Columbia C2 34914	9.98	9.98	9.98			
143	3	3	JOHNNY PAYCHECK Take This Job And Shove It Epic EC 35045	6.98	7.98	7.98			
144	5	5	THP ORCHESTRA Two Hot For Love Batterfly BLY 085	6.98	7.98	7.98			
145	34	34	ALAN PARSONS PROJECT I Robot Mercury MR 7002	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	8-8 TAPE	CASSETTE	REEL TO REEL
136	116	11	AL GREEN The Belle Album R. HLP 6004 (Oxam)	6.98	6.98	6.98			
147	6	6	BIONIC BOOGIE Polydor 106123	7.98	7.98	7.98			
138	129	7	CERRONE Supernature Atlantic SD 5202	7.98	7.98	7.98			
149	3	3	SWEET Level Headed Capitol SKAO 11744	6.98	7.98	7.98			
140	132	13	EMERSON, LAKE & PALMER Works Volume II Atlantic SD 19147	7.98	7.98	7.98			
141	141	19	GATO BARBIERI Ruby, Ruby A&M SP 4655	7.98	7.98	7.98			
142	146	6	KOOL & THE GANG In Force De Luxe DLS 9501	7.98	7.98	7.98			
153	3	3	ISAD TOMITA RCA AFL 2616	7.98	7.98	7.98			
144	136	73	STEVIE WONDER Songs In The Key Of Life Tamla T13 34802 (Motown)	13.98	15.98	15.98			
155	22	22	BLACKBYRDS Action Fantasy F 9535	7.98	7.98	7.98			
146	154	49	COMMODORES Molotov M7 888R1	7.98	7.98	7.98			
147	NEW ENTRY		ZUBIN METHA Star Wars And Close Encounters Of The Third Kind London ZM 1001	7.98	8.95	8.95			
148	105	38	STAR WARS/SOUNDTRACK 20th Century 27 541	9.98	9.98	9.98			
149	NEW ENTRY		RALPH MACDONALD The Path Mercury MR 2210 (TK)	7.98	7.98	7.98			
150	148	22	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98	7.98	7.98			
163	3	3	OAK RIDGE BOYS Y'All Come Back Saloon ABC/Del DD 2097	6.98	7.98	7.98			
162	2	2	HORSLIPS Aliens D.M. DL PA 14 (Amherst)	6.98	7.95	7.95			
178	2	2	BLONDIE Plastic Letters Oxygene OHR 1166	7.98	7.98	7.98			
154	152	136	FLEETWOOD MAC Reprise MR 2781 (Warner Bros.)	7.98	7.98	7.98			
165	2	2	BUNNY SIGLER Let Me Party With You Gold West G25 7502 (Salsoul)	6.98	7.98	7.98			
166	NEW ENTRY		FAZE-O Rating High S&W SH 740 (Atlantic)	7.98	7.98	7.98			
167	3	3	TUXEDO JUNCTION Batterfly BLY 087	6.98	7.98	7.98			
158	150	20	MILLIE JACKSON Feelin' Bitchy Spring SP 1 8715 (Polydor)	6.98	7.98	7.98			
159	159	41	HEART Little Queen Parade/RS JR 34799	7.98	7.98	7.98			
160	151	40	DONNA SUMMER I Remember Yesterday Cazablanca NBLP 70755	7.98	7.98	7.98			
161	168	105	EAGLES Their Greatest Hits 1971-1975 A&M 4644	7.98	7.98	7.98			
162	138	19	DEBBY BOONE You Light Up My Life Warner/Gordy BS 3118	6.98	7.98	7.98			
163	128	17	BEATLES Love Songs Capitol SMC 11712	11.98	11.98	11.98			
164	170	17	RAY CHARLES True To Life Atlantic SD 19142	7.98	7.98	7.98			
165	139	7	T-CONNECTION On Fire Dash 30008 (TK)	7.98	7.98	7.98			
166	166	103	BOZ SCAGGS Silk Degrees Columbia IC 33920	7.98	7.98	7.98			
167	157	5	STEVE KAHN Tightrope Columbia IC 34857	7.98	7.98	7.98			
168	NEW ENTRY		STARGARD MCA 231	6.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	8-8 TAPE	CASSETTE	REEL TO REEL
169	174	17	DAVID BOWIE Heroes RCA ASL 1 2522	7.98	7.98	7.98			
180	11	11	JOHNNY "GUITAR" WATSON Funk Beyond The Call Of Duty D.M. DL PA 714	7.98	7.95	7.95			
171	177	96	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	7.98		
172	172	11	ANNIE HASLEM Annie In Wonderland Sire SR 5046 (Warner Bros.)	6.98	N.A.	6.98			
183	2	2	MUDDY WATERS I'm Ready Blue Sky BZ 34928 (CBS)	7.98	7.98	7.98			
184	2	2	TRAMMPS Disco Inferno Atlantic ATL 10711	7.98	7.98	7.98			
176	179	14	JAMES TAYLOR Greatest Hits Warner Bros. BS 2979	7.98	7.98	7.98			
177	182	12	TRAMMPS Trammps III Atlantic SD 19148	7.98	7.98	7.98			
178	176	93	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98	7.98	7.98	7.98		
189	2	2	LONNIE JORDAN Different Moods Of Me MCA 3329	6.98	7.98	7.98			
190	2	2	CLAUDIA BARRY Claudia Salsoul SA 5525	6.98	7.98	7.98			
182	186	25	BARRY WHITE Songs For Someone You Love 20th Century T 543	7.98	7.98	7.98			
183	185	26	FOGHAT Live Beausoleil BRN 6971 (Warner Bros.)	7.98	7.98	7.98			
184	NEW ENTRY		SUPERTRAMP A&M 4645	7.98	7.98	7.98			
185	171	6	MCCOY TYNER Inner Voices Mercury M 9079 (Fantasy)	7.98	7.98	7.98			
186	188	37	TED NUGENT Cat Scratch Fever Epic EC 34700	7.98	7.98	7.98			
187	187	13	TEMPTATIONS Hear To Tempt You Atlantic SD 19143	7.98	7.98	7.98			
188	122	19	GEORGE DUKE Reach For It Epic EC 34883	7.98	7.98	7.98			
189	161	14	JOHN DENVER I Want To Live RCA AFL 1 2521	7.98	7.98	7.98			
190	131	20	GRACE JONES Portfolio Island IPS 9470	7.98	7.98	7.98			
191	194	63	EAGLES Hotel California A&M 4644	7.98	7.98	7.98			
192	115	11	VARIOUS ARTISTS Disco Boogie Salsoul S25 0101	7.98	7.98	7.98			
193	160	16	GINO VANELLI A Pauper In Paradise A&M 4644	7.98	7.98	7.98			
194	142	8	JOHNNY RIVERS Outside Help Big Top 7004 (Atlantic)	7.98	7.98	7.98			
195	114	12	ISAAC HAYES New Horizon Polydor PD 1 6120	7.98	7.98	7.98			
196	175	20	ELTON JOHN Greatest Hits Volume II MCA 3027	7.98	7.98	7.98			
197	192	7	SEAWIND Window Of A Child D.M. DL 1 3007 (Grand Taylor)	7.98	7.98	7.98			
198	193	63	WINGS OVER AMERICA Capitol SWCO 11503	14.98	14.98	14.98			
199	195	16	NAZARETH Expect No Mercy A&M 4646	7.98	7.98	7.98			
200	198	5	ELOISE LAWS Eloise MCA AB 12913	7.98	7.95	7.95			

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	56	Gameo	121	Leif Garrett	77	Eloise Laws	200	Johnny Paycheck	133	Sweet	139
Aeromith	51	Shaun Cassidy	62, 96	Crystal Gayle	111	Le Pamplemousse	127	Tom Petty & The Heartbreakers	55	Supertramp	184
Herb Alpert	87	Cerrone	138	Genesis	110	Gordon Lightfoot	29	Pink Floyd	171	T-Connection	165
Angel	61	Ray Charles	164	Andy Gibb	42	Little River Band	79	Polydor	26	THP Orchestra	134
Armatrading	126	Charo & The Salsoul Orchestra	117	Andrew Gold	108	L.T.D.	94	Pockets	76	Isao Tomita	143
Ashford & Simpson	98	Chic	27	Al Green	136	Ralph MacDonald	149	Queen	4	Trammps	174, 177
Babys	48	Eric Clapton	5	Sammy Hagar	114	Chuck Mangione	33	Raidyo	53	Stevy Dan	9
Barbieri	141	Natalie Cole	21	Emmylou Harris	35	Manhattans	120	Lou Rawls	80	Rod Stewart	8
Bar-Kays	69	Commodores	41, 146	Ann Hampton	172	Manhattan Transfer	102	Ramones	49	Donna Summer	130, 122
Claudia Barry	180	Con Funk Shun	64	Isaac Hayes	195	Barry Manilow	22, 58	Vicky Sue Robinson	125	Talking Heads	104, 97
Beatles	163	Rita Coolidge	78	Heart	159	Dave Mason	89	Nenny Rogers	52	James Taylor	104, 176
Bee Gees	31	Elio Costello	38	Heatwave	43	Mare	79	Linda Ronstadt	63, 106	Temptations	187
George Benson	10	John Denver	189	Dan Hill	24, 81	Steve Martin	150	Rose Royce	129	Pat Travers	90
Bionic Boogie	137	Detective	103	High Energy	115	Eddie Morley	91	Rufus & Chaka Khan	34	Tuendo Junction	157
Bootsy Rubber Band	50	Paul Davis	124	Horslips	152	Bette Midler	60	Joe Sample	119	McCoy Tyner	185
Debbi Boone	162	Neil Diamond	18	Millie Jackson	158	Steve Miller	92, 178	Sanford & Townsend	100	Vanelli	193
Blackbyrds	145	Dr. Buzzard	47	Bob James	57	Ann Murray	181				

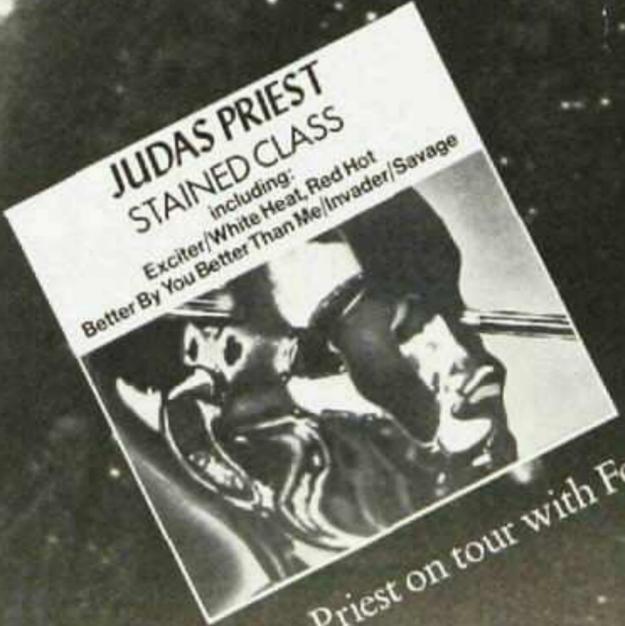
# A screaming sermon from the pulpit of rock and roll.

When the bashers from Birmingham known as Judas Priest put their point across, they don't mince words. In concert, they generate the kind of hysteria reminiscent of the most fervent revival meetings.

And on their newest album, "Stained Class," Judas Priest finally captures in the studio all the sound and fury of their live shows. It's as hard and uncompromising a statement of where they stand today as any you'll ever hear.

Tired of wimpy music? Judas Priest just may be your salvation.

**Judas Priest's "Stained Class."**  
**It'll make a convert of you.**  
**On Columbia Records and Tapes.**



See Judas Priest on tour with Foghat.

## 'Coalout' Cools Music

• Continued from page 1

last week that the strike may affect the company's profit picture for this year.

With the talks hopelessly deadlocked between the coal companies and the miners union late last week, many communities in the coal-dependent Midwest are mandating cutbacks for homes, schools, industry and recreational facilities. Government action was planned by the weekend.

The giant independent PRC Recording Co. plant in Richmond, Ind., which presses much of WEA's and Phonodisc's product, cut its work week from seven to five days. It also had to lay off about 60 workers, says plant manager Greg Steer.

He says that with his local utility having a 60-day supply of coal left, he is better off than many of his competitors around the state. However, he estimates he has lost about 25% production because of the shortages.

He says that if the strike continues much longer, he may have to ship some of his work to the company's sister plant in California. He adds, however, that so far no releases have been delayed because of the strike.

There have also been "some layoffs" at the Modern Album jacket printing firm at Terre Haute, Ind., one of the areas hardest hit by the shortages, says Richard Fields, president and general manager.

He says that because of the strike he has had to eliminate an entire night shift at his plant.

Though he says he has combined some functions and has tried to speed up work on the day shift, the strike still means up to a 50% cut in production. However, he says, this has not yet delayed any releases nor has he lost any orders.

Slowed down too is the giant RCA plant at Indianapolis, though it does

have the advantages of owning its own power plant that can operate on oil and gas as well as coal.

The plant reports cutting power consumption 15%, and running at 90% capacity. No layoffs are reported yet, though the company is studying using its Canadian facility and outside plants.

Len Emry, plant manager of the CBS Terre Haute plant which employs 5,000, says he is holding the line against layoffs and production cutbacks despite a mandated 25% cut in power consumption.

"You can come out here and see for yourself how we do it," he says. "If you have an electric typewriter do you shut it off during the day when you don't use it? That's what we do. The little things mount up. You'd be surprised how much big machinery is left idling when not in use. Now we make sure it's shut off."

Slowed by the Midwest energy crisis is also the concert circuit, with a number of booking agencies reporting cancellations.

"It's been a mess," says Mike Martineau, president of Headliners Talent Agency Ltd. He says the problem extends through Ohio, Illinois, Indiana and into Kentucky.

He says a number of bookings in the various area venues and colleges have been scrapped at the last minute, causing ticklish problems with monetary advances and liabilities since people wonder whether a sudden power shortage is "an act of God."

One venue coping with the energy problem is the Heintz Hall for the Performing Arts in Pittsburgh. It has cut energy "more than 53%" by reducing outside lighting 90%. Interior office lighting is cut in half, and all the corridor lights are off, as are the huge chandeliers in the grand lobby and the perimeter lights in the Hall.

ROMAN KOZAK

## Inside Track

It's time to dust off the voting booths. Industryites congregated at the home of **Joyce and Neil Bogart** Wednesday (22) at a \$2,500 per plate dinner in honor of **Gov. Jerry Brown**, who seeks re-election to California's top post. Present were some 150 persons, including **Jerry Moss**, **Joe Smith**, **Jeff Wald** and **Helen Reddy**, **Cher** and **Linda Ronstadt**. . . . And on the morning of the same day, **Mike Curb** threw his Republican hat into the lieutenant governor's ring. Curb is a protege of former California Gov. **Ronald Reagan**. He is opposed thus far by **Mike Antonovich**, Republican member of the legislature who authored and helped pass the more stringent California antipiracy statute.

Is **Fleetwood Mac** headed for Russia this summer? Unconfirmed reports have the top pop group touring the Soviet Union in July, with details expected to be announced very soon. **Chicago's Ivanhoe Theatre** has terminated its exclusive booking agreement with **Celebration Productions**, and effective Monday (6) becomes available to "select promoters on a rental fee basis." The announcement of the policy change was made by **Jeffrey Grossman**, whose **Gumdrops, Inc.** operates the 57-seat venue.

**GRT** has pacted **First American Records**, umbrella corporately for three labels owned by **Jerry Dennon**, veteran Seattle promotion rep and executive. . . . **ABC Records'** first meeting with its domestic indie label distributors, which took place last weekend, followed the same laidback policy introduced by **Artie Mogull** at the recent UA distribs' confab. **B.J. McElwee**, national sales chief for ABC, had a morning long nitty gritty session with distribs and then some one-on-one over allocations of new product in the afternoon. The rest of the Friday night through Sunday noon agenda was "getting to know you" format. . . . **Skip Byrd**, who preceded McElwee as sales topper, is reportedly ready to return to Atlanta, where he was ABC branch topper. Byrd has been convalescing from serious surgery, but is okay to the point where he is mulling his own record enterprise in the Georgia metropolis.

**Superior Court Judge M.H. Freeman** has approved the sale of a 50% interest in the original compositions of the late **Percy Faith** to the **Lawrence Welk Music** conglomerate. Because the estate of Faith went to his only daughter, **Mary Leonard Gleitsman** and her teenaged children, the approval was necessary under California law. . . . **U.S. Pioneer Electronics** is suing the city of Los Angeles in the same court, contending that it overpaid \$26,096.78 local business taxes from 1973 through 1976. . . . **Jack Jones** is producing a **Blue Dolphin** album

by his father, **Allan**, who is doing a **Rudolf Friml** salute on record. . . . **Leonard Feist** fell sick for the second time just before he was to address the California Copyright Conference, so **Mimi Farina**, founder of **Bread** and **Roses**, which brings free entertainment to hospitals, mental institutions and prisons, replaces him Tuesday (28) evening at **Sportsmen's Lodge** in **Sherman Oaks**. **Estelle Radin** of **UA Music** discusses copyright registration.

**A&M** confirms it is readying a 58,000 square foot warehousing branch in **San Fernando, Calif.**, with **Aubrey Moore** as manager (**Billboard**, Feb. 25, 1978).

**Capitol and ABC** applied for and received their manufacturer designation numbers, enabling them to quickly introduce bar coding on their LPs when they so desire. . . .

**Clever Promotion:** **Motown** sending out pieces of a jigsaw puzzle cut from the cover of the "1st **Cuba Gooding Album**," with a continuing promo pitch on each diecut. . . . **Watch for a major beverage manufacturer to disclose a huge increase in the use of names in recorded music.**

**Record Industry Record:** **Bob Jiglio** has completed 22 years with **Supreme Distributing**, Cincinnati, where he is **Al Klayman's** "numero uno" salesman. . . . **The Camelot store** that does the best job of in-store merchandising in a current **Casablanca Records** sponsored contest for the **Paul David chain** gets a free trip for two to **Casablanca Morocco**. Now, that's going a bit far. . . . **The Entertainment Company's Gary Klein**, its production boss, and staffer **David Woford** will produce **Paul Anka's** next UA album. . . . Is the FCC investigating a Los Angeles black-oriented station? Several staffers from the station reportedly have been queried it's rumored.

**Irwin H. Steinberg**, president of the **Polygram Music Group**, addresses the **Music and Performing Arts Lodge of the New York B'nai B'rith Monday (6)**. His first appearance Feb. 6 was cancelled due to inclement weather. His talk will explore "the environment of the record industry today and over the next 10 years and how the Third Force, **Polygram**, copes with the environment."

Civil liberties groups are stepping up the fight against warrantless frisks at rock concerts (**Billboard**, Feb. 18, 1978) with the **Indiana CLU** the latest to seek an injunction against the practice. The Indiana suit, a class action filed in **Fort Wayne**, is against the **Allen County War Memorial Coliseum**. West Coast sources say a suit is in the works against **Bay Area** promoters also. On the other hand, concert patrons are still making it tough on arena operators by continuing to smuggle illegal fireworks inside the hall. Latest incident involved **Roman candles** being shot off at a **Foghat** concert at the **St. Paul (Minn.) Civic Center**.

## U.S. Execs Visiting Cuba

• Continued from page 14

so), received enthusiastically by the salsa community but ignored by most everyone else.

Many tunes, furthermore, recorded and released by **Fania** and other salsa labels are thought to belong to Cuban composers.

That fact is the reason for **Berliner's** trip to Havana. The head of **Hall Of Fame Music**, **Berliner** claims he holds exclusive U.S. and Canadian rights to the **Musicabana** catalog from Cuba. He says some of the songs he represents in that catalog have been recorded by U.S. Latin firms which he says have refused to pay.

**Berliner** says the **Treasury Dept.** requires him to keep any royalties

owed the Cuban publisher and its authors in a "blocked account" until the embargo is lifted.

**Berliner** says on this trip he will collect documentation of his licensing authority to pursue his case in the U.S.

## UA Facing A Lawsuit

**LOS ANGELES**—Rats God Productions here is seeking cumulative damages of \$737,500 from **United Artists Records** and **Music Group** in **Superior Court**.

The plaintiff alleges the label severed its pact with the production company in advance of the contracted date and hurt the career of **Rod Taylor** aka **Roderick Falconer**.

**Rats God** originally signed with UA to produce **Taylor** in May 1975 for 18 months, the suit says. The binder was extended twice, with the second letter calling for the producer to record **Taylor** through Aug. 9, 1978. On Oct. 18, 1977, UA notified **Rats God** it was terminating the deal.

**Rats God** claims it was in the throes of making a third album with **Taylor** at that time and had pulled him off the road to compose and prepare for the recording sessions, the suit charges.

The pleading states that UA spent in excess of the "trade custom" of \$75,000 to produce the two albums by **Taylor**, \$150,000 to promote each release and paid the producer in excess of \$12,500 for each.

## NMPA Concedes Reserve Fund Claim

• Continued from page 1

These rules, currently in effect but sure to be revised, handle the reserve problem in two steps:

1. Reserve funds of mechanicals can be held by compulsory licensees against returns for a period of one year at the outside.

2. Payment of mechanicals would be due monthly whenever a record shipment is considered a "recognized sale" by standards of IRS accounting, or by the general accounting practices of the American Institute Of Certified Public Accountants—whichever comes first.

The RIAA says both standards are unrelated and wholly inapplicable to shipments of recordings because of the broad returns policies in the record industry.

Music publishers say they will not object if the Copyright Office drops the IRS accounting formula from the rules.

But NMPA still holds that the "general accounting practices" of the Public Accountants group, which can cover returns, are a suitable way of deciding when a sale is recognized as final and requires royalty payments.

Although few recordings are made under compulsory licensing, both sides are intensely aware of the impact of Copyright Office rules on private industry practices, and as a possible reference point in court suits.

RIAA says—through clenched teeth—that it has already made clear that the IRS formula would classify recordings as permanently sold "immediately on the initial shipment . . .

even though the recording is subject to return."

This would mean the compulsory licensee would have to pay monthly on all shipments. RIAA says the formula violates congressional intent, and would "vitiate the one-year time period designated by the Copyright Office" in its rules permitting the reserve funds practice for compulsory licensees.

NMPA says that without the "vital necessary" American Institute of Certified Public Accountants accounting alternative, record companies could "withhold payment on virtually 100% of records shipped for periods of up to two or three years from shipment."

The RIAA finds double fault with the music publishers' insistence on a percentage limit on the amount of shipments subject to reserve funding.

NMPA wants reserve funding limited to 10% of albums and tapes and 25% of singles. Publishers say the Copyright Office should not let record companies decide on the extent of reserves to be held against shipment, because publisher experience show "they can be inordinately large."

But the RIAA says such arbitrary limits would run counter to the wording of the law and to the Copyright Office's own disclaimer about attempting to set broad policies in its rules.

Further, RIAA says the percentages do not fit in with the concept of American Institute accounting. The latter applies to shipments "on an aggregated and consolidated basis

only." It would not relate to whether shipments were LPs or singles.

Another sore point is the NMPA demand for a six-month rather than a year's time period for reserve funding on shipments.

RIAA bitterly disputes the publisher requirement that at the end of the six months, any and all remaining records (including those retained for reshipment) are subject to immediate payment of mechanicals by the compulsory licensee.

RIAA says that if this is required, unless returned records are "immediately scrapped, the label would pay on returns put into inventory," whether or not they were ever shipped out again.

The **Harry Fox Agency** again identifies with the NMPA in reply comments. The agency urges the Copyright Office to ban reserve fund rights when a compulsory licensor evades payment for the first time and not wait until the offense is repeated.

The RIAA has suggested that the penalty of loss of reserve rights should apply only to cases of "willful failure to pay."

The Fox office does not repeat its previous insistence that the certifying accountants "personally" check inventory and destruction of records. RIAA derides this idea as "ludicrous."

NMPA urges quick finalizing of the interim rules (changed to include the percentage limits on reserves, the six-month reserve period and the American Institute accounting standards). But RIAA says the record industry wants to change to comment further on the rules.

## Oscar Nominees

• Continued from page 3

score and its adaptation or best adaptation score:

• "Pete's Dragon," song score by **Al Kasha** and **Joel Hirschhorn**; adaptation by **Irwin Kostal**, Oscar winner in 1961 for "West Side Story" and in 1965 for "The Sound Of Music." The soundtrack is on **Capitol**.

• "The Slipper And The Rose—The Story Of Cinderella," song score by **Richard M. Sherman** and **Robert B. Sherman**, best score winners in 1964 for "Mary Poppins;" adaptation by **Angela Morley**, a nominee in 1974 for "The Little Prince."

• "A Little Night Music" by first-time nominee **Jonathan Tunick**.

**CLAUDJA BARRY**

*Claudja*



CATCH  
**"DANCIN'  
FEVER"**  
IT'S SPREADING  
LIKE  
WILDFIRE

*"A compelling performer."*  
—Billboard  
*"An essential lp."*  
—Record World  
*"One of the best female vocalists to arrive on  
the scene in quite some time."*  
—Cash Box



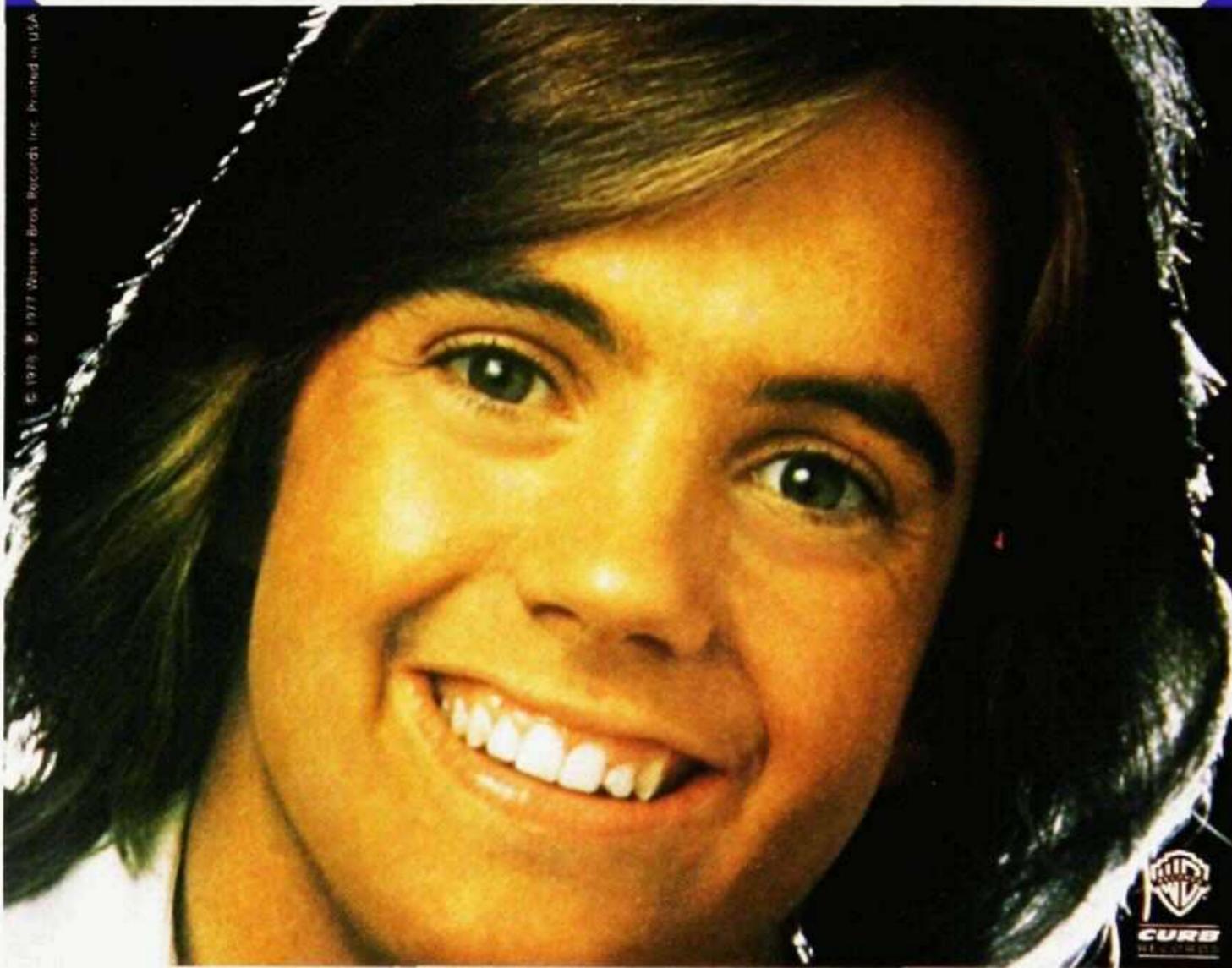
Arranged by JORG EVERS  
Produced by JURGEN S. KORDULETSCH  
"A TOM MOULTON MIX"



Salsoul Records • Manufactured and Marketed by  
Caytronics Corporation • A Cayre Industries Company,  
240 Madison Avenue, New York, NY 10016

# BORN GREAT.

SHAUN CASSIDY - DO YOU BELIEVE IN MAGIC



Shaun Cassidy's "Do You Believe In Magic"  
Warner/Curb single WBS 8533.

Written by John B. Sebastian.  
Produced by Michael Lloyd for Mike Curb Productions.  
From the album **Born Late**  
on Warner Bros. records & tapes. BSK 3126