

Country Music Association

20 Years Of Breaking Country Music Worldwide

SPOTLIGHTED IN THIS ISSUE

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Bill Coll 83rd YEAR

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IMIC '78 Attracting Other Trade Huddles

IFPI Maps Fight Plans Vs. Piracy

By IS HOROWITZ

NEW YORK—An order of priorities for its accelerated drive against record and tape piracy will be set by IFPI Tuesday (14) when the board of the international industry group convenes in Geneva.

On the heels of the precedent-setting Asian conference in Manila two weeks ago (Billboard, March 11, 1978), where the battle against piracy dominated the proceedings, IFPI will now pinpoint other territories (Continued on page 76) By PETER JONES

LONDON—The major companies comprising the United European Publishers "Common Market" group, and Vogue Records of Paris, are among the important industry organizations using IMIC '78 the Billboard-sponsored International Music Industry Conference, held in Venice this year, as a springboard for special meetings.

Leon Cabat, Vogue Records president, says it was planned that his company will hold a special sales meeting, spread over two days (May 5-6) after IMIC (May 1-4), when awards will be made to top salesmen within the Vogue French group.

(Continued on page 82)

NEW ORLEANS CONVENTION

Sizzling NARM Topic: Eroding Profit Margins

Black Music Assn. Succeeds NATRA

By JEAN WILLIAMS

LOS ANGELES—From all indications, NATRA is being phased out and a new organization, the Black Music Assn., is taking its place.

In recent years, the 21-year old NATRA (the oldest black organization of its kind) has been plagued with financial problems along with sagging membership participation.

The new organization is headed by Philadelphia International chief (Continued on page 45) Cuban Trip Sparking U.S. Business Goals

> By AGUSTIN GURZA & PAUL GREIN

LOS ANGELES—Music industry executives returning March 3 from a week-long stay in Havana report with measured optimism that their trip set in motion the rusty wheels of (Continued on page 78) By JOHN SIPPEL

LOS ANGELES—Piqued by a series of recent major price restructurings which have eroded profit margins, a record-shattering 2,000 pre-convention registrants will militantly carry through the NARM 1978 theme "Marketing Music" at the Hyatt Regency, New Orleans, starting Saturday (18).

NARM membership has been primed for the yearly summit. Freshman executive vice president Joe Cohen has taken the problems of retail selling to generate higher prof-

(Continued on page 18)



"Electrifying"—N.Y. Times: "loaded with talent"—N.Y. News, "finest performer of the year!"—L.A. Times, "what pop music has grown up to"—Stereo Review, "memorable"—San Francisco Examiner, "a natural"—Cleveland Plain Dealer, "moved beyond belief"—Detroit Free Press. Television: Carson (twice), Griffin & Douglas: "LET IT BE NOW" is the prophetic title of HELEN SCHNEIDER'S second album (Windsong BXL1-2710. It is now!

Downe Radio Chain Eying More Stations

By RAY HERBECK JR.

LOS ANGELES—Downe Broadcasting, the six-station radio web formerly known as Bartell, is planning acquisition of more stations, according to new president Russ Wittberger.

Research for possible new stations, he adds, will be performed by George Wilson, former Bartell president whose exit under fire in February led directly to Wittberger's rise.

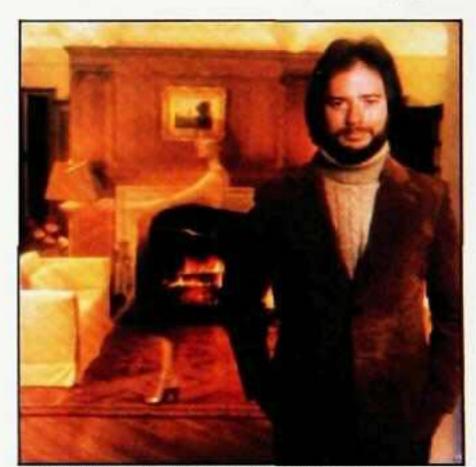
"We're definitely in a position for acquisition," Wittberger says. "The short term future is to explore acquisition possibilities, and George will be involved in this."

Wilson negotiated a consultancy contract with Downe after being asked to resign, following a prelimi-(Continued on page 34) N.Y. Disco Clubs Try New Lures

By RADCLIFFE JOE

NEW YORK—Theatrical discos, live bands, punk rockers and sexual fantasy parties are among the innovative devices that discotheque operators in this city of more than 100 clubs are using to keep abreast of fierce competition.

With the early novelty of sound and light extravaganzas wearing thin, disco entrepreneurs with fat mortgages and million dollar investments are literally seeking that unique programming extra which (Continued on page 70)



RUPERT HOLMES "PURSUIT OF HAPPINESS," his first album for Private Stocks Records, reflects the achievements of a brilliant artist at the height of his falents. The new words and music of Rupert Holmes have turned to timeless values of emotion, romance and hope. An American classic, this album is for all who live the daily PURSUIT OF HAPPINESS. PS 7006

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The film critics are raving about Richard Pryor · Harvey Keitel · Yaphet Kotto in:



The film audience will want the Music From The Original Motion Picture Score. It is a walled to the seconds

"Its A Heartache"



The worldwide smash single by

Bomie Tyler

#4 England #5 Australia Top 10 South Africa

#1 Austria

#3 Holland

Germany

Belgium

Now Hits American Watch for Bonnie's American debut album

soon to be released on RCA Records.

Hostility Brews With NPR, PBS Over Music Licensing Brouhaha

By MILDRED HALL

WASHINGTON-Hostility has reached white heat between ASCAP and noncommercial broadcasters over the latter's insistence that the Copyright Royalty Tribunal base public broadcasters' music licensing rates on a per-composition basis for performance and recording rights.

At Tribunal hearings held here last week, ASCAP counsel Bernard Korman accused the noncommercial television and radio networks (PBS and NPR) of using the percomposition basis to pressure music licensors into a settlement (Billboard, March 11, 1978).

LOS ANGELES-For an addi-

tional 11 cents per album over the

price for bulk \$7.98 record/tape

shipments, Capitol Records will ship

orders prepacked for individual re-

tail locations in bulk to a single loca-

Friday (17). It is part of a general

price increase and customer restruc-

turing announced last week (Bill-

board, March 11, 1978). Along with

the policy explanation, Capitol sent

Capitol offers to ship to one re-

ceiving point per distribution zone

the merchandise order, "sorted for

easy forwarding by you to retail lo-

cations." The label requires that the

receiving point service an average of

tiered: (A) base price, \$4.23, for a

\$7.98 list LP or tape, wherein drop

shipments are made to individual re-

tail locations: (B) "consolidator

price," described earlier, \$4,10; and

(C) "bulk price," \$3.99, wherein the

order is packed and shipped in bulk.

Capitol's price to independent

dealers, \$4.23 for a \$7.98 LP or tape

with the subdistributor doing the

sorting and redistribution.

The new price policy is three-

at least five retail locations.

-a continental U.S. map broken

down into 37 geographical zones.

The important innovation begins

tion.

By June 8 of this year, the Tribunal must decide on compulsory licensing rates for use of nondramatic music by the noncommercial broadcasters when no voluntary agreements have been reached

The public broadcasters' proposed licensing fees are based only on PBS and NPR network stations' use. However, they say the rates are calculated to cover music use by all. including the many noncommercial stations which are not members of either network

At the Tribunal's innovative adversary-type hearings, the main combatants were ASCAP'S Korman and Alan Latman, acting attorney for the PBS "copyright project" formed to deal with the rates.

ASCAP is the only music licensor that has rejected voluntary agreement with the PBS/NPR group. ASCAP wants the Tribunal to tailor a special licensing rate for its "most valuable national repertory in the

ASCAP estimates \$3.6 million for the first year, less an unspecified discount for the noncommercial users The license would run five years.

BMI has agreed to a five-year

noncommercial license at \$250,000. the first year, and SESAC has agreed to \$50,000 a year. The Harry Fox Office would get \$30,000 for synchronization and recording

A dispute broke out over the terms of the SESAC agreement early in the

SESAC counsel Albert F. Ciancimino told the Tribunal he believes SESAC has a straight annual licensing fee agreement like BMI's. But the PBS/NPR statement to the Tribunal says the \$50,000 is a payment against per-composition fees for performing and recording SESAC music.

SESAC counsel under prodding from PBS attorney Latman admitted there was some reference to percomposition rates, but denied that these rates had any role in the SESAC agreement. He said the rate schedule was not even included in the SESAC document.

Ciancimino said the public broadcasters had told him they approved the annual fee as a result of a survey. and also because local and regional use of SESAC music was enough to warrant the agreement

SESAC counsel also rejected the PBS/NPR claim that the proposed per-composition to use rates were based on SESAC licensing patterns. "We have no such pattern on a percomposition basis. All SESAC licenses are blanket licenses." he said.

The Ciancimino declaration was triggered by ASCAP's counsel's (Continued on page 18)

NEW MUSIC SUPREMO

EMI's Hill Pledges **Revived Intl Thrust**

LONDON-Leslie Hill, EMI director of group music, has become one of the most powerful men in the international record industry

Hill, 41, whose promotion from U.K. managing director, EMI Records, to the post of director, group music, was one of the key changes in a top management reshuffle announced by EMI at MIDEM (Billboard. Feb. 4, 1978), takes up his new post Monday (13).

Simultaneously, EMI has released a statement giving a more detailed definition of the worldwide responsibilities Hill will be shouldering. It makes clear that Hill is now designated as the group's music supremo. armed with more executive responsibility worldwide than was ever accorded any of his predecessors, and charged with the massive task of restoring EMI's somewhat faltering record division to its former glory as "the greatest recording organization in the world."

EMI is clearly pinning great hopes on Hill to spearhead the group's new global thrust and to counter the ferocious challenge of WEA and CBS which, as revealed in EMI's halfyearly report (published elsewhere in this issue), has made heavy in-

roads into EMI's music profits. In the statement EMI outlines a more detailed definition of Hill's worldwide responsibilities.

These include total direction of

group music policy in consultation with the members of the recently formed music committee, chaired by EMI group managing director John Kuipers and including Bhaskar Menon (North America and Japan), Wilfried Jung (Continental Europe) and Ramon Lopez (who has succeeded Hill as managing di-rector of EMI's U.K. record oper-

Hill's job will be to develop EMI's a&r strength, to preside over international repertoire acquisition and to implement EMI's already declared intention of burnishing its image as a music company.

He will have responsibility for final contract negotiations and completions of contracts which cover more than one territory on behalf of all EMI companies other than North

(Continued on page 74)

3 Acts Set For Fowley's Label

By JIM McCULLAUGH

LOS ANGELES-With three "around the bend" artists and more promised, Kim Fowley is launching his own self-financed Mystery Records label here.

Initial product, both singles and albums, is scheduled for release next month with New York-based Jem Records handling American distribution.

Other worldwide distribution pacts have also been set with GRT for Canada, Nippon Phonogram for Japan, Image Records in Australia, Spark in England, Polydor of Ireland for Ireland, Phonogram in Iceland, Norway, Finland, Sweden and Denmark: Phonogram in France, and Ariola for Holland, Belgium and Luxembourg

Negotiations are underway, according to Fowley, with other companies for additional European distribution. Peer-Southern will administer all publishing.

The three artists include Dyan Diamond, Tommy Rock and Question Mark of Question Mark & the Mysterians who had a hit several years back called "96 Tears."

(Continued on page 82)



Billboard photo by Bill Sosin

COVERS UP-Employes of Album Graphics Inc. show off their specially embossed copies of the Fleetwood Mac "Rumours" LP, issued to commemorate their role in production of the album. Jackets for eight million of the Warner Bros. pressings were printed by the firm. The cover was designed by freelance artist Desmond Strobel.

Cap Tries Shipping Innovation Sending Prepacked Retail Orders In Bulk To Stores

By JOHN SIPPEL

remains constant. The prior price to the subdistributor was \$3.97.

"Pure subdistributors," which "stock records and/or tapes for redistribution to retailers only, do not sell at retail to consumers and do not own or are not affiliated by ownership with any record or tape business selling at retail" get the bulk rate.

Retail accounts are offered a

choice of the three-tiered price classifications. Retail accounts can change their price classifications by notifying Capitol.

The Capitol directive emphasizes that the discounts are provided because of economies effected through the accounts assuming a greater role in distribution and service functions.

(Continued on page 16)

AT TUCSON SEMINAR

Piracy Not Yet Licked, FBI Tells ITA

By STEPHEN TRAIMAN

TUCSON-"If anyone in the industry thinks the audio or video pi-

racy problem is licked, they are full of B.S.," attendees of the eighth annual ITA seminar were told by Homer "Hap" Porter, FBI supervisory agent in Los Angeles.

Highlighting the overflow-attended copyright session at the fourday seminar which wound up Wednesday (8), the blunt and outspoken official ticked off these staggering figures from 600 raids conducted by his office alone in the last 4½ years:

 \$150 million worth of illegal duplicating and pressing equipment (street value) seized and/or destroyed.

 2.2 million bootleg 8-tracks destroyed (at approximate 56 cents unit cost to pirates) or about \$1.3 million.

 40,000 reels of film and/or videocassettes seized and returned to copyright owners.

Warning against complacency in the music industry, which already has gone through a piracy bloodbath, he cautioned the video industry in similar fashion with some graphic examples of movie piracy related to the home video market for prerecorded programs.

In addition to the copyright session, which also focused on the new ccopyright act and the liability of suppliers, distributors and retailers for civil and criminal penalties in infringement actions, other highlights of the ITA meeting included

The power of music merchandisers to expand the home video systems marketplace is reflected in the current crest of the music/visual ex-(Continued on page 48)

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Casablanca Bursting Seams After 38 Months

Disks, Films May Gross \$100 Million

By JOHN SIPPEL

LOS ANGELES-In approximately 38 months, Casablanca Records has grown from an embryo label, billing in the high six figures, to a record and film enterprise that is expected to almost double its 1977 \$55 million revenue.

After severing its original link with Warner Bros. Records in September 1974, Neil Bogart, founder/ president of Casablanca Record and FilmWorks, housed his 11 employes in a two-story converted residence on Shelbourne in West Los Angeles

Today, approximately 175 employes work in three adjacent company-owned buildings in the 8200 block on Sunset Blvd. And Bogart has purchased the only other two buildings westward on the block for further capital expansion.

Bogart is shooting for \$100 million in 1978. "With that kind of projection, the need for internal expansion is imperative," he says. "Larry Harris, Cecil Holmes and Bruce Bird have contributed enormously. Their leadership will pace our growth."

Harris, a partner in the firm since inception in late 1973, is being elevated to a new post, senior vice president and managing director Succeeding Harris in his former slot as executive vice president is Bird, who will continue to direct promotion. Senior vice president Holmes, also an original partner in Casablanca, is taking on the duties of special assistant to the president. Holmes continues as president of Chocolate City Records, a label subsidiary

Bogart sees Harris taking on more of the daily management of the company as well as coordinating a&r activities and relations with Phonodisc, the firm's distribution arm Harris will provide haison with Millennium and Parachute Records which Casablanca distributes. Holmes, with Bogart for 12 years in r&b functions, will work largely on special projects.

Bogart envisions additional department beefups in the near future. Creative services will probably occupy another building behind the five Casablanca now owns. Bogart says a major executive appointment in accounting will be made soon.

"Typical of the type of upgrading we are doing is occurring in Dick Sherman's marketing sector," Harris said. "Casablanca is known for its leadership in product merchandising. Robert Gold comes to us from

(Continued on page 82)

CANADA GOVT. **GETS TOUGH**

By DAVID FARRELL

OTTAWA Government officials say they are concerned about the "quasi-cultural ballgame" being played by the recording industry of Canada, and indicate that unless some important statistical evidence is turned over to them, the information will be extracted by Statistics Canada.

The government wants the recording industry to supply it with hard information on the number of records sold, total investments, royalty payments and ratio of profits to domestic investments.

Canada aids the local recording (Continued on page 78)



WB BLACK MEET

Programmers Offer Guide For Airplay

By JEAN WILLIAMS

LOS ANGELES Getting the most mileage out of Warner Bros. black product on radio dominated the label's annual black music marketing meetings Thursday (9)

The three-day confab brought together the label's 21 national and regional marketing representatives of black product at nearby Universal City's Sheraton Hotel.

Radio executives Jerry Boulding. operations manager at WVON, Chicago, and Jesse Fax, program director at WHUR, Washington, advised the group of methodology now employed by black-oriented stations directed at better serving the labels.

At the same time, the programmers informed the group of changes they feel labels should undergo to

Boulding noted that to get more mileage out of its promotion efforts. Warner Bros reps must familiarize themselves with the crossover markets and what makes a crossover record. "Potentially, it must be a black record with mass appeal-no negatives, no questionable lyrics."

He maintained, during the informal meeting, that many black records that should be enjoying mass market airplay are not crossing over. "There's a big problem," said Boulding. "Our product is affected by non-crossovers. If Warner Bros. can't make enough money with black music, it may very well turn to other forms of music. That's why it's so important for you to know all there is to know about crossover.

"One of the reasons some Top 40 stations give for not adding black product is that it represents an irritant. It conjures up in the minds of many of their inteners that black music reminds them of something that threatens them.

"What will change that is when black music becomes so mass appeal these programmers can't ignore it and will have to add black music."

Boulding tied the crossover situation-or lack of it into radio research, with passive research at the head of the list.

He pointed out that the more the label representatives knew about radio research and crossover, the better equipped they will be to handle their product.

According to Boulding, 70%-80% of the radio audience is passive,

while 20% is active, while noting the different elements that affect research. "One of the sources most available to programmers is their weekly in-house music chart and record store sales."

Other elements helping to make up a weekly chart are national trade charts; jukebox plays; artists' track records; audience call-ins and store reports. Boulding contended however, that none of those elements are

The programmers explained their methods of determining when a record should be pulled off their stations, when it's burned-out and implored the group to accept a programmer's decision to remove a

They further noted that because (Continued on page 18)

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Singles Reviews

LP Closeup Column.....

Executive Turntable

Robert Gold joins Casablanca in Los Angeles as national marketing director as part of the formation of a new marketing department for the label. At the same time, Jaye Howard is named national marketing coordinator. Gold comes to the label from WEA headquarters in Burbank, where for five years he served as national manager of marketing services. Howard has been with



Casablanca for two years as regional marketing manager for the South and Southeast headquartered in Atlanta. Additionally, several executive promotions have been made within the firm. They include: Larry Harris, a partner in the company since its inception. who has been promoted from executive vice president to senior vice president and managing director, senior vice president Cecil Holmes, also one of the original founders



and partners of the label, who will take on responsibilities as special assistant to president Neil Bogart in addition to his senior vice president duties; and Bruce Bird, with the label since 1973, who has been named executive vice pres-

Joe Isgro exits his post as Motown's vice president of pop promotion after a



short-lived tenure. He had held other positions previously with the firm ... Rick Smith appointed vice president and general manager of music publishing, CBS Records, New York. He was vice president, business development, and also acting head of April/ Blackwood music publishing Don Burkhimer becomes division vice president, product management and artist tours, for RCA Records, Los Angeles. The post is new,



he was formerly division vice president, a&r. ... Vincent L. Perrone appointed vice president and general counsel, Screen Gems-EMI Music, Inc., basing in Los Angeles. Prior to joining, he was New York-based assistant general counsel for United Artists music group and publishing companies.... Mike White becomes national sales coordinator for ABC Records in Los Angeles. With the



label 18 months. White previously worked as a production assistant. ... Changes made at Capitol Records' Winchester, Va., and Jacksonville, Fla., pressing plants include: Anthony Bouselli transferred to the Winchester facility as plant manager. He had been the Jacksonville plant manager. Fred Bouchard appointed to succeed Bouselli. He had been a manufacturing superintendent at Jacksonville. And Wayne Bridgewater, production



Burkhimer

services manager at Jacksonville, assumes the post of manufacturing superintendent at Jacksonville. Peter Mollica now director of national promotion for United Artists in Los Angeles. He was an assistant national promotion director for A&M. Sara Jane Boyers promoted to head the MCA Records law department in Los Angeles. She has been with the label for one year... Jorge



Pita named finance manager for CBS Records International's Latin American operations, based at Coral Gables, Fla. He worked previously for Mene Grande Oil and Eastman Kodak. ... Stanley Catron appointed assistant vice president, writer relations, at BMI, New York. He was executive director, writer administration. Other moves within the organization are Al Feilich. former director of information, to assistant



vice president, music information and research. Elizabeth Granville, former executive director of publisher administration, to assistant vice president, publisher relations; and Patrick Fabbio, former director of writer administration, to executive director, performing rights administration. ... Casablanea taps Keith Allen as the label's new Southeast promotion and marketing manager



White

headquartering in Atlanta. Allen has been both radio personality and retail record store manager in the South. ... Bob Bell is new artist development manager for CBS Records in the Cleveland and Pittsburgh markets, from field merchandiser with the company's Cleveland branch. Lester Snell named creative director and executive assistant for Fantasy/Prestige/Milestone/Stax. based in Memphis; he has been an arranger,



conductor and writer with the old Stax operation. Other appointments at the label in Memphis are Roscoe Floyd and Bruce Bowles to Southern regional r&b and pop promotion, respectively. Both previously did Southwest promotion for various labels. Based in Atlanta is Ernie Singleton, handling r&b promotion; new in Chicago taking care of Midwest r&b promotion is Ron Harris, formerly an indic promo man joining the company in New York is Arnnie Handwerger, covering East Coast regional pop promotion, from a promotion post with London. Gary Wisner is the new local promotion manager, Minneapolis, for Epic Portrait Associated Labels, from artist development manager for the Cleveland branch. Craig Brasher is now the local promotion manager, Memphis, covering these labels and Columbia, from field merchandiser for the Dallas branch. New appointments at Red Star Records are James Siciliano, formerly of Music Trend Distributors, to director of West Coast promotions, based in Los Angeles; Roy Trakin, previously a freelance writer, to director of creative promotions; and Miriam Linna, also a freelance writer, to press officer. The latter two will be located in New York - Marty Marte tabbed as national promotion man for Los Angeles' G. Note Records basing in Cleveland. He was a program director for a Cleveland radio station. Judy

(Continued wint and P 34)

Neither Walter Matthau nor his horse Casey sings on the original soundtrack album of "Casey's Shadow."



But "Casey's Shadow" does feature music by Grammywinning composer, Patrick Williams. And new songs from Dr. John and Dobie Gray.

"Casey's Shadow."
The original soundtrack from the
smash hit Easter
movie, produced
by Ray Stark. Soundtrack
produced by Stewart Levine.**

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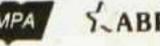
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Vol. 90 No. 11

General News



Plan Talk: Anderle and A&M vice chairman Herb Alpert discuss production plans for Lani Hall's new album. While Alpert has produced his wife in the past, Carol Carmichael Parks will handle production chores on the forthcoming



Billboard photos by Mark Hanayer

Delicate Moment: David Anderle, right, listens in on former Three Dog Night lead singer Cory Wells as he rehearses for a concert tour. Anderle produced Wells' debut solo effort.

Producer Anderle's Bag: Women Coolidge, Collins, Bramlett Among David's Successes

By ED HARRISON

LOS ANGELES-David Anderle can't pinpoint the reason he's had so much success producing women artists, although he says it has a lot to do with the sound of female voices. and the sheer enjoyment of working with them.

And while he's produced more male artists than female, his biggest successes have been with Rita Coolidge, Judy Collins and Bonnie Bramlett.

Anderle admits that five out of six calls he receives are managers of female artists requesting him to pro-

Anderle's respect for women is broadening to the point where he is attempting to open the doors for female engineers and producers. "I've never understood why there hasn't been more female producers," he says. "It's one of the last bastions for women in the business.

"The argument I keep hearing is that women get more emotionally involved. I get emotionally involved in everything I do.

"If a woman came to a record company wanting to be a producer. her chances are slim if a male on the same level is applying. Producing is not like playing football. You don't have to be physically strong to set up a microphone," maintains Anderle "An engineer has ears, taste and knowledge."

Anderle says that all female labels like Olivia Records aren't the answer either because then the process becomes a "sexist type of thing."

The first steps in Anderle's indoctrination of women into producing and engineering capacities comes

when Carol Carmichael Parks produces the next Lani Hall album for A&M. It was actually Herb Alpert's idea, according to Anderle, to match his wife with a female producer.

Also, Peggy McCreary, a second engineer at Sunset Sound Studios, whom Anderle is high on, is scheduled to truck off to London to work with noted producer Glyn Johns.

Anderle is putting the finishing touches to Rita Coolidge's new album and admits the pressure to succeed was enormous.

"I kept hearing 'how are you going to top that" referring to Coolidge's "Anytime Anywhere LP The album went platinum with three hit singles.

"We didn't abandon the success of the last album. We found more songs like 'Higher And Higher.' We also got together ahead of time."

The busy Anderle, who admits he can't stay away from the studio, just finished producing Kris Kristofferson's new album for Monument, released last week, as well as a duet LP with Kris and Rita.

Anderle is in the unique position of having the flexibility to produce artists outside the A&M roster. Following an a&r stint at Elektra where he got his first taste of producing with Judy Collins, Anderle made a production deal with A&M.

"Jerry Moss was interested in the 'street David Anderle' and said that wherever I am I'll be representing A&M.

Moss gave Anderle the okay to produce independently as long as he gave A&M first option on all new acts he finds. In that time he's pro-

cal place of importance and impact

because we are not taken seriously

no matter how talented we are or

how much money we make. Overall,

we are still regarded as girls by the

It is a petty semantic argument to

those who have never had to deal

with the chauvinistic attitudes of the

industry. It is a painfully real argu-

ment for those of us who are strug-

gling to be taken seriously because

we do not have (the favorite, defini-

men in the industry

balls.

duced Kristofferson for Monument, Bonnie Bramlett for CBS, Scott McKenzie and Janie Getz. But now Anderle says its hard

doing any outside production because of the "family type environment" at A&M. Part of Anderle's job is also

matching A&M's artists with the right producer and songs. "Because of my position at the label, I might hear a song that is dynamite for someone else here," he says.

When selecting material, Anderle contacts major music publishers along with his other contacts. With Rita, song selections come from a variety of sources, especially from the road where she meets with musician friends who toss out suggestions. Others come from band mem-

But in any case, when working with an artist who is not a songwriter, Anderle says the song comes first and he tries to pick songs "the artist can put an identifiable stamp Ob.

His office is flooded with tapes of new acts. However, he is very selective of the artists he chooses to work with. "I have to feel a kinship with the person. I can't just go in, make a record and six months later see them again. A period of time elapses before I make a commitment to the art-

As a producer. Anderle feels he's now starting to understand the process. The producer should have the leeway to experience and find out, instead of saving don't do this because it's not going to happen.' It's more important to take that step and find out for yourself. It then becomes knowledge and you won't repeat it."

Anderle will experiment on Coolidge's new album by letting band member Mike Utley do a horn arrangement, "If someone in the sesston shows potential and caring, the first chance I will let him arrange."

Viewing the increasing popularity of female singers. Anderle states: "Up until Higher And Higher," Ronstadt was happening in isolated situations and Streisand had 'Evergreen.' Then Carly Simon, Crystal Gayle, Donna Summer and Dolly Parton started happening. Suddenly there was a rush for femalex

"Until that time, people advised me to get away from female singers. I don't know what happened but I'm glad it did." hted materil

Letters To The Editor

Dear Sir:

As the only female member of a six-piece band, who is not only a singer but one of the songwriters as well, I am thoroughly aware of the fact that "women still have a long way to go"

One of the reasons is clearly stated in Brooks Arthur being dubbed "President of Yenta Rock" because he has produced Bette Midler, Janis. Ian, Carole Bayer Sager and Debby Boone. I would find the phrase amusing if it was not typical of the male attitude that dominates the industry.

We women are not in an equivo-

tive word in the music industry)-Karen Pearlman.

Flushing, N.Y.

PETER BROWN

He's no fantasy.

FACT: Peter Brown is 1978's man to watch.
Add to "Do You Wanna Get Funky with Me"
(the industry's first Gold 12") his new hit,
"Dance With Me" and FANTASY LOVE
AFFAIR is something to talk about.

FACT: And the critics are talking. On the album, "A near-perfect blend...
progressive rock meets progressive soul in a brilliant synthesis." On the single, "Dance With Me...a TK Klassic...a sure crossover." Vince Aletti, Record World.

FACT: The trades saw it coming. Among his other awards in '77, Record World named Peter Brown the #1 New Male Vocalist, R&B Singles.

FACT: Peter Brown will be on tour in late Spring '78.

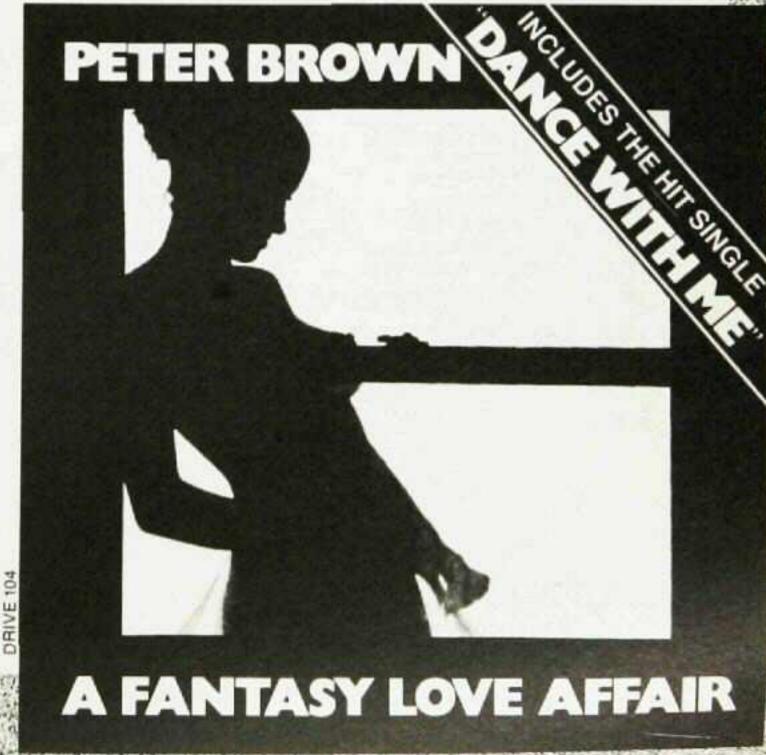
Peter Brown's no fantasy. He has arrived. And that's a fact!

To the second se

T.K. Productions, Inc.

DRIVE Records & Tapes Distributed by TR Records.

Astral Management—Cory Wade Agency Representation—Bob Caviano



By MIKE HENNESSEY

LONDON-Fierce competition from WEA and CBS is cited as a contributory factor in the disappointing first half (to Dec. 31, 1977) reported by the EMI group, whose pre-tax profits for the period were below the most pessimistic forecasts at \$37.4 million compared to \$70.8 million for the same period last year.

The music division, accounting for one half of group turnover, contributed a profit of \$26.2 million—a drop of 41% from \$44.5 million and music sales were down by more than \$17.3 million.

Ironically, the much-vaunted scanner, often referred to recently as stealing the glamor from the music division, moved into loss because of a tightening of U.S. government medical expenditures, and the high

(Continued on page 74)

Cotillion To Market R&B Disks Of 3 Custom Labels

By ROMAN KOZAK

NEW YORK—The Cotillion division of Atlantic Records is taking over the marketing and promotion of all r&b product from Big Tree,

> 8-Track Cartr. & Cassette National Mfr.

Sales/Marketing Manager (approximately 25% travel time)
AND Sales Reps.

A premier producer of complete units and components offers a large established facility and marketing capability in the music and consumer electronics trade. New York area. \$10-million production capability.

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8

Box 869, Billboard 1515 Broadway New York, N.Y. 10036 SHE and Westbound affiliated custom labels.

"This will give us more concentration. It's a tough market out there, and we will be able to work better together to synchronize our releases and control our product," explains Henry Allen, Cotillion's president.

"We are setting up the thing sort of like Epic," says Hillery Johnson, vice president, director of special markets. He says that both the head office and the field personnel will be beefed up to reflect the label's new scope.

The special markets department of Atlantic will continue to work on Atlantic's own roster of black artists. Atlantic will also market and promote such white acts as England Dan & John Ford Coley and Jimmie Mack even though they remain signed to Big Tree. But should Rolling Stone Records or Swan Song sign a black act, the marketing would be through Cotillion, says Johnson.

Certron Files Loss. Sales Hike

Financial

LOS ANGELES—Certron Corp.'s results for the fiscal year ended Oct. 31, 1977, were both "disappointing and unpredictable."

For the year, Certron reported a net loss of \$580,000 on sales of \$20,713,000, a 24% increase in net sales. In the prior fiscal year there were net earnings of \$187,000 on sales of \$16,581,000.

Despite the increased sales volume, general and administrative expenses also increased. Raw material cost increases were due to hikes in polyester film and chemicals used in magnetic tape products.

Certron's business consists primarily of the design, development, manufacture and sale of magnetic tape products and plastic products. Its principal magnetic tape product is blank audio magnetic tape packaged in cassette and cartridge configurations.

Video In Stores Rates Merc Push

By ADAM WHITE

NEW YORK-Mercury is stepping up its commitment to video as an in-store promotion tool, and urges record retailers to invest now in this developing medium.

The company has put virtually all its major and rising acts on film, plus several from labels it handles. Thanks to newly installed duplicating facilities—covering the ½-inch Beta and ¼-inch U-Matic configurations—at its Chicago head-quarters, copies of the videotapes can be made available to dealers within a few days of request.

Acts involved are Graham Parker and the Rumour, City Boy, Demis Roussos, Rush, 10cc, Kevin Godley and Lol Creme, Thin Lizzy, the Statler Brothers, William Bell, Con-FunkShun, the Bar-Kays, the Ohio Players and three new signings, Hotel, the Cryers and David Oliver.

Available, too, are Kool & the Gang (De-Lite), Larry Gatlin (Monument) and the Suicide Commandos (Blank). Films vary in length from 10 minutes up.

Company is also conducting a nationwide survey via its regional marketing directors to establish which stores have the hardware, which configuration and what use they make of it.

Coordinating this activity is a spe-(Continued on page 94)

Peaches And Nehi Hold L.A. Caucus

LOS ANGELES—Directors from every store in the nationwide Peaches Records & Tapes chain met with personnel from Nehi Distributing at their national convention, Feb. 27-March 2 at the Century Plaza Hotel here.

Morning meetings were concerned with improving interstore communications. Topics covered include alumning and receiving out-

clude shipping and receiving, cutouts and imports, advertising, store finances, payroll and accounting, the shipping of office and art supplies and the development of a new catalog system to help stores in the

area of inventory.

product presentations by executives from major labels, who discussed new releases and plans for the future. Represented were Polydor, RSO, A&M, Motown, 20th Century-Fox, RCA, Columbia, Arista, ABC, MCA, Janus/GRT and Capitol.

Market Quotations

1976 NAME Change Law Close 34% ABC 34% American Can 35% 7% Ampex 12% 12% Automatic Radio Beatrice Foods CBS 7% Columbia Pictures 8% Craig Corp. 15% 10% 32% Disney, Walt 3414 33% 33% 25 EMI B's Gates Learjet 9% 9% Gulf + Western 31% 11% Unch. 4% Lafayette Radio 13 Unch. 26% 26% 26% 21% Matsushita Electronics 26% 113 MEA 31 28% 29% 24 Memorex 44% 3M 13 44% Unch. 35% 56% 33% Motorpia Unch. 24% North American Philips 24% 24% Pigneer Electronics 1214 14 5% Playboy RCA: 24% 24% 225 32% 6% Sony 10% 22% 9% Superscope Tandy 1% Tenna 12% Transamerica 114 5.234 13% 133% 9% 20th Century

| OVER THE COUNTER | P-E | Sales | Bid | Ask | COUNTER | P-E | Sales | Bid | Ask |
|------------------------|-----|-------|-----|-----|-----------------------------|----------|-------|-----|-----|
| ABKCO Inc | :58 | 6 | 416 | 5% | Integrity Ent. Koss Corp | -6 36 | 119 | 2% | 25 |
| Group First Artists | - | 100 | 256 | 3% | Kustom Elec M. Josephson | 7 6 | | 12% | 13 |
| Prod. | 2 | 14 | 5 | 5% | Orrox Corp. | - 23 | 19 | 2% | 11 |
| GRIT | 5 | - | 274 | 2% | Recoton | 5 | - | 2% | 3 |
| Goody Sam | - | - | 5% | -6 | Schwartz Bros. | 5 | - | 2% | 3 |

339

2174

12%

21

12%

31

12%

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PAUL DAVID BULLISH

25% Warner Communications

Grapevine & Camelot Chains Still Surging

By JOHN SIPPEL

LOS ANGELES—Based on a fiscal projection of \$40 million volume in 1978 and a 20% climb to \$50 million in 1979, Paul David, founder/ president of Stark Record Service, North Canton, Ohio, predicts four Grapevine superstore openings and eight to 10 more Camelot stores this year.

The anticipated \$40 million 1978 gross would be up approximately \$6 million above 1977. And David feels his record/tape outlet openings for 1979 could well top 1978.

Stark, too, became probably the first software/accessories chain retailer to enter the live entertainment field as a location entrepreneur Saturday (11) when the firm bowed its completely renovated Galaxy Discoin Canton.

To bolster its service to its present first Grapevine store in Flint. Mich., and its service to its present 68 Camelot stores, stretching from Michigan south through Florida. Stark's warehousing facility has recently been increased by 15,000 square feet to 55,000 square feet. Joe Bresst, vice president. purchasing marketing, forecasts another homebase expansion by summer to house additional administrative offices.

Stark has hired its first full-time director of real estate and acquisition. Hamer Philips, veteran realtor who had been consulting Stark previously. Bressi says an additional store operations executive, advertising executive and buyer will soon be announced.

The trial run of the initial Grapevine superstore, opened last October, has proved successful, supportThe 10,000 square foot freestanding location, renovated at a cost of \$250,000, affords 8,000 square feet of selling space and the remainder in warehousing and administration. Mike Terlecky manages the outlet and 21 employes.

Stark's bullish outlook is based on a profitable 1977. Bressi points out that for the first time in his 13 years with Stark, 1978 saw a \$1 list price hike, but despite the boost in album price, Stark's total unit sales in albums increased over the prior year. Previously, when list price went up, unit sales decreased.

Many of Stark's retail outlets and all of its 11 leased departments bore the brunt of the recent bitterest winter weather conditions. Business was good despite the forced store closings in the primarily mall-oriented locations. Biggest deterrent was the difficulty of relaying goods from the North Canton warehouse to those beleagured outlets. Bressi says.

Bressi emphasizes the firm will continue to zero in on specialized repertoire in its effort to increase volume. The Camelot Music Club, begun two years ago, has grown to 20,000 members.

Each month this mailing list of customers through the eastern half of the U.S. receives a self-mailer newsletter, which includes a page of special offers available at the nearest Camelot. Lew Garrett, classical buying chief, recently experimented with two classical label promotions, wherein a member could bring in a filled out company associated bring in a mailer (Continued).

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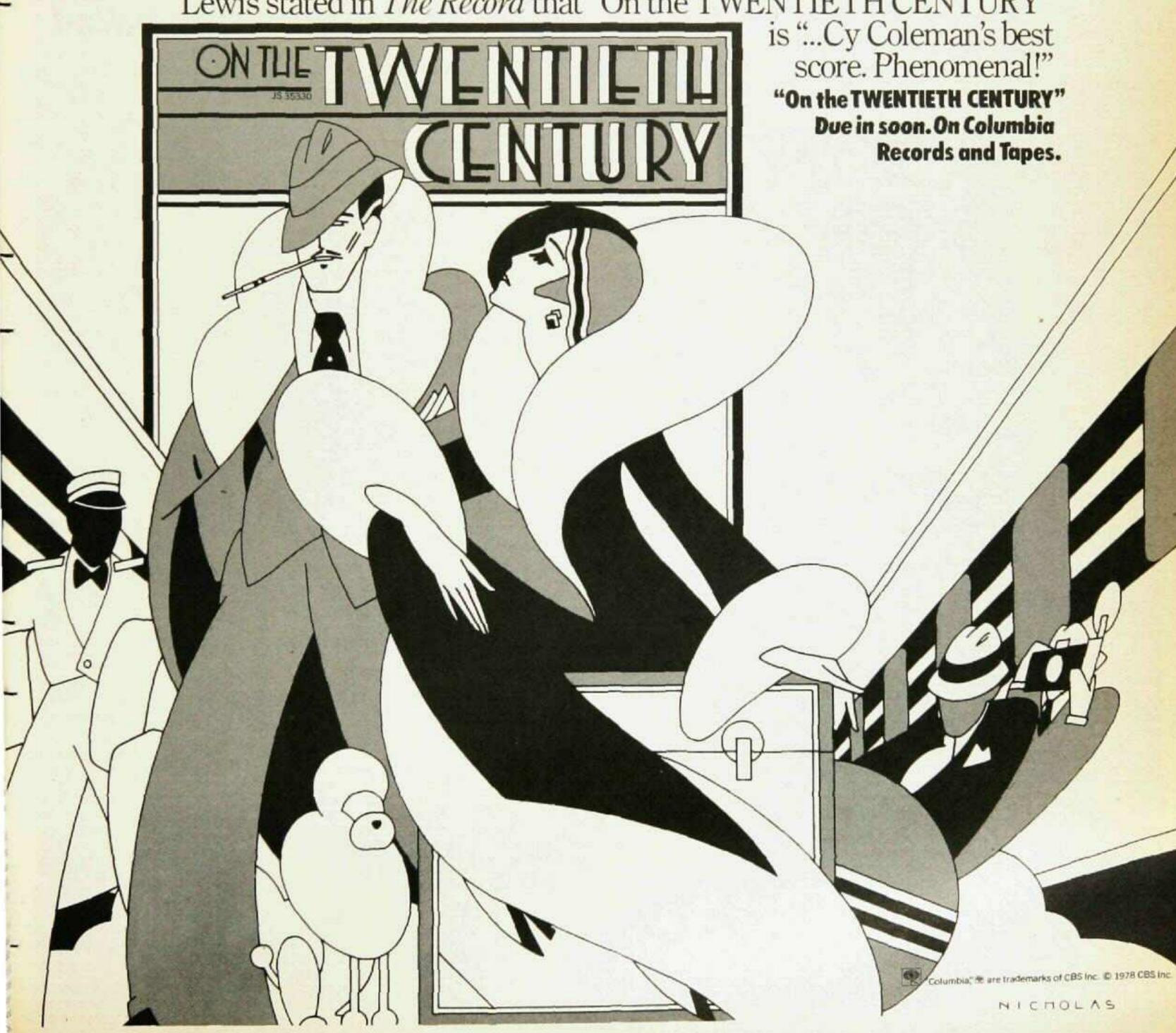
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WE'RE ON OUR WAY WITH THE GREATEST SHOW ALBUM OF THIS CENTURY.

Columbia Records is proud to announce that we will soon be releasing the original cast album of the blockbuster musical, "On the TWENTIETH CENTURY."

The critics are unanimous in their praise of the show's tunes. Clive Barnes wrote, "A perfect musical...a lovely score." Richard Eder, of *The New York Times*, said, "Comden, Green and Coleman have brought back the comedy in musical comedy." Jeffrey Lyons applauded the lyricists on CBS-Radio and WPIX-TV. He said, "...Betty Comden and Adolph Green are two of the best in Broadway history." And Emory Lewis stated in *The Record* that "On the TWENTIETH CENTURY"



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10% Market Share Is RCA's Goal

By STEPHEN TRAIMAN

NEW YORK-Coming off its biggest year ever, RCA Records is at another crossroads. A new company is emerging-less reliant on custom labels and aimed for a fully competitive position in the mainstream record business-with a 10% market share the label's initial goal.

That's the outlook of Bob Summer, recently named division vice president, RCA Records U.S., with responsibility for all domestic operations under president Louis Couttolene.

"Our cutback in custom label arrangements, termination of our domestic music publishing division and extensive personnel changes are part of a relatively painless transition permitting us to attack any area from a strong base of profitability," Summer emphasizes in his first interview since moving into the newly created post

"Coming out of this period of retrenchment," he observes, "our goal-and probably that of any other label in the 4% to 8% market share category-is to break out of this

"Any well-run label can produce

exceptional results with a 10% market share. RCA's minimum goal is necessarily to achieve that leveland we know it can't be done without a full commitment and broad

He points out that the alternative is not to stay where you are, but to retrench and become a small label.

"We will take observable actions to make clear the direction we have chosen," Summer emphasizes.

· RCA intends to be at center stage as major artists consider shifting their label associations. "I'll be personally active whenever an opportunity surfaces," he states "I would damn well have a shot at a Paul Simon in the not-distant fu-

· These intentions must be backed by a strong organization that not only thinks it can perform, but demonstrates it, he maintains. RCA has made an expansion commitment to an already formidable distribution network of 17 branches, he notes, "and we're particularly pleased to have Dick Carter back at RCA in charge of sales."

The artist development activity

is three-pronged with notable strength in (1) the Nashville operation where Dolly Parton, Ronnie Milsap and Waylon Jennings, among others, have had crossover success in the pop charts; (2) establishment of West and East Coast centers in the pop a&r sector, and (3) renewed production emphasis in black music with important new recordings from Don Davis (Tortoise) and Dick Griffey.

 The promotion organization is realigned with the establishment of five regional centers under Ray Anderson, who has built a national staff with excellent capabilities; Summer says.

· The merchandising organization is redirected to include all aspects of artist development previously sprayed around the country. under Mort Weiner and Jack Maher, with Irwin Katz for Red Seal and Don Burkhimer handling all tours and television and radio exposure, among other responsibilities.

 Creative services under Jack Chudnoff are expanded to include a full tv taping capability directed by Steve Kahn plus in-house ad agency functions and album cover design.

. "In Mel Ilberman we have the most capable business affairs manager in the business," Summer maintains, "and public affairs under Herb Helman is a smoothly running support operation."

The new RCA U.S division vice president stresses that performance is the real issue. "The trick for RCA or any label is to perform successfully on multiple projects-how many eggs can you keep in the air without missing one?," he asks. "That's how I measure the improvement in our capability."

He points to two recent major promotions: Jefferson Starship's new "Earth" LP was launched with the nearly simultaneous broadcast of the full album on a "network" of 420 AM and FM stations, with "incredible" response todate in sales. Summer notes. And the John Denver 90minute ABC-TV special from Austraha was highlighted not only by an extensive series of national ty spots, but also with in-store playback of show segments on Betamax videocassettes directed principally at major racked outlets including 170 Scars stores.

"It's the coming together of all the things we're talking about-and just a hint of the potential we see in video," Summer observes

"Our task is to truly understand the dynamics introduced into the business by the proliferation of fullline retail superstores and the apparent widening of the demographic base of our audience.

The new shape of things necessarily requires a new approach to advertising, in-store merchandising and even servicing," he believes. "Failure to adjust to the broadened scale of the business will leave companies far behind."

Summer sees RCA's expanded distribution capability put to new uses, including distribution of videorelated software, direct-to-disk and other audiophile recordings, and lab-based technologies that will yield the products of the next decade such as micro-mini musicassettes and videodisks.

"This industry can be at the very center of the entertainment business. and RCA has the energy, financial resources and commitment to fully participate, he says. "We are unequivocably committed to being a large and admired force in the recorded music business."



STATION CALL-RCA artist Bill Quateman, third from the left, visits KLOL-FM in Houston to promote his wares. At the meeting are Pat Kelleher, RCA artist promotion manager from New York; Bob Osborn, label promotion man in Dallas and KLOL staffer Lucia Herrera.

Phonodisc Changes Name To Polygram Distribution

By ADAM WHITE

NEW YORK-Phonodisc has a new identity: Polygram Distribution. The change is effective immediately.

Designed to heighten the Polvgram group's "third force" profile in the U.S. market, the new name comes as the company scales performance peaks in net sales-more than \$31 million in February, following January's \$25 million-plus.

Much of the current business is attributable to RSO's "Saturday Night Fever soundtrack, at more than seven million copies and counting The Stigwood label came aboard two years ago next month, and its remarkable success has undoubtedly accelerated the Phonodisc growth

Gross sales for Polygram Distribution in 1978 are projected around \$240 million, compared with \$150 million last year. The operation handles the Polydor and Phonogram lines, RSO, Capricorn and the various Casablanca and Island labels.

Springboard Shuts Illinois Warehouse

CHICAGO-Springboard International Records has padlocked its Elk Grove Village warehouse here. and will begin servicing Midwest accounts with shipments from its L.A. and Rahway, N.J., depots.

The three-year-old stocking branch was shut down March 1, reportedly after it had been determined that the company could market as effectively with drop shipments from the coasts.

According to Len Levy, Springboard vice president of marketing the depot here was "much too small" to handle the volume of Midwest sales, and a large percentage of orders already was being filled out of L.A. and New Jersey.

Levy says the depot also proved to be inaccessible to the industry's primary trucking routes. He claims that Springboard is contemplating opening a larger warehouse in Indiana. where most of the industry's Midwest shipments originate.

Lift A&M Price

LOS ANGELES-A&M Records has increased its wholesale price for distributors on both albums and tapes by 1612 cents from \$3,405 to \$3.57 effective March 10. All distributors have been notified of the move. Label sales executives were unavailable for comment.

As previously reported (Billboard, Nov. 5, 1977), the Polygram distribution arm is presently expanding. Four new regional managers have been appointed, sales offices relocated and a new branch opened in Seattle Branches will shortly be opened in Detroit and St. Louis.

Plans are also in hand to double the company's Los Angeles facility. realign its Indianapolis outfit and build a new 100,000 square foot distribution center in Edison, NJ

Polygram Distribution began life as a United Artists offshoot, U.D.C., bought up by the Polygram group in 1973 and reshaped as Phonodise.

John Frisoli continues as president of the newly named company. Chairman is Irwin Steinberg. recently appointed to that post. Says Steinberg This name change gives focus to our growing market penetration, and adds clarity to our corporate make-up."

L.A. Stations Irk By Airing **Latin Imports**

By AGUSTIN GURZA

LOS ANGELES-The programming on local radio of Latin records released by firms outside the U.S. but not yet available here has frustrated and angered U.S. Latin label executives.

More and more in recent months. stations like KALI-AM and KWKW-AM here have been-caught up in a competitive race across the border into Mexico to obtain the latest releases by Mexican firms.

And rushing back to home base, they often get the music on the L.A. airwayes five or six weeks before the U.S. licensee has had a chance to put the product into the U.S. Latin pipe-

The result? Label executives are complaining that airplay is peaking prematurely, creating demand for product that is not available and frustrating the consumer who loses interest in the product when it finally does reach the domestic marketplace.

Some retailers have joined the label representatives in denouncing the practice since they are the ones who must deal with the wrath of buyers who come to the shops re-

(Continued on page 29)

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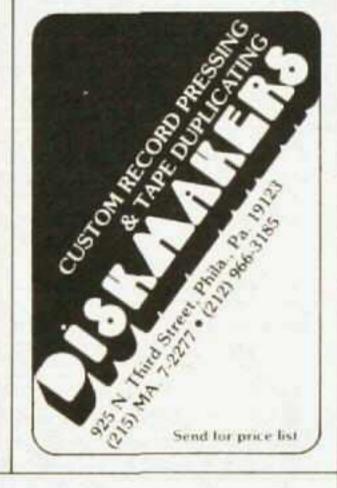
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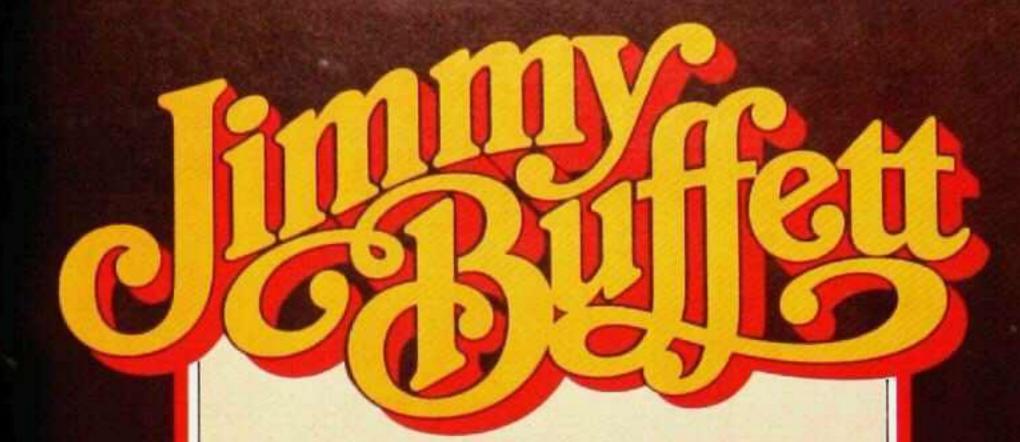
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We're confident that Bobby's dedication, inspiration, and creative genius will continue to attract new talent and make for a great '78.











Super Superstore: Renovated at a cost of \$250,000, the first Grapevine store operated by Stark Record Service is 20 times larger than the first Camelot 500 square foot retail store opened by founder Paul David almost 10 years ago.

Defectives Ignite Dealers' Wrath

By JOHN SIPPEL

LOS ANGELES—Portland area retailers have banded together in an effort to effect a more provident policy in regard to the return of defectives and misshipments to record labels.

In a letter dated Feb. 27, five Oregon-based entities representing 18 record/tape retail outlets have served notice on branch and independent label distributors that they expect them to underwrite return freight costs and more quickly issue return authorizations and subsequent credits.

Steve Smith, For What It's Worth, five stores; Mike Reff, Everybody's Records, six; Dave West, DJ's Sound City, five Northwest stores; and John Modica, Longhair Music; and Don McLeod, Music Millenium, single stores; signed the letter.

Tom Keenan of Everybody's Records says that Bruce Bayer, Independent Records, three-store Denver chain, is already backing the concept.

In the letter, the united dealer front points up the need for greater quality control, as defective and misshipments increase. Starting April I, they advise vendors that returns will either be shipped freight collect or freight charges will be deducted from balances.

Control of the volume and the fre-

quency of defective and misshipment returns will be in the hands of the retailer. They ask that RAs for such returns be submitted to them within 30 days of such a written request. Within 30 days after shipment of such approved returns, they ask for proper credit to be tendered the account.

Keenan says that returns to a central point in the Midwest nationally, such as is demanded by WEA and MCA, cost between 8 and 10 cents per LP freightwise. Returns balloon commensurately he says, as a record, such as Fleetwood Mac's monster LP, soars in volume. **NEW ALBUM & 45 INVOLVED**

Mercury Projecting Statler Bros. Push

By PAT NELSON

NASHVILLE—Coinciding with the release of the new Statler Brothers album, "Entertainers... On And Off The Record," Mercury Records is launching a major campaign that will involve advertising in television, radio, consumer and print media.

A single, "Do You Know You Know You Are My Sunshine," was shipped in advance of the LP, due for release Monday (13), and debuts on this week's Billboard Hot Country Singles chart at a starred 70.

"In each of the last six years, the Statler Brothers have been recognized by the Country Music Assn. as the leading vocal group," Jules Abramson, senior vice president of marketing for the firm points out.

"During this time, the group's popularity has been increasing, both through record sales and SRO concert appearances. The campaign is designed to expand not only consumer acclaim, but also the industry's awareness of the success of the Statlers."

The promotion is set to begin

within 10 days after the album is in the stores and will run as long as the label can continue to exploit sales.

Consumer advertising is planned for such publications as Country Music and People magazines with print ads scheduled for tie-ins with racks and local retailers.

"Money is given to our 14 Phonodisc branches for print advertising and they allocate the funds out to various accounts," Abramson explains. "However, the advertising will run in most major markets around the country.

"I expect to spots to be primarily in selected Southern markets, but again that's tied in with our distribution and the accounts that do have to time."

The label's massive radio campaign will place emphasis on 50,000watt stations.

Although there will be no special promotion gimmicks, Abramson says "ads will be run following con-

(Continued on page 94)

LITTLE

Herbie Mann's Embryo Label Shutters

NEW YORK—After barely a year in existence, jazz flutist Herbie Mann's Embryo label has folded, and Mann has moved from his office in Atlantic Record headquarters.

What happened?

"You try to scale mountains and turn things around and it's a heavy thing to do," Mann says, offering two chief reasons for Embryo's demise

"Number one it's not very realistic to make straight jazz records," he claims. "There's no profit potential any more for a big company to have a 100,000 seller. It might not be worth it and people in record companies weigh an act very carefully these days.

"Number two, producing and running a label is a full-time job and I found I had no time for my own music. The minute you start producing other people you have to adopt them. It's like having children except you can't claim them as dependents. I didn't even have time to write a tune for the Montreux albums."

Mann says he's returning to head his own group and he's still recording for Atlantic.

"As long as I feel capable of playing, that's my first priority," he notes.

So far as his tenure as label director is concerned, he hopes sometime, when he's finished playing, he will be able to run his own label.

"But," he regrets, at Embryo "the decisions weren't mine to make."

"I never realized before that in today's business so many others have an effect on whether or not you're going to be successful," he says.

Chains Surge

Continued from page 8

These coupons were mailed to North Canton, where a drawing was held. DG provided a roundtrip for two to Amsterdam to hear select classical concerts. London is currently offering a similar junket for two to London. In another recent mailing, members were offered a free Schwann catalog. Stark gave away more than 5,000 it's reported.

By DICK NUSSER

"Record executives have a terrible job. There's a lotta aggravation involved ... they're constantly guessing what the public's going to like and it all falls on your judgment.

"I wouldn't voluntarily want to do
it again. I got to the point where I almost hated the music... you're constantly stroking people and groups,
and building up egos ... it's like
being a psychiatrist and having to
agree with everything the patient
says."

However, with some reservations, Mann believes his year in an executive suite "was a great experience."

"Every artist should work in a label for a year," he vows. "You wouldn't bitch anymore if you had a long look inside."

Moreover, Mann believes he's back playing the sort of music "that's closer to what I think is mine." In this case, it's a return to the Brazilian tempos that sparked his career, as well as the career of many other jazzmen, in the mid-'60s.

"There's a whole Brazilian thing happening," he says, "The musicians there are now influenced by guys like the Brothers Johnson and the Brecker Brothers more than Gerry Mulligan and Chet Baker, so it's interesting and much closer to my music."

His new Atlantic LP, due out soon, is entitled "Brazil Once Again."

"I'm working on another one already, 'Funky Rio,' " he adds.

He reckons that when the bossa nova came into vogue here it shook music out of a one-dimensional rhythmic rut. Now, with disco purporting to represent the Latin beat, he feels it's time again for a return to a more complex, but equally melodic and rhythmic, tempo. "And today's black Brazilian music has it," he says.

Irregularities In NARAS Charged

LOS ANGELES—As a lifetime member of NARAS, local music publisher Oliver Berliner is asking Superior Court here to investigate alleged irregularities in the operation of the industry association.

Berliner's charges date back to March 1977. He claims that NARAS, its Los Angeles chapter, Jay L. Cooper, local attorney and former president; Bill Denny, Nashville music publisher and its current president, and Bones Howe breached their fiduciary relationship with him and conspired together.

Exorbitant salaries were paid to Christine Farnon, George T. Simon and Betty T. Jones, the pleading claims. Unnecessary and exorbitant expense accounts for officers, governors and trustees for personal expenses and obligations, were approved, it's contended.

NARAS negligently and unnecessarily retained the Pierre Cossette Co. Inc. to produce and direct an annual ty special at a cost in excess of \$50,000, it's further alleged.

NARAS without membership appreval committed itself to long-term financial responsibility in the construction of the NARAS Hall of Fame, Berliner charges. Elections which violated the articles of incorporation were held, it's alleged.

Awards which favored limited numbers of music forms were bestowed and membership was restructured to favor those music forms, the suit holds.

FCC Turns Down Open Probe Query

WASHINGTON—The FCC has denied a petition to hold an additional open hearing on the 1977 payola investigation of this area's top black music station, WOL.

WOL owner, the Sonderling Corp., and five WOL deejays have asked the Commission for a hearing open to the public, or to counsel.

But the Commission is holding to its decision made last July, to close all further payola sessions to the public. The presiding judge, Joseph L. Stirmer in the WOL case could have granted the Sonderling request, but turned it down (Billboard, July 2, 1977).

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Macon Music: Lee Michaels, left, of the Burkhart-Abrams radio consulting firm, consults with Phil Rush, center, vice president of promotion for Capricorn, and the Macon-based label's president, Phil Walden.

DISCARDS 'CUSTOM' STIGMA

Capricorn Macon **Meet Cites Growth**

By GERRY WOOD

NASHVILLE-Holding its first major convention in Macon, Capricorn Records brought its executives and staff together for three days of meetings.

The conclave drew 35 of the label's executives, sales, promotion, advertising, publicity, production and special services staffs.

A wide range of topics and ideas was discussed at the Feb. 23-25 meetings held at the Capricorn Sound Studios in Macon. The sessions were chaired by Phil Walden. president: Frank Fenter, executive vice president; Don Schmitzerle, vice president and general manager. and Phil Rush, vice president of pro-

Capricorn is still in the growing process, emphasized Walden in his welcoming speech. "We have come a long way since 1969, and we've still got a long way to go. The only goal we've set for ourselves is to continue to make excellent phonograph rec-

Fenter told the Capricorn team that the days of breaking a record in 90 days are over, as indicated by the Stillwater LP "Mind Bender " "This record took five months to break," noted Fenter, "and it's still happening in several major markets. If the product is there, we'll be there."

Capricorn has grown beyond the custom label category, added Fenter. "We can provide a full line of services for our artists, from sales to advertising to promotion to publicity. We can take care of our artists needs through all aspects of this

business, and it shows with our current success. Sea Level."

A question and answer seminar with Lee Michaels of the Burkhart-Abrams consulting firm provided another highlight. The lively discussion dealt with the nature of the relationship between record companies and radio stations, the criteria for adding a record to a particular play list and other topics.

Forthcoming LP releases were previewed at the meetings, including Bonnie Bramlen's "Memories," her third Capricorn album, Eddie Hinton's debut, "Very Extremely Dangerous;" the second Dixie Dregs LP. "What If;" and a new band just signed to the label, the Cooper Brothers.

Other LPs being readied for spring release include the seventh album by the Marshall Tucker Band, the second releases by both Black Oak and Stillwater, and "The South's Greatest Hits, Vol. II."

Sales and advertising campaigns were covered, and a forum explored promotional ideas and campaigns for all Capricorn artists.

The meetings were climaxed by an informal dinner party hosted by Phil and Peggy Walden at their Macon home.

Buoyed by the results, Capricorn officials are considering holding similar meetings at least twice a year. The next Capricorn convention could come in August, the same month the label holds it annual music industry barbecue.



Intense Meet: Provocative discussions mark Capricorn's first major convention in Macon as, left to right, Don Schmitzerle, vice president and general manager; Frank Fenter, executive vice president; and Phil Walden, president, lead the conclave. In the background is Capricorn's area promotion manager, Marti More.

Cap Starts **New Policy**

Continued from page 3

The Capitol offer to prepack shipments to one location for specific immediate shipping to chain retail stores could change present distribution methods

It is known that two major West. Coast retail chains have long sought prepacked orders so that they can quickly re-ship to individual retail outlets.

Cap Releasing Harvest Sampler

LOS ANGELES Capitol is issuing a special sampler LP on its progressive Harvest label.

Called "A Harvest Sampler," the collector's item LP will feature nine cuts from Harvest acts Be Bop Deluxe. Little River Band. Tom Robinson Band, Kate Bush, Wire, Focus, King Harry, Strapps and Pink

The sampler will be available to key radio stations, retail accounts and journalists only and is designed to increase awareness of Harvest acts, many of which are preparing American tours.

Some of the tracks are either on the artists' LPs or are special edited songs or never before released mate-

The Pink Floyd track, for example, is the group's fifth and final single released in England in 1968. It has never appeared on any album.

John Dixon, director of international a&r for Capitol, conceived the project and indicates Capitol is placing more emphasis on Harvest

Capitol is also issuing six albums this month from artists Richard Torrance, Kate Bush, Kenny Dale, Freddie Hart, Marcia Ball and Billy "Crash" Craddock

Canadian Publisher Sued By Cummings

LOS ANGELES Burton Cummings and his BLC Ltd., publishing firm, based in Winnipeg, Alta., Canada, are suing Nimbus 9 Productions, Toronto, trying to get a Superior Court judgment extricating them from a contractual tie.

Court records indicate Cummings signed a binder with the defendant in January 1974. Cummings alleges he has received no regular accounting of royalties or payment thereof, thus violating the pact. He wrote to the defendant January 1978, notifying them he was terminating.

AGAC Meet Hears C'right Counselor

NEW YORK-Hailing the new Copyright Act as "an author's law not a publisher's law," U.S. Copyright Office counsel Jon Baumgarten keyed the annual AGAC membership meeting held here Feb.

Newly re-elected president Ervin Drake noted that AGAC enrollment increased by 1,000 members in the last three years.

Also re-elected were Shiela Davis, executive vice president. Leonard Whitoup, first vice president: Sheldon Harnick, secretary; Ken Jacobsen, treasurer, Donald Kahn, assistant treasurer: Vic Mizzy, second vice president, and John Green, third vice president.

New Capitol Prices

LOS ANGELES-The following is a breakdown of Capitol Records' price schedule, effective on orders received after Friday (17):

| Pop and classical disk and tape | Base price | Consolidator price | Bulk price |
|------------------------------------|---------------|-----------------------|---------------|
| \$ 6.98 | \$3.70 | \$3.59 | \$3.49 |
| 7.98 | 4.23 | 4.10 | 3.99 |
| 10.98 11.98 | 5.82 6.35 | 5.65 6.16 | 5.49 |
| Singles | 18. | .77 | .74 |
| Seraphim and midline | 1000 | | The same of |
| 3.98 (disk) | 2.11 | 2.01 | 1.92 |
| 4.98 (tape) | 2.86 | 2.72 | 2.60 |

Vintage Artists And 24 '60s Songs Ride **Current Rerun Craze**

NEW YORK-Less than three months in, 1978 is shaping up like a 60s rerun.

Fresh versions of more than two dozen hit songs from that decade have been released since the beginning of the year, and there are new disks by a bundle of old favorites.

Meanwhile, figuring on this week's pop, country and easy listening charts are titles like "Wonderful World," "The Way You Do The Things You Do," "You Really Got Me," "On Broadway," "Walk Right Back," "To Love Somebody," "With Pen In Hand," "Runaway" and "Um Um Um Um Um (Curious Mind)."

The comeback crew includes.

 Bobby Vee, returning to United Artists-which once absorbed the label of his heyday, Liberty-with "Well All Right."

 Gene Chandler, reunited at Chi-Sound with Carl Davis, the man responsible for many of his previous hits. Debut disk for the label is "Tomorrow I May Not Feel The Same."

· Lee Dorsey, newly signed to ABC with "Night People." The artist, whose "Working In The Coal Mine" hit of 1966 has just been revived by the Hoodoo Rhythm Devils, was with the label briefly in the early '60s.

· Brook Benton, happening r&b with "Makin' Love Is Good For You on Old World.

· Spyder Turner, the "Stand By Me" chart name of 12 years ago. pacted to Whitfield Records.

 Bobbie Gentry, whose 1967 "Ode To Billie Joe" came back to life recently via the movie adaptation She updates "Steal Away," successful before for Jimmy Hughes (1964) and Johnnie Taylor (1970), for her new Warner single.

· Mary Travers, back in solo style and set for a special concert reunion with Peter (Yarrow) and Paul (Stookey). She brings back the Holhes "The Air That I Breathe" for her Chyrsalis debut

The song revival spans new names as well as old. Among the year's reworkings so far are Katy Moffatt's "Up On The Roof" (Columbia), the Sunset Bombers' "I Can't Control Myself" (Zombie), Ruby Winters, "I Will" (Millennium), the Allens' "She'd Rather Be With Me" (Mercury), Bob McBride's "My World Is Empty Without You" (MCA), Steve Young's "Don't Think Twice, It's Alright (RCA) and Denny Paul's "Draggin' The Line" (Millennium).

Better known names unearthing oldies for their new or recent singles including Sandy Posey, Jackie De Shannon, Anne Murray, Rick Nelson, the Bellamy Brothers, Ronnie Montrose, J. Geils, Dorothy Moore, Johnny Rivers, O.V. Wright, Narvel Felts and Phoebe Snow,

Some artists are virtually making a career out of the past. Leif Garrett's first three hits-"Surfin' USA." "Runaround Sue" and "Put Your Head On My Shoulder"-all hark back to days gone, as do Shaun Cassidy's "Do You Believe In Magic" (his new single) and "Da Doo Ron Ron."

Linda Ronstadt's recent chart riders, "Blue Bayou" and "It's So Easy," follow in the footsteps of her updates of "When Will I Be Loved." "Heat Wave" and "The Tracks Of My Tears."

For all the revivals which strike lucky, there are plenty that fail. Nevertheless, disk buyers certainly seem to favor old songs heavily once every four to five years. The last big burst was 1974-75, when titles like "Some Kind Of Wonderful," "Locomotion," "You Won't See Me," "I'm Leaving It Up To You," "Please Mr. Postman," "He Will Break Your Heart" and "How Sweet It Is" showed up strongly in the Hot 100.

Before that, 1969-70 enjoyed a vintage streak with "Get Ready." "Hey There Lonely Girl," "The Letter," "It's Only Make Believe," "You've Lost That Lovin' Feelin'," "Baby I Love You," Walkin' In The Rain" and many others.

Dusty Springfield, re-emerging at UA with an album, "It Begins Again," after some considerable ab-

Troy Shondell, teen idol-turnedexecutive steps in front of a microphone again with "Like A Movie" for Commercial Records.

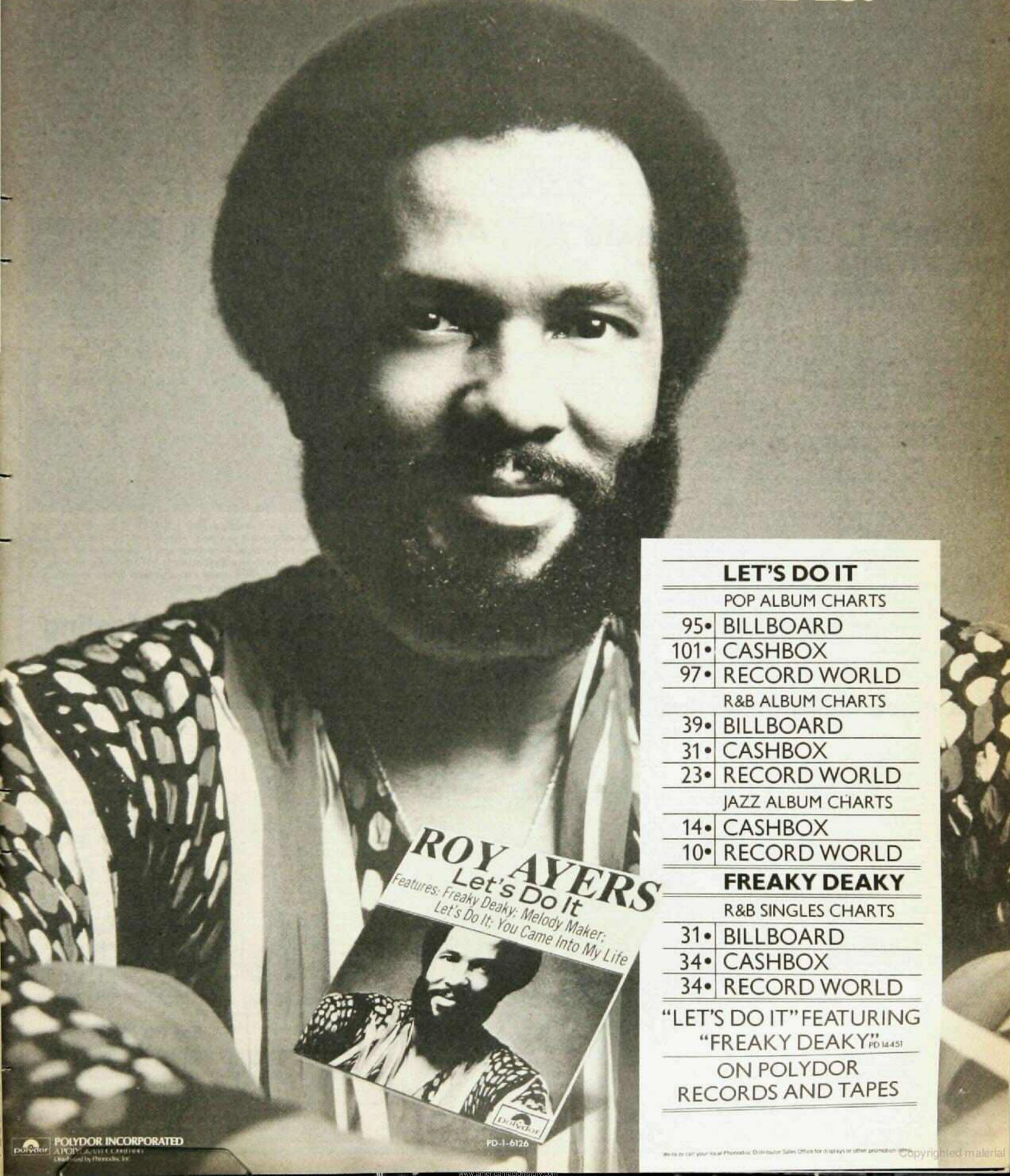
NARAS Delving Into Punk Rock

NEW YORK-The punk rock phenomena will be explored at the next membership meeting of the New York chapter of NARAS on Wednesday (15) at 6 p.m. at Storytowne, 41 E. 58th St.

There will be a panel moderated by Ken Kushnik, artist development director of Sire Records. Panelists will include Danny Fields, manager of the Ramones: Stiv Bators, lead singer of the Dead Boys: David Marsh of Rolling Stone; Peter Mensch of Blank Records, Vince Scelsa of WNEW-FM, and others.

Members will be admitted free, while non-members will be asked to contribute \$2 at the door. There will also be a question and answer pe-

ROY AYERS CAN BE FOUND ALL OVER THE CHARTS BUT ONLY ON POLYDOR RECORDS AND TAPES.



Continued from page 1

its to the hinterlands through more than a dozen well-attended regional meetings in the past five months.

Morning sessions deliberated honing the retail thrust to record/ tape consumers. Afternoons were spent in one-on-ones with label and distribution reps from the respective regions

The NARM traveling retailing caucuses have produced stronger industry representation in the organization. Cohen reports 87 new members over last year. Though about 15 members were lost, the overall 400 members are a 15% increase over last year. Importantly, for the first time in years regular members once again outnumber associate members.

And between the upcoming business sessions, pricing will occupy center stage in corridors and guest rooms. Though CBS Records has not yet announced an expected price restructuring, WEA, Phonodisc and Capitol price hikes have retail and racked accounts preparing to take the wholesale increases to the con-

As an example, Paul David of Stark Record Service, N. Canton, Ohio, which operates approximately 70 Grapevine and Camelot stores. will boost specials sticker about April 1 on \$7.98 LPs to \$5.40 and shelf price to \$6.99.

David, long a leader in profitability, feels the across-the-board increase is essential.

The industry will learn more about itself on Sunday morning (19) when a major market research of the record/tape business will be un-

folded by Warner Communications Inc. The WCI national study was precipitated by a mid-1977 research of consumer buying preferences and retailing practices commissioned by the late Joel Friedman, WEA founder/president.

Results of this initial research have never been made public, but it is believed to have been the most thoroughly conducted project by an outside marketing agency.

And bolstering blue ink entries on industry registers through improved methods of reaching the consumer will be portrayed in a convention exhibit room, where labels, fixture suppliers and merchandising expertise and marketing know-how combine to create the ultimate in what a retail record outlet should be

And one can expect the 20th an-

nual NARM confab's direction to veer toward retail because John Cohen, industry veteran and founder/ owner of the 30-plus Disc Records/ Zebra chain, will probably be elected president at the board meeting Friday (17). Cohen would be NARM's first retail-oriented leader.

Joe Cohen's early policy of taking NARM into the streets continues at the conclave. Panels of experts will dissect advertising and merchandising, with company representatives joining rack and retail members on the dias.

The importance of the emerging bar coding of album product comes up for convention attention. For the first time in almost 20 years, leaders from the audio playback field are being brought together with software marketeers. The NARM/EIA

forum will be enhanced by exhibits of innovative tape and record componentry provided by participants. A session on home video entertainment is slated.

And for the first time, industry leaders will exchange ideas with radio programmers.

Of special interest to smaller retailers is a series of sessions centering upon family-owned business, conducted by experts from outside the industry.

New to the NARM convention procedure is a series of label audio/ visual presentations to be held afternoons when conventioners have free time. These presentations will be held concurrently over three consecutive afternoons providing plenty of opportunity for viewing. Cohen also expects an enlarged exhibitor area.

Music Licensing Heats ASCAP

Continued from page 3

warning about alleged "misstatements" in the PBS/NPR submission to the Tribunal.

PBS general counsel Eugene Alenikoff gave a low key explanation of the three negotiated licenses for SESAC, BMI and the Harry Fox Agency. He then outlined for the Tribunal the proposed compulsory licensing rates for non-negotiating licensors—meaning ASCAP

Alenikoff said public broadcasters originally hoped for a maximum of \$500,000 for music costs to PBS and NPR stations and programmers but were obliged to raise the figure to \$750,000.

This meant doubling the per-composition ty fees for featured music to \$100 and the recording fee to \$50 in the final compulsory licensing rates proposed to the Tribunal Background and theme use fees for tele-✓ vision would be \$25 per composition. Radio stations would pay \$10 inclusive for performing and recording right per composition and \$2.50 for background and theme music rights.

Rates would be effective from the date the Tribunal publishes them They would not be retroactive to

LOS ANGELES-Two days of

AFTRA hearings held here investi-

gating charges against two sus-

pended KALI-AM employes arising

from a payola controversy at the sta-

tion ended with the attorneys for op-

posing parties instructed to file their

final arguments in writing within 30

The proceedings, originally scheduled March 2, spilled over into

a second day Tuesday (14) as at least

seven individuals gave extensive tes-

timony that went over the year-long

Arista Graphics To

The Image Factory

NEW YORK The Image Fac-

tory. West Coast firm noted for its

innovative approach to graphic de-

sign, has been signed to supply crea-

tive input to Arista Records and take

responsibility for design and art di-

rection of product originating from

Ria Lewerke, who heads up RIA

Images, a division of the Image Fac-

tory, will be the label's West Coast

art director, working with Donn

Davenport. Arista's creative director.

She'll handle marketing and mer-

chandising graphic designs.

the label's West Coast office.

Jan. 1, 1978, as in the negotiated licenses. Any renegotiation of rates along the way, before the next formal Tribunal review, would be based only on a substantial increase (or decrease) in numbers of stations.

ASCAP's Korman attacked the proposal to omit music specially composed for children's noncommercial shows like "Sesame Street" from the rate calculations.

Korman, with great solicitude, assisted ASCAP composer witnesses to tell their stories of low pay or no pay for services to noncommercial broadcast programmers

Among these was Joseph Raposo, composer of music for "Sesame Street." Raposo first detailed his life story, and then told how he was willing to accept the low pay of \$500 a week to "Sesame Street's" music, although his commercial earnings had reached a \$200,000 annual level

Composer Morton Gould, now a board member of ASCAP, told of the horrors of scoring a World War 1 series for the CBS network, only to have it sold by the commercial network to PBS-which paid no performing royalties to the composer under the old law.

Opposing counsel Latman argued that noncommercial stations, unlike the commercial ones, do not get high advertiser revenues. Also, they don't get money from their networks-they must pay the networks for programs. Finally, much of the PBS or NPP station budget must go into production of programming

Korman agreed that public broadcasters make less money-but their miscellaneous funding from the government, from wealthy corporations and from private donations is about \$400 million this year.

Korman feels it is fair to apply ASCAP's commercial rates of 83% of tv stations revenues and 1.21% of radio revenues, because the smaller revenues of noncommercial stations automatically mean much smaller payments than for commercial stations' use of music.

At one point in the hearing, Tribunal chairman Tom Brennan was interested in a description of how ASCAP distributes royalty to its members. Korman said it is based on a scientific sampling survey of the performances of nondramatic music, plus value-weighting factors.

Chairman Brennan said that if the sampling and survey give "reasonable and fair results," as ASCAP claims-"we could do the same with public radio



JASMINE DAWNS-Roger Rosenberg, center, and Bill O'Connell, right, discuss their newly-formed group Jasmine, with SESAC representative Alan Bellnik in his New York office. Rosenberg and O'Connell were featured writers and performers on Mongo Santamaria's 1977 Grammy winning LP. "Dawn," and they say they'll continue the jazz Latin fusion formula with their new group.

L.A. Payola Probe: Written Arguments Must Be Filed

By AGUSTIN GURZA

history of the alleged payola battle at the station (Billboard, Jan. 28,

AFTRA was pulled into the affair when Juan Rafael Meono formally accused his fellow KALI workers, Johnny Fernandez Moreno and Jose Valdes, of "behaving in a manner prejudicial to his welfare."

Fernandez Moreno and Valdes had collected information which they turned over to the FCC, provoking the ongoing investigation into payola charges against Meono.

The board was scheduled to reconvene and make a final decision on the case as soon as the two attorneys filed their written summations.

WB Black Music Meeting of black music marketing, who

Continued from page 4

of the stiff competition for ratings, station balance is important, therefore, r&b, hit jazz and oldies are added for balance to avoid listener fatigue. They added that because AM is generally geared to energy. audiences tend to listen to FM longer-it's softer.

Boulding pointed out that it's essential the label reps understand fully the difference between an open and closed playlist, adding that most well run black stations cannot play more than 40 singles and 10 LP cuts.

He explained that with an open playlist, records are played almost at will-with a closed playlist, every record on the list must be played.

He added that while some labels gripe about the situation, a closed playlist is actually better for the label's acts because these records are assured of getting played.

He stressed to the group that many black stations do not operate with a closed playlist and the reps should know these stations.

During a question and answer session the programmers were asked the effectiveness of a station's play-

The station executives along with Cortez Thompson, former program director at WOL, Washington, who recently joined WB as national marketing rep of black product, had different methods. However, all agreed that as the industry is set up, a playlist of some kind is necessary

Tom Draper, WB's vice president

programmers. One station rep contended the importance of sales figures depends on the record. Generally this information is taken into consideration with marginal records. The hits speak for themselves. The programmers also touched on their record rotation patterns. Other areas discussed were the lack of

pulled the meetings together, asked

the importance of sales figures to the

many black-oriented stations to add a cover record to their playlistsrather taking a we'll wait and see attitude, plus other methods of rescarching their markets. How promotion people should go

about promoting their product to the fullest was asked by the group. According to Boulding, black promotion representatives must now also take their records to pop stations.

They further advised the group to be more careful in selecting cuts to pull from LPs, noting that too often. the wrong cut is chosen which tends to kill a good cut when it's released.

Fox For 'Season'

LOS ANGELES-Charles Fox will score American International's June release "Our Winning Season," a comedy-drama about a group of high school seniors in 1967. Fox was nominated for an Academy Award in 1975 for a song from "Another Side Of The Mountain" which he course with committee Combel maieral

Chrysalis Preps Blondie LP Blitz

LOS ANGELES-Chrysalis is mounting a promotional and merchandising blitz in support of its recently released LP Plastic Letters by Blondie.

Included will be extensive in-store displays, radio and print promotion and outdoor advertising.

A special five-foot standup of lead singer Debbie Harry has been made as well as identical looking standups measuring 12 inches, posters and easel backs of the album covers.

The label has also prepped Blondie note pads, enamel coffee cup coasters and a special Blondie mailer which will go out to radio and

The mailer is in the form of a fold-

out fact sheet including biography and chart information on the group,

The group is in the midst of an extensive European tour and the American blitz is programmed to increase consumer awareness of the group in the U.S., according to Sal-Licata, vice president.

An American tour is being shaped for spring.

Chrysalis is to release five albums in April including LPs from Jethro Tull, Mary O'Hara, Steve Hackett, Frankie Miller and Auracle

There will also be an extensive marketing and merchandising campaign centered around the new Tull release, titled "Heavy Horses."

Copyrighted material

General News

WITH MOVIE TIE-IN

UA Mounting Allen Vintage LP Promo

By JIM McCULLAUGH

LOS ANGELES-United Artists is mounting a marketing and merchandising campaign focused around its recently released "Woody Allen, Stand Up Comic 1964-68" LP, produced by Steve Tyrell.

Included will be a television buy on the Academy Award program next month as well as additional tv and print media buys and extensive point of purchase material.

The comedian has been nominated for Oscars in three categories, acting, directing and screenwriting.

Tyrell and Allen spent more than 300 studio hours over a 21/2-month period editing and recording the double LP. It contains material from three previous Allen comedy LPs, no longer available, that were produced by Jack Lewis for Capitol and Col-

Making the recording/editing process more complicated, indicates Tyrell, was the fact that masters from those previous disks could not be located.

Copies were obtained at collector's album prices at various New York record stores and then dubbed from disk to 24-track.

Those tracks were then blended with master tapes UA had of Allen nightclub performances to complete the double LP.

"We had to edit out the surface noise," says Tyrell, "from the LPs we put on the new master as well as blend mono with stereo for the final stereo mix. Two of those previous LPs were mono while one was stereo. It was a painstaking process."

Tyrell points out that the LP is banded, although not discernible to the ear, enabling the listener to select favorite routines.

The double LP set is done as two performances with an introduction and closing on each disk

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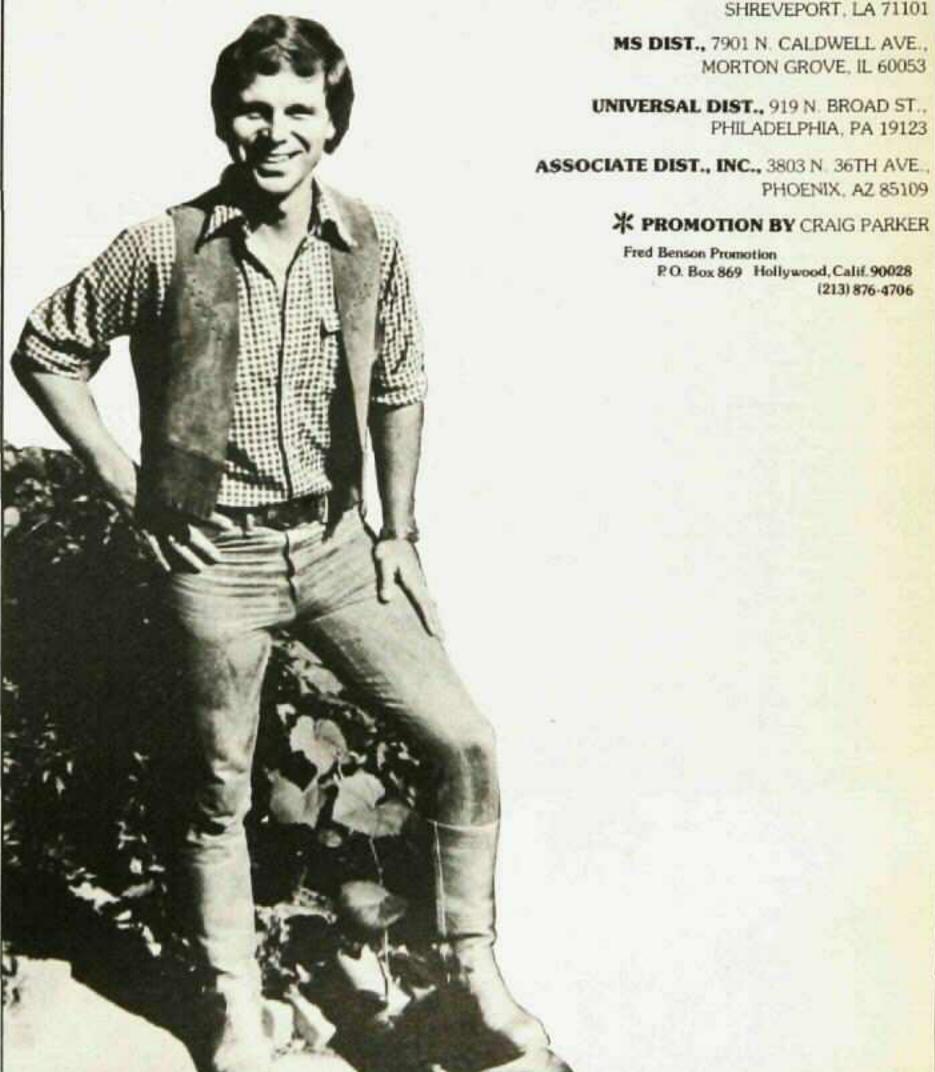




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Radio-TV Programming

Ringo Starr's TV Special Truly Special Event

LOS ANGELES-Television musical specials have never seemed very "special" to Ringo Starr. So when D.I.R. Broadcasting decided to venture from syndicated radio into tv and approached Starr with an idea, he agreed only on the condition that his show would indeed be different.

It took two years and a near scrapping of the project, but when "Ringo" airs Wednesday, April 26, on NBC at 9 p.m., Starr is convinced viewers will be delighted with "a very fine piece of tv.

He describes the 60-minute show as a musical play based on Mark Twain's "The Prince And The Pauper." Starr will sing eight tunes, three from his upcoming "Bad Boy" LP which also is due in April.

Significantly, two of the new numbers were performed live at the studio here before 500 fans. Starr considers the successful mini-concert "a stepping stone" to a touring situation.



New Character: Starr portrays himself and a seller of maps to Hollywood star homes called "Ognir Rrats"-Ringo Starr backwards.

"I've been on the road. And I have been adament about never going out again. But last year I began to think that maybe I should," he says.

"Then I did the new album, and it has the feeling of a 'band' LP with my own group. So, when I taped the tv show it became an amazing vehicle to test it in front of 500 persons who came to watch."

Starr initially agreed to D.I.R.'s proposal in 1975 primarily because he's an avid to watcher. "They asked if I was interested," he says, "and I said yes, because I feel you should put something back occasionally."

But D.I.R.'s original proposal was, in fact, merely an idea to build a show around Starr. They had nothing when they first came," he recalls, "They had nothing, and I had nothing, and we all had nothing together. So, it fell apart."

Starr again was approached by D.I.R.'s president, Bob Meyrowitz, while recording "Bad Boy" in CanNBC Musical 2 Years In the Planning

ada last November. "This time, they had a sponsor-Craig-and a network and a time," he adds. "So we were ahead already, you see, from the last time."

At this meeting, Starr related his feelings about tv specials. "I didn't want to do a guest show, you know," he explains. "My feeling is that those are on every week, so why do it? If you're going to do a special, you've got to do a 'special'."

Again, the discussions rolled into the ground and died by December. "At that point," he adds, "the project was virtually off. It was nobody's fault, but the ideas just weren't working."

Starr flew to England to spend five days with his children over Christmas, agreeing before departure to give D.I.R. another chance when he returned

"They came back to me with a five-page synopsis by Neil Israel, who wrote Tunnelvision, and I loved it," he says, pointing out that it combined a play with logical use of

The script was written by Israel following a week of laughing. shouting, yelling and screaming with Starr, Meyrowitz and company in Canada to develop the original synopsis.

Essentially, Starr portrays the "prince," a rock n'roller with cars, girls and glory arriving in Hollywood for "the big show." And Starr also portrays Ognir Rrats, the "pauper" who sells maps to the stars' homes on a street corner.

"He's got lines like, "Someday, they'll be buyin' maps to my home'," says Starr, adding that the rock character yearns for a free-and-easy life on the streets. "So, like in the book, they meet and switch places."

Once they trade, of course, each discovers that the grass in reality is not always greener. "But it provides a play with dialog between the numbers," he says, "and that's what excites me. I'm not just saying, 'And my next guest is and we'll do this number ... and here's a sketch.' Instead, it's a real musical play."

He points out that the songs fit in well with the format. The show opens with Starr, rock personality. riding in the "great car with the girls, and I'm singing I'm The Greatest." Then, with Ognir's intro, he's singing They're gonna put me in the movies' in 'Act Naturally'

Other tunes in the show are "Sixteen," "Yellow Submarine," "With A Little Help From My Friends," and the three from Starr's new LP. "Heart On My Sleeve," "Hard Times" and "A Man Like Me."

Starr insisted on re-recording ev-

ery musical number, declining the obvious route of "Minning" to the old Beatle cuts. "I liked it because we did it honestly," he explains, "I didn't ever try to do it like we did be-

By RAY HERBECK JR.

"Star Wars." She portrays Ognir Rrats' girl friend

"And she can sing," he adds. "I love her singing. She's like a young Cher there's a deep voice in that

He explains that on one 14-hour shooting day about 10 p.m. he couldn't figure out which person he was supposed to be at that time. "In fact, neither could our director, Jeff Margolis, or the make-up man, or the script person ... everyone was asking. 'Who is he now?' We had a lot of laughs with it."



Musical Moment: Ringo Starr performs live in the studio before an invited audience for his upcoming to special as a test to returning to the touring circuit with his own band.



little chicken. I was knocked out with her. Other guests include George Har-

is now this is what we're doing for rison, who narrates the plot line; Art He adds that some of the older Carney, as Ognir Rrats' father: John Ritter ("Three's Company"), who portrays Starr's manager, and Vin-Mack Rebennack (Dr. John, the Night cent Price as a psychiatrist. Impper) plays piano with us. And

Starr particularly enjoyed playing four parts in the show: Starr, Ognir Rrats (Ringo Starr spelled backwards, his own idea), Starr as Rrats and Rrats as Starr. "It was a wonderful challenge," he says, "and that'swhat blew my brain out."

As taping concludes this week with Harrison's narration sequence, Starr is spending more and more time viewing uncut segments. "In the past two days. I've seen 18 hours of tape," he says. "I'm watching evcrything."

Of particular interest to him were the two numbers performed live with an audience as part of a concert sequence by "Ringo's Roadside Attraction ('I was going to call my band Wings, but that's already taken').

"It was weird," he says, "I hadn't performed live, with all the responsibility on me, except for that one piece for George in 'Bangladesh.' But here, it was all on me.

"Well, we had to use the second take. There was a lot of fear and madness in the first, which they wanted to use. But the second was looser and much better musically.

He adds that only one line of lyrics was "fixed" in the entire show, following his insistence on keeping the special musically honest. And he's appreciative to D.I.R. for following his wishes.

"I had 100% control creatively." he says. "I lost it occasionally, but it always came back. But I had a lot of support. It's not that I did it all. I did do it my way, but I didn't do it all."

WRVR Listeners Help Heart Fund

NEW YORK-WRVR, celebrated Valentine's Day past by allowing its listeners to celebrate on the air.

fore, saying. 'You've got to play that

solo like George played it." No, this

tunes take on a different sound with

different musicians. "For instance,

Mack rolls everything, so 'Act Natu-

rally and 'Sixteen' take on a New

Starr sings every tune, except for

'Sixteen' when he's joined by Carrie

Fisher, "the galactic princess" from

the show."

Orleans sound."

The station requested listeners to send in their Valentine's greetings to a loved one, or ones, and have them read over the air. The time slot selected was the early morning Les-Davis show and the hearty messages were ready by di Davis, news director Robert Altman and a special guest, Chuck Mangione.

Along with the messages there was a request of a donation of \$5 or \$10

to be sent to the Heart Assn. The differing amounts depended on the number of words in the greeting.

In less than a week's time the station received about \$700 and that was done only via on air announcements. It received about 75 pieces of mail from persons-on-the-street as well as from the likes of Dizzy Gillespie, Dave Brubeck, Joe Newman and Mike Longo.

Program director Dennis Waters says that not only were there \$5 and \$10 contributions, but many sent in larger amounts-all for a good cause.



"We've never really not been together as a band." THE ROBERT

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WNORGAN SPECIALOR THE GULDIN

Radio-TV Programming

By RAY HERBECK JR.

Jay Lawrence, brought to New York from L.A. as WNEW's new morning man, has shifted to afternoons. Ted Brown is now in the morning slot, leaving WHN Steve Scott, recently with KOMA, Oklahoma City, has joined the airstaff of KLIF, Dallas as afternoon

drive Neil Ross, formerly "Natural Neil" of KYA-AM, Top 40 San Francisco outlet, has relocated to afternoon drive at KPOL in Los Angeles, an MOR station ... Paul Orbahns is now the "Midnight Cowboy" at WMMG, serving the (Continued on page 34)

LOS ANGELES-In the future, Vox Jox will be written by radio/ty editor Doug Hall out of Billboard's office in New York. Correspondence relating to this column should be addressed to him at Billboard, 1 Astor Plaza, New York, N.Y. 10036. Phone: 212/764-7300.

Rich Mills, program director of KOWH-FM in Omaha, resigned in a tiff with general manager Keith Donald over recent transition of station to automated r&b Top 40. Mills preferred the former live format. He's considering an offer from WOW in Omaha ... Gary Lusk, formerly of KTTC-TV in Rochester. Minn., has joined WHHL radio in Orlando, Fla., as general manager. New p.d. there is Sal Tee, who has changed format from country to golden oldies. Tee is looking for record service.

CFGM, 50,000-watt country outlet in Toronto, has changed frequency from 1310 to 1320 and subsequently can now serve one million more listeners in the eastern suburbs of the city and Southern Ontario. CFGM has been programming country since 1963 and broadcasts a live Sunday night show, "Opry North," to showcase American and Canadian acts. Music director is Joe LeFresne, who claims his outlet is the "most listened-to country station in Canada."

Arch Yancey has resigned as p.d. at KNUZ in Houston to more actively pursue a career as a recording artist, though he will continue as a morning DJ. His most recent of 10 disks is "Sweet Texas." ... Howard Edwards has left KITY-FM in San Antonio ... Gary Calvert is new p.d. of WHIO-FM in Dayton, Ohio, replacing Ken Honeyman, recently retired ... Mason Dixon, formerly of KCBQ in San Diego, is new afternoon drive jock at WRBQ Q 105 in Tampa. New morning DJ there is Cleveland Wheeler, formerly of WMAK, Nashville.

Jim Bunn, new p.d. at KUFO in Galveston, is looking for some "high energy, 'Q' type top 40 jocks" with at least five years' experience for a projected programming shift. Send tapes and resumes to Box 1604, Galveston, Texas 77500.

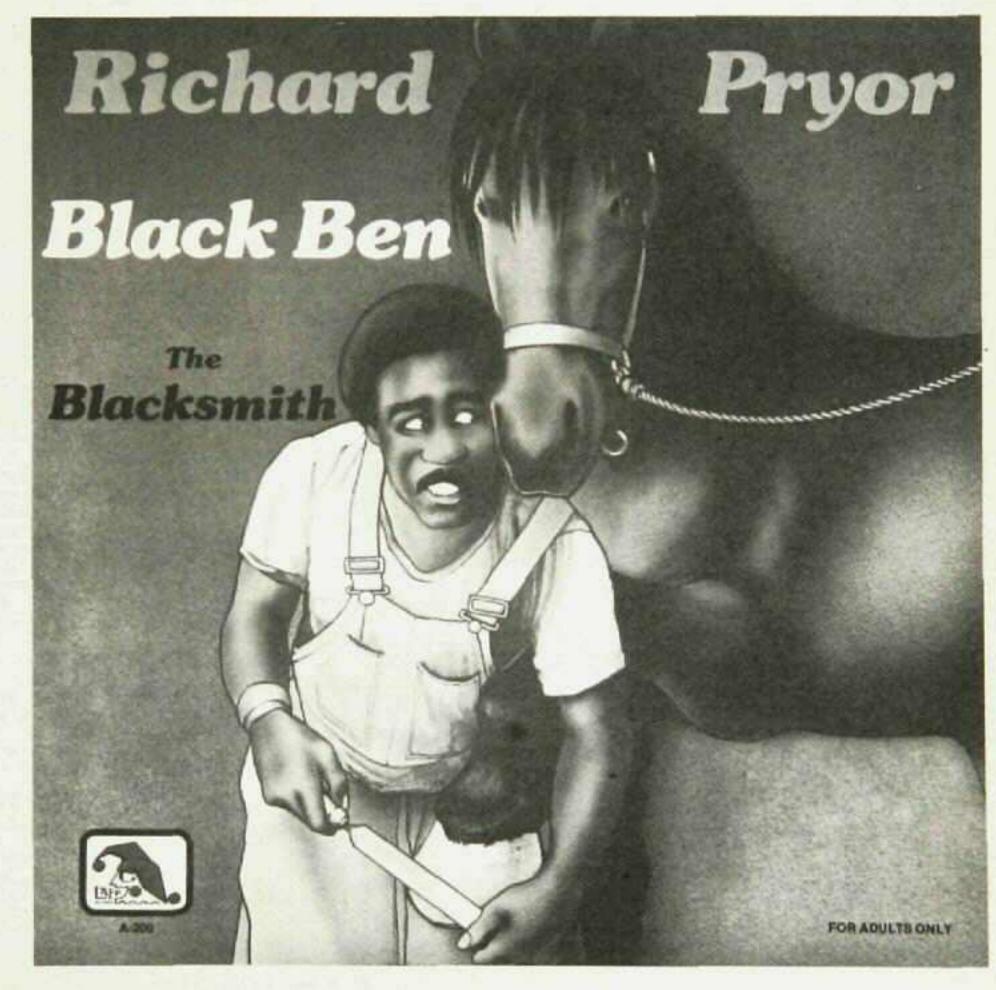
Dave Michaels, p.d. at WKTJ-AM and FM in Farmington, Maine "can logically understand why a record company will send out albums for 'giveaway,' since we have run them ourselves. But how are we supposed to feel about a station with a prominent signal in our market giving away one LP per hour from a label we don't even get service from?" Michaels points the finger at Arista.

Scott Burton, former p.d. at KFMB in San Diego, has moved north to the same spot at KNBR. San Francisco ... Mark Schilling, programmer at KXTR-FM, fine arts outlet in Kansas City, is looking to move to Boston by April 1, and is interested in any broadcasting opportunities there in fine arts. Contact at 1524 N. 38th St., Kansas City, Kan. 66102. 913/342-2912 Red Jones, station manager at WJEM in Valdosta, Ga., has been upped to vice president. DJ Allen Murray moves into the station manager slot . . . p.d. Billy Kidd of WEIC in Charleston, III. is looking for weekenders at east central Illinois' only 24-hour contemporary station Call between 6 11 a.m. at 17/345-2148.

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Based on station playlists through Thursday (3/9/78)

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

PRIME MOVERS-NATIONAL

TOP ADD ONS -NATIONAL

JACKSON BROWNE-Running On Empty (Asylum) ROBERTA FLACK-Closer | Get To You (Atlantic) JEFFERSON STARSHIP-Count On Me (Grunt)

D-Discotheque Crossover

ADD ONS-The two key prod ucts added at the radio stations. listed; as determined by station personnel

PRIME MOVERS-The two products registering the great est 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

Pacific Southwest Region

. TOP ADD ONS

(D) BEE GEES-More Than A Woman (RSO) DAVID GATES - Goodbye Girl (E)extrac) HEATWAYE-Always & Forever (Epic)

* PRIME MOVERS

ERIC CLAPTON-Lay Down Sally (RSO) BOB WELCH-Ebony Eyes (Capital) ANDREW GOLD-Thank You For Being A Friend (Apylum)

BREAKOUTS

TYDNNE ELLIMAN-IT! Can't Have You (PSD) BARRY MANILOW -- Can't Smile Without You

JAY FERGUSON-Thunder Island (Asylum)

KHJ-Los Angeles

D. BEE GEES-More Than A Womton (RSO)

- * ERIC CLAPTON Lay Down Sally (RSO) 25
- * LYNYRD SKYNYRD What's Your Name (MEA) 30-21

TEN-Q (KTNQ)-LA

- GENE COTTON—Before My Heart Finds Out (Anola America)
- De STARGARD Which Way It Up (MCA)
- * BARRY MANILOW Can't Small Without You (Arista) 14-7
- * ERIC CLAPTON-Lay Down Sally (RSO) 16-

KFI-LA

- HEATWAVE—Always & Forever (Epic)
- DAVID GATES—Goodbye Girl (Elekfra)
- * ERIC CLAPTON Lay Down Saffy (RSD) 11 6
- * ANOREW GOLD-Thank You For Being A. Friend (Asylum) 13-10

KEZY-Anaheim

- JAY FERGUSON—Thunder Island (Asylom):
- # NONE

KCBQ-San Diego

- TAVARES—More Than A Wuisian (Capital)
- PARLIAMENT—Flushlight (Casablanca)
- ◆ PAUL DAVIS-1Go Crazy (Rang) 18-8.

D# BEEGEES-Night Fever (RSD) 11.5

KFXM-San Bernardino

- YVONNE ELLIMAN—II I Can't Have You (R50)
- D. BEEGEES-Night Fewer (RSO)
- * BOB WELCH-Ehony Eyes (Capital) 15-9
- D* CHIC-Dance, Dance, Dance, Yowsah. Yowsah (Atlantic) 17-11

KERN-Bakersfield

- JACKSON BROWNE—Running On Empty (Asylum)
- GORDON LIGHTFOOT—The Circle Is Small (WB)
- * BOB WELCH-Ebony Eyes (Capitol) 19-14
- * ABBA-The Name Of The Game (Atlantic) 22.18

KAFY-Bakersheld

Lover (Polydor)

- ATLANTARHYTHM SECTION—Imaginary
- . ROBERTA FLACK -- Cluster I Get To You (Attantie)
- . BOB WELCH-Ebony Eyes (Capital) 21-13

* LEBLANC & CARR-Falling (Big Tree) 15 8 KRIZ-Phoenix

- D. CHIC-Dance, Dance, Dance, Yowsah, Yowsah (Atlantic)
- ABBA—The Name Of The Game (Atlantic)
- * ANDREW GOLD-Thank You For Being A Friend (Asylum) 22-14
- * BARRY MANILOW-Can't Smile Without You (Arota) 148

KTKT-Tucson

- CHUCK MANGIONE—Feets Ser Good (A&M) . JEFFERSON STARSHIP - Count On Me
- (Grunt) * YVONNE ELLIMAN-III Can'I Have You
- (RSO) 29-24 * ELECTRIC LIGHT ORCHESTRA-Sweet

Talking Woman (Jet) 25-21 KQEQ-Albuquerque

- WARREN ZEVON —Werewolves DI Landon
- (Acylum) . BONNIE TYLER-II's A Heartache (RCA)
- * ANDREW GOLD Thunk You For Being A Friend (Asylum) 30:24
- * ENGLAND DAN & JOHN FORD COLEY-Never Have To Say Goodbye (Big Tree) 36-

KENO-Las Vegas

- DAVID GATES—Goodbye Girl (Elektra)
- JACKSON BROWNE—Running On Empty (Apylum)
- * YVONNE ELLIMAN-ITI Can'T Have You (RSO) 21-12
- * JAY FERGUSON -- Thunder Island (Asylum)

Pacific Northwest Region

. TOP ADD ONS:

JACKSON BROWNE-Ranning Dis Empty

YVONNE ELLIMAN-II | Cart Have You (RSD) JEFFERSON STARSHIF-Count On Me (Grant)

* PRIME MOVERS

BARRY MANILOW-Can't Smar Without You: (Areta)

KANSAS-That In The Word (Aushner) LITTLE RIVER BAND-Happy Assistences

BREAKOUTS

HEATWAVE-Always & Forever (Epic) MATALIE COLE-Our Love (Capital) DAVID GATES-Goodbye Giel (Elektra)

KFRC-San Francisco

- JACKSON BROWNE—Hunning On Empty (Apylum)
- D. BEE GEES-More Than A Woman (RSO)
- * NATALIE COLE-Our Love (Capitol) 30-13
- * BARRY MANILOW -- Care't Simile Widthout You (Ansta) 17-9

KYA-San Francisco

- · HEATWAVE Always & Forever (Epic)
- EDDIE MONEY—Baby Hold On (Columbia).
- * ELECTRIC LIGHT ORCHESTRA-Sneet Talking Woman (let):19-9
- * YVONNE ELLIMAN HI Cas't Have You (RSQ) 27 12

KLIV-San Jose

- . NATALIE COLE -Our Love (Capitol)
- ROBERTAFLACE—Classer Life Lin You
- HEATWAVE—Always & Forever (Lpnc) 22-13 ★ KANSAS—Dust in the Wind (Kirshner) 27.

KNDE-Sacramento

- ATLANTA RHYTHM SECTION Imaginary Lover (Polydur)
- PARLIAMENT—Flashlight (Casablanca) * LEBLANC & CARR-Falling (Hig Iree) 12-7 * ANDREW GOLD-Thank You For Being A
- KROY-Sacramento

15-10

Friend (Asylum) 16-13

- TVONNEELLIMAN If I Can't Have You (RS0)
- BOB WELCH—Ebony Eyes (Capitol)
- ★ BARRY MANILOW Can't Smile Without You (Arista) 21-14 * JAYFERGUSON-Thunder Island (Asylum)

. ANDREW GOLD-Thank You Far Being A Friend (Apylum) * HEATWAVE-Always & Forever (Epic) 9.2 D* STARGARD-Which Way Is Up (MCA) 25-20 * YVONNEELLIMAN-III Can't Have You

ERIC CLAPTON-Lay Down Sally (RSO)

(RSD) 22-15

KYNO-Fresno

KGW-Portland . RUBICON-I'm Gonna Take Care Of

. NATALIE COLE - Gur Love (Capital)

- Eserything (20th) JACKSON BROWNE—Running On Empty
- You (Aresta) 12-6 KANSAS—Dust in The Wind (Kirshner) 16

* BARRY MANILOW-Can't Smile Without

KING-Seattle

- . YVONNE ELLIMAN-ITI Can't Have You
- . JEFFERSON STARSHIP Count On Me.
- * LITTLE RIVER BAND Happy Anniversary (Harvest) HB 19
- * BARRY MANILOW-Can't Simile Without You (Arista) 14-7

KJRB-Spokane

- ERIC CLAPTON—Wonderful Tonight (RSO)
- . IEFFERSON STARSHIP Count On Me.
- * DAVID GATES-Goodbye Gut (Elektra) 26-
- . ENGLAND DAN & JOHN FORD COLEY-Never Have To Say Goodhye (Big Tree) 27

KTAC-Tacoma

- . LESLANC & CARR-Falling (Hig Tree)
- PAUL DAVIS—I Go Crazy (Blang) 13 8 NATALIE COLE—Our Love (Capitol) 25-20
- KCPX-Salt Lake City . EARTH, WIND & FIRE-Fantasy (Columbia) CHUCK MANGIONE—Feels So Good (A&M)
- Never Have To Say Goodbye (Big Tree) 29-★ LITTLE RIVER BAND — Happy Anniversary

* ENGLAND DAN & JOHN FORD COLEY-

(Harvest) 27-20 KRSP-Salt Lake City

- STYX—Fooling Yourself (ASM)
- . GORDON LIGHTFOOT The Circle Is Small
- DAVID GATES—Goodbye Girl (Elektra) 15 7 ★ GENE COTTON — Before My Heart Finds Out
- (Arista America) 25-18

KTLK-Denver

- ABBA—The Name Of The Game (Atlantic) . JACKSON BROWNE-Running On Empty
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 23
- * RANSAS Diest In The Wind (Krishner) 25

- KIMN-Denver IACKSON BROWNE—Running On Empty
- (Acylam) WET WILLIE - Street Corner Serenade
- (Epin) ■ PAUL DAVIS—1Go Crazy (Bang) 17-9
- * BEE GEES-Night Fever (RSD) 5-1.

North Central Region

. TOP ADD ONS:

(Acylom)

JACKSON BROWNE-Bonning On Empty TYGRNE DAIMAN-HILCON'S Have You (#50)

ANDREW GOLD - Thank You for throng A Ferend

* PRIME MOVERS

WATALIF COLE-Our Lown (Capidal) BARRY MANILOW-Can't Serice Without You

ABBA-The Name Of The Came (Atlantic)

BREAKOUTS

(D) BEE GES - Night Fever (RSO) ERIC CLAPTON -1 by Troon Sally (1958)) MANSAS - Dunt to The Wood (Keshner)

CKLW-Detroit

- D. BEE GEES More Than A Woman (HSO)
- IDHNNY MATHIS & DENIECE WILLIAMS— Too Much, Too Little, Too Late (Columbia) ★ GEORGE BENSON — Dr. Broadway (WB) 28
- * ELECTRIC LIGHT ORCHESTRA-Sweet Talking Woman (Jet) 20-16

YVDNNE ELLIMAN-If I Can't Have You (RSO):

- WDRQ-Detroit
- . DAVID GATES-Goodbye Girl (Elektra)
- . TED NUGENT-Yank Me, Crank Me (Epic)
- * BOB WELCH-Ebony Eyes (Capitol) 20-15

WTAC-Flint

- ATLANTARHYTHM SECTION—Imaginary
- Lover (Polydor)
- * HEATWAVE-Always & Forever (Epic) 15-9 D# BEE GEES-Night Fever (RSO) 5-1

I-96 (WZZM-FM) - Grand Rapids

- . YVONNE ELLIMAN-ITT Can't Have You
- BOB WELCH—Ebony Eyes (Capitol)

* ERIC CLAPTON -- Lay Down Sally (RSD) 23-9

WAXY-Louisville . YVONNE ELLIMAN-If I Can't Have You.

* NATALIE COLE-Dur Love (Capitol) 28-16

- JACKSON BROWNE—Running On Empty
- * BARRY MANILOW-Can't Smile Without Tou (Arista) 24 16 * ART GARFUNKEL with JAMES TAYLOR &

(Columbia) 17-11

Talking Woman (Jet)

WBGN-Bowling Green . ELECTRIC LIGHT ORCHESTRA-Sweet

D+ BEE GEES-Night Fever (RSO) 20-13

PAUL SIMON - Wonderful World

. ANDREW GOLD - Thank You For Being A. Friend (Adylum)

* KANSAS-Dust In The Wind (Kirshner) 21

- WGCL-Cleveland
- . PAUL DAVIS-I Go Crazy (Hang) . ANDREW GOLD-Thank You For Being A
- Friend (Asylum) . BARRY MANILOW-Can't Smile Without You (Arista) 15-7

* TVONNEELLIMAN-III Can T Have You (RSD) 24:16

- WSAI-Cincinnati · NONE
- * ABBA-The Name Of The Game (Atlantic)
- * BARRY MANILOW-Can't Smile Without

You (Arista) 23-16

- Q-102 (WKRQ-FM) Cincinnati
- . TVONNE ELLIMAN-ITI Can't Have You.

D* BEE GEES-Night Fever (RSD) 10-2

* ANDY GIBB-Love Is Thicker Than Water (RS0) 16:10

- WCOL-Columbus . YVONNE ELLIMAN - If I Can't Have You
- . ELECTRIC LIGHT ORCHESTRA-Sweet Talking Woman (Jef.) ■ DAVID GATES — Goodbye Girl (Elektrol) 29
- * LEBLANC & CARR Falling (Big Tree) 30-25:

KANSAS - Dust In The Word (Kirshiner) . LINDA RONSTADT - Four Peritut Me

* NATALIE COLE-Our Love (Capital) 20-14 * BARRY MANILOW - Care't Soule Without

WCUE-Akton

WNCI-Columbus

(Asytum):

- LOU RAWLS—Lady Love (Epic)
- . ROBERTA FLACK Closer | Get To You (Atlantic) * NATALIE COLE-Our Love (Capitol) 24-16

BREAKOUTS-NATIONAL

(D) BEE GEES-Night Fever (RSO) NATALIE COLE-Our Love (Capital) KANSAS-Dust In The Wind (Kirshner)

13-Q (WKTQ)-Pittsburgh

- . ROBERTA FLACK Closer | Get To You
- (Attentic) JACKSON BROWNE—Running On Empty
- (Appliant)
- * NATALIE COLE Dur Love (Capitol) 20-11 * YVONNE ELLIMAN-If I Can't Have You

(RSG) 24-17

- WPEZ-Pittsburgh RUBICON—I'm Gonna Take Care Of
- Everything (20th) JACKSON BROWNE—Flamming On Empty
- (Asylum) ★ RAYDIO—Jack & Jul! (Arista) 16-10.

* KANSAS-Dust In The Wind (Kirshner) 12.8. Southwest Region

TOP ADD ONS:

ANDREW GOLD-Thank You For Heing A Friend

ATLANTA RHYTHM SECTION-linaginary Lover

(Polydor)

DAVID GATES-Goodbye Girl (Elektra)

* PRIME MOVERS BARRY MANILOW - Care I Smile Without You (Arista).

ENGLAND DAN & JOHN FORD COLEY-Never

Have To Say Goodbye (Big Tree)

IAY FERGUSON -- Thurster Island (Asylum)

BREAKOUTS

KANSAS-Dust to The Wind (Kushner) YVONNE ELLIMAN-II 1 Can't Have Too (KSG) HEATWAVE - Always & Forever (Epic)

- KILT-Houston . DOLLY PARTON -- Two Doors Down (RCA)
- . CRYSTAL GAYLE Ready For The Times To Get Better (UA) ■ ANDREW GOLD — Thank You For Being A
- Never Have To Say Goodbye (Big Tree) 40-
- . ENGLAND DAN & JOHN FORD COLEY-

- * ANDREW GOLD Thank You For Being A Friend (Acylum) 29:15 **KUF-Dallas**
- . ATLANTA RHYTHM SECTION Imaginary
- Friend (Asylum) * JAY FERGUSON - Thunder Island (Asylum)

Never Have To Say Goodbye (Big Tree) 19

- KNUS-FM-Dallas
- . YVONNE ELLIMAN-HI Can't Have You (RSU)
- DAVID GATES—Goodby e Girl (Elektra) * LITTLE RIVER BAND-Happy Anniversary (Harvest) 21-13:

* BARRY MANILOW -- Card & Smale Without

* JAY FERGUSON -- Thunder Island (Asylum)

- . YVONNE ELLIMAN-III Can't Have You. STYX—Fooling Yourself (A&M)
- D* BEEGEES-Night Fewer (RSO) 10-2 * BARRY MANILOW -- Can't Smile Without You (Arista) 22-15
- You (Arista) 15.9

- **KOMA-Oklahoma City** YVONNE ELLIMAN—II I Can't Have You
- . ELECTRIC LIGHT ORCHESTRA-Sweet
- Talking Woman (Jet) * ABBA-The Name Of The Game (Atlantic)

* BOB WELCH-Ebony Eyes (Capital) 30-25

- KAKC-Tulta
- . RUBICON-I'm Gonna Take Care Of Everything (20th)
- STYX—Fooling Yourself (A&M) . ELECTRIC LIGHT ORCHESTRA-Sweet

Talking Woman (Jet) 30-23 * LOU RAWLS-Lady Love (Epic) 32-27

- KELI-Toisa
- . NONE
- . ERIC CLAPTON-Lay Down Sally (RSO) 18-8

PAUL SIMON-Wonderful World

* ART GARFUNKEL with JAMES TAYLOR &

- WTIX-New Orleans . ENCHANTMENT-It's You That I Need
- EDDIE MONEY Baby Hold On (Columbia) ◆ YVONNE ELLIMAN—HI Cam'l Have You (RSO 15-11

PARLIAMENT—Flushlight (Casablance) 22-

- Lover (Polydor) . PLAYER-This Time I'm In It For Love (RSO)
- KANSAS—Dust in The Wind (Kirshner)

★ HEATWAVE—Always & Forever (Epic) HB-25 * RAYDIO-Jack & Jill (Arista) HB-26 Midwest Region

. TOP ADD ONS

TYONNE ELLIMAN-IT I Can'T Have You (RSD) ATLANTA RHYTHM SECTION-Imaginary Lover

BARRY MANILOW-Can't Simile Without You

ERIC CLAPTON-Lis Down Sally (RSQ) ELECTRIC LIGHT ORCHESTRA-Sweet Talking

BREAKOUTS

RAYDIO-Lack & hill (Arota)

806 WELCH-(Tomy Eyes (Capitol)

- WL5-Chicago
- IAY FERGUSON—Thumder Island (Asylum). * BARRY MANILOW-Can't Smile Without

You (Arista) 15-12

WMET-Chicago

D* STARGARD -- Which Way to Up (MCA) 25-11

* YVONNE ELLIMAN-IT I Can't Have You

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(HS0) 16-13

Tou (Arista) 12-7

- * BARRY MANILOW-Can't Smile Without You (Arista) 15 9

Friend (Asylum) 32-21 ★ ENGLAND DAN & JOHN FORD COLEY—

MRBE-Houston

Never Have To Say Goodbye (Big Tree)

- . CARPENTERS-Sweet Sweet Smile (A&M) * BARRY MANILOW - Can T Smile Without You (Arrsta) 26-11
- Lover (Folydor) . ANDREW GOLD-Thank You For Being A

ENGLAND DAN & JOHN FORD COLET—

- Never Have To Say Goodbye (Big Tree) · KANSAS - Dust in The Wind (Nirshner) 23-

. ENGLAND DAN & JOHN FORD COLEY-

KINT-EI Paso

You (Arista) 12-6

KF1Z-FM (Z-97)-Ft. Worth

- WKY-Oklahoma City . DAVID GATES - Goodbye Got (Elektra)
- Friend (Asylum)
- (Acylum) 17-11

. ANDREW GOLD -- Thank You For Being A. * BARRY MANILOW - Can't Smile Without

(Risadshow)

(Columbia) 19-9

- WNOE-New Orleans ATLANTA RHYTHM SECTION—Imaginary
- * SAMANTHA SANG-Emotion (Frivate Stock) 17-9 * HEATWAVE - Always & Forever (Epic) 30-24
- . LOU RAWLS-Lady Love (EDIC)

KEEL-Shreveport

HEFFERSON STARSHIP-Count On My (Great)

(Projetter)

* PRIME MOVERS

Woman (Jet):

(Anstal

- D) BEE GEES-Night Fever (RSD)
- TRAMMPS—Discus Interno (Atlantic).
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(Continued on page 24)

* LINDARONSTADT-Poor Por TITILINE

THE HOTTEST NEW ARTIST OF 1978. PEABO BRYSON REACHING FOR THE SKY

His Debut Album And Single Are Soaring Up The Charts!

SEE PEABO BRYSON ON TOUR!

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AUGUSTA, GA.
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HOUSTON, TEXAS
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MARCH 24 OAKLAND COLISEUM— OAKLAND, CA. MARCH 26 SHRINE AUDITORIUM— LOS ANGELES, CA.

MARCH 31- FOUNTAIN BLEAU—
APRIL 1 COLUMBIA, S.C.
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NORTH HALL—
MEMPHS, TENN.

APRIL 8 CIVIC CENTER — ATLANTA, GA. APRIL 9 MUNICIPAL AUDITORIUM — NASHVILLE, TENN



Produced by Peabo Bryson and Richard Evans

Continued from page 22

* ENGLAND DAN & JOHN FORD COLEY-Never Have To Say Goodbye (Big Tree) 27

D* BEE GEES-Night Fever (RSO) 117

WIRL-Peoria

(Asylum)

- RAYDIO—Jack & Jill (Arista)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 14-9
- D* BEE GEES-Night Fever (R50) 5-1

WNDE-Indianapolis

- HEATWAVE—Always & Forever (Epiz)
- DAVID GATES—Goodbye Gail (Elektra)
- BOB WELCH—Ethony Eyes (Capitol) 24-17
- ★ ERIC CLAPTON Lay Down Sally (RSD) 18

WOXY-Milwaukee

- YVONNEELLIMAN—HI Can't Have You (RSD)
- * BARRY MANILOW-Can't Smile Without You (Arista) 18-10
- * KANSAS Dust in The Wind (Kirshner) 8.3

WZUU-FM - Milwaukee

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- EDDIE MONEY—Baby Hold On (Columbia)
- * PAUL DAVIS-I Go Crazy (Bang) 19-10
- * BARRY MANILOW-Can't Smile Without You (Ansta) 16-8

KSLQ-FM-St. Louis

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- . JEFFERSON STARSHIP -- Count On Me
- * BOB WELCH-Ebony Eyes (Capital) 30-20
- ★ RAYDIO—Jack & Juli (Arista) 23-17

KXOK-St. Louis

- YVONNE ELLIMAN—If I Can't Have You
- STYX—Fooling Yourself (A&M)
- * BARRY MANILOW-Can Lamile Without You (Arista) 27-2
- → ERIC CLAPTON—Lay Down Sally (RSD) 22.5 KIDA-Des Maines

- RAYDIO—lack & bill (Arista)
- KC & THE SUNSHINE BAND Boogie Shoes
- * TVONNE ELLIMAN-ITI Can't Have You. (RS0) 28-14
- * CARPENTERS-Sweet Sweet Smile (A&M) 20:11

KDWB-Minneapolis

- ELECTRIC LIGHT ORCHESTRA—Smeet Talking Woman (Jet)
- JEFFERSON STARSHIP—Count On Me. (Grant)
- * DAVID GATES-Goodbye Girl (Elektra) 25
- * BARRY MANILOW -- Can't Smile Without You (Arista) 15-10

KSTP-Minneapolis

- → JACKSON BROWNE—Running On Empty. (Asylum)
- ANDREW GOLD—Thank You for Being A. Friend (Asylum)
- * KANSAS Dunt in The Wind (Kirshner) 16.
- GORDON LIGHTFOOT—The Carcle Is Small (WB) 24-20

WHB-Kansas City

- ENGLAND DAN & JOHN FORD COLEY— Never Have To Say Goodbye (Big Tree)
- CHUCK MANGIONE—Feets fin Good (A&M)
- * ELECTRIC LIGHT ORCHESTRA-Smith Talking Woman (Jet) 38-20
- * ROD STEWART-Hot Legs (WE) 24-15

KBEQ-Kansas City

- LOU RAWLS—Lady Love (Epic)
- . JEFFERSON STARSHIP Count On Me (Grunt)
- * WAYLON & WILLIE Mama Don't Left Your Babies Grow Up To Be Coarboys (RCA) 72 13
- * RAYDIO-Jack & Jill (Arista) 28-20

KKLS-Rapid City

- ENGLAND DAN & JOHN FORD COLEY— Never Have To Say Goodbye (Big Tree)
- . YVONNE ELLIMAN-ITI Cam't Have You
- * BARRY MANILOW Can't Smile Without Ymi (Arista) 21-15
- * ELECTRIC LIGHT ORCHESTRA-Sweet Talking Woman (let) 23-17

KQWB-Fargo

- . ANDREW GOLD-Thank You For Being A Friend (Asylum)
- . ABBA-The Name Of the Game (Atlantic.)
- D* BEE GEES-Night Franc (RSO) 14-10
- * BARRY MANILOW -- Can 4 Smyle Without You (Arrsta) 18 14

Northeast Region

. TOP ADD ONS

JEFFERSON STARSHIP - Email the Mr. (Grant) WAYDIO- lack & fell (Arista) NATALIE COLE-Our Lave (Capital)

* PRIME MOVERS

BARRY MANILOW-Carl I Smile Willsout You.

ERIC CLAPTON - Lay Down Saily (RSD) (D) BEE GEES-Mirre Than A Woman (RSD)

BREAKOUTS

YVONNE ELLIMAN-II I Can't Have You (950) 808 WELCH-Ebony Eyes (Capitol) (D) BEE GEES-Night Fever (RS())

WABC-New York

- RAYDIO—Jack & Jill (Arista)
- . NATALIE COLE Our Love (Capital)
- * BARRY MANILOW-Can't Smide Without You (Arista) 18 8
- ★ ERIC CLAPTON—Lay Down Sally (HSO) 17-9

99-X-New York

- YVONNEELLIMAN—III Can't Have You
- D★ BEE GEES—More Than A Woman (RSO) HB
- ★ ENGLAND DAN & JOHN FORD COLEY— Never Have To Say Goodbye (Big Tree) 29

WPTR-Albany

- · RAYDIO-Tack & Jill (Arista)
- NATALIE COLE Our Love (Capstol)
- * BARRY MANILOW-Cart & Smale Without You (Arista) 14.9
- JACKSON BROWNE—Hunning On Empty (Asylum) 21 17

WTRY-Albany

- . EDDIE MONEY-Baby Hold On (Columbia)
- . STYX-Fooling Yourself (A&M)
- * RAYDIO-Jack & Jill (Ansta) 26 JB
- * YVONNE ELLIMAN-ITI Can T. Have You (RS0)8-3

WKBW-Buttalo

- . CARPENTERS-Sweet Sweet Smile (A&M)
- . GORDON LIGHTFOOT -- The Carcle Is Small
- ★ BARRY MANILOW Cen't Smile Without Teu (Arista) 15-7
- BOB WELCH—Entity Eyes (Cupitol) 27/20.

WYSL-Buttalo

- DAVE LOGGINS—One Way Ticket To Paradice (Epic)
- D * BEE GEES Night Enwir (RGO) 11 Z
- * PAUL DAVIS-1 Go Crazy (Bang) 10-4

WBBF-Rochester

- DOLLY PARTON—Two Doors Down (RCA)
- . JEFFERSON STARSHIP Count On Me (Grant)
- ★ TVONNE ELLIMAN—ITT Cam I Hask You.
- (RSO) 28:14
- D* BEE GEES-Night Fever (RSD) 14-6

WRKO-Boston

- . JEFFERSON STARSHIP Count On Me (Grunt)
- BILLY JOEL Movin: Out (Calumbia) KANSAS — Dust in The Wind (Karshner) 23

* BOB WELCH-Ehony Eyes (Capital) 24-14

WBZ-FM-Baston

- ATLANTA RHYTHM SECTION—limiginary Lower (Polydor)
- SANFORD & TOWNSEND —Eye DITThe Storm (WE) # NONE

F-105 (WVBF) - Boston

- · RAYDIO-Lick & Idl (Arista)
- . JEFFERSON STARSHIP-Count Do Me. (Grunt)
- * JAYFERGUSON-Thunder Island (Asylum)
- * BARRY MANILOW Can't Smile Without You (Arreta) 17-12

WDRC-Hartford

- . YVONNE ELLIMAN-HI Can't Have You
- PARLIAMENT—Floriblight (Casablanca)
- BARRY MANILOW—Can't Smile Without You (Arista) 18-10
- * ERIC CLAPTON Lay Down Sally (RSD) 12-7

WPRO (AM) -- Providence

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- GORDON LIGHTFOOT—The Circle Is Small.
- ERIC CLAPTON—Lay Down Sally (RSO) 12-5 * ANDREW GOLD-Thank You Fot Being A

Friend (Asylum) 29 24 WPRO-FM-Providence

- HEATWAVE—Always & Forever (Epic)
- JEFFERSON STARSHIP Count On Me.
- * NATALIECOLE-Dur Love (Capitol) HB 11

KANSAS—Bust in The Wind (Kirshner) 12-8 WICC-Bridgeport

- . EARTH, WIND & FIRE-Funtasy (Columbia)
- . IEFFERSON STARSHIP Count On Me
- * LE BLANC & CARR Falling (Big Tree) 19-13 * ERIC CLAFTON - Lay Down Sally (RSD) 21

Mid-Atlantic Region

TOP ADD ONS

RAYDIG-Jack & Juli (Avota) ROBERTA FLACE - Clincar I Get To You

(Arieša America) * PRIME MOVERS

> DAVID GATES-Greative But (Elektra) YVONNE ELLIMAN-II I Can't Have You (RSO) ENGLAND DAN & JOHN FORD COLLY-Never Say Goodbye (flig Tere)

GENE COTTON - Before My Heart Finds Dut

BREAKOUTS

LE BLANC & CARR-Falling (Bug Tree) KANSAS-Digit in The Wind (Kirchner): MATALIE COLE -- Dur Love / Capitalia

- WFIL-Philadelphia
- · RAYDIO-Jack & Jill (Aresta) . ANDREW GOLD-Thank You For Being A
- Friend (Asylum) * ENGLAND DAN & JOHN FORD COLEY-Never Have To Say Goodbye (Big Tree) HB
- * DAVID GATES-Goodbye Girl (Elektra) 20-

(Grunt)

- WZZD-Philadelphia . JEFFERSON STARSHIP - Clause On Ma.
- . LEBLANC & CARR Falling (Big Tree)
- * DAVID GATES-Goodbye Girl (Elektra) 24 * BARRY MANILOW - Can't Smile Without

You (Arista) 13 WIFI-FM-Philadelphia

- DAVID GATES—Goodbye Get (Elektra)
- JACKSON BROWNE—Business On Empty (Asylam)
- * ELECTRIC LIGHT ORCHESTRA-TWEET Talking Woman (Let) 30-23 * YVONNEELLIMAN-H1Cac't Have You

(ES0)22-18

WGH-Morfolk

17-11

WPGC-Washington GENECOTTON—Before My Heart Finds Out (Anola America)

■ CHUCK MANGIONE - Feets So Good (A&M):

 ■ RAYDIO — back & bill (Aresta) 1.3.7. ■ PARLIAMENT—Flashight (Canadianca) 23

(Attentue) . IEFFERSON STARSHIP - Count On Me. (Grunt)

. ROBERTA FLACK - Closer | Get In You

* YVONNEELLIMAN-ILLCan't Have You (MS03 MB:38 ★ IMY FERGUSON — Thunder Island (Asylum)

WCAD-Baltimore

- . ROBERTA FLACK-Closer | Get To You.
- (Atlantic):
- TRAMMPS—Disco Inferno (Atlantic) * RAYDIO-Jack & Juli (Arista) 15-9
- * DAVID GATES-Goodbye Girl (Elektra) 17

WYRE-Annapoles

- STYX—Fooling Yourself (A&M) ■ ROBERT PALMER — Every Rand Of People
- * KANSAS-Dust in The Wood (Krishner) 16-8
- * TAVARES -- More Than A Woman (Capitol)

- WLEE-Richmond
- · RAYDIO Jack & Juli (Aresta) . GENECOTTON - Before My Heart Finds Duff
- (Ariota America) * LE BLANC & CARR - Falling (Big Tree) ME

■ NATALIE COLE—Dur Love (Capital) HB-19

- WRVQ-Richmond
- · RAYDIO-lack & Jill (Arista) . ROBERTA FLACK - Closer | Get To You
- KANSAS Dust In The Wind (Kirshner) 13-8

◆ ERIC CLAPTON—Lay Down Sally (#SD) 10-5

TOP ADD ONS

Southeast Region

ROSERTA FLACK-Climet I Get To Fire (Atlantic) LACKSON BROWNE-Running On Empty

* PRIME MOVERS

LOU RAWLS-Larry Lovy (Epic)

BARRY MANIEDW - Care Elimile Williams Fag-KC & THE SUNSHINE BAND-Booger Shoes

TYONNE ELLIMAN - II I Can't Have You (RSO)

BREAKOUTS

NATALIE COLE-Our Love (Capital) ENGLAND DAN & JOHN FORD COLEY-Never Have To Say Sandbye (Big Tree)

CHUCK MANGIONE-Fresh So Good (ALM)

- WQXI-Attanta
- GEORGE BENSON—On Broadway (WB):
- PLAYER—This Time I'm In It For Love (RSO) ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 15-7

■ YVONNE ELLIMAN—III Can't Have You. (RSU) 18-17

- Z-93 (WZGC-FM) Atlanta
- . LOURAWLS-Lady Love (Epic)
- · PARLIAMENT-Flushlight (Casablanca) ★ YVONNE ELLIMAN — If I Can't Have You
- (RS0)23-18

■ CHUCK MANGIONE—Feets 30 Good (A&M) 17.13

- WBBQ-Augusta * ROBERTA FLACK - Closer | Get To You (Atlantic)
- . JEFFERSON STARSHIP Count On Me (Grunt)

* NATALIE COLE - Our Love (Capitol) 13-8. * PARLIAMENT-Flashlight (Casablanca) 18

WSGA-Savannah

(Grunt).

(RSO) 17-11

- WFGM-Atlanta
- EARTH, WIND & FIRE—Fantasy (Columbus) Ow STARGARD-Which Way Is Up (MCA)
- * ENGLAND DAN & JOHN FORD COLEY-Never Have To Say Conditive (Fig Tree) 21
- * RUBICON-I'm Ganna Take Care Of Everything (20th) 19-14

ENGLAND DAN & JOHN FORD COLEY—

Never Have To Say Goodbye (Fig Trop) PARLIAMENT—Established (Carabianca)

* RAYDIO - Lack & Bill (Aresta) 13-8.

D . STARGARD - Which Way to Up (MCA) 22-21 WFLB-Fayetteville

. JEFFERSON STARSHIP - Count On Mr.

- JOHNNY MATHIS & DENIECE WILLIAMS... Too Much, Too Little, Too Late (Calassiss).
- * LEBLANC & CARR-Falling (Big Tree) 31-24 . YVONNEELLIMAN-III Cast I Have You

WQAM-Miami

WMJX (96X) - Miami

- . LOURAWLS-Lady Love (Epic)
- . DAVID GATES-Goodbye Girl (Eleatra)
- ★ HEATWAVE Always & Forever (Epic) 22:16

ENGLAND DAN & JOHN FORD COLEY—

Never Have To Say Goodbye (Big Tree)

PARLIAMENT—Flashlight (Casablanca)

* MICHAEL ZAGER BAND - Let's All Chant

* TVONNE ELLIMAN-IT I Can't Have You

BOB WELCH—Ebony Eyes (Capitol):

TRAMMPS—(hisco inferno (Atlantic) 14-10

CHUCK MANGIONE—Feels So Good (A&M)

◆ ODYSSEY—Native New Yorker (RCA) 32-29

★ KANSAS—Dust In The Wind (Kirshner) 36-

YVONNEELLIMAN—II I Can't Have You

JACKSON BROWNE—Running On Empty

* BARRY MANILOW-Can't Smile Without

* ERIC CLAPTON-Lay Down Sally (RSO) 15-9

ATLANTA RHYTHM SECTION — Imaginary

CAZZ—Let's Live Together (Number One)

◆ ODYSSEY—Native New Yorker (RCA) 3E-2E

* BARRY MANILOW-Can't Smile Without

ATLANTA RHYTHM SECTION—Imaginary

★ KC & THE SUNSHINE BAND — Boogle Shoes

ATLANTA RHYTHM SECTION—Imaginary

* BOZSCAG65-Hollywood (Columbia) 29

* DAVID GATES-Goodbye Girl (Elektra) 15

. LEBLANC & CARR - Falling (Big Tree) 10-5

* NATALIE COLE-Our Lave (Capital) 11-8

. GENE COTTON - Betwe My Heart Finds Out.

. ROBERTA FLACK - Done | Get In Your

* CHUCK MANGIONE-Feels So Good (A&M)

. LITTLE RIVER BAND-Happy Admirectary

■ ROBERTAFLACK—Chmer (Get In Your

* BOB WELCH-Ebony Eyes (Capdol) 23-13

* PARLIAMENT-Flashlight (Casabianca) HB

. EARTH, WIND & FIRE - Fast any (Delambia)

. ROBERTAFLACK - Closer | Get To You

D* BEE GEES - Night Fever (RSD) 18 13

ENGLAND DAN & JOHN FORD COLEY—

. ATLANTA RHYTHM SECTION - long mark

PARLIAMENT—Firshinght (Casabianca)

* RC & THE SUNSHINE BAND - Boogle Shoes

★: RAYDIO - Jack & Hill (Arintal) 15:10

Neser Have To Say Goodbyn (Big Tree) HB-

■ RAYDIO—Jack & Jill (Acusta) 12-10

CHICAGO - Little One (Columbia)

IACKSON BROWNE—Running On Empty

* YVONNE ELLIMAN-If I Cam't Have You

(Private Stock) 30-17

(RSD) 29-23

T-100 (WHYT-FM) - Miami

(RS0) 21-17

WLOF-Orlando

(Apylum)

WRBQ-FM-Tampa

(ESO)

(Asylutti)

You (Arista) 21-14

BJ-105 (WBJW-FM) - Orlando

Lover (Polydor)

You (Arista) 15-10

Lover (Polydor)

WMF1-Daytona Beach

Lover (Polydor)

WAPE-Jacksonville

WAYS-Charlotte

(Atlantic)

WRIX-Raleigh

(Athantic).

WTOB-Winston-Salem

(Attaches

WTMA-Charleston

Lover (Polydor):

(TK) 21-17

(Arrola America)

(Arrota America)

(Harvest) 24:19

· RAYDIO-lack & hill (Acusta)

WQPD-Lakeland

* NATALIE COLE - Dur Love (Capitol) 23-18

(TM) HB (2)

- Babies Grow Up To Be Cowboys (RCA)
- (Atlantic)
- * ROD STEWARY-Hot Legs (WB) 23-11

You (Arista) 25-13

- ROBERTA FLACK—Closer | Get To You
- (Atlantic)
- . NATALIE COLE-Our Love (Capitol)

WHBQ-Memphis

- EARTH, WIND & FIRE—Fantasy (Columbia)

* ROBERTA FLACK - Closer | Get To You (Atlantic) 1E-11

- ND FIZE
- - WRJZ-Knozville

DOLLY PARTON—Two Doors Down (RCA)

. BARRY MANILOW-Can't Smile Without

You (Arista) 18-13

- Talking Woman (let) * KC & THE SUNSHINE BAND - Boogie Shoes

* JAY FERGUSON - Thursder Island (Auylum)

- - . ANDREW GOLD-Thank You For Being A

You (Arista) 10-5

(Atlantic)

WS6N-Birmingham

BARRY MANILDW—Can't Smile Without

 JACKSON BROWNE—Running On Empty (Advium)

(TK) 24-16 * NATALIE COLE - Our Love (Capital) 32-25

WHHY-Montgomery

* TRAMMPS-(Jesco Interno (Atlantic) 15-12

* HOTEL-You'll Love Agam (Phonogram) 27

(tpc)

. LEBLANC & CARR - Falling (Big Tree)

* ERIC CLAPTON-Lay Down Sally (RSD) 9-4

- D* BEE GEES-Night Fever (RSD) 3.1
- in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or oth-

WORD-Spartanburg

(Grunt)

. STARZ-I'll Be There (Capitol)

. JEFFERSON STARSHIP - Count On Me

D* STARGARD - Which Way Is Up (MCA) 27-18 * KC & THE SUNSHINE BAND-Boogle Shoes

- WLAC-Nashville . WAYLON & WILLIE-Mama Don't Let Your
- . ROBERTA FLACK Closer I Get To You

* BARRY MAN/LOW-Can't Smile Without

- WMAK-Rashville

* CHUCK MANGIONE-Feels So Good (ALM)

- * ROD STEWART-Hot Legs (WE) 26-19
- YVONNE ELLIMAN—HI Can't Have You
- ★ PARLIAMENT—Flashlight (Casablanca) 14

WMPS-Memphis

- PLAYER—This Time I'm in it For Love (RSO)
- * 808 WELCH-Ebony Eyes (Capitol) 12-9 WGOW-Chattanoogs
- CHUCK MANGIONE—Feets So Good (AAM) ELECTRIC LIGHT ORCHESTRA—Sweet
- (TK) 15-7

- WERC-Birmingham
- . ROBERTA FLACK Clinier I Get To You (Atlantic) . GENE COTTON - Before My Heart Finds Out
 - . ROBERTA FLACE Claser | Get To You

Friend (Azylum) 15-9

* KC & THE SUNSHINE BAND - Boogle Shoes

WET WILLIE—Make You Feel Love Again

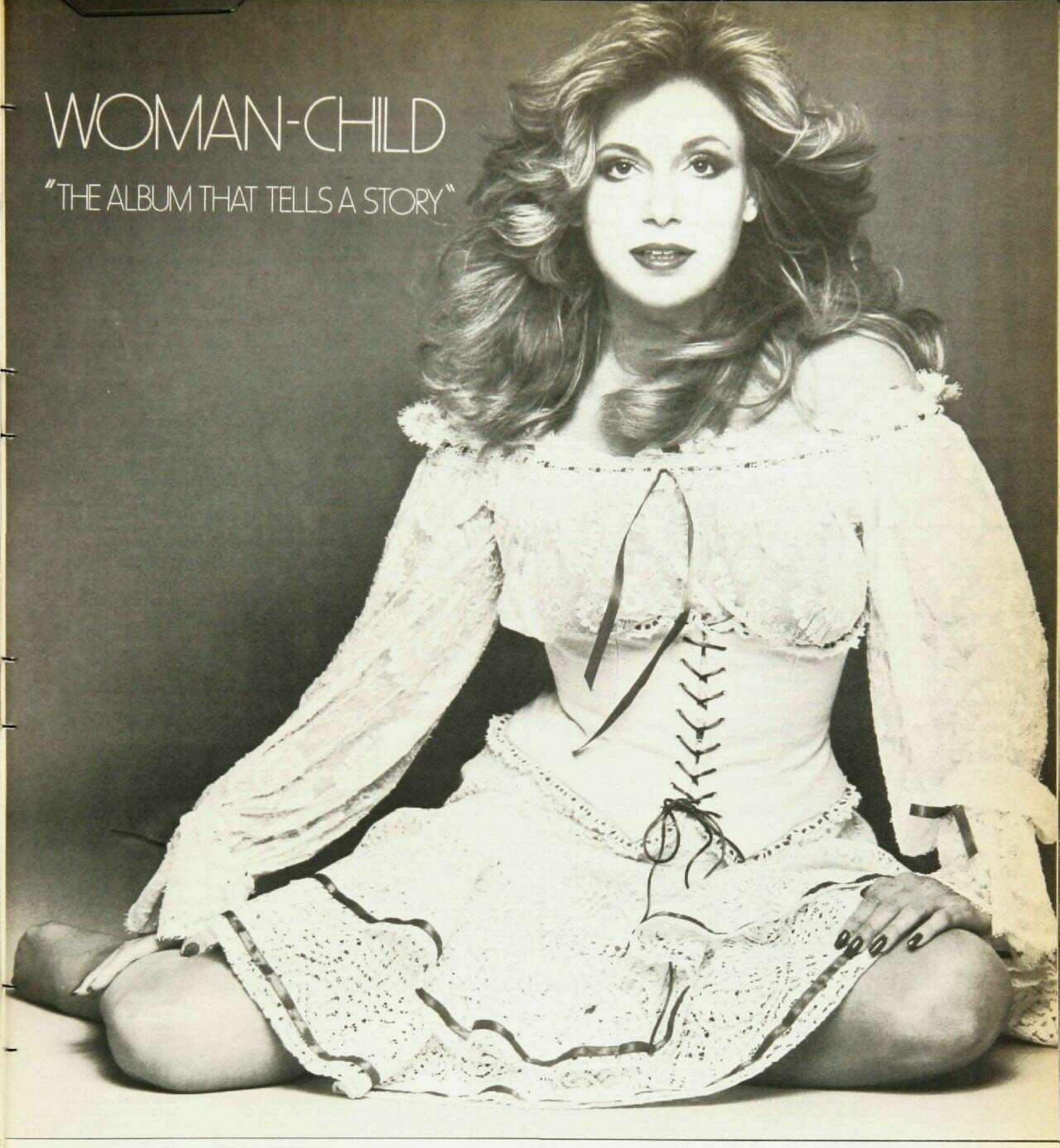
. DOLLY PARTON - 1 ws Doors Down (RCA)

KAAY - Little Rock

- IAY FERGUSON—Thunder Island (Asylum)
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HELENE FRANCES

- · BILLBOARD RECOMMENDED LP-March 11th
- · RECORD WORLD ALBUM PICK-March 11th

"WOMAN-CHILD" the album—HIR 7777
"WOMAN-CHILD" the single—HIR 7772



Office mate

Billboard Album Radio Action

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

Top Add Ons-National

ATLANTA RHYTHM SECTION—Champagne Jam (Polydor) JEFFERSON STARSHIP-Earth (Grunt) ROBERT PALMER-Double Fun (Island) FOTOMAKER-(ATlantic)

KBPLFM - Deover (Jean Valdez)

. WARREN ZEVON - Excitable Boy (Asylum)

★ JACKSON BROWNE—Running On Empty (Asylum)

· KANSAS-Point Of Knye Return (Kirchner)

ATLANTARHYTHM SECTION—Champagne lam

LENNY WHITE-The Adventures Of Astral Pirates

· BILLY JOEL - The Stranger (Columbia)

. WALTER EGAM - Nut Shy (Columbia)

. WARREN ZEVON - Excitable Boy (Asylum)

BILLY JOEL - The Stranger (Columbia)

· ART CARFUNKEL -- Watermark (Columbia)

Southwest Region

SEFFERSON STARSHIP - Earth (Grunt)

ROBERT PALMER - Double Fun (Island)

ROBERT GORDON WITH LINK WRAY-Fresh

★TOP REQUEST / AIRPLAY

JACKSON BROWNE-Ronning On Empty

JEFFERSON STARSHIP-Earth (Grant)

ROD STEWART - Four Loose & Fancy Free

ERIC CLAPTON -- Stowhard (MSD)

WALTER EGAN - Not Shy (Columbia)

. FRANK MARIND & MANDGANY RUSH - LOW

. THE MICHAEL WYNN BAND - Queen Of The Night

AVERAGE WHITE BAND—Warmer Communications

. ROBERT GORDON WITH LINK WRAT-Fresh Fish

■ JACKSON BROWNE—Hunning On Empty (Acytum)

■ BOD STEWART—Foot Loone & Family Free (W.B.)

. MANERED MANN'S EARTH BAND-WARRING E.

BRUCE COCKBURN—Cocker to The Stories (True)

■ ROBERT GORDON WITH LINK WHAT - Free Fort

RENAISSANCE—A Song For All Simmons Cours.

JEFFERSON STARSHIP - Lorin (farunt)

. ROBERT PALMER - Double Fun (Hharid)

WNOE FM - New Orleans (B. Reno. 5. Segraves)

. BOB WEIR - Heaven Help The Foot (Arrets)

ROBERT PLAMER - Double Fun (Prixed)

JEFFERSON STARSHIP - Earth (Grant)

. IRIC CLAPTON - Storehand (MSG)

ERISERISTOFFERSON—Lecter Island (Cenanter)

* JACKSON BROWNE - Risnamy On Lingty (Assum)

. THE HOO DOO RHYTHM DEVILS - All Kahding Aside

JACKSON BROWNE — Hunning On Empty (Acytum)

. ROBERT PALMER - Double Fun (Island)

. WALTEREGAN-Not Shy (Columbia)

JEFFERSON STARSHIP - Earth (Grunt)

Special Private Stock)

KLUL FM - Houston (Jackie McCauley)

pectal (Proaste Stock)

Mudio

Chambres 9

· VANGELIS-(HEA)

. IEFFERSON STARSHIP - Earth (Caund)

BRUCE COCKBURN - Circles to The Stream

GENE COTTON-Save The Duncer (Arista)

GENE RAFFERTY-City To City (Minited Artists)

Warner Benz 1

BREAKOUTS

(True North)

KZEW FM - Dallas (Beb Shannon)

(Citiumbia)

Harytom

ATLANTA RHYTHM SECTION-Champagne Lim

TOP ADD ONS

ROD STEWART-Foot Loose & Fancy Free (W.H.)

ROBERTA FLACK - Blue Lights in The Basement

IEFFERSON STARSHIP - Earth (Grunt)

ERIC CLAFTON—Slowhand (#50)

RSIO-FM - San Jose (Paul Wells)

. FOTOMAKER -- (Atlantic)

. STIFFS LIVE - (Shift)

. THE BUTLES-(W.B.)

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

Western Region

TOP ADD ONS

JEFFERSON STARSHIP-Earth (Grunt) ATLANTA RHYTHM SECTION - Champagne lam

QUEEN-News Of The World (Elektra) BILLY JOEL-The Stranger (Columbia) JACKSON BROWNE-Funning On Empty

LYNYRD SKYNYRD-Street Survivors (MCA)

BREAKOUTS

WARREN ZEVON-Excitable Boy (Asylum) STIFFS LIVE-Clinic THE HOO DOO RHYTHM DEVILS-All Funding Aude (Fontacy) FOTOMAKER-(Altantic)

#SAN-FM - San Francisco (Bonnie Simmons)

- · THE RUTLES-(W.H.) · STIFFS LIVE-(Shiff)
- . REGERT PALMER Double Fun (Island)
- . IAN DURY New Hoots & Panties (lifett) . JOHN MARTYN-Dne Weeld (Island)
- ATLANTA RHYTHM SECTION—Champagne lam
- NICK LOWE Jesus Is Cool (Radar)
- JEFFERSON STARSHIP Earth (Grunt) * THE RUTLES-(W.B.)
- IGGY POP & IAMES WILLIAMSON—BUTCHS

NLOS-FM-Los Angeles (Ruth Pinedo) JEFFERSON STARSHIP — Earth (Grant)

- · VANHALEN-(YCB.)
- . LITTLE FEAT-Waiting For Columbus OW B)
- JOURNEY—Infinity (Columbia)
- * SATURDAY MIGHT FEVER / ORIGINAL
- SOUNDTRACK-(RSD) STYL—The Grand Illusion (ALM)
- BILLY IDEL —The Stranger (Columbia)
- QUEEN—News DLThe World (E)ektra)
- KMET-FM-Los Angeles (Sam Bellamy)
- THE OUTLANS—Bring it flack Alive (Avicta)
- IEFFERSON STARSHIP Earth (Count)
- SWEET—Lyve(Headed (Capital) HORSLIPS—Alleres (D/M)
- # QUEEN-News Of The World Clientra's
- MCRSON BROWNE—Running On Empty (Asylum)
- * EDDIE MONEY-(Gillumbia)
- LYNYRDSKYNYRD—Street Survivors (MCA)
- KGB-FM San Durgo (Valerio Midntosh)
- JEFFERSONSTARSHIP—(Inth (Grant)) ATLANTA RHYTHM SECTION — Orampagne hass
- (Folydor) WARREM ZEVON — Excitable Boy (Anythro):
- BDB WEIN Measure Help The Food (Armfu)
- QUEEN—News Of The World (Elektra).
- KANSAS—Point Of Know Return (Kirchiter)
- ERIC CLAPTOM Sirwhard (#Gil) * GEORGE BENSON-Workend In L.A. (W.B.)
- ROME-FM San Just (Dans Jung)
- THE OUTLAWS—Bring It Black Alive (Arittle) ATLANTA RHYTHM SECTION—Champagow Janu (Polydor)
- . B.I.O. Street Action (Mercury)
- . THE HOO DOO RHYTHM DEVILS All Kidding Aside (Familiary)
- . IGGYPOP & JAMES WILLIAMSON KALEDY (Bomp)
- JOURNEY-Infinity (Telumbia)
- . ACKSON BROWNE Running On Empty (Apylum)
- WARREM ZEVON Excitable Blog (Appliant) · VANHALEN-(W.II.)

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 3-18-78"

Top Requests/Airplay-National

JACKSON BROWNE-Running On Empty (Asylum) JEFFERSON STARSHIP-Earth (Grunt) BILLY JOEL - The Stranger (Columbia) ERIC CLAPTON-Slowhand (RSO)

KMOD-FM-Tulsa (Bill Bruin)

- . HITERSON STARSHIP-Earth (Grant).
 - AYLANTA RHYTHM SECTION—Champagne Jam
 - THE OUTLANS—Hiring (f Back Alive (Artifa))
 - GERRY RAFFERTY Day To City (Vinited Artists)
 - GENECOTION—Save The Dancer (Arola)
 - ERIC CLAPTON—Slowhand (RSO)
 - JACKSON BROWNE—Hunning Dir Empty (Acylum) . WATE OR JERNINGS & WILLIE NELSON - Waylon &
 - KANSAS—Front Ot Know Return (Karshoer) KBSC-FM-Phoenia (J.D. Freeman)
 - . JEFFERSON STARSHIF-Earth | Grant
 - · ATLANTA RHYTHM SECTION-Champagne Jam
 - YVONNE ELLIMAN Night Flight (RSD)
 - . CENE COTTON Save The Dancer (Anola)
 - THE WIELSEN-PEARSON BAND—(T.p.c.) BRUCE COCKBURN—Circles In The Stream (True)
 - ★ GORDON LIGHTFOOT—Entitless Wire (W.B.)
 - . BEBOPDELUXE Doxitic Flattic (Harvest) POBERT PALMER - Disuble Fun (Island)

 - * JEFFERSON STARSHIP Earth (Grunt) LITTLE FEAT - Waiting For Columbus (W.E.)
 - · VANHALEN-(W.C.)
 - · QUEEN-NewsOffhe Earth (Liektra)

Midwest Region

TOP ADD ONS

ATLANTA RHYTHM SECTION - Champagne lam ROBERT PALMER-County For (Itland) FOTOMAKER-(Attache)

BE BOP DELUTE - Drastic Plastic (Harvest)

*TOP REQUEST / AIRPLAY

LACKSON BROWNE-Ranning the Empty (Acylum)

ERIC CLAPTON - Downard (MSD) BILLY 10 EL-The Stranger (Columbia) IEFFERSON STARSHIP-Earth (Great)

BREAKOUTS

AVERAGE WHITE BAND - Warmer Communications (Atlantic) THE TUBES- List (ALM) THE OUTLANS-Bring II Back Airer (Aritta) THE RUTLES - (Warner Bros.)

WARE FM - Detroit (Carl Galeana)

- ATLANTA RHYTHM SECTION—Champagne Lant (Polydor)
- . FOTOMAKER-(Atlantic)
- HENRY GROSS Lines is The Shuff (Existency). BEROPOELUTE-Deaths Pleates (Harvest)
- · ROBERT PALMER Double Fun Hilland)
- . BILLY NOEL-The Stranger (Columbia)
- JACKSON BROWNE—Running Die Empty (Asyhon)
- . STYL-The Grand Museum (AAM)
- . ERIC CLAFTON Stawford (HSD)
- WIRL FM-Elgin/Chicago (T. Marker/W. Leisering)
- THE THRES Live (A&M) . GENNY RAFFERTY .- Edy To City (Under Actuals)
- AVERAGE WHITE BAND Warmer Communications.
- ATLANTA BHYTHM SECTION Champagne law (Polydor)
- BYRON BERLAINE—(Takoma) THE RUTLES—(W.E.)
- . WARREN ZEVON Excitation Box (Arabonic) . ROBENT PALMEN - Double for Chiungs
- * REFERSON STARSHIP Lucia (Errold) * LITTLE FEAT -- Washing his Columbus (W.B.)
- WMMS FM Clininfand (Nohn Gurman)
- STATEVEL—Cate (in the Count (Copinions)) ROBERT PALMER - Double Ton (Island)
- . AVERAGE WHITE BAND-Wastern Communications . (AN DURY -- New Books & Pankers (Stiff)
- ATLANTA RHYTHM SECTION—Champagne fam.
- JACKSON BROWNE Running the Empty (Atylium) . EDINE MONEY - (Columbia)
- · ERIC CLAPTON Stumband (HSD)
- . THE GODZ (Millennum)

KWK3-FM-Kantan City (Dave Mundan)

- · BLACK CAK-Race With The Slevil (Capsicorn)
- . FOTOMAKER-(Atlantica

WZMF-FM - Milwauben (Joe Benson)

Special (Private Stack)

- . THE TUBES-Line (ALM) ATLANTA RHYTHM SECTION—Champager Jam.
- THE OUTLAWS—Bring It Back Nine (Arcita)
- ERIC CLAFTON Slowhand (RSD)
- MCRSON BROWNE Running On Empty (Asylum)
- EFFERSON STARSHIP—Earth (Chart) UNSAS—Point Of Know Return (Keshher)
- ATLANTA RHYTHM SECTION—Champager Lam.
- . ROBERT PALMER Double Fun (Island) . ROBERT GORDON WITH LINE WRAY - Fresh Fish
- BE BOP DELUTE -- Deathe Plastic (Harvest) . SWEET BOTTOM - (Sweet Buftom)
- . BRAN BALESTRIER!-Brians Songs (Desmund)
- WARREN ZEVEN Excitable Boy (Acylore) . MEFFERSONSTARSHIP-Earth (Grant)
- ROD STEWART Foot (pose & Fancy Free (W.E.) MCKSON BROWNE—Running On Empty (Acylum)
- GORDON LIGHTFOOT Endless Wire (Wanter)
- ★ BELY IDEL—The Stranger (Columbia)

Southeast Region

TOP ADD ONS

ATLANTA RHYTHM SECTION - Champagne Jam (Polydor) FOTOMAKER-(Attantic) HEFTERSON STARSHIP-Earth (Grant THE OUTLAWS-Bring It Back Afree (Ansta)

*TOP REQUEST / AIRPLAY

JACKSON BROWNE-Running Dis Empty (Anylum) EFFERSON STARSHIP-Earth (Grant) ERIC CLAPTON -- Sinehand (MSO): BILLY JOEL-The Stranger (Columbia)

BREAKOUTS

THE TUBES-I ALM LITTLE FEAT -- Wasting For Columbus (Warner

WALTER EGAN-Not Shy (Columbia) THE MUTLES-(Warner fires.)

WRAS-FM-Atlanta (Mike Garretson)

- . ATLANTA RHYTHM SECTION Diampagne Inth-
- (Poisdor)
- · THE THRES- I've (ALM) THE DUTLAWS—Hring It Back Africe (Arista)
- wALTEREGAN—Not Shy (Columbia) · FUTOMANEE-(Attantic)
- TIM LARSEN & YANKEE DRENGENE—LCHS.
- ★ ZEFFERSON STARSHIF Earth (Grant) * SERLEVEL-Cars On The Caust (Caprocoms) ■ GEORGETHOROGOOD & THE DESTROYERS—
- WAYLON JENNINGS & WILLIE NELSON —Waylow &
- WHF5-FM -- Washington D.C. (David Einstein)
- (Polydon) THE WORLD - (W.R.).

Willie (RCA)

■ DELBERT McCUNTON—Second Word (Capitolism)

· ATLANTARHYTHM SECTION - Champupte land

- . HORT BOT SLIM & THE SEX CHANGE BAND WITH THE ROOTETTES - (WILL) . BYFREGE WHIST HAND - Warmer Communications
- LITTLE FEAT—Westing for Calcollers (Will) WARREN ZEVON - Exception (New Provious)

. OREGON-Violes (Vanguard)

- · HINN MARTYN Cler World | Literaly * THE TUBES - Line (ALM)
- JETTERSON STARSHIP Lach (Scant) WORNIE MONTROSE -- Open Line (W.H.).

WSHE J.M.- Ft. Lamberdale (G. Granger: B. St. John)

· BIB - Sheet Action Measure! . SATURDAY NIGHT FEVER DRIGINAL SOUNDTRACK-IRED

FOTOMAXEB → (fittaclac)

- MANFRED MANN'S EARTH BAND Watch (W. D.) JOURNEY-Infinity (Calumbia)
- . MCASON BROWNE Running On Emply (Anylum) . GEORGEBENSON-Weekend in L.A. (W ft.)

* KAYAA-Startight Electer Clanus

National Breakouts

THE RUTLES—(Warner Bros.) THE TUBES - (A&M) WALTER EGAN-Not Shy (Columbia) MICHAEL MURPHEY-Lonewolf (Epic)

wggJ-FM-Ortande (Bill McGathy)

· STEELY DAM - RIA (ABIC)

· VANHALEN-(WE)

HEADERST—(16.M)

WKDF-FM-Nashville (Jack Crawford)

JEFFERSON STARSHIP—Earth (Turnet)

JETTERSON STARSHIP -- Earth (Grant)

* ERIC CLAFTON-Slowband (RSO)

. THE OUTLANS-Bring It Buck Alive (Brints)

ATLANTA RHYTHM SECTION—Champagne lam

CUTE IACQUES—Round The Back (Culumbia)

JACKSON BROWNE—Running On Empty (Acylum)

ATLANTA RHYTHM SECTION-Champagne lam

JEFFERSON STARSHIF-Earth (Grunt)

ROBERT PALMER - Double Fun (Island)

*TOP REQUEST / AIRPLAY

JEFFERSON STARSHIP-Earth (Drint)

JACASON BROWNE - Running On Empty

WARREN ZEVON -- Evertable Slav (Azylum)

MICHAEL MURPHEY-Lonework (Type)

JOE ELY-Honky Tonk Manquerado (MCA)

REMAISSANCE - A Song For All Seasons (Sirv)

ELVIS COSTELLO-My Aim to True i Calambia.

· FOTOMAKER-(Attantic)

* STEELY DAM-ALL (ABC)

ERIC CLAPTON—Dewhand (RS0)

■ BILLY (OEL—The Stranger (Columbia)

Northeast Region

. TOP ADD ONS

FOTOMAXER-(Attentic)

BREAKOUTS

THE RUTLES-(Warner Bros.)

- . MICHAEL MURPHEY-Lunewolf (Epic) . LITTLE FEAT-Waiting For Columbus (W.S.)
- BE BOP DELISTE Drawlic Plastic (Harvest)

JACKSON BROWNE — Running (In Empty (Asylum))

- FOTOMAKER—(Attantic) . HEAD EAST-(A&M)
- JEFFERSON STARSHIP Earth (Grant)
- ELVIS COSTELLO—My Arm Is True (Culumbia) NICK LOWE — lesus is Cool (Radar)
 - WARREN ZEVON-Excitable Say (Acytum) ELVIS COSTELLO—My Arm in True (Delumbia)

MUUR FM - Syracuse / Utica (Jeff Chard)

. ROBERT PALMER-Double Fun (Island)

ATLANTA RHYTHM SECTION—Champagne Jun

- * BOB WEST Heaven Help The Fisci (Aresta)
- ERIC CLAPTON—Sicetand (RSD)

- WEUF FM Buffalo (Phil Chordas) . WAYLON JEMMINGS & WILLIE MELSON - Waylon &
- Willie (RCR)
- HEAD EAST—(A&M) · DEAGON-(Foctoric)
- ATLANTA RHYTHM SECTION—Champagne law.
- DAN HILL—Longer Fuse (20th Century)
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- SATURDAY NIGHT FEVER/DEIGINAL COUNTRACK - (RID)
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JACKSON BROWNE—Running On Empty (Apylum)

- WWMR-FM-Philadelphia (Jerry Stevent)
- . ATLANTA RHYTHM SECTION-Champagne Jun.
- ★ WARREN ZEVON—Excitably Boy (Applian)
- * LITTLE FEAT Waiting For Columbus (W.R.) TOM PETTY & THE HEARTENE BATES—(Shelter)
- WERLI-FM Providence (Gen Stewart)
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- BE BOP DELEXE—Oraclic Plastic (Hurvest)

- WHCN-FM-Hartland (Michael Picazzi)
- . LITTLE FEAT-Making For Columbia (M.R.)
- IEFFERSON STARSHIP—Earth (Grunt)
- BE BOP DELUXE Drestic Plante (Marvest) MICHAEL WURPHEY - Lunewolf (Epic)
- CHUCK MANGRONE —Feets Se Good (NEW) JACKSON BROWNE—Running On-Empty (Apriller)

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- WCMF-FM-Bochester (Cary Whopsle)
- . THE RUTLES -- WILL
- . MANFRED MAAN'S (ARTH BAND-Watch (W.S.) AVERAGE WNITE BAND—Warmer Communications
- . THE OUTLAWS-firing It flack Alive (Areta)
- ELVIS COSTELLO—My Aim Is True (Columbia)

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Love Hits, Dance Hits, Great

to today.

WNEW 24 Hours By DOUG HALL

NEW YORK-"I wish we could do it every day," comments WNEW-AM program director Dean Tyler as he recalls a successful 24-hour feature of playing Grammy winners on his station. He notes there was good response to the special programming which ran Feb. 23.

And there was good response by his on-air personalities too. "They really liked it. They talked about a relevant thing instead of just wandering."

These personalities include such deejay superstars as William B. Williams and Ted Brown. The music spanned 20 years of Grammy music and included at least 80% Grammy winners. The balance of the music was by artists who have been Grammy win-

But in all there were only 190 records and Tyler feels that to try to make a format out of this would "wear thin." WNEW has traditionally been an MOR station, but it has lost direction and faltered in recent years through a succession of general managers and program directors.

Tyler, who has been on the job a year, after eight years at another and more successful Metromedia station WIP Philadelphia admits that doing the Grammy music was a particular good idea

since. "I've been having trouble getting the music the way I wanted it with the personalities we have."

Tyler is thinking of expanding the Grammy concept and recently ran a nostalgia weekend. Nostalgia to WNEW-AM means going back 20 years but without any doo-wop. There are also a few records that go back to earlier '50s dates. In a normal nondrive period WNEW plays 28% to 30% current records with the remaining music divided between "the last seven years" and "the rest of the '60s and before."

The special Grammy programming was promoted with full page ads in The New York Times, The Daily News, and the Trib. "We didn't have time to get it into the suburban papers," Tyler says. Although the Grammy winners "Were the guts of it, we supplemented the music with new artists. Every hour included a nominee for the current year." Tyler explains.

He says that he generally does not like to promote a television show. "Tv is the enemy of radio. But we were running a Rangers hockey game when the Grammy show was on, so we knew we would get a special audience for that anyway.



MORNING CREW-With a quick shave and a toast to the morning, WKDA's new 6-10 a.m. duo, Dale Turner, left, and Debbie Jones, prepare to take on Nashville risers.

5,000-CYCLE 'MYTH'

See Misconception In AM Stereo Image

By ELIOT TIEGEL

LOS ANGELES-There are misconceptions about AM stereo, suggests Eric Norberg, program director at KEX, Portland, which tend to downgrade the proposed medium.

There is a "myth," Norberg says, that "the upper sound limit on AM is 5,000 eycles. In fact the FCC has no clear limit," he says.

"Generally the FCC looks for AM stations to start rolling off above 15,000 cycles (just like FM), but since there is little sound energy above 15 kHz, no rolloff is actually needed in order to stay within FCC guidelines," Norberg says.

He claims his station, part of the Golden West chain, is operating flat with less than one dB from 20 Hz to beyond 15,000 Hz from the studio through the transmitter and out through the antenna system.

The veteran programmer admits that AM radio has lived with a "low fidelity stigma since the start of the FM era because of receiver technology not because of any hmitations in transmission.

"The problem intensifies with the modern FM stereo tuner or hi fi receive where the FM band sounds tremendous and the AM sounds crummy."

Norberg points to FM's high frequency rolloff based on a pre-emphasis curve built into the transmission process which AM is not faced with. "AM has no pre-emphasis curve and thus can transmit all the highs without restriction," he

Norberg claims that FM's coverage is reduced in fringe areas when listening in stereo. "The AM stereo transmission process will not reduced AM coverage for stereo listeners," he claims.

While FM's main advantage, Norberg notes, in stereo is the noise limiting circuitry in the receivers which prevent static and interference when the signal is strong enough, FM is affected by "multipath, the audio equivalent of television's ghosts.

"AM on the other hand bends around obstructions and hills better than FM and is not subject to multipath interference. But AM remains susceptible to static and interference, including crosstalk at night."

Norberg's comment, coming on the heels of KBCA-FM's Saul Levine's (Billboard, March 4, 1978) own statements charging shortcomings in all the proposed AM stereo systems, indicates there remains ample confusion among broadcasters over what is destined to be radio's next major development.

MOR IN PUERTO RICO

English the Key To WHOA's Turnaround

LOS ANGELES-When program director Bob Bittner took the reins at WHOA in San Juan, Puerto Rico, he faced a unique division existing within the listeners of the 5,000-watt outlet: Adults tuned in only for news; teens, only for music.

"It was the language situation down here," recalls Bittner, who relocated to the islands after three years as p.d. at WVOR in Rochester. N.Y. "WHOA has been the dominant English language station in San Juan for 23 years."

What did he do? He turned the station into a contemporary MOR operation, that's what.

Bittner cites census statistics which reveal that of the 1.7 million persons within WHOA's broadcasting range (200 mile radius covering 60 islands), 346,000 claim Enghish as their main language and another 253,000 as their only lan-

"In the city of San Juan," he continues, "95% of the citizens speak English, except for those residing in slums."

However, most of the radio stations serving the population are pre-

TV Rock Special

LOS ANGELES CBS-TV will air a six-hour program produced by disk producer Richard Perry and Mark Carline titled "Solid Gold The Birth Of Rock 'N Roll." Air date is sometime in December. Program traces the development of rock through the lives of key people influential in its development.

dominantly Spanish language, he adds. "So, we're the English oasis for these residents and visiting tourists." he explains.

But the station was garnering adults thirsty for English language news, and teens hungry for the station's former disco music format. "Once the news finished." Bittner explains, "adults would tune out and kids would tune in. The advertising sales problem was horrendous. There was no consistent listenership worthy of selling.

"When I came aboard just prior to New Year's," he says, "I saw the immediate problem was to unify the adult listenership." Bittner says the other five stations in the market catered to the teen audience, but primarily with Spanish DJs. "The exception was an FM beautiful music station in English," he adds, "but the language doesn't really matter in that case, does it?"

Subsequently, WHOA listeners went to bed New Year's Eve listening to disco rock and awoke New Year's Day listening to adult contemporary MOR. "I decided an abrupt change in the music was the only way to go here," he explains, adding that format development has only recently been finished regarding personalities, promotions, etc.

The new target audience is 18-54, he says. Bittner programs WHOA 50% with recurrents from the past few years and 50% with current hits and LP cuts, which are three or four per hour.

"Amazingly, we haven't lost that many of our teens," he adds. "I believe they find the new format somewhat nostalgic'

WWRM Warming Up To Recent Hits, But Carefully

GAYLORD, Mich. - Music director John Moore of WWRM "Warm" radio here has learned the best way to broaden demographics without alienating the former audiencetake it slowly to the tune of nearly five years.

"Now, though, we're taking it quite a bit faster," he says, "So, I'm beginning to get calls from some of our older listeners."

These are primarily supportive of the station's effort to play "only recognizable hits," he says. "But though they like the new sound, some still ask for Glenn Miller.

WWRM's predicament is that its earlier format was so conservative in its approach to easy listening, says Moore, "we were almost beautiful music."

Consequently, the steadfast listeners of age group 35-49 would not stand for a sudden switch. Target audience now will be 25-49, he adds. "Not too long ago, we wouldn't

have been allowed to play 'Desiree' by Neil Diamond," he explains. "Now, we're playing it."

Additionally, Moore has sent out requests for surveys of the top 100 easy listening hits for '77 and '76. "We play in prime time at least two of the current Top 50," he says. "The rest we want at least to be recent."

Moore says the change began almost imperceptibly nearly five years ago. "We're the only easy listening or contemporary station in Gaylord," he says. "But we couldn't take the chance of losing our listeners."

He adds that by next month, WWRM will have "almost an entirely new sound" from what it played five years ago. However, one concession has been made.

"In the later hours," he explains, "from about 10 p.m. through 1 a.m., we stop the top 50 music format and shift to the older approach, nearer the beautiful music sound."

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EAGER FOR SERVICE

New Bahamas Outlet Plays R&B

By SARA LANE

FREEPORT/LUCAYA, Grand Bahama—Want air play for r&b product without the hassles of standing in line waiting for the program director; without the usual every day problems confronting a promo man?

Ship your product to George Ferguson, acting station manager of ZNS 3, the newest station in the Bahamas Radio Network.

"We're short of product and I've been trying to get some kind of service, but can't seem to connect with anyone in the U.S.," Ferguson explains. "We never see a record promoter and only rarely receive records from the U.S., other than the ones we buy ourselves. If record labels give us a break, we'll move their product."

Five years ago ZNS 3 went on the air as a trial facility of 250 watts. Two years ago its wattage was increased to 1,000 and by the end of 1978 the wattage will be increased to 5,000.

"We reach all of Grand Bahama Abaco, parts of Eluethera and, according to letters we get, we're heard in Miami, Ft. Lauderdale and Palm Beach. The Bahamas alone represent more than 60,000 listeners."

Because of his programming. Ferguson feels he is picking up listeners who once listened to South Florida stations. Freeport is 90 miles due east of Palm Beach and 115 miles from Miami.

"We can't deal in a straight line of music as Miami stations do because our listeners range in age from the young teen to the grandparent, so we play an eclectic form of music.

"Just about anything but Mozart and opera." Ferguson says with a grin. Ferguson and his staff of three disk jockeys (Patrick Bain, 6 to 10 a.m.; Valencia Robinson, 10 a.m. to 2 p.m., and Levi Johnson 2 to 6 p.m.) and newsman deejay O.H. Wilshcomb, try to keep up on current hits by using Billboard charts as a reference.

"We try to program by Billboard's selections and since we're so closely linked to the U.S. whatever's going there is reasonably what's going for us, but we are so short of product it's extremely difficult for us.

"So, we play what we can with what we have on hand. The Commodores, Tavares, Brothers Johnson are some of the most requested. We do Streisand. We do little country unless the record crosses over such as "Southern Nights" or "Rhinestone Cowboy." We'd like to play other white artists and more black artists, but buying records is expensive here."

Ferguson adds he's received many requests for the Bee Gees' new LP "Saturday Night Live" but the cost in Freeport/Lucaya is \$16.95 and "I'm not prepared to pay that kind of money for a record that we're going to hopefully move and get sales on "

ZNS 3 begins broadcasting at 6 a.m. with a gospel program lasting an hour. At 7 a.m., the station goes into chart music with three local newscasts daily, at 7:45 a.m., 12:55 p.m. and at 6:30 p.m. Three times during the day, it joins the Bahamas Radio network for national and international news, then joins the network until 6 a.m.

ZNS 3, although government owned, is a corporation that maintains itself and makes its own money. The network of three stations (ZNS 1, ZNS 2 and ZNS 3) reaches a market of more than 200,000. With an 85% black population, ZNS 3 doesn't have to strive as hard as black U.S. stations to reach its audience and while it is community-oriented, the emphasis or pitch isn't as strong as in the U.S.

Ferguson, a soft-spoken articulate Bahamian, joined Radio Bahamas in 1968 with the intention of getting into television. He was sent to Oklahoma to study television broadcasting, but the Nassau-based station never got off the ground until 1974. He joined ZNS 3 fast year.

"We're finding our audience is growing. Many youngsters are turning away from Miami radio and tuning into us because of the more personal approach they get. They're able to identify with us.

"They have their names mentioned and we play what they want to hear, although we prefer written requests because we don't have a recording system for the phone calls."



Billboard photo by John Reyman

Local Stars: San Diego country hopefuls perform for fans at KSON's monthly live broadcast "Country Star."

KSON Showcases Country 'Stars'

SAN DIEGO-KSON, country station here, broadcasts its own West Coast version of the "Grand Ole Opry" the first Saturday of each month.

Entitled "Country Star," every show costs the station about \$1,500 to produce, which includes payment to a local backup band. Billed performers are not paid, according to KSON owner Dan McKinnon.

First launched in 1964, the program runs for several months at a stretch, then is dropped for several, only to again be picked up. The current spate began last May.

Response can best be judged by auditions, which average 60 per month, McKinnon adds. Additionally, labels find the program "an ideal format for showcasing and seasoning new acts." But most performers are local talent or semi-professionals who drive south from Los Angeles for a shot at "the big time," broadcast live from the community hall of College Grove shopping center.

McKinnon keeps the series going because he feels it sets his station apart and gives country fans "a chance to see a professionally-produced show for free."

\$\$ By Rodriguez

CORPUS CHRISTI-Johnny Rodriguez helped raised \$187,000 on a Cerebral Palsy telethon over KRIS-TV Sunday (5). Among the stars performing were Charley Pride, Willie Nelson, Tom T. Hall and the Statler Brothers. The show ran from 6 a.m. to 6 p.m.



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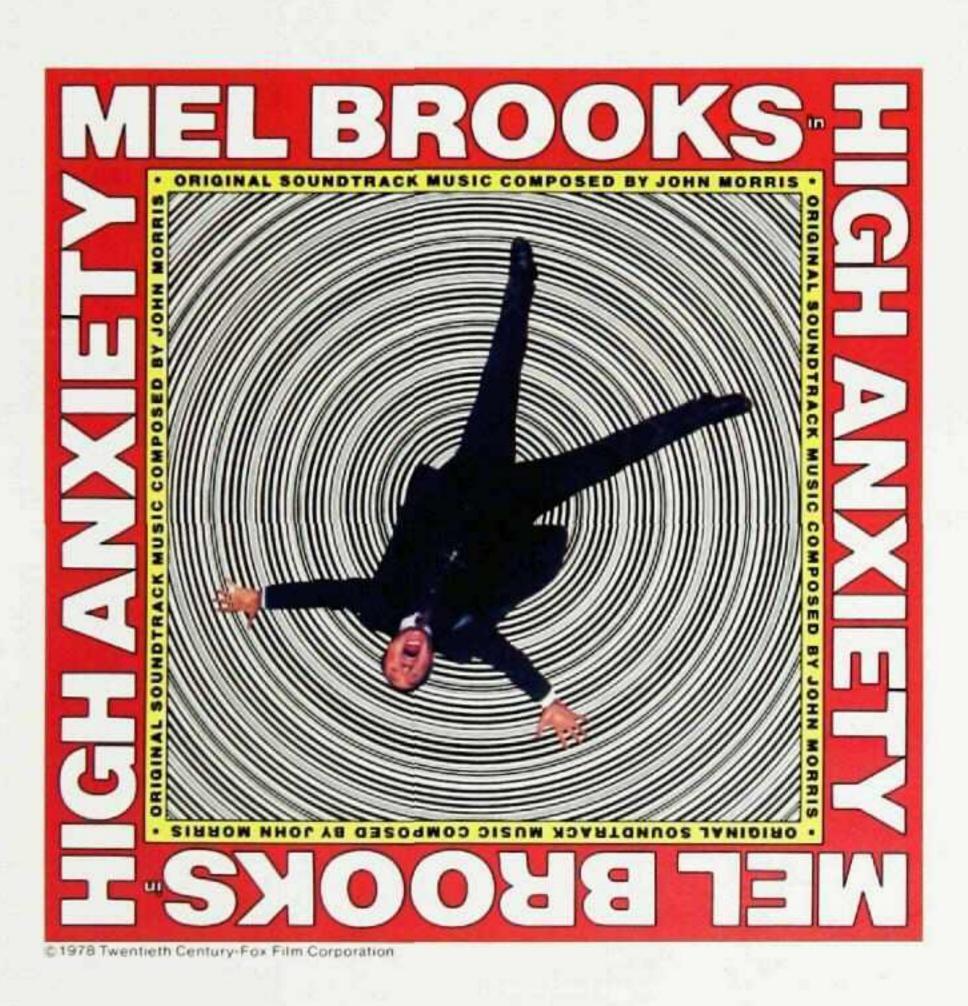
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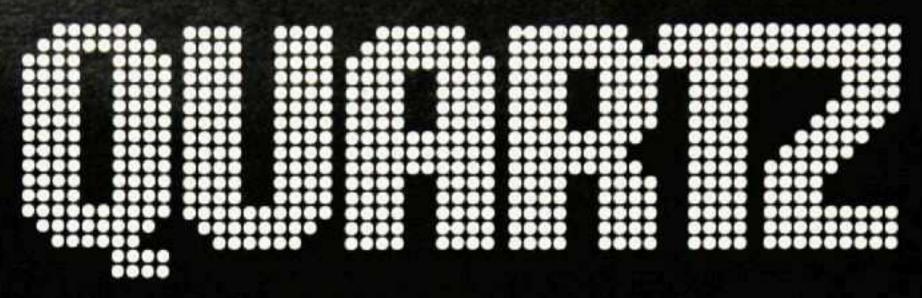
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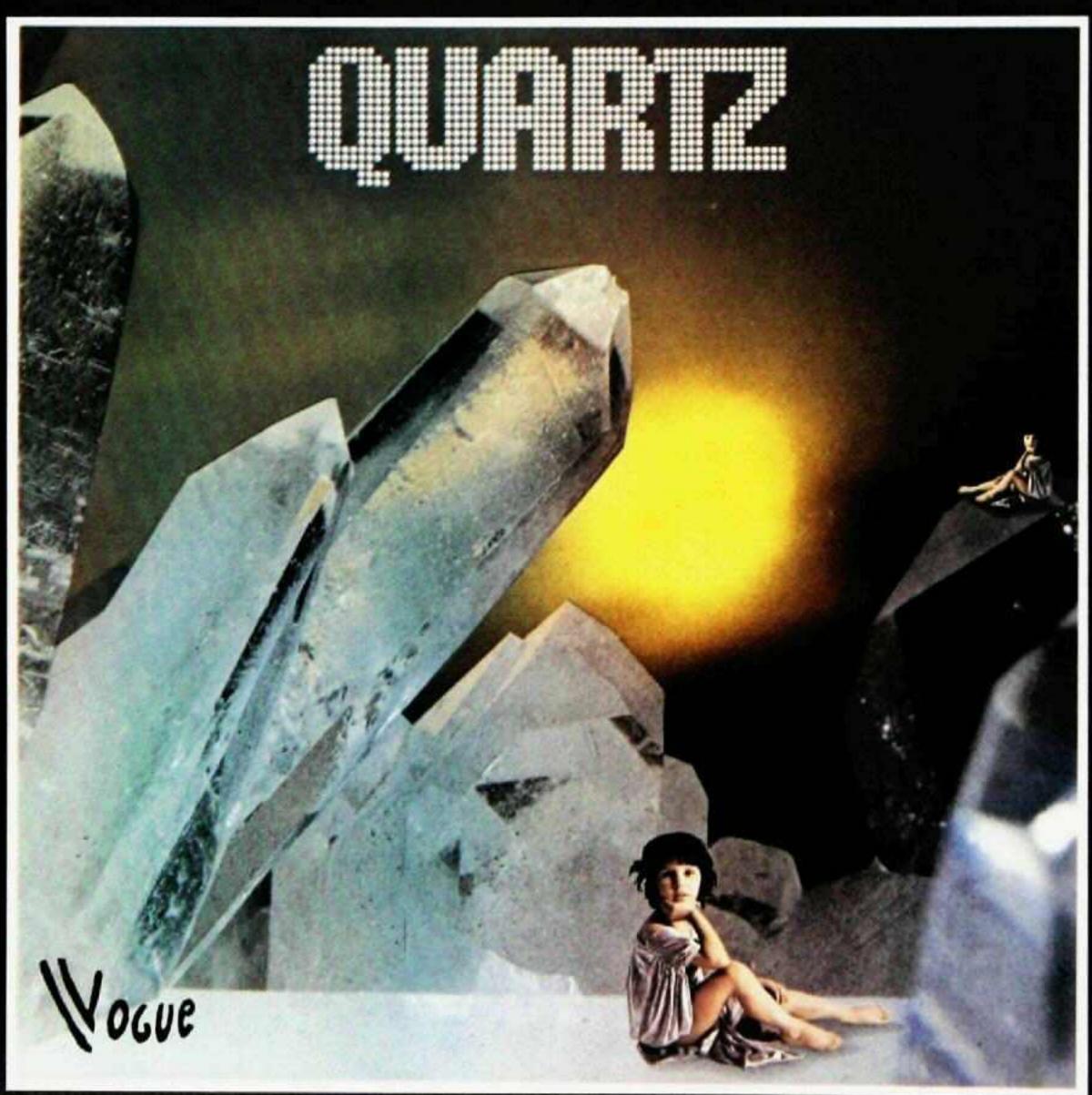
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Cleveland WJW Shifting Gears

New Management Trying 'Middle Of Middle Of Road'

CLEVELAND-MOR music, according to some of its die-hard proponents, has shifted its emphasis from the true middle trying to encompass a wider swath of the market but in the end diluting its appeal to

the mainstream.

WJW was one such station that had been drifting under the ownership of Storer Broadcasting, playing a "hodge-podge" of hits, says general manager Richard Brem-

It had been aiming its playlist at what was selling in the record stores even though WJW "naturally attracted an older demographic" with its heavy use of sports features and CBS radio news, he says.

"Programming to an audience over 25 by playing music selected in the record stores by persons under 25 seemed to me fundamentally inconsistent, particularly when attempting to attract the adult listener," he adds.

In October, Bremkamp and four other investors (including Cleveland Browns owner Art Modell and sportscaster Gib Shanley) bought WJW from Storer for \$2.5 million. Bremkamp, who had been general manager since 1974, added the title of president and moved in early February to set WJW back on course to the middle of the middle of the road.

Bremkamp hired Radio Arts, Inc., a radio syndication firm out of Burbank which programs 80 stations around the country with its "Entertainers" format. Radio Arts relies

heavily on a survey it commissioned nearly three years ago that reveals what adult listeners say they want to hear as opposed to what is bought in record stores.

By RICHARD WEITZER

Across the country, 12,000 persons, aged 25 to 60, were asked, "If you could program music on your own radio station, which artists would you want to hear?" More than 5,000 responded with a list including Helen Reddy, Johnny Mathis, Robert Goulet and Burt Bacharach, that today forms the basis for WJW's playlist.

Radio Arts works closely with new program director Lee Rodgers to add new artists, but "the sound is important, not the chart action," Bremkamp says.

He admits this sort of survey is skewed towards name recognition. "They did not want the respondents to react to a particular piece of music they might have heard that day."

Although many of these artists, like Frank Sinatra and Perry Como. sell too slowly to have a large impact on the charts, they sell well nonetheless. Andy Williams, a favorite of the respondents, sells better through record clubs than in the stores.

The crises in MOR formats has been on two fronts. The beautiful music FM station, with fewer irritants, and adult contemporary stations, with wider appeal, have been crowding out stations like WJW and Storer claims to have lost money before he sold it.

But Bremkamp insists there is a significant audience that is turned

off by the inconsistency of playing diverse forms of music back-to-

"In a vain attempt to provide what the record charts say is popular, most of today's MOR stations end up playing as much rock as MOR. Their effort to broaden their audience by broadening their music results in music for everybody and music for nobody," he says.

The new format differs appreciably from the beautiful music stations in that it is "a highly vocal format with few instrumentals because we want to stay in the foreground of the listener," Bremkamp says,

In addition, WJW hopes to steal listeners away from WHK, an AM country station with some strongsome would say overbearing-air personalities like Gary Dee, a perennial number one.

Many listeners are turning to country stations for an easy listening alternative, but Bremkamp feels that many of these listeners do not like many country tunes or the personalities who deliver them.

He describes his air personalities as "bright" but they are only "encouraged to talk if they have something to say." All the music is carted and given to the personalities in the exact order to be played.

Often two selections are played without interruption. But overall, the programming philosophy is cautious. Bremkamp says he follows the dictum, "when in doubt, leave it out."

There has of course been no definitive book since the changeover one month ago, but WJW hopes to reach a younger audience (30-40), without losing its strength in the 50



Billboard photo by Richard Weitzer

Choice Words: Ted Lux, WJW personality feels a true MOR station can survive and sound distinctive.

Larry Vanderveen, president of Radio Arts, concurs that the major MOR audience is over 30, but that the 35-plus group "is a hard market to cause response in a book. They do not show their approval or get around to filling out the book, while older and younger persons are more motivated to do so.

Of the 80 MOR stations Radio Arts programs, all but two are either automated or receive ready-to-air reels from Burbank, Besides WJW, only WCFL, a 50,000-watt powerhouse in Chicago, originates programming. But WCFL also has not been rated since it changed, so any major test is still a few months off.

WTAG in Wooster, Mass., has been using Radio Arts for more than a half year now and Vanderveen reports that in its first book after the change, it went from a 15 to 18.9 share and the cums went from 140,000 to 180,000.

Before the change, its ratings had slipped from 17 to 15, he says. And although it was still the dominant station in its market, it had diverged from the standard MOR fare by programming "contemporary music in an attempt to get with it," Vandreveen adds.

"In the '60s, radio stations suddenly woke up to the fact that advertising agencies felt that everyone was under 25 (so) slowly the classic MOR station became a mixed bag." he says.

But as the baby boom children aged and the advertisers "moved back into reality in their buys, they left the typical MOR station out in left field," Vanderveen believes.

If the impact of Radio Arts and its programming philosophy grows, it could mean serious changes for an industry already struggling with & large demographic shifts caused by the baby boom.

"We're not in the business of sell- I ing records, we're in the business of satisfying listeners," Bremkamp says. Record company executives co will be listening to him and Van- co derveen if they find, as they fully expect to, gold in the middle of the

processessesses NO CHANGE IN MUSIC reconsessesses

Chicago's WLS Switch **Subs Burns For Smith**

18 Men Named To NAB Board

40 station WLS is replacing Jim Smith, music director for five years, according to program director John Gehron.

Smith will remain with the 50,000-watt, clear channel outlet for about two more weeks to help ease Alan Burns into the spot, Gehron adds. Smith is leaving WLS for WOKY, Bartell station in Milwaukee, where he will be program director.

Gehron foresees no changes in store for WLS format or music. "One of the reasons I wanted to find someone of the calibre of Burns," he explains, "was to ensure I could maintain the music systems Smith built for us."

He adds that WLS has been the top Chicago station with 12plus in shares of the total survey. area for 10 years. Most recently, in the October/November sweep, the station again topped

WASHINGTON-The NAB has

added 18 broadcasters to its board of

directors for two-year terms effective

Chosen by mail ballot, 12 were

New radio directors are William

added to the 30-member radio

board and six to the 15-member tele-

June 30.

vision board.

CHICAGO-Powerhouse Top all other outlets "in teens, ages 18-34 and 18-49."

> Burns comes to WLS from Media Insight, a Chicago-based research firm of which he was president.

> "It's his specialty," Gehron says, adding that Burns will be expected to lead WLS into "new ways of measuring music popu-

Gehron adds that Burns will set up "valid research systems and perform marketing reports."

WLS now bases its playlist on sales, he explains, and Burns' methods may affect the music in the future. "But for now, we'll stick with the music and format which has done so well for us."

Burns also has on-the-air experience, having been a personality with WDAI-FM and a DJ and programmer with WBBM-FM, both in Chicago.

NPR SATELLITE Hookups Of 212 Stations To Be Effected By End Of 1978

By JACK McDONOUGH

SAN FRANCISCO-A weeklong National Public Radio Conference which ended here March 4 focused on the expanding programming possibilities for the 212 stations of the system, with participants looking forward to NPR's hookup with Western Union's Westar satellite.

Satellite hookups will begin with stations in the Western states and proceed eastward. All stations are scheduled to be on the satellite by Jan. 1, 1980. The 163 public television stations are slated to be on the satellite by the end of this year.

The satellite hookup will enable the NPR to eliminate its present 5 kc mono line which feeds member stations from Washington, D.C., in favor of 15 kc transmission with stereo. capability.

William Kling of NPR spoke on "Programming With The Satellite" at the opening general session (Feb. 28), which featured welcoming remarks by Frank Mankiewicz, the former Robert Kennedy aide who became president of NPR last July, plus a keynote address by author and radio personality Studs Terkel

Mankiewicz broke the news that Wanda Horowitz, wife of Vladimir and daughter of Arturo Toscanini. has agreed to tape some long interviews about her late father, and in that context Mankiewicz referred to the NPR broadcast of the recent Horowitz White House concert as a coup for the system. Another musical special is a 10-nation collaboration on Gershwin's musical comedy

"Lady Be Good," which will air later this year.

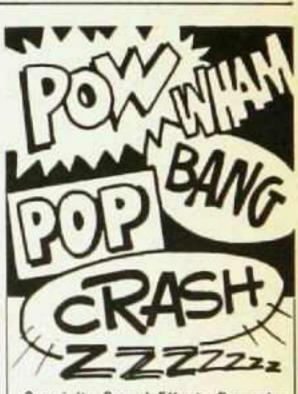
In his address Terkel claimed "There's a hunger out there for good programming which people like Fred Silverman can't understand" and said that radio is well equipped to meet the need because "radio is more capable of relating to the true. workaday realities of the common citizen.

The most important social events of the convention were the awards dinner and a Betty Carter-Billy Taylor jazz program at the Great American Music Hall. The most significant award, the Edward R. Murrow Award, went to Don Quayle, who served as the first NPR president. WRFK in Richmond, Va. took honors for most outstanding program, "Nightlife." Hostess Diana Calland noted that 87 stations entered the competions, up 20% from the previous year.

The Carter/Taylor concert was recorded for later broadcast over NPR's "Jazz Alive" series, which had also done live taping last summer at the Montreux Festival. "We'll be taking jazz into places like Arkansas and South Carolina, away from the traditional centers," said Taylor. "We can become the national focus for jazz," said the pianist at a pre-concert press conference at which "Jazz Alive" founder Steve Rathe and producer Tim Owens also

Thirty programs were produced during the initial "Jazz Alive" series and were carried over 177 stations.

The performances by Taylor and Carter (backed by the John Hicks Trio) as well as local opener Mark Levine Quintet were all received enthusiastically.



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O'Shaughnessy, president, WVOX/ WRTN, New Rochelle, N.Y.; Carl V. Venters, president, WPTF/ WQDR, Raleigh, N.C.: Adrian I. White, general manager, KPOC-

AM and FM, Pocahontas, Ark.; Michael O. Lareau, executive vice president and general manager, WOOD-AM and FM, Grand Rapids, Mich.

Robert M. McKune, president and general manager, KTTR/ KZNN, Rolla, Mo.; Pat Murphy, vice president and general manager, KCRC/KNID, Enid, Okla., Roy A. Mapel, general manager, KIML, Gillette, Wyo.; Jack Willis, vice president and general manager. KHEP-AM and FM, Phoenix, Ariz.

(Continued on page 82)

Radio-TV Programming

Vox Jox

 Continued from page 21. greater Louisville, Ky. area. Formerly, he was with WKEE-AM and FM in Huntington, W. Va., prior to a seven-year Army hitch which just ended.

When KPLX in Ft. Worth announced its operations manager, Ted Jones, would exchange places with his counterpart at LBC-261 in London, England, to promote direct Braniff flights between the two cities, listeners were asked for suggestions as to what Jones should pack.

Foremost was a Cowboys football helmet, followed by Stetsons, boots, Texas chili, an armadillo, a longhorn steer, spurs, oil and a Dallas cheerleader.

Says Jones, "I'd love to take them all, but I don't think Braniff would appreciate the extra baggage."

Bob Irwin is new operations manager at WLQY-FM "Y-99" and WFTP at Stuart, Fla., adult contemporary format ... Glenn Cunningham wants to return to broadcasting, having been absent for a while. Cunningham has a first phone plus 21/2 years' experience in production, news announcing, public affairs, 207/882-7395 ... Mike Roberts, morning DJ at WKAO in Boynton Beach, Fla., has been upped to program director. He's added John Davies for the afternoon drive at the MOR outlet.

Gloria Johnson has moved from WRIF in Detroit to KSFX-FM. ABC outlet in San Franciso, where she is new program director... Mike Elliott has been upped to p.d. at WTMJ in Milwaukee, where he also has been music director and DJ Dave Parr, music director at WTVN

Bubbling Under The HOT 100

- 101-AM I LOSING YOU, Manhattans, Columbia 310674
- 102-ALL THE WAY LOVER, Millie Jackson, Spring 179 (Polydor)
- 103-WISHING ON A STAR, Rose Royce, Whitfield 8531 (Warner Bros.)
- 104-WITH PEN IN HAND, Dorothy Moore, Ma taco 104 (TK)
- 105-DON'T BREAK THE HEART THAT LOVES YOU, Margo Smith, Warner Bros. 8508 106-EVERYTIME TWO FOOLS COLLIDE, Kenny
- Rogers & Dottie West, United Artists 1137 107-SOFT & EASY, Blackbyrds, Fantasy 809
- 108-SAN FRANCISCO, YOU'VE GOT ME, Village People, Casabianca 896
- 109-ON FIRE, T-Connection, Dash 5041 (TK) 110-TWO HOT FOR LOVE, THP Orchestra, But terfly 1206

Bubbling Under The Top LPs

- 201-ERUPTION, Eruption, Anota America SW 50033
- 202-BILL COSBY, Bill's Best Friend, Captul ST 11731
- 203-LOVE UNLIMITED ORCHESTRA, My Musical Bouquet, 20th Century 1-554
- 204-RHYTHM HERITAGE, Sky's The Limit, ABC AA 1037
- 205 JAN AKKERMAN, Atlantic SD 19159
- 206-STEELEYE SPAN, Storm Force Ten, Chrysalis CHR 1151
- 207-WHA KOO, Berkshire, ABC AA 1043
- 208-NILS LOFGREN, Night After Night, A&M 3707
- 209-CLOVER, Love On The Wire, Mercury SRM1-3708
- 210 HAWKWIND, Quark Strangeness & Charm, Sire SRK 6047 (Warner Bros)

in Columbus, will become sports director there, with Denny Nugent moving into the slot ... Kenn Flemmons is new p.d. at KCRI in Helena, Ark., replacing Ron Anderson, who has moved on to WKDL in Clarksdale, Miss. Flemmons lauds Columbia for good service to his Twin Cities station, but says "we're as good as lepers to everyone else." Box 506; Helena, Ark. 72342.

Rick Pointelin, new p.d. at WKMC in Roaring Spring, Pa., needs easy listening and progressive record service. He's also looking for potential FM air talent. 814/224-2151 Due to a looming station sale, Jim Dillman of KBII in Kansas City is looking for another p.d. slot. 816/781-6600.

Mark Simone rides 7-midnight at WPIX-FM in New York and usually announces which bar the station's morning man, Jim Kerr, is attending that night-it's always a new one. Recently, station manager and veep John Catlett accompanied Kerr on his rounds while Simone announced the location every 10 minutes or so, adding this time "for listeners to find Catlett and tell him to give me a

Catlett's tailor informed Simone the next day "that it would be possible to sew the man's sleeves back on." Nearly 350 people mobbed the manager within two hours.

Catlett adds that he did not get the

WOR's "first ladies" in New York modeled spring fashions for Gimbels recently. Veep and general manager Rick Devlin introduced the lady DJs Patricia McCann, Pegeen Fitzgerald, Sherrye Henry, Joan Hamburg and Denise Richardson. Arlene Francis was fashion show moderator.

Honolulu's KGU has moved award-winning sportscaster Chris Allen off the field and onto music as afternoon DJ. Allen eases into the slot vacated by p.d. Bernie Armstrong, who wants to devote more time to the operational side of the station Replacing Allen in sports will be Don Smith.

Burger Bosses DJ Federation

NASHVILLE-Mike Burger of WHOO, Orlando, has been elected as the second president of the Federation of International Country Air Personalities.

Burger, last year's sergeant-atarms, succeeds Charlie Douglas of WWL_ New Orleans.

Other officers installed at the organization's recent board meeting in Nashville were Larry Scott of KJJJ, first vice president; King Edward IV, WLSC, second vice president; Bob Cole, KIKK, secretary-treasurer: Searcy Hall, WHOS, parliamentarian, and Bob Ingram, WRJW_sergeant-at-arms

Other new board members are Cliff Haynes, KNEW; Billy Parker, KVOO; Buddy Ray, WWVA, Jay Marvin, WAME; and Lee Arnold, WHN. Georgia Twitty remains as executive director

The agenda also included discussion of the organization's participation in the 1978 Country Radio Seminar, the establishment of a series of mini-seminars at various cities across the country, and membership growth patterns.

Downe Web Eyes Stations

Continued from page 1

nary FCC decision not to renew the license of the chain's WMJX-FM in Miami for allegedly misleading and deceptive contests.

Wittberger adds that the company has not bought a station in six years. Other Downe outlets are WOKY, Milwaukee, WADO, New York; WDRO-FM. Detroit: KSLQ-FM. St. Louis and KCBQ, San Diego, of which Wittberger had been general manager for the past four years.

Of Wilson's new arrangement, Wittberger says the consultancy will avail Downe of Wilson's programming expertise and industry knowledge on special projects.

"My background is in administration, sales and operations," he says. "Wilson's was in programming, and I doubt if there's still anyone better than him. But you work with your strengths, so I'll be looking to improve things in those areas I'm familiar with "

He says he will be interested in "tightening control" over local stations, as stated by interim president Joe Smith of Downe Communications, Wilson's right-hand man since 1974 (Billboard, Feb. 18, 1978).

"But I'll be taking the direction of making sure local administration and operations are run so as to control expenses better." he adds, noting that "tightening control" could be misconstrued.

"I know none of our other stations have had the type of problem they had down in Miami," he says. "I simply want to make sure things are running smoothly."

Toward this end, Wittberger leaves this week for a tour of Downe stations. He plans to spend at least two or three days at each outlet, "getting to know the staffs and finding out their particular needs or problems.

He will also be spending much time in Downe's New York offices on the journey, arranging for a shift to San Diego of the radio operation's financial and programming wings.

"We will have new offices in the downtown sector," he says, "not located at KCBQ's facilities." Wittberger says the move should be finished by May.

He points out that Downe's national program director, Charlie Lake, will be relied upon increasingly in that area, since Wittberger is not that familiar with programming

"We got to know one another very well during the past few months," he adds, "when Lake worked with us to break in Jimi Fox as KCBO's new programmer."

Wittberger adds a final note of irony. One of the founders of Bartell Broadcasting, Lee Bartell, now runs station KMJC in San Diego.

Downe bought out 40% of Bartell several years ago, and the remaining 60% last March.

"I'm glad to finally see the name change," he admits. "It will avoid a lot of confusion."

New On The Charts

Michael Zager Band "Let's All Chant"-76

Though this is the first single release for the Zager Band on Private Stock, Zager has had several previous label involvements

He was co-leader (with Eram Schetram) of Ten Wheel Drive, a group which had three chart albums on Polydor in 1970-71 and one Hot 100 single for the label, "Morning Much Better"

He then produced Love Child's Afro-Cuban Blues Band, which had an album on Roulette in 1975, another on Midsong last year and a third. on Arista upcoming

Zager was also the leader of Michael Zager's Moon Band, whose single. Do It With Feeling. on Bang was a disco hit last year

He has also produced cuts by Sea Wind on CTI, Andrea True on Buddah, Cissy Houston on Private Stock, J.J. Walker on Buddah, Streetcar Symphony on Bang, Fontella Bass on Epic and U.S. Rocks on RCA. He has arranged some tracks by Paul Davis on Bang and Carol Douglas on Midsong

The Zager Band album on Private Stock, due to be released March 15, includes this disco hit which has a chant as a hook, as well as an eightminute "Dancing Disney" medley of "Hi Ho," "Give A Whistle," "Whistle While You Work" and Swing On A Star

The 12-member group (counting two backup singers) is co-managed by Zager and Jerry Love. (212) 246-0575. There is no agent at the mo-

Hotel "You'll Love Again"-95

This six man group from Bermingham, Ala., whose music is described as commercial rock with classical overtones, has written a modern ballet performed by the Birmingham Ballet Co. and a symphony, performed by the Atlanta Symphony

The group, which has been together five years, was signed to Mercury six weeks ago. Its first LP is due the latter part of April

The band is headed by Marc Phillips on lead vocals and baby grand piano. Phillips also wrote this single. Rounding out the group are Tommy. Calton, lead guitar, Michael Reid, guitar, Michael Cadenhead, drums, George Creasman, bass, and Lee Bargeron, electronic instruments.

The group is managed by its producer. Dam Eric, in Nashville at (615) 832-6630. It is banked by Bunky Anderson of Southeast Attractions. (205) 328-8360, though Eric is starting to look for a national agency

Eruption "I Can't Stand The Rain"-96

This is a remake of the Ann Peobles bit on Hi Records, produced by Al Green's mentor Willie Mitchell, which went top 10 soul and Top 40 pop.

It is suring here by Precious Wilson, Eruption's Jamaican bern female lead vocalist. She is backed by four men lead guitarist Greg Perrineau, born in Curacao, bass player Morgan Perrineau, also from Curação, drummer Eric Kingsley, originally from Ghana; and keyboardist Gerry Williams, born in British Guyana.

The group was formed in 1974 and its initial single was released on RCA in England in 1976. The techno-funk band is now signed to Hansa Records, the German counterpart of Ariola, which has the group in the U.S.

Eruption is booked and managed by Renate V. Richthosen at Hansa in Berlin, 881-081.

Belle Epoque "Miss Broadway"-97

This Big Tree record, which entered the pop and soul charts March 11, was actually a big disco hit last summer in an import version on the French label Carrere. It crested at number 21 on the disco survey in July, along with a cover version of the old Los Bravos hit. Black Is Black!

Following the 1977 MIDEM, the disk was acquired by Joe Sutton on Shadybrook Records, which recently achieved chart success with Kel lee Patterson's "If It Don't Fit, Don't Force It." Shadybrook had the record for five months before selling it to Doug Morris of Big Tree.

Like Silver Convention, Belle Epoque is a trio of female singers from Europe in this instance the lineup includes three ladies from Paris.

The group is managed by Jean Marc Bel in Paris, 225-4652

KMET-FM Airs 'Jam II' Event

LOS ANGELES-KMET-FM here has been pegged as the official southland station for the California Jam II super concert, Saturday (18) at Ontario Motor Speedway, according to p.d. Sam Bellamy.

Cut-ins from the concert will begin at noon and be heard through the massive p.a. system at the site as well as within KMET's regular rock programming:

On-the-spot traffic and safety reports plus backstage interviews will comprise the majority, Bellamy adds

Station personalities are emeecing the event, which will see performances by Aerosmith, Ted Nugent, Bob Welch, Foreigner, Heart, Dave Mason, Santana and Rubicon

Air UA Special

LOS ANGELES "Live And Loose From Louisiana" is United Artists Records' new promotional, 60-minute radio special featuring the Daisy Dillman Band and the Lavender Hill Mob.

The show was recorded at New Orleans' Civic Theatre and originally aired over WNOE-FM there during the recent NECAA convention.

WNBC-AM: Old And New Albums Added

NEW YORK-WNBC-AM is adding two special features to its format which further enhance its album-oriented format.

Old and new albums are featured midnights Monday through Friday on DJ Frank Reed's show, with Reed taking leading cuts for airplay interspersed with background info on the ablum and the artist.

Recent shows have featured Billy Joel's "The Stranger," Fleetwood Mac's "Fleetwood Mac," Jackson Browne's "Running On Empty," Rod Stewart's "Foot Loose & Fancy Free," and Heart's "Dreamboat Annie."

A weekly program, slated for Saturday from 11 p.m. to 1 a.m., offers "Saturday Night Specials" with a lengthy look at select LPs and artists. Featured thus far have been Chicago and Billy Joel.

The new features continue program director Bob Pittman's efforts to introduce FM techniques into AM programming (Billboard Aug. 7, 1977).

More broadcasting news on page 57.

Music Key To KMIR Telethon

PALM SPRINGS Local entertainers kept an 1812-hour telethon over KMIR-TV hopping and helped raise \$50,000.

Pat Rizzo, area resident and LA studio sideman, was the show's musie director. The telethon was for the Steven A. Semel Asthmatic And Respiratory Charities organization.

Entertaining were Frankie Randall and the Lisbona, Al Anthony, Lalo Herrera, John McCormack, Joe Masters plus Robin Wilson, who "sang all night," according to Roxann Ploss, the show's coordinator. A score of movie and television personalities participated.

Rizzo and his band acted as вискив. ed material

NewYork, March 18, 1978

Inside these page providing some m to celebrate the g of Phonodisc, Inc.

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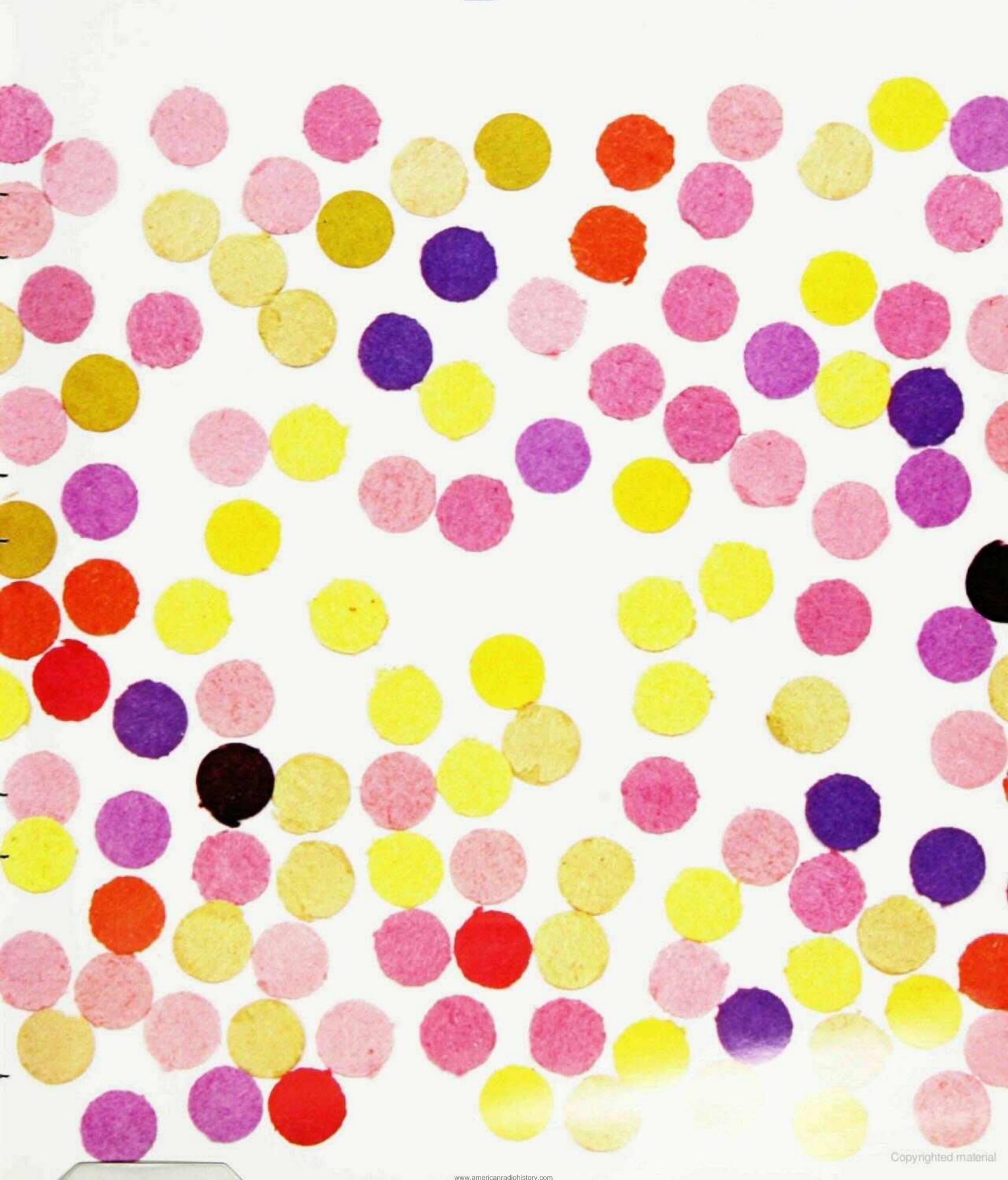
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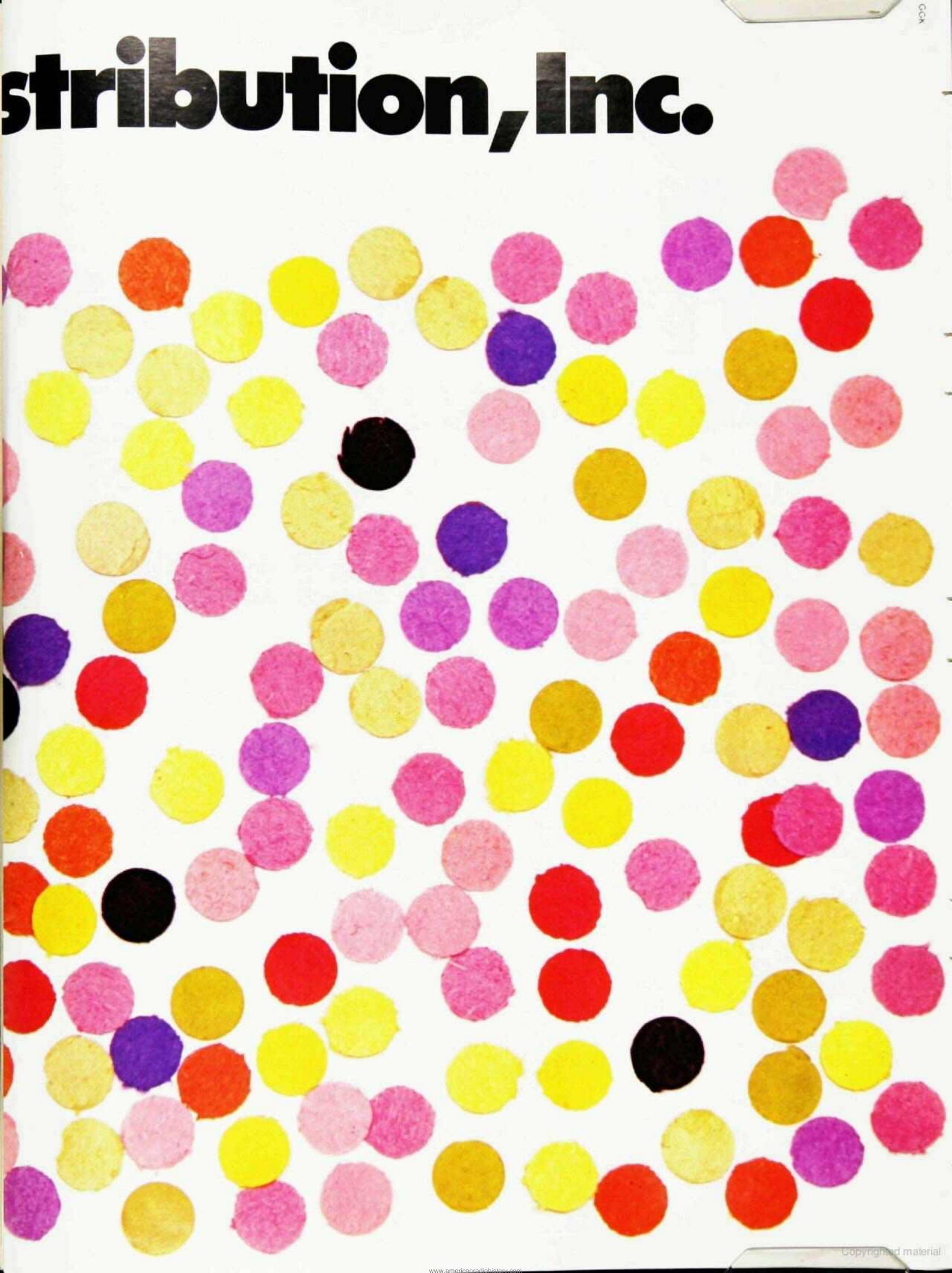


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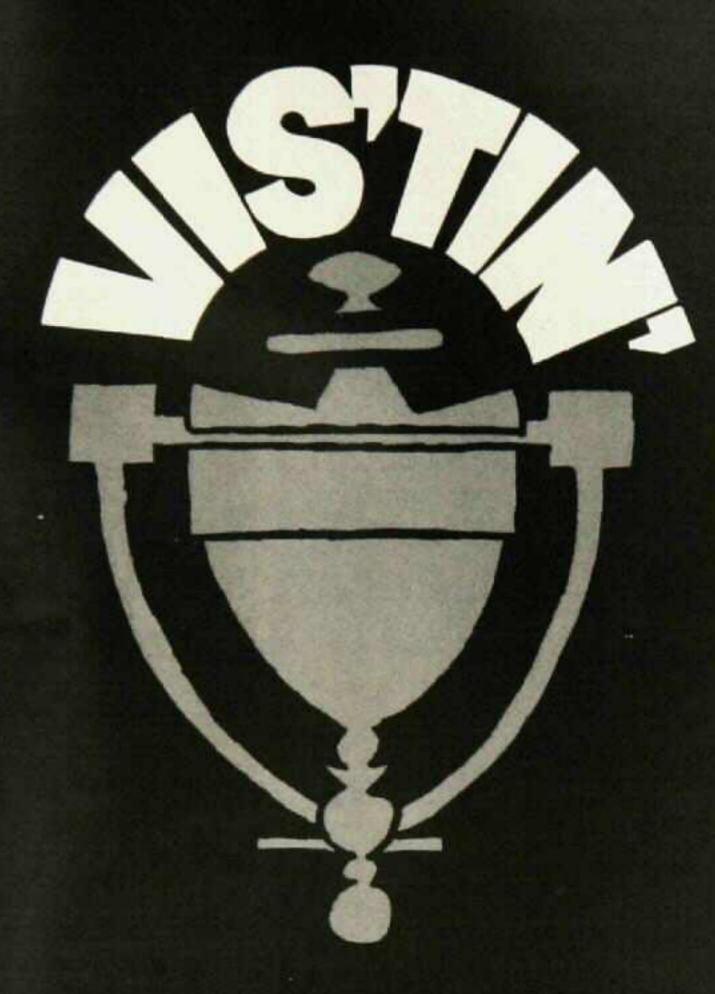


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Soul

No Fancy Dancin' For This Group

By JEAN WILLIAMS

LOS ANGELES—Roadshow recording group Enchantment continues to update and modify its stage show. The reason, says Bobby Green, a member of the quintet, "is that we want to get even more heavily involved in staging as opposed to five men prancing in time with each other."

Expanding on this statement, Ed Clanton, another member says, "We realize that choreography with routine steps is going out."

Member Joe Thomas theorizes that while black audiences in particular until recently were into their acts looking good onstage with well tailored costumes and with the same step being taken by the entire group at the same time, that type of presentation is now outdated.

At the same time, Emanuel Johnson, group member and writer with group producer Michael Stokes and Verdell Lanier, maintains that with all the different forms of music being exposed, Enchantment will cling to its mainstay of ballads.

Of course he adds, the group will record and perform uptempo tunes, but "ballads are absolutely in and will stay there."

Enchantment, which has been together 11 years, broke nationally a
couple of years ago with the mellow
"Gloria" penned by Johnson and
built a stage presentation based on
it, performing only its own material.

"Once in a great while we will toss in a tune by someone else if the song happens to fit into the format of our show," says Johnson.

happens to fit into the format of our show," says Johnson.

"But," injects David Banks, another member, "Now that we have our own two LPs and some other songs, we don't have to do material by anyone else."

The group has two LPs—"Enchantment" and "Once Upon A Dream"—for which Johnson wrote many tunes.

Heretofore all material went into Roadshow's publishing firm. Now, according to group members, they plan to form their own publishing company under Roadshow's guidance.

While Johnson has been the principal writer in the group, other members say that on Enchantment's next LP they will all have a hand in writing.

The group, known primarily as a nightchub act, has been launched into the concert arena.

Enchantment is set to begin touring this month with Maze and Patti Labelle, to be followed with a tour with War in April and the O'Jays in May

A group of broadcast and music industry reps calling themselves The Friends Of Shelly's, is giving a testimonial dinner for Shelly "The Playboy" Stewart on Saturday (18) at the Kahler Plaza Hotel in Birmingham

Stewart, at WTAV. Birmingham with 29 years in broadcasting, is being honored for his contributions to the broadcasting and music industries.

It is believed that Stewart has the distinction of being an on-air personality longer than any black announcer in the U.S.

Some of the recording artists invited to the \$50 a plate dinner in-

(Continued on page 45)

Billboard Hot Soul Singles

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| This Week | Last Week | Weeks on Chart | #STAR Performer_singles registering great- est proportionate upward progress this week TITLE, ARTIST (Writer), Lakel & Number (Dist. Label) (Publisher, Licensee) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Winter) Label & Number (Dist Label) (Publisher, Licensee) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licenses) |
|-----------|-----------|-------------------|---|-----------|-----------|-------------------|--|-----------|-----------|-------------------|---|
| d | 1 | 8 | FLASH LIGHT—Parliament (G. Chaten, B. Worrell, W. Calibect, Casabianca 909) | 34 | 32 | 16 | WITH PEN IN HAND—Density Moore (B. Coldborn: Malaco VIA7 (1 K.) (Unit: BMI) | 山 | 79 | 3 | THINK OF YOURSELF—Temptations (R. Yison, A. Seiden, N. Harren), Atlantic, 3451 (Six |
| 台 | 3 | 7 | BOOTZILLA— Bootsy's Rubber Band (W. Calber, G. Chaban), Warner Boot, 8512 | 35 | 33 | 9 | CLOSE ENCOUNTERS OF THE THIRD KIND—Gene Page O Williams Arena GESS (Gold Horson, BMO) | 由 | 80 | 2 | Strings/Golden Fieleze, BM() LOVE IS—Brothers Johnson (L. Johnson, G. Johnson, O. Johnson, P. Jones) ABM |
| 3 | 2 | 12 | (Webber Band, (IMI) IT'S YOU THAT I NEED—Enchantment | 36 | 36 | 8 | BABY, YOU GOT MY NOSE OPEN- Harold Melan & The Blue Notes | 由 | 82 | 2 | 2015 (Kidada/Govigns, EMI) IT'S ALL IN YOUR MIND—Side Effect (Advisor, Matte, Fation, Henderson, St. James) |
| | | 2 | (M. Stokes, Y. Lamer). (Desert Moon. Willow Girl. BMA/Desert Rive. Sky Tower, ASCAP). Roadsnow 1124 (United Artists) | 由 | 66 | 2 | Engineing, EMI) ON BROADWAY—George Bensen E Mans C Wall J (acher) Warner Bros (54) | 72 | 81 | 4 | THIS TIME THEY TOLD THE |
| 4 | 4 | 9 | STAYIN' ALIVE—Ber Gites (B. Gibb. R. Gibb. M. Gibb.), RSO 885 (Polythir), (Stigwood, RMI) | 38 | 38 | 7 | FIND ME A GIRL—The Jacksons (K. Gymble, L. Hoff). Epic 8-50496. | | 83 | 5 | TRUTH—ZZ. Hill (F. Kright), Columbia 3-19680 (Two Reight, BMI) TRUST ME—Min Matthews |
| 台 | 7 | 6 | THE CLOSER I GET TO YOU-Roberts Flack with Donny Hathaway () Misene, R. Lucasi, Allantic 3453 | 39 | 35 | 15 | BABY, BABY MY LOVE'S ALL FOR YOU - Deniece Williams | 白白 | 84 | 2 | M. Matthews), H. & C. 4692 (Bics, ASCAP) MISS BROADWAY—Belle Epoque |
| 6 | 6 | 16 | (Scarab, Ensign, BMI) WHICH WAY IS UP—Stangard (N. Woutheld), MCA 40825 (Warner Temortanic May) | 4 | 65 | 3 | (V. White: R. Wright), Columbia 3:10648 (Verdanger/Kee Drick, BMI) NIGHT FEVER—Bee Gees | 由 | 85 | 3 | (E. Lenton, A. Waymon) Big Tree 7600R (ROunts) (Print Lines, ASCAP) WHERE DID LOVE GO—Leroy Hubbse |
| 女 | 11 | 8 | AM L LOSING YOU - Manhottans (A. Felds, B. Morr, D. Stender), Culumbia 3-10674 | 台 | | | (B. Gibb. R. Gibb. M. Gibb., RSq. 889 (Shigwood, BMI) | | | | (G. Aokey). Curtom 0134 (Warner Bing.) (Andresk, BMF) |
| t | 10 | 12 | (Surtack) Scorpicorn, BMO LET ME PARTY WITH | Healt. | 51 | 5 | LOVE IS ALL YOU NEED—Migh (hergy (C. Drayfon), Gurdy 7157 (Motown) (Jubets, ASCAP) | 血 | 86 | 2 | PASADO Pockets () Burke C Burke R Marrers Columbia 119687 (Colgems EMI ASCAP) |
| | | | YOU - Bunny Sigles (8 Sigler K. Miller R. Earl, S. Miller). (Locky These Summer, BMT). Gold Miner 4008 (Salsoul) | 42 | 42 | 6 | EMOTION—Samantha Sang (B. Gith, R. Gob), Private Stock #5178 | 位 | 87 | 2 | CAUSE YOU'RE MINE NOW-RA Name |
| 9 | 9 | 12 | REACHING FOR THE | 43 | 43 | (| CAN YOU GET IT—Mandrill IC Wilson, L. Silson, R. Wilson, C. Care, J. Jessup, N. Santsago, W. Wilsons, Arista (1994) (Mandrill, ASCAR) | 由 | 88 | 3 | (D. Deley) Sotilion 34613 (Atlantic) (Unart) Surthine Rabbit, BMI) I CAN'T STAND THE RAIN—Enumen |
| 山 | 12 | 9 | (P. Brywn), (P.B. ASCAP), Capital 4522 DON'T COST YOU NOTHING— Ashterd And Simpson | 由 | 54 | 4 | YOUR LOVE IS GOOD TO ME—Diana Ross (K. Patterson). Motown 1436 (Porchester/Seitu BMI) | 79 | 75 | 5 | (B. Bryant, A. Pentino, B. Willer). Anota 7686 (Burlington, BMI) IF I CAN'T STOP YOU—CB. Overton. |
| 由 | 13 | 9 | (N. Acadord, V. Simpount, Warner Briss, 8514 (Nick O-Val. ASCAP) WORKIN' TOGETHER—Maze Featuring | 血 | 55 | 5 | OCEAN OF THOUGHT AND DREAMS—Dramatics | | ,, | | (McQueen, Roberts, Williams), Shock & (AR/Jam) Song Pen/Penetrated, BMI) |
| 12 | 5 | 13 | Frankie Beverly IF Beverly), Capital 4531 (Pecie, BMI) ALWAYS AND FOREVER—Heatwaye | 46 | 45 | 6 | (E. Robinson, O. Davis), ABC (2331) (Gronvesvolle, BM: Compustador (ASCAP) EASY COME, EASY GO—Spinners | T | 90 | 2 | YOU ARE MY REASON—Fifth Dimension (H. Johnson) Motown 1437 (Johnson ASCAP) |
| 13 | 8 | 18 | (R. Temperton), Epic 3-50490 (Birms Rundor, Lundon 17D, ASCAP) OUR LOVE - Matalie Cole | 由 | 57 | 5 | (I. Bell, C. Junes, J. Bell), Williams: 3462 (Might) Three, BMI) I COULD HAVE LOVED YOU - Moments | 81 | 63 | 9 | PRIVATE PROPERTY — The Delts (E. Moore, R. Tyson), Mercury 537 (Phonograft) (Daloye/Top Sound/Sir Shings, BMI) |
| | 18 | | (C. fackson, M. Yancy), Capitol 4509 (hav's Enterprises Chappell, ASCAP) | 白 | 58 | 5 | (Not Listed), Stang SEPS (Moschappell) Begunsa) Fedora, BMI) GHOST OF LOVE—Tavares | 血 | stv | | THE ONE AND ONLY—Globys Knight & The Pips (A. Bergman, M. Bergman, P. Williams), Suddah |
| T | | 4 | FANTASY — Earth, Wind & Fire (M. White, E. del Barrio, V. White), Colombia 3 (0688 (Sacative, BMI) | 49 | 49 | 12 | (K. St. Lewis), Capital 4544 (Bull Fern. BMI) MAKIN' LOVE IS GOOD | 由 | HEN | 121111 | 592 (Arista) (Farsous Enough, ASCAP, EMI) WHY YOU WANNA SEE MY |
| 山 | 19 | 5 | NEVER GET ENOUGH OF YOUR LOVE—LTD (R. Dahrouge), AAM 2005 (Sinter | | | | FOR YOU - Brook Benton (T. White), (Tennespie Swamp Fox, ASCAP), Glid World 1100 | | | | BAD SIDE—Smokey Robinson (S. Robinson, J. Brad Ford), Tamila 54293 (Mottwel) (Bertam, ASCAP) |
| 由 | 20 | 6 | DANCE WITH ME-Peter Brawn (P. Brown, R. Rans), Deve. 6259 (T.A.) | 50 | 50 | 4 | HEAVEN IS ONLY ONE STEP AWAY—Controllers (D. Carmon), Juana 3415 (T.R.) (Eastly Rought, BMO) | 84 | 44 | 14 | SOFT AND EASY—The Bucklyins 10. Saunders: Fastery 809 (Blackbyrd, BMI) |
| 17 | 14 | 13 | (Sherlyn/Becabet, BMI) AIN'T GONNA' HURT NOBODY—Brick (R. Hargis), Bang 735 (Celiber Muser/Good High | 血 | 61 | 4 | GET ON UP—Tyrone Davis (I. Graham) Leiumbie 3 (0684) (Content/Tyronea BMI) | 85 | 68 | 6 | FEELS SO GOOD—Chuck Mangame (C. Mangame), ALM 2001 (Sales, SMI) |
| 由 | 41 | 3 | TOO MUCH, TOO LITTLE, TOO LATE- | 52 | 52 | 4 | WISHING ON A STAR-Rose Royce (II Calvini, Whitfield 853) (Warner Bros.) (May | 山人 | | CHIEF | TWO HOT FOR LOVE—THE Orchestra (B Levi Buttartly 1206 (Ample Parking ASCAP) DANCE ACROSS THE |
| 19 | 17 | 18 | (N. Kigner, 1. Vallets) Columbia 310693 (Homewood House, BMI) JACK AND JILL—Raydio | 查 | 74 | 3 | RIDING HIGH-Face-0 (K. Harmon, F. Court, R. Alberto, R. Farker R. Neal | 位 | - I | | FLOOR—Jimmy "Bo" Hern (H.W. Casey, R. Finch): Sunthine Sound 1002 (TK) (Sherlyn Harnck, EMI) |
| 20 | 1 | 13 | (R. Farker, 3r.), Asista 0283 (Raydiota, ASCAP) | 查 | 64 | 3 | SLICK SUPERCHICK—Koul & The Gang OG Brown, Kool & The Gang OG Brown, Kool & The Gang), Debte 301 | 88 | 92 | 3 | SITTIN' ON A POOR MAN'S THRONE-Hubby Bland |
| 21 | 21 | 17 | LaPerad, W. King), Multiwe (432 (Jubete) Commissione, Enfortainment, ASCAP) LOVE ME RIGHT—Benne La Salle | 仚 | 77 | 3 | (Phonogram) (Delightful Gang, BMI) RUMOUR HAS IT—Doenna Symmer (D. Suramor, G. Marader, F. Bellatte), Carabianca | 89 | 89 | , | (R. Hiller, R. Wamil, E. Moscoott), ABC (2538) (Unichappell, BMI/Chappel, ASCAP) 1F 1 HAD MY WAY—Ratter Jackson |
| CARRY I | Partie la | | (EL LySalle) ABC 45 (723) (Warney Tameriane Codena, BMI) | 56 | 31 | 21 | DANCE, DANCE, DANCE-DIE | | | | () Micore) Chi Sound (1140 (United Artists) (Gletana: ladae, RMI) |
| 22 | 22 | 8 | E-O-V-E-U-Brass Construction (R. Mueller), United Article (1270 (Depert Nam By Born, ASCAP) | ☆ | 67 | 5 | (K. Lehman, B. Wards, N. Hodgers), Attantic 3435. (Colifion: Kreimers, BMI) TRUST YOUR HEART—Bobby Womack | 90 | 45 | 22 | LOVELY DAY—88 Withers (B. Witters, 3. Scalborough). Columbia 3(3627) (Soiden Withers Chappell, EMI) |
| 23 | 23 | 9 | DO YOU LOVE SOMEBODY—Lather Ingram (I. Raylor), Notes 728 (Nordine RMI) | | 300 | | (R. Womack, E., Ware, O. Saver, Columbia 310675) (Traceboli Grant, EMI) College, #SCAP1 | 91 | 62 | 15 | SPANK YOUR BLANK BLANK Norra Jefferson |
| 仚 | 30 | 7 | THE PARTY SONG—Gase (M. Sciamo, C. Studies 7: Durse, M. Heike, 7: Lockett F. Miller, S. Turner, S. Wachington, E. Welster, G. Wilholder, Editions 44231 (Atlanta) | 58 | 47 | 12 | FOR YOUR LOVE, LOVE, LOVE—are Seman (1. Randazzo (Randazzo (Mil) Spring LTB (Pidatus) | | | | (L'Osetion M. Commander), Paracture 504 (Cloublance) (Disdierr Lo-Cox, ASCAP) |
| 25 | 25 | 15 | Shout IT OUI - B.I. Express (B. Natholis, M. Homer, A. Williamer, Columbia | 血 | 78 | 3 | BOOGLE SHOES—K.C. & The Sumbler Bank (H. W. Gerry, R. Farch). Th. 1075 (Sheriya, BMC) | 92 | 96 | 2 | OLD MAN WITH YOUNG IDEAS - Ann Problem St. Jackson, R. Moore) Ht. 28529 (Deam) (Musch |
| 合 | 34 | 5 | ALL THE WAY LOVER - Millie Jackson | 仚 | 76 | 5 | LETS ALL CHANT—The Michael Zager Band (A. Forlish, M. Zager) Proceder Stock (ESSA Claimer, MAI) | 93 | BEB | CHIEF | RISKY CHANGES - Rooms Banger |
| 27 | 24 | 9 | INTIMATE FRIENDS—Edite Kendricks | 血 | 71 | 3 | I LOVE MY MUSIC-Wild Cherry | | | | (C. Dumont) Potetic (ASS) (Diamond South) Acres: ASCAPI |
| 28 | 26 | 12 | LET'S HAVE SOME FUN-Bar Keys | 62 | 56 | 8 | NEW HORIZON—Salvers | 94 | atu | (Aller) | HOME—Brainstorm |
| | | | G. Alexander, C. Godine, A. Jones, W. Street, W. Heard, C. Allien, W. Hendurger, L. Smith, J. Thompsoni, (Bar Kasar Names Laurellane, EMI). Mercary, J. 2763, (Chambignam). | 仚 | 73 | 4 | WE FELL IN LOVE WHILE DANGING—Bill Standon | 95 | 93 | 5 | NIGHT PEOPLE—Lee Dectes |
| 29 | 29 | 17 | LE SPANK—Le Pamplemouton (W.M. Lewis, S. Brodel, S. Rarine, H. Schlamp) Empire, EMI (AVI. (SS)) | 64 | 53 | 9 | 1) Novem M. Debugh Freinde 21102 Stong Sedent-Tellen-Tellen 1MFS OUT OF THE GHETTO hard Hores. | 96 | BEN | (MPE) | HOLDIN' OUT-Reythm Heritage (M. Ornarian, M. Prive, D. Walshi, ASC 12334 |
| 30 | 27 | 14 | LADY LOVE—Los Resis | 65 | 37 | 21 | (I House Polydor 1888) (Also, 300) FFUN — Con. Funk. Shun. | 97 | 97 | 2 | DANCE—Sun (4. Chestram) Captal 4535 |
| 山 | 39 | 7 | FREAKY DEAKY—Rey Agers (E. Biodissey, R. Ayessi, Folyalise 4451 (Philipping) | 66 | 40 | 18 | GALAXY - West Co. Mills M. Birton, M. Birton, L. Anden, C. | 98 | 94 | q | (Glenwood: Detente: ASCAP) SISTER FINE—Impact |
| 32 | 28 | 16 | (Metholic Red Rey Agent Housely ASEAP) BABY COME BACK—Player (F. Beckett, J.C. Creefers, SGO 878 (Polystor) | 67 | 59 | 5 | Middle 1 Baker & Scott & Cantidens MCA 20020 (New York ASSAPS LOVE THAT WILL NOT | 99 | 72 | | WHAT YOU GONNA DO AFTER THE |
| 33 | 16 | 12 | PLAYING YOUR GAME | | | | DIE-Johnny Gustar Watson (1 Watson), 2004 1035 (Ambers) (Virtue, 2004) | | - | 100 | PARTY - Willia Hutch (W. Hutch), Maronn 1433 (Stenn Diamond BMI) PRECIOUS OFFICIALS |
| 76 | 1000 | | BABY—Barry White (A. Johnson, S. Hodman), (Sa Virite, MMI), 20th Century (216) | 68 | 48 | 13 | YOU AND I Livin: Proof (V. Bollock, C. Garden), Jogue 532 (Lennie: Black Cor. SMI) | 100 | 69 | 30 | PRECIOUS, PRECIOUS—O.E. Wright (D. Crawford, J. Monre) Hi 7/506 (Cream) (Catillion, BMI) |

Billboard SPECIAL SURVEY For Week Ending 3/18/78

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General News

Black Music Assn. Blueprinted

Continued from page 1

Kenny Gamble and p.r. executive Ed Wright, both principals in the Concerned Committee to Save NATRA, a group of about 25 formed at NATRA's last convention to breathe new life into that body.

Some of the other members who will enter the top ranks of the new organization are Mary Mason, WHAT, Philadelphia; Earl Sellers, MCA Records: Jack Gibson, Jack the Rapper, O.C. White, WAWA, Milwaukee; Clarence Jackson, Fair Play Committee; and Al Dixon, Al Dixon & Associates and former president of NATRA, as is Gibson. Nearly all are also members of NATRA's Concerned Committee.

A meeting is set for Birmingham Saturday (18) of the Black Music Assn.'s heads to reportedly determine just what exactly must be done with NATRA. "This meeting will determine the methods that must be employed to phase NATRA out," an informed source says.

The group, which has scheduled its first convention for September at Philadelphia's Marriott Hotel, has begun forming auxiliary groups.

One such group called Women. scheduled to also hold a private meeting in Birmingham Saturday (18), includes Carol King of United Artists Records, Grace Spann, ABC Records: and independent promotion reps Stephanie McCoy and Jackie Ward.

"We realize we could not save NATRA with the condition it's in. The creditors if nothing else were going to shut the organization," says the source. "NATRA accumulated so many debts at its last few conventions it could never again get its head above water."

The decision to phase out NATRA came at the last meeting of the Concerned Committee to Save NATRA held in Washington in February, says the source, who asked to remain nameless.

Unlike NATRA, which was formed for broadcasters, the Black Music Assn., will reportedly be set up much like the Country Music Assn., pulling in membership from songwriters, artists, label executives and broadcasters.

Again unlike NATRA, it is believed the new organization will be governed by a board of directors that will make decisions as opposed to a chosen few at the very top, claims the source.

Kitty Broady, president of NATRA, says she's a bit confused about the entire matter. "At the last meeting I attended of the Concerned Committee to Save NATRA, everything was positive and everyone appeared anxious to save the organiza-

"But," Broady continues, "I was ill for the last meeting so I don't really know what's going on. I do know that I have been told NATRA is being phased out for this new organization

Notes Taylor. "A couple of years ago, at a Tony Martell Foundation dinner, I was talking to Kenny Gamble about putting together a fund-raising testimonial dinner honoring a black in the recording industry.

"Unfortunately that has never been done. Of all the black entrepreneurs and black creators, none has ever been honored by the recording



LOU'S TIME-Philadelphia International artist Lou Rawls accepts a gold disk for his latest LP, "When You Hear Lou, You've Heard It All," from Tony Martell, right, vice president and general manager, CBS Associated Labels, and Philadelphia International executive vice president Harry Coombs, left.

"I had no idea when I attended the meeting that the was about to happen and no has asked me about it"

She indicates, however, that the move may have been contemplated for some time.

While NATRA was originally formed for the benefit of air personalities, different factions within the group began to argue that music industry representatives should be allowed to participate and have a voice in policy making. NATRA members have been divided into participating and associate membership. Obviously, the new organization will eliminate that argument, says the source.

LeBaron Taylor, vice president, black music marketing, CBS Records, remembers the genesis of the idea for a black music organization.

industry. I'm talking about the Berry Gordys and the Henry Allens and people like that.

"I also spoke with Ed Wright, who was doing some p.r. for us, about developing a group like the CMA, where anybody could join, white or black, as long as they have some connection to black music.

"That was the seed, and then Ed approached Kenny. The black music group may get off the ground, but my attitude is wait and see. I am a little concerned because the concept has changed. I don't want it to be an organization surrounding one or two persons. It should be several with meaningful input, like the CMA or the RIAA, where you have an advisory panel of label presidents. I am hopeful it will be structured like this organization (CBS) where there are a lot of people offering an input in terms of their expertise."

Soul Sauce

Continued from page 44

clude Lou Rawls, Aretha Franklin, B.B. King and Timmy Thomas.

Those who are on the list of "Shelly's Friends" include Eddie Pugh, Casablanca Records; E. Rodney Jones, WVON, Chicago; Carl Davis, Chi Sound Records; Irene Johnson Ware, WGOK, Mobile, Ala.; Julie Rifkind, president, Spring Records; Joe Medlin, Brunswick; Jack Gibson, Jack The Rapper; Chuck Mims, Spring Records: Sidney Miller, Black Radio Exclusive: Larry McKinley.

New Alive Offices

NEW YORK-Alive Enterprises has moved to new offices at 8600 Melrose Ave., Los Angeles, 90069. New phone number is (213) 659-7001.

WNNR, New Orleans; Mat Parsons, Polydor, Roy Wood, Mutual Black Network; Gay Pappa Rutledge, KOKA, Shreveport; Norman Thrasher, Salsoul; Pat Bush, United Artists Records; Milton "Butterball" Smith, T.K.; Al Perkins, WJLB, Detroit; Kenny Gamble, Philadelphia International; Henry Allen, Cotillion Records; and Ernie Leaner, Ernie's One-Stop.

For details contact Al Dixon at (205) 269-1451 or Norman Thrasher (404) 344-1773

Carl Davis, head of Chi-Sound Records, an r&b/pop label, has signed his first white artist Madelaine, with a newly completed LP "Who Is She ... Madelaine." Davis produced the r&b/disco/pop album.

Oge hears that when the record is

played for some of the country's top r&b programmers, they assume Madelaine is a black vocalist.

Davis, who formed Chi-Sound a couple of years ago, has built its artists roster to include Vivian Reed, who is on tour with Frank Sinatra: Walter Jackson, Gene Chandler, Manchild and Della Reese

Madelaine is the wife of a major label boss.

Remember ... we're in communications, so let's communicate.

Showcase March 22

NEW YORK-The Songwriters Seminars and Workshops will hold its next showcase for the music industry at Reno Sweeney on March 22. There will be a cocktail reception for invited publishers, producers and a&r personnel.

Soul LPs.

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| This Week | Last Week | Weeks on Chart | rest this week | | Weeks on Chart | | | |
|-----------|-----------|----------------|---|----|----------------|--------|--|--|
| 1 | 1 | 12 | SATURDAY NIGHT FEVER Various Artists, RSD RS 2 4001 | 31 | 34 | 3 | THERE'S NO GOOD IN GOODBYE | |
| 2 | 2 | 15 | ALL 'N ALL Earth, Wind & Fire, Columbia IC 34905 | 32 | 29 | 17 | ONCE UPON A TIME Donna Sammer, Casabisoca | |
| 3 | 3 | 13 | FUNKENTELECHY VS. PLACEBO SYNDROME Purtument, Casablanca NBLP 7084 | 33 | 38 | 18 | BRASS CONSTRUCTION III | |
| 4 | 4 | 6 | WEEKEND IN LA. George Berson. Warner Bros. 2WB 3139 | 34 | 31 | 23 | Brass Construction. United Artists LA755H ACTION | |
| 5 | 5 | 12 | BLUE LIGHTS IN THE BASEMENT Roberts Flack, Atlantic SD 19149 | 35 | 35 | 13 | FUNK BEYOND THE CALL OF DUTY | |
| 4 | 7 | 5 | STREET PLAYER Rufus/Chaku Rhan, ABC AA 1049 | | | | Johany "Guitar" Walson DIM DILPA714 | |
| t | 11 | 3 | PLAYER OF THE YEAR BOOLTY'S Robber Band, Warner Britt. BSN 3093 | 台 | 46 | 6 | LET ME PARTY WITH YOU Bunny Sigler, Gold Mind 7502 (Salsoul) | |
| 8 | 6 | 14 | THANKFUL Natalie Cole, Caprill SW 11708 | 37 | 32 | 13 | THE BELLE ALBUM A Green, Mr. HLPG004 | |
| 9 | 9 | 6 | GOLDEN TIME OF THE DAY Maze testaring Frankie Beverts | 由 | 45 | 5 | RIDING HIGH Faze O, SHE SH 740 (Atlantic) | |
| 10 | 10 | 9 | Capiter ST 11710 LIVE AT THE BIJOU | 台 | | CHAN | LET'S DO IT Roy Ayers, Polydor PD 1 6126 | |
| | | | Grover Klashington, Jr., Kudu KUX 3637 (Motown) | 40 | 33 | 12 | MR. MEAN Obio Players, Mercury SRM 13707 | |
| 11 | 8 | 8 | Enchantment, Roadshow RS R11 (U.A.) | 41 | 36 | 17 | SONGBIRD Deniece Williams, Columbia | |
| 12 | 12 | 18 | FLYING HIGH ON YOUR LOVE Bar Mays, Mercury | 42 | 41 | 20 | MENAGERIE Bill Withers, Columbia IC 34903 | |
| 13 | 13 | 15 | GALAXY War, MCA MCA 3030 | 43 | 37 | 23 | ODYSSEY Odyssey, RCA APLI 2204 | |
| 由 | 42 | 2 | STARGARD | 44 | 39 | 7 | PLAYER Player, HSD RS 1 3025 | |
| 15 | 14 | 14 | WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawts. Philadelphia | 45 | 44 | 13 | THE HARDNESS OF THE WORLD Slave, Cotilion SD5701 (Atlantic) | |
| 由 | 22 | 8 | FANTASY LOVE AFFAIR Feler Brown, Drive 104 (TK) | 46 | 40 | 21 | REACH FOR IT George Quies, Epic JE 34883 | |
| 17 | 16 | 13 | CHIC Chic Atlantic SD19153 | 47 | 47 | 34 | SOMETHING TO LOVE | |
| 18 | 20 | 6 | WE ALL KNOW WHO WE | 48 | 48 | 12 | THE BITCH IS BAD Denice La Salle, ABC AB1027 | |
| 4 | 27 | 4 | Cames, Chocolate City CCLP 2004 (Catalitanca) SHOUT IT OUT | 49 | 43 | 21 | TRUE TO LIFE Rey Charles Atlantic SD 19142 | |
| - | 30 | 3 | 81 Express Roadstow/Columbia IC 3567 RAYDIO | 50 | 50 | 2 | AT HIS BEST Eddie Kendricks, Tamla 1 354 (Molown) | |
| 21 | 19 | 18 | Raydio, Ansta 48 4163 | 51 | 49 | 5 | ELOISE Eloste Laws, ABC AB 1022 | |
| 22 | 26 | 35 | TOO HOT TO HANDLE | 52 | 52 | 23 | COME GO WITH US Pockets, Columbia PC34879 | |
| 23 | 23 | 3 | DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT HEA AFEL 2402 | 53 | 53 | 16 | DON'T LET ME BE MISUNDERSTOOD Santa Esmeralita, Casabianca NBLP 7080 | |
| 24 | 24 | 6 | REACHING FOR THE SKY Feable Bryson, Capital ST 11729 | 54 | 54 | 20 | COCOMOTION El Caco, AVI 5012 | |
| 25 | 25 | 26 | BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White. 20th Century 1 543 | 55 | 51 | 3 | GOOD TO SEE YOU Walter Jackson Chi-Squadrii A. Chi LAS44 | |
| 26 | 15 | 28 | BRICK Brick, Bang BLP 409 (WEB) | 56 | REN | Entre: | I LOVE MY MUSIC | |
| 27 | 28 | 23 | SENT IT Achterd & Simpson. Warner Bros. 853088 | 57 | 56 | 4 | Wild Cherry, Sweet City/Epic 16.35611 SKY'S THE LIMIT | |
| 28 | 21 | 28 | FEELIN' BITCHY Mille Jackson, Spring SP1G8715 (Polydor) | 58 | 58 | 9 | THE FORCE Knot & the Gang. | |
| 29 | 18 | 30 | | 59 | 59 | 16 | SUNSHINE Emotions, Star #100 (Fantasy) | |
| 30 | 17 | 25 | SECRETS Con Funk Shun, Mercary SRM 1 1100 | 60 | 60 | 5 | LE SPANK Le Pamplemousse, AVI 6632 | |

RIAA Certified Records Singles

Andy Gibb's "Love Is Thicker Than Water" on RSO. Disk is his second gold single.

Chic's "Dance, Dance, Dance, Yowsah, Yowsah, Yowsah" on Atlantic. Disk is its first gold single.

Dan Hill's "Sometimes When We Touch" on 20th Century. Disk is his first gold single.

Gold LPs

Barry Manilow's "Even Now" on Arista. Disk is his sixth gold LP.

Kenny Roger's "Ten Years Of Gold" on United Artists. Disk is his third gold LP.

Platinum LPs

Crystal Gayle's "We Must Believe In Magic" on United Artists. Disk is her first platinum LP.

3 Reactions To **Dylan Litigation**

NEW YORK-Three different reactions have come from defendants "Bob Dylan Vs. A.J. Weberman" (Billboard, Feb. 11, 1978).

Self-styled "garbologist" Weber-man-has not made any response to the complaint in Supreme Court.

Folkways Records and its president, Moses Asch filed a general denial of all allegations made by CBS and Dylan, while co-defendants Gordon Friesen and Agnes Cun-ningham, editors of Broadside Magazine, in a letter to the court referred to the LP as "a beautiful and important record album," and say it is "a very important historical document for future researchists and should not be supressed." They request Justice Max Bloom to dismiss the case.

Asch has agreed to refrain from distributing the record and has recalled all copies sent out. In an affidavit submitted to the court, he states he does "not want to put out the record if Bob Dylan objects to it. However, Asch has hired the law firm of Marshall, Morris, Powell & Silfen.

The case remains alive because of the \$7.5 million in damages sought by the plaintiffs.

CBS and Dylan's attorneys have asked that Asch submit to a deposition while Asch wants Dylan to answer questions.

ABC Label Sues An Alleged Pirate

NEW YORK-ABC Records has filed suit in Federal District Court in Los Angeles asking for a total of \$150,000; a permanent injunction, the impounding and destruction of all infringing tape recordings and machinery used in making them, court costs and attorneys' fees against Charles Nathan Kantor, doing business as Allen's Packaging Co.

The suit charges unauthorized duplication of three ABC recordings: "The Dramatic Jackpot" by the Dramatics, "Four Tops Live And In-Concert" and "Together For The First Time," by Bobby Bland and B.B. King

RCA May Issue Horowitz D.C. Recital

By ALAN PENCHANSKY

CHICAGO-Vladimir Horowitz' historie Feb. 26 performance before President Carter and invited White House guests was taped by RCA, and may be released in the fall, according to Thomas Shepard, vice president of RCA's Red Seal division.

"RCA did the sound. Just in case it was going to be a record we wanted it to be of record quality." states the producer, reached at RCA headquarters in N.Y.

Shepard says Horowitz' regular RCA engineer John Pfeiffer produced the audio that both National Public Radio (NPR) and PBS-tv used in broadcasting the

The afternoon recital, including Chopin, Schumann and Horowitz' own treatment of themes from Bizet's "Carmen," was transmitted

live from the East Room of the White House by NPR stations, and telecast later the same day over the PBS-tv network

"We recorded it and gave the feed to NPR. If we can get clearances we'll issue it," explains Shep-

According to PBS, the Feb. 26 tv broadcast was viewed by approximately 4 million households. Many stations also repeated the program on the Wednesday following the recital.

Clearance from the White House is necessary for the recording to be pressed commercially, explains Shepard

"The White House doesn't want to lend its eachet to any commercial, profit-making venture. An agreement between Horowitz, the White House and RCA will have to be made, allowing for the giving over of part of the royalties and profits to an institution of the White House's choice-maybe NPR," he states.

Both RCA and Columbia have previously issued classical disks bearing a White House or a presidential imprimatur, notably the CBS pressing of Pablo Casals' White House appearance before President Kennedy.

If clearance is forthcoming, says Shepard, the release will be held until the fall to allow current Horowitz issues to be fully exploited.

In the meantime, RCA is launching The Horowitz Collection," a series of recompilations of the pianist's monaural Victor recordings. Four single-record volumes will ship in late March or

April, says Shepard, with at least four more scheduled to be issued domestically.

The series, sequenced and mastered by Red Seal, has already been issued in Great Britain, Shepard explains.

He says RCA has designed a new "VH" monogram that will be used to designate the reissues.

The first installment includes: "Chopin, Vol. I," containing the B-flat minor Sonata: "Concert Encores," including works of Saint-Saens, Bach and Prokofiev; an album entitled "Concert Favorites;" and a volume pairing Schumann's "Kinderscenen," with the Brahms" Violin-Piano Sonata No. 3, a collaboration with Nathan Milstein and Horowitz only duo recording.

EMI TRANSFERS Demand For Historic Masters Accelerating All Over World

By IS HOROWITZ

NEW YORK-EMI has turned out more than 200 LPs of historic classical material transferred from 78s and monaural tape in the last seven years, but has yet barely dented its vast archives.

In its London headquarters an average of one new LP transfer every two days is being readied for release by EMI in the U.K., Angel Seraphim here, or any one of a host of licensees in various parts of the world.

Master engineer Anthony C. Griffith, under whose direction the painstaking transfers are made, says the demand for historical recordings by collectors is not only holding its own, but is accelerating. "There is increasing interest in great recordings of the past," he says.

Griffith, in this country to address a seminar on techniques of transferring old masters, has returned to London to resume projects that will soon see available again a collection of Schumann pieces by pianist Alfred Cortot, a new volume of Delius works directed by Sir Thomas Beecham, and several Wagner and Schubert works conducted by Bruno Walter.

Requests for "new" issues can come from anywhere, says Griffith. although he singles out Japan as the country with the most enthusiastic interest in historical product.

The Cortot project was stimulated by a request from Pathe Marconi, EMI affiliate in France, after good sales experience with an earlier batch of nine LPs of Chopin compositions by the artists.

Main demand for the Beecham-Delius set is in Britain, Griffith notes. The lastest package will consist of recordings made after the war. A prior Delius-Beecham project comprised pre-war recordings and included some previously unissued sides and broadcast transcriptions.

The Walter material is being resurrected at the behest of Vox Records here and due soon are Schubert's C Major and "Unfinished" symphonies, as well as excerpts from Wagner's "Die Walkure" featuring Lotte Lehmann

Another U.S. licensee of EMI 78 r.p.m. transfers—these of early piano recordings-is Desmar/IPA

Painstaking care and only the most judicious equalizing are the basic requirements of successful dubs from old metal parts or, failing metal availability, original shellac pressings

Choice of the best stylus configuration for playback is essential, Griffith notes, and he has eight different stylii to choose from Sometimes, he says, best results are obtained by using one stylus for the start of a record and another for the end.

Turntable speed is also critical, especially for the earliest material when standards were still lacking. Even when the correct speed is apparently pin-pointed, surprises can occur.

Griffith recalls his frustration with what he describes as his most difficult job, the transfer of a 1927 recording of Beethoven's Sixth Sym-

phony by Felix Weingartner and the Royal Philharmonic Orchestra. Most of the presumed 78 r.p.m. sides delivered correct pitch only when started at 80 r.p.m. and gradually speeded up to 82 r.p.m.

Griffith, who joined EMI in 1946, was balance engineer for all recordings produced by Walter Legge in Vienna from 1948 to 1951. Many of these were conducted by Herbert von Karajan and Wilhelm Furtwangler.

One of his greatest joys is finding on his dubbing surmable a recording he originally mixed so many years ago.

Denver Debuts Its 2,700-Seat **Boettcher Arena**

DENVER-Boettcher Concert Hall, new home of the Denver Symphony Orchestra, was inaugurated here March 4 with a \$100-a-ticket program featuring Van Cliburn in the Tchaikovsky First Piano Concerto. Brian Priestman, in his last season as music director of the DSO. conducted.

The new arena is a 2,700-seat theatre in the round designed by architect Norman Pfeiffer and acoustician Christopher Arts, a complex for which additional theatres are planned

The hall, unconventional by American standards, surrounds the entire playing area with asymmetrical tiers of seating. No listener is more than 85 feet from the stage. and 80% of the audience is within 65 feet of the orchestra.

The opening program, attended with speeches, dedications and introductions of visiting dignitaries, also included Brahms' Fourth Symphony and opened with Vaughan Williams' "Serenade To Music."

New Previn Binder

PITTSBURGH-Andre Previn has signed a new three-year contract with the Pittsburgh Symphony, extending his tenure as music director through the 1981-82 season. Previn takes the orchestra on its first European tour in 14 years, to begin in Vienna this May, it was also announced.

1st Recording Of Falla Work **Due Out Soon**

CHICAGO-The first recording of a work that occupied Manuel de Falla the last 18 years of his life-but one which the Spanish composer never finished-will be released worldwide this spring by EMI.

"Atlantida," a scenic cantata describing a series of mythological events, was begun in 1928. However, Falla's extremely self-critical nature and his declining health blocked its completion. The composer died in 1946, with the work only partially committed to paper.

In May, Angel Records will ship to U.S. dealers a recording of "Atlantida" in a realization by composer Ernesto Halffter, a student and disciple of Falla

Halffter's performing edition of "Atlantida" was introduced in 1976 during the Falla centenary, and taped by EMI last summer.

Recorded on two disks, the work calls for 15 vocal soloists, chorus, children's chorus and orchestra. Rafael Fruhbeck de Burgos conducts the recording, taped in Madrid's Teatro Real.

"Falla wanted 'Atlantida' to combine the tradition of the mystery of medieval play with the famous plays of the Golden Age," writes Halffter in an essay that accompanies the recording. "What he desired was a popular or religious performance to be staged in a church or in a public square for everybody."

The work is based upon the poem "L'Atlantida" by the Catalan priest Jacinto Verdaguer, a nationalistic epic combining mythological and historical themes.

Falla's score includes elements of Spanish folk music and medieval church modes, and even takes cognizance of the modern atonal idiom. says Halffter, who calls "Atlantida" its composer's "most universal creation.

Widely regarded as Spain's greatest modern composer. Falla is best known for his brilliant ballet scores "Three Cornered Hat," and "El Amor Brujo," the latter containing the famous "Fire Dance," and for the piano and orchestra score The Gardens Of Spain Colo

Classical Notes

The National Symphony performing 16 sum mer concerts at Virginia's Wolf Trap Farm Park, beginning June 16. Aaron Copland. Sarah Caldwell. Yehudi Menuhin and others named to conduct, with six programs in August under Mstislav Rostropovich. It will be the first time the orchestra has presented its major summer. series at Wolf Trap.

SRO Wagner, Chicago's Lyric Opera has released a summary of its 1977 attendance figures, indicating that Wagner topped all other composers at the buxoffice. The company's seven performances of "Die Meistersinger Von Numberg" reportedly filled the 3,550 seat Civic Opera House to 101.4% of capacity, while the opera's final performance. Dec. 16, was the season's single best attended presentation 103.1% of capacity sold. Close on the German's heels came Rossini, "Il Barbiere Di Siviglia" saw

seven performances, with houses averaging 101.3% of capacity. Mozart's "Idomeneo," with an equal number of presentations, drew the smallest crowds 87.2% of capacity. The 1977 season totaled 49 regular performances at 95.8% capacity, yielding boxoffice receipts of \$2,855,769 a record amount

The youngest music director? George Daugherty, 22, is founder, conductor and artistic director of the Pendelton (Indiana) Festival Symphony, now in its fourth season. A student at the Univ. of Cincinnati College Conservatory Daugherty conducts the 95-member orchestra in a series of "Summerfest" concerts in auditoriums. gyms, churches and open air sites northeast of Indianapolis. For the upcoming season, he has scheduled cheral, operatic and pops perform ances, including a June 28 multi-media "Space Music" program **ALAN PENCHANSKY**

Billboard SPECIAL SURVEY For Week Ending 3/18/78

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|--------|----------|-------------------|---|
| This | Report | Weeks on Chart | TITLE, Artist, Label & Number |
| 1 | 15 | 5 | WILLIAMS: Star Wars & Close Encounters |
| 2 | 8 | 14 | Los Angeles Philharmonic Orchestra (Williams), London ZM1001 SUTHERLAND & PAVAROTTI, Operatic Duets, |
| 3 | 5 | 56 | PACHELBEL KANON: Two Suites: FASCH: Two Symphonies |
| 4 | 2 | 110 | Paillard Chamber Orchestra (Andre), RCA FRL1-5468 JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano |
| 5 | 1 | 18 | GREATEST HITS OF 1720 |
| 6 | 23 | 52 | (Kapp) Columbia 34544 THE GREAT PAVAROTTI London OS 26510 |
| 7 | 37 | 5 | TOMITA: Kosmos RCA ARL 1 2616 |
| 8 | 9 | 39 | GERSHWIN: Porgy & Bess |
| 9 | 28 | 124 | Houston Opera Company, RCA Red Seal ARL3-2109 LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 25384 |
| 10 | 38 | 5 | HOROWITZ: Golden Jubilee Recital 1977/1978 REA ARL 1/2548 |
| 11 | 7 | 18 | VERDI: II Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra. |
| 12 | 4 | 9 | (Bonynge) London 13124 BACH: Brandenburg Concertos |
| 13 | 35 | 5 | (Leonhardt), ABC AB67020/2 BEETHOVEN: Complete Symphonies |
| 14 | 16 | 29 | Berlin Philharmonic (Von Karajan), DG 2740172 CHOPIN POLONAISES |
| 15 | 3 | 18 | Potlini, DGG 2530.659 (Polydor) RACHMANINOFF: Concerto #3 |
| 16 | 32 | 60 | (Berman) (Abbado) Columbia 34540 HOLST: The Planets |
| 17 | 20 | 35 | Tomita, RCA Red Seal APL1-1919 GRANADOS: GOYESCAS |
| 18 | 24 | 14 | De Larrocha, London CS 7009 CHOPIN: Waltzes |
| 19 | 19 | 29 | (Rubinstein), RCA LSC-2726 VIVALDI: FOUR SEASONS |
| 20 | 40 | 39 | I Musici, Philips 6500.017 (Phonogram) SIBELIUS: Symphony #2 |
| 21 | 30 | 14 | Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram) BEVERLY SILLS, Opera Arias |
| 22 | - | - | Puccini: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan). |
| 23 | NEW | 1111 | London OSA 1299 LA DIVINA: Maria Callas |
| 24 | 12 | 9 | Angel SB3841 MUSSORGSKY: Boris Gudonov |
| 25 | 21 | 25 | (Talvela), Angel SCLX-3844 ROMANTIC VIOLIN, Fodor |
| 26 | 25 | 43 | RCA ARL1-2365 RAVEL: Bolero |
| 27 | 100 | LIII | Chicago Symphony Orchestra (Solti), London CS 7033 RACHMANINOFF: Concerto #3 |
| 28 | ME | ETTT | Horowitz, N.Y. Philharmonic (Ormandy) CRL1-2633 BRAHMS: Violin Concerto In D Major |
| 29 | NEW | Litt | Perlman, Chicago Symp. Orchestra, Angel 5-37286 CARPENTIER: "Louise" (Beverly Sills) |
| 30 | etr | CHE | Chorus and Orchestra Of Paris Opera (Rudell), Angel SLOX 3846 RAMPAL: Greatest Hits |
| 31 | 22 | 14 | Rampal, Inoue, Columbia M 34561 VIVALDI: Four Seasons (Note Encomble), Aprel S 37450 |
| 32 | 29 | 21 | (Koto Ensemble), Angel S-37450 CARRERAS: Opera Arias Philips 9500 203 |
| 33 | 14 | 9 | GERSHWIN & RUSSO: An American In Paris & Street Music (Siegel), San Francisco Symphony Orchestra (Ozawa), DG 2530 788 |
| 34 | 11 | 9 | VERDI: Simon Boccanegra (Frem, Cappuccili), La Scala (Abbado) DG 2709071 |
| 35 | 17 | 25 | ALBINONI: Adagio in G Minor |
| 36 | 10 | 43 | St. Martin in the Fields Orch. (Marriner), Angel 37044 (Capitol) MAHLER: Symphony #9 Chicago Symphony Dechartes (Civiler), DDC 2707 087 (Relater) |
| 37 | 18 | 14 | Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor) SIBELIUS: Symphonies # 3 & 6 Roston Symphony Orch (Days) Phyline 9500.143 |
| 38 | 6 | 9 | Boston Symph. Orch. (Davis), Philips 9500.142 TCHAIKOFSKY: Symphony #6, Pathetique, |
| 39 | 13 | 9 | Chicago Symphony Orchestra (Solti), London CS 7034 BEETHOVEN/SCHUMANN: Sonata And Fantasiestucke |
| | 10 | L . | (Rubinstein), RCA ARL1 2397 |

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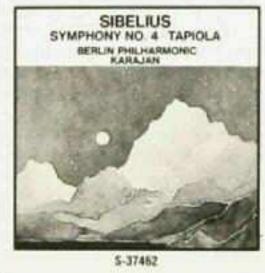
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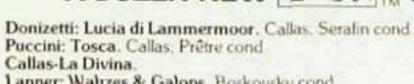
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Elgar & Walton Marches, Boult cond. Milhaud: The Creation of the World, more Bernstein cond. Renaissance Suite. Munrow cond. Rostropovich Conducts!

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Tape/Audio/Video



COMPUTERIZED COATER—Memorex (Santa Clara, Calif.) plant's expansion includes this state of the art computer controlled audiotape coating line, being inspected by Chuck Levdar, left, plant manager, and Howard Earhart, audio division general manager. The clear polyester is unwound, coated and passed through a series of ovens before being "polished" and slit into cassette, 8-track or open-reel products.

IHF Adds 'High-End;' **Builds Atlanta Event**

By STEPHEN TRAIMAN

NEW YORK-Getting away from its original "under one roof" concept, the first IHF Show has added a special interest/high-end components section at the Hyatt Regency Hotel, nearby the Georgia World Congress Center site in Atlanta.

Show management also released an advanced program of the dealers education convention concurrent with May 19-21 event, and announced that a special holiday merchandising promotion survey of auco dio specialty store dealers will be - highlighted.

The special esoteric products secsents a breakaway from the IHF concept of "one show" which was given as a major reason for setting up its first event separate from the Summer CES in Chicago just three weeks later.

In addition to major audio exhibits and soundrooms at McCormick Place, the CES has McCormick Inn reserved for audio suppliers, with special sound rooms, and another section for high-end esoteries at the downtown Pick Congress Hotel

Explaining the IHF move, Jerry Kaplan of Lux Audio says that the group recognizes its responsibility to cater to every industry segment. Free buses will run between the botel and the Congress Center during the show.

Announced as exhibitors in the special section by show manager Charles Systow are APT Corp., Acoustat Corp., Adcom. Allison. Acoustics, Analog Engineering Angle American Audio, Audionics of Oregon, Audio Research Corp., Harold Beveridge, Inc., Bozak, Crosspoint, Dahlquist, dbx, Electro-Research Audioptics

Also, Great American Sound, H&H International Janis Audio Associates, LTC Corp., Martin Loudspeakers, Petroff Labs, Polk Audio; Ram Audio Systems, Rappaport Inc., Series 20, Shahimian Acoustics Ltd., Sound Concepts. Thiel Audio Products, Threshold Corp. and Sontec Electronics

Results of the IHF retailer survey on the importance of holiday merchandising promotions will be published at the show, according to executive director Bob Gur-Arie It is being conducted by the IHF research committee, headed by John Hall, U.S. Pioneer Electronics, with

questionnaires mailed to some 10,000 audio specialty store dealers. IHF says. It is part of a continuing series of industry research studies.

The dealers education convention has an introductory breakfast session Friday, May 19, with a keynote address by IHF chairman Bernie Mitchell, head of U.S. Pioneer, and U.S. Commerce Dept. official presentation, and the first annual Newspaper Advertising Bureau/IHF Golden Note awards for outstanding retail hi fi advertising

Concurrent Friday afternoon sessions include a NARDA seminar covering the key elements in a financial statement and how to interpret them for positive action for profitable operations, and a Time magazine national consumer survey report focusing on purchasing patterns of the "missing hi fi customers" and how dealers can reach them, in their own markets.

Three concurrent Saturday morning sessions include "Innovations In-High Fidelity," with a panel of experts covering new technology; "The Audio Store's Profitability Challenge," highlighting sales training, tested profit-building techniques and successful lease operations in shopping centers, and "Showcasing Hi Fi Components To Increase Sales," including media mix secrets, selling successfully to women, special events and a sales promotion formula.

Afternoon concurrent sessions include "A Retail Management View Of the Hi Fi Industry," with representatives of audio specialty and chain stores, electronic chains, appliance retailers and department stores discussing expansion plans in the face of increasing competition and a changing consumer market Second seminar on "The Art Of Selling A Customer" is a lecture by Zeke Landres, NARDA Eastern regional

Final concurrent breakfast sessions Sunday include a discussion on "Successful Dealer Management, covering financial/inventory control, store security, displays and fixtures, and multi-store secrets. "Tomorrow's Hi Fi Customer," with consumer economists and marketing experts covering the needs of the new customers entering the market and their demographics.

ITA SEMINAR

Continued from page 3

plosion, NARM's Joe Cohen told attendees.

Relating the cooperative music/ film industry efforts on "Saturday Night Fever" with its movie and soundtrack releases, he notes that the film has passed \$50 million in grosses. RSO has forecast 12 million twin LP sales at \$12.98 list or \$156. million, compared to "Star Wars" current movie gross record now at about \$127 million.

The music industry rackjobber's role in the distribution of blank videocassettes and prerecorded programs was underscored by Cohen and Jim Lara of Handleman Co., who contributed key questions and comments at several sessions.

However, the absence of other rackjobbers, and virtually any label marketing people was inexplainable

A VTR sales slump in January-February is due to a variety of factors, with manufacturers agreeing that the new product won't sell itself. It needs solid advertising support and well-planned merchandising programs which were in limbo after Christmas.

With about 125,000-200,000 units sold todate, most U.S. forecasts range from 400,000 to 500,000 for the rest of 1978.

The need for more prerecorded programs to expand the market base is acknowledged by all manufacturers-from the recent Magnavox and Zenith ties with Magnetic Video's movie catalog to RCA's assertion that programs would probably be a vital part of its fall SelectaVision merchandising campaign

Growth of the blank tape market is apparent though different average purchase figures were presented, ranging from five-seven by 3M for its Betatape users to Merchandising Magazine's more extensive survey of recent purchasers which indicate 28% bought five or more with the machine.

All agree the blank market is bright, with TDK to begin market tests of its four-hour VHS tape this month, Fuji to deliver a two hour VHS cassette initially by early May, Ampex into Beta-format production in the spring, and Memorex hoping to have both Beta and VHS tapes on the market by year's end, though no license is signed as yet for either

JVC did show samples of its threehour VHS tapes that will be usable on existing two-hour Vidstar machines when introduced in late spring, but other new software and equipment was mostly conspicuous by its absence.

This was the only real complaint by attendees on the otherwise excellent seminar put together by Larry Finley, ITA executive director.

While 50 firms had hospitality suites, only a handful brought along new items shown either at AES last November in New York or the Winter CES last January in Las Vegas.

Quasar did have its four-speaker projection television unit anticipated later this year. Theo Staar had an updated prototype of its Compucounter digital cassette record/play indicator with audio and video applications: Columbia Magnetics had its new bulk "ultra-cassette" pancakes and King Instruments had the new version of its high-speed automatic audiocassette loader.

Missing, however, were virtually all the recently bowed high-end audiocassette formulations-not one tape deck or test setup was on hand for the new tapes from BASF. Fuji.

Ampex and others.

Also absent were JVC's new VHS porta-pack system shown in Japan last fall, and its new Vidstar telecine attachment: Matsushita's automatic programmer for VHS machines; Sony, PCM audio adapter using the Betamax for hi-fi playback, and King Instrument's new Beta/VHS videocassette loader as just a few ex-

Also conspicuous was the non-involvement of any videodisk company's personnel either on the program or at the seminar itself. MCA-DiscoVision had no representation; Magnavox's participation totally ignored its videodisk progress, though the MCA/Philips machine it will build is still announced for limited marketing in the fourth quarter, and RCA and Matsushita each had several persons involved in their respective videodisk programs on hand. but totally close-mouthed.

As a result, while attendees questioned the effect of videodisk hardware and software on the home VTR market, there were no real answers.

Prerecorded home video programs drew much attention, with Magnetic Video highlighting its expanded offering including seven Elvis Presley films, Sports World Cinema showing an effective demo sample of its broadest line of sports tapes, and Video Warehouse getting attention with its "duplication on demand" approach for its library of adult, kiddle and action fare on both half-inch Beta and VHS, and 3-inch U-Magnetic.

Columbia Pictures became the first movie company to announce a tape duplicating capability with the establishment of Columbia Pictures Videocassettes. It will be able to serve the corporation's facilities in New York, Los Angeles and Chicago when operational in the Windy City by midyear. George Ricci, head of the new division, acknowledges that involvement of both Columbia

Pictures and its Arista Records subsidiary in the home video market is obviously under discussion, emphasizing that many factors are involved in a decision on the actual entry.

Music Industry Role In Video,

Piracy, Copyrights & Technology

Digital recording was highlighted in talks repeated from the New York AES by representatives of Ampex on digital tape requirements, and 3M on features of its new master recorder jointly developed with the

Although the first three 3M/BBC systems are due for delivery in the U.S. by year-end at under \$150,000 each. CBS clarified its position on a potential purchase. It has been testing digital recorders in its studios. but has made no final decision on buying one of the initial 3M/BBC recorders.

Hi fi sound related to tv and the new home video recorder market came in for some attention. The new AT&T capability for better mono transmission (increased from 5,000 to 15,000Hz), and similar upgrading by the PBS network with its shift to satellite transmission, bode well for the expansion of music-related programming on network, cable and pay tv, and home VTR activity.

(More in-depth coverage of ITA sessions related to music industry interests will appear in next week's is-

U.K. Hi Fi Expo Sellout For May With 82 Firms

LONDON-High Fidelity '78. Europe's biggest spring trade hi fi show has already filled the available exhibition space at the Cunard International Hotel for the May 2-6

With 82 companies exhibiting and more than 130 brand names on display. Don Quillen, exhibition organizer, says: "Once again we have been given total backing by the hi fi industry. We have a blend of equipment representing all sectors of the market, with a high proportion of new product releases.

Among companies taking part AKG Acoustics: ALBA (Radio and Television): Amstrad Consumer Electronics: Audio Magnetics (U.K.); BIB Hi Fi Accessories: B and W Loudspeakers: Celestion (Rola Celestion); Condor Electronics: Contek Magnetics: Fogg Loudspeaker Components, Garrard Engineering: Goldring Products: Grundig International

Also: Havden Laboratories; ITT Consumer Products: JR Loudspeakers: KEF Electronics: Metresound Audio Products; Mission Electronics: Monitor Audio: National Panasonic; Philips Electrical: Rank Hi-Fi; Ross Electronics: Sanyo Marubeni (U.K.); Shure Electronics, A.R. Sugden (Engineers): Tanderg: Uher: Cecil E Watts: Wilmex and Zerostat.

Magnavox Offers Video Programs

NEW YORK Magnavox Consumer Electronic Co. begins marketing videocassettes of sports and movies April 2 in a bid to boost sales of its videotape recorders.

The deal with Magnetic Video Corp supplying the prerecorded tapes, makes Magnavox the first hardware manufacturer to jump into the cassette market.

(Zenith reportedly also has a similar arrangement with Magnetic Video for Beta-format tapes with its two-hour machine, but is testing the program first in some 31 Northern Illinois counties).

The Magnayox VTR uses a four-

hour VHS cassette. The movie package includes 50 titles from the 20th Century-Fox catalog. An hour-long cassette featuring highlights of the 1977 Univ. of Notre Dame football season, obtained from the CD Chesley Co., will also be available.

Price alone will not sell the VTR," says Kenneth L. Ingram, Magnavox senior vice president of sales and marketing. We have still not communicated the full consumer benefits of the videocassette recorder." He sees the cassette offer as "a logical extension" of video systems' marketing plans

E-V Montreux Encore

BUCHANAN, Mich.-Electro-Voice is the first manufacturer to be asked to provide the sound remforcement system for two conseculive years at the Montreux International Festival, with the 12th Swiss event July 7-23. Last year's system had 48 loudspeakers delivering a sound pressure of 128 dB at from foot, with a scat-to-scal pressure variation of as little as 1.5 (B.

Tape/Audio/Video

Tape Duplicator

Teletronics International Inc. officially changed its name to Video Corp. of America as of Feb. 1, chairman George Gould announced, to more accurately reflect its broadening base of activities in the television, corporate and home video marts. It is traded over the counter on the National CTC list under "Video C" and its NAS DAO is VICA

The New York video center retains the name Teletronics but now operates as a division of Video Corp. of America, according to president Al Markim. It is one of four major operating centers that will receive specialized financial, marketing, sales and engineering services from the corporate staff.

Bell & Howell video division, based in Evans ton, Ill., has a new pricing program for duplication services including the three new halfinch videocassette formats now coming into use in the industrial, educational and consumer markets. Included are special plans for consistent volume users, entertainment producers and distributors, and educational/industrial producers and distributors.

The new official price schedule shows a rise in cost for short runs, with reduced costs for medium and long runs, compared to 1977. Full details are available from Bell & Howell, 7411 Howard St., Evanston, III. 60602, phone (312). 869-9393

Newest service affered by Video Software Production Center (VSP), Yonkers, N.Y., is an image processing system for cassette duplication. It's claimed to provide true electronic image enhancement with simultaneous noise and smear reduction, particularly for the VHS and Beta-format consumer tapes. A demonstration cassette showing program material before and after VSP processing is available from the firm at 165 Tuckshoe Rd., Younkers, N.Y. 10710, phone (914) 423-4400.

Video Warehouse is expanding its dealer network and catalog of the Entertainment Video Releasing (EVR) Home Video Showcase Collection of late movies. Ron Obsgarten reports. Available in VHS, Beta or winch U-Matic formats, the catalog is offered to dealers on a rental basis for non-commercial use, and to consumers through a club operation that also will be channeled through retailers.

Information and a sample catalog, previewed from Video Warehouse, Box 275, 500 Highway 36, Atlantic Highlands, N.J. 07716, phone (201)

Southwest Producer's Service is a new Dallas-based video production service subsidiary of Northwest Teleproductions Inc., a leading video tape firm with offices in New York, Chicago and Minneapolis. The new company recently took over a 15,000-square-foot facility that offers a 40 by 60-foot sound stage with special lighting and a sophisticated post-production suite for any customized videotape services, according to the firm's Robert Burnett.

Caddy Swanson has been promoted to president of the newly formed Reeves Teletape television facilities group, a division of the New York based company. Included are the firm's 44th St. post-production center, 81st St. studio, and the facilities group, which supplies location facilities to clients. With Reeves since 1971, Swanson most recently was vice president, general manager in charge of all location facilities.

Russ Ide is promoted to national marketing manager for Ampex Corp. audio/video systems division. Based at corporate headquarters in Redwood City, Calif., he most recently was Rocky Mountains area sales engineer.

San Francisco-based Photo & Sound Co., a major supplier of audio/visual equipment and services since 1939, has opened a new Southwest office at 4246 E. Wood St., Phoenix 85040, phone (602) 243-1753. Headed by Rich Harman as district sales manager, the new branch will offer sales equipment rental and repair facilities, including equipment display and workshop

All organizations and individuals eligible to purchase or rent programs from the Public Television Library (PTL) of PBS are offered the new Video Program of the Week Plan-a different public tv program on %-inch U-Matic videocassette each week for a 12 week period at a much lower sost than the regular rental charge.

Participants may play each program as often as desired within the Monday Sunday period during the subscription cycles beginning on April 1, July 1, Oct. 1 and Jan. 1, 1979. Cost for a week's use is \$25 for up to 30 minute tapes or \$35 for 31-60 minute programs—a 60% saving over normal rental charges. Selection lists from a special group of more than 350 programs are available from PTL, 475 L'Enfant Plaza, S.W., Washington, D.C. 20024

John Howells is promoted to sales manager at RCA Limited (Canada) with executive responsibility for marketing RCA broadcast equipment in the Dominion. He had been an international sales development specialist for the last three

TDK TAPING 'KING TUT'

NEW YORK-The King Tut Exhibition currently touring major U.S. cities is using TDK cassettes for recorded tours produced by Acoustiguide Corp. The firm's "D" cassette is used, meeting the Acoustiguide spees for a tape that would provide 1,500 plays and up to 60,000 stops and starts per year.

The tape firm will back its involvement with a consumer-oriented "King Tut Lives" ad campaign, featuring a photo of a miniature gold mummy case from the exhibit, the tour schedule and other specs. Special labels are designed for the tapes, incorporating the King Tut mask, TDK and Acoustiguide logos.

U.K. Photo Dealers **Expanding Hi Fi Mart**

LONDON-Malcolm Blockley, executive director of Pyser Ltd., is leaving the company to become managing director of Hi-Fi Markets (U.K.) Ltd. The new organization formed by the Photo Markets Group, which has over 100 franchise dealers operating in the retail photographic market, will expand electronics in this area.

In 1971, Blockley launched Pyser's electronics division, establishing the Marantz and Accuphase high fidelity lines. More recently he introduced the Fuji line of cassette, cartridge and open reel tapes to the U.K.

Neutrik Connectors

NEW YORK-Philips Audio Systems Corp. in Mahwah, N.J., is marketing a new Swiss-manufactured line of Neutrik XLR-type audio connectors, modules and kits in the U.S., through a newly formed Neutrik Products group.

1/2 Mil Sony Tapers

NEW York-Since the compact TC-100 audio cassette recorder was introduced to the U.S. in 1966, Sony Corp. of America has sold a halfmillion units. Nearly 1.25 million TC-100 series recorders have been sold worldwide.

U.K. Export Cut Of Radios, TVs LONDON-An understanding

Singapore OKs

has been reached for Singapore manufacturers of monochrome television sets and portable radios to restrict the increase of exports to the U.K. It is similar to the voluntary cutback by Japanese manufacturers of tv exports here and in the U.S.

A delegation from the Radio Industry Council met with Singapore manufacturers to talk about how export of low-priced sets caused increasing anxiety to British companies. These imports to the U.K. rose to 138,477 in 1977, an increase of roughly 4%.

The council had previously reached an understanding with the Japanese tv and audio industry to keep exports to Britain at a reasonable level, though to precisely what levels have not been stated.

Returns from the British Radio Equipment Manufacturers' Assn. had shown "very disappointing" levels of deliveries of color and black & white tvs inside the U.K. Though there were improvements at the end of last year, the seasonal uplift was not as powerful as expected

Manufacturers' figures to the end of November showed 1977 deliveries of 2.69 million sets from all sources, just below the 1976 figures. but monochrome tv deliveries were up on the previous year.

Ampex Trims Price Of U.K. Tape Cleaner

LONDON-Ampex here has announced a price reduction of approximately 80 cents on its Ampex 220 demagnetizer and headcleaner, with the new recommended retail price about \$5.60.

This special patented cassette has a rotating ceramic magnet used to degauss the heads of a cassette recorder or player. Simultaneously a strip of non-abrasive fabric is transported by the machine to clean the head and tape path. It works automatically without batteries or main

3rd Recording Course At Banff

NEW YORK-Banff (Alta.) Centre for Continuing Education will have its third annual seminar on the "Fundamentals Of Recording" May 29-June 2, again taught by Stephen Temmer, president of Gotham Audio Corp.

The intensive program includes six hours daily of scheduled class and hands-on recording work, with voluntary discussion sessions nightly on the philosophy of recording and an idea exchange on future technology. Special emphasis is placed on the fundamentals of microphone design and technique.

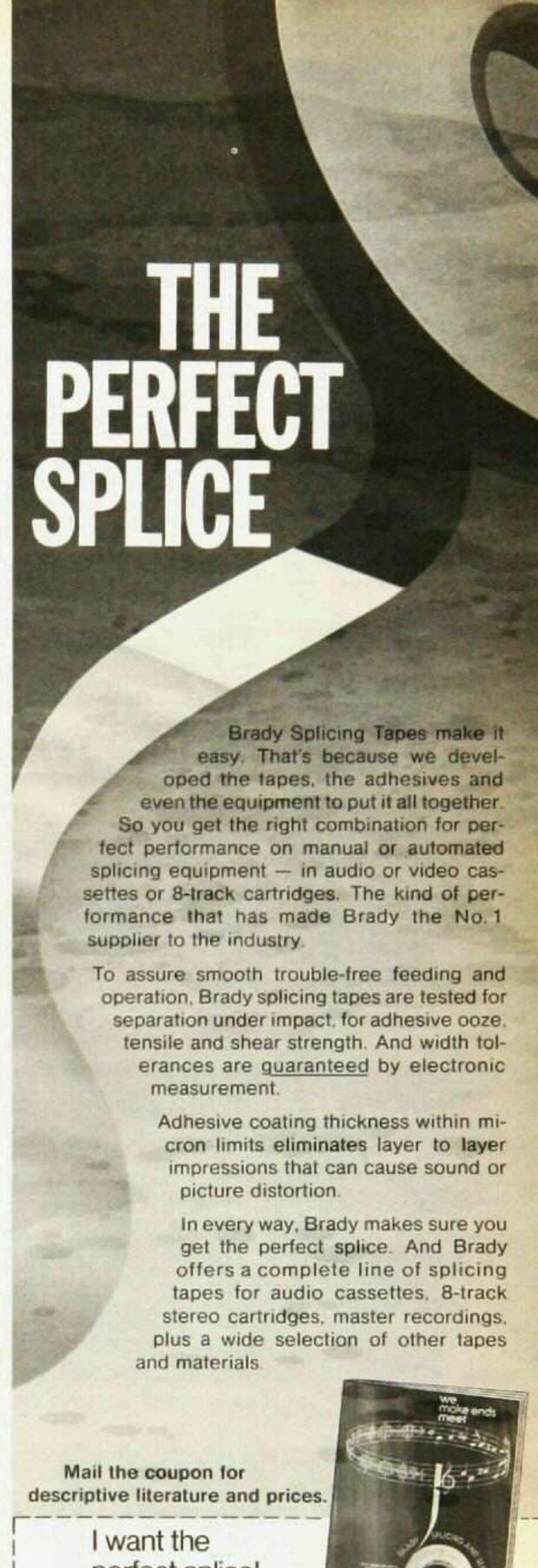
Information is available from the Banff Centre, School of Fine Arts, Box 1020, Banff, Alta. TOL OCO, Canada, or Gotham Audio, 741 Washington St., New York 10014.

New IHF Amplifier Standard Due

NEW YORK-IHF members are reviewing a new standard on "methods of measurement for audio amplifiers" to supplant the existing IHF standard. Working base for the new IHF-A-202 was a 40-page draft by Ed Foster of Diversified Science Labs, West Reading, Conn., chairman of the 11-member IHF amplifier standards committee.

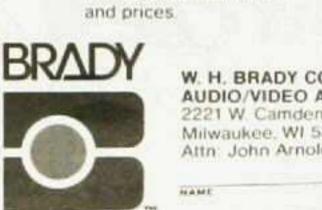
The revised standard more accurately reflects the power amp's performance as it will be used and is in compliance with the FTC rule on "power output claims for amplifiers used in home entertainment products." It will be presented at a press

the IHF show in Atlanta



perfect splice!

Please send literature and prices



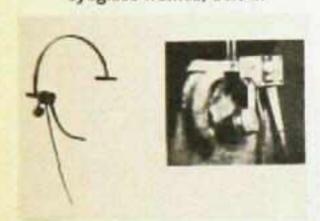
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NAB debuts from the U.K. include Calrec Audio sound field mike, above, seen used in Liverpool Cathedral during the Centenary Celebration performance of Mahler's Eighth Symphony, and Racal Amplivox's Minilite super-light headset attached to either a headband or eyeglass frames, below.



CONTROL SET CONTROL CONTROL SET CONTROL CONTRO

New U.K. Audio Units At NAB

NEW YORK-At least five of the expanded contingent of British manufacturers participating in a joint exhibit at the upcoming NAB in Las Vegas will offer new audio units of interest to the broader semipro and professional markets.

Just as an increasing number of products are crossing over between previously segmented markets in the U.S., the same is happening in the U.K. and Europe, as evidenced by the recent audio array at the just concluded Hamburg AES-biggestever such event on the Continent.

Among the innovative units set for the April 9-12 NAB exhibit at the MGM Grand Hotel are Calrec Audio Ltd.'s sound field microphone, Tweed Audio's 12-channel two or four-group portable mixer, Racal Amplivox Communications Ltd.'s Minilete headset, Audio & Design (Recording) Ltd.'s full line of compressors, expanders and limiters, and Helios Electronics' custom-built sound mixers.

Calrec Audio, distributed in the U.S. by Edcor, Costa Mesa, Calif., will have its sound field mike, based on an application of the mathematic theory of sampling. Claimed to give operational flexibility and stereo recording accuracy, it works on the principle that a closely spaced array

of capsules and associated matching electronic circuitry characterize the first order directivity of the sound reaching the mike.

In its first U.S. expo involvement, Tweed Audio will introduce its U.S. subsidiary headed by Barry Smedley in Santa Monica, Calif. It will showcase a fully modular 10-channel portable mixer claimed to maintain the performance and facilities spees found in larger consoles, and its 12-channel portable mixer for use in outside broadcasts or for live concert hall recording.

The Racal-Amplivox line, distributed in the U.S. by Television Equipment Associates, South Sa-Iem, N.Y., will highlight its Minilete, a lightweight headset that doesn't require a tube inserted in the user's ear canal. With disco, studio and broadcast applications, it has a small speaker positioned near the ear which provides communication with no physical ear contact.

Audio & Design Recording Inc., Honolulu-based subsidiary of the British firm, will showcase its full line of compressors, expanders and equalizers, with units designed for both semi-pro and commercial applications.

Helios Electronics, another firsttime NAB exhibitor, distributed in the U.S. by Synergenesis Ltd., Washington, D.C., will feature its line of custom-built sound mixers for recording studios.

Other participants in the British contingent include Audix Ltd., Berkey Technical (U.K.) Ltd., English Electric Valve Co., Evershed Power Optics, Marconi Instruments, Marconi Communications Systems. Matthey Printed Products, Quantel Ltd., Rank Cintel, Rank Optics, Rank Strand Electric, Redifon Telecommunications, Rupert Neve & Co. Ltd., and W. Vinton Ltd.

Mini Tape For InterMagnetics

LOS ANGELES-A new 30-minute mini cassette designed for hubdrive, Norelco-type systems is being introduced by InterMagnetics Corp. Each 15-minute per side tape is packed in a cello-wrapped mini Philips storage box, with each 144unit shipping carton holding 12 boxes of a dozen tapes each.

Manufactured in Asia by Swire Magnetics Ltd., one of Inter-Magnetics' tape licensees, the mini cassettes are being marketed worldwide by InterMagnetics.

Bay Area Is Primed For Hi Fi Expo

SAN FRANCISCO-The Hi Fi Stereo Music Show, which opens a three-day run at Civic Auditorium here Friday (17), is seen as the Bay Area's biggest sound show ever by producers Bob and Teresa Rogers.

Coming on the heels of their recent record-breaking Detroit event (Billboard, March 4, 1978), "The Big Turn On" as the local event is billed will offer a super disco, live 16-track recording studio, rock theatre and other innovative sight and sound traffic builders, with a number of local radio outlets involved.

More than 70 manufacturers and eight major Bay Area retailers will fill all available display space on all four floors of the downtown hall, according to Terry Rogers.

The super disco on the main level, produced by Pacific Stereo, promises to provide the similar kind of nightly draw that produced crowds in Detroit and the biggest event ever in the Rogers' 25 years of hi fi productions last November in New York. (Continued on page 51)

RepRap

The National ERA board approved the publishing of trade buyers' guides in two editions. The Consumer Electronics Products edition will be distributed to 35,000 retail sales outlets and Industrial Electronics Component & Equipment will go to some 150,000 engineers and purchas-

Both will feature member product data exclu sively, with manufacturers represented by ERA members listed in the product section and company section, with ERA sales offices. Both guides will answer the key questions. What is it? Who makes it? Where can I buy it? ERA members and chapters are asked to supply their customer mailing lists for both guides.

Ken Messina joins TMC Sales Corp. to cover

commercial sound and audio/visual markets, as part of the firm's continuing expansion, president Tom Marchiano reports. A Montclair (N.J.) State College graduate with a broad A/V background. Messina is based at the firm's headquarters, 2465 Lemaine Ave., Fort Lee, N.J. 07024, phone (201) 944-8340.

* * "Your Marketing Base In Metro New York" is a six page capabilities brochure-its first-from 24 year old Bettan Sales, 77-15 164 St., Flushing, N.Y. 11366. It is the initial phase of a promotion program designed by A.D. Adams Advertising, according to president Marty Bettan

Five new reps are signed for the GLI division of VSC Corp., a leading manufacturer and designer of disco equipment, marketing manager Paul Friedman announces

* * *

Cosmopolitan Sales Assoc. 118 E 38 St. New York, will cover the metro area: Bud Ente Sales, 558 Commonwealth Ave. Newton Center. Mass. New England. SPL Marketing, 132 Ma

rine Ave., Manhattan Beach, Calif., California and Nevada, Lienau Assoc., 4334 Montgomery Ave. Bethesda, Md., Maryland, Washington, D.C., Pennsylavnia, Delaware, Audio Sales Co., 1846 Forge St., Tucker, Ga., North and South Carolina, Georgia, Mississippi, Tennessee

The Philadelphia chapters of ERA and NEDA are co-sponsoring an area charter flight package to NEWCOM '78, April 30-May 4 in Las Vegas Open to manufacturers, distributors, retailers, reps and their staffs, two flights are available with land arrangements at the Las Vegas Hilton.

A \$349/person package, double occupancy, is via scheduled charter on TWA, United or Delta A \$319/person deal is via a non-scheduled charter on Capitol Airways. Information is available from Dick Lewis, Richard Lewis Sales, Glenside, Pa., for Mid-Lantic Chapter ERA, and Al Steinberg, Steinberg Electronic Distributors. Philadelphia, a past president of the NEDA Keystone Chapter.

Promo idea of the month goes to Markman Co., 6611 Odessa Ave., Van Nuys, Calif. 91406. for its foldup flyer offering its 1978. Year At A. Glance" deluxe jumbo planning calendar Acfually a gag piece, it does effectively highlight the rep firm's consumer electronics client list. staff and capabilities.

Audio-Technics U.S. Inc., has shifted its national sales rep meeting to the first IHF Show, May 19 21 in Atlanta, from its site in prior years at the Summer CES in Chicago, according to Ion Kelly, vice president and general manager.

Newest rep for Visonik of America, Oakland. Calif based importer of the German speaker, turntable and mobile audio lines, is Gil Miller & Assoc., Jericho, N.Y., from the metro New York area. Announcement was made by Larry Lune. Visonik national sales manager,

Bertagni Electroacoustic Systems, Costa Mesa, Calif., speaker manufacturer, has named OAC Industries, 3423 Investment Blvd., Hayward. Calif., as sales rep for Northern California and Northern Nevada, according to John Bennett, BES president.

Joseph Electronics, 8830 Milwaukee Ave., Niles, III. 60648, has been named exclusive distributor of the John Fluke Co. line of digital test equipment, according to Charles Poncher, in dustrial sales manager





NEWCOM Nominees

CHICAGO A quintet of marketing executives from the manufacturer, distributor and sales rep segments of the industry have been nominated for three-year terms on the board of the Electronic Industry Show Corp., producer of the annual NEWCOM event, May 2-4 in Las Vegas.

Included are manufacturers Jack Kirschbaum, Cole-Flex Corp., and Frank Vendely, Mallory Distributor Products; distributors Eugene Chaiken, Almo Electronics, Philadelphia, and Lewis Shuler, Dixie Radio Supply, Columbia, S.C., and sales rep E. Jess Spoonts, J.Y. Schoonmaker Co., Dallas.

King On Cable TV

LOS ANGELES B.B. King is set to headline a concert taped in a federal prison for Home Box Office television, the cable ty programming service. Other acts will be utilized, according to Sid Seidenberg, president of SAS, which is working with Home Box Office on the project.



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Bay Area Is Primed For Hi Fi Expo

Continued from page 50

One of the more ambitious exhibits, capitalizing on the boom in semipro recording, is the re-creation of a professional 16-track recording studio by Audio Development International of Palo Alto, Calif. The display will feature master tapes from such groups as the Rolling Stones (at Altamont), Rod Stewart, B.B. King, the Youngbloods. Pink Floyd and local artists including Michael Macrie and Bubba Jo. Visitors will participate in operating a studio setup and help produce a final recording mix.

The disco by Pacific Stereo will extend its hours one hour each night beyond exhibit closing, and will have Marwan Roberts, April Penthouse Pet, on hand to help spin the platters along with professional disco deejays and area on-air personalities.

KSAN radio's "Rock Theatre" will use an array of hi fi equipment and the Advent VideoBeam largescreen projection television system to highlight major concert videotapes. In conjunction with Record Factory stores and Sun Stereo, the station also will hold drawings for speaker systems displayed on a "wall of sound."

Other Bay Area retailers involved in the event include The Good Guys!, Hermary's Sound Co., Honker's Sound Co., Stereo West, Systems Warehouse and Audio Excellence. Additional local radio outlets participating include KKHI, KMEL-FM, KJAZ and KQED-FM.

U.S. Pioneer Electronics will repeat its highly successful Detroit presentation of Elvis Presley's last concert-the soundtrack of the recent RCA release in continuing audio demos "as you've never heard it before" to showcase its hi fi components. And Sansui will again use ovation artist Bonnie Ferguson and accompanist Mike Gerry in a "Music Minus One" demo to highlight the use of its high-end components through the recording chain.

Among other features are Discwasher's large exhibit featuring a mini-theatre also used at the Winter CES in Las Vegas to showcase its distributed lines of audiophile recordings, extensive record/tape care products, Denon import electronics from Japan and Stax speakers and headphones; JBL's series of speaker multimedia seminars: film clips and continuous track from the A&M soundtrack LP of Paramount Pictures new "American Hot Wax" film; B.I.C.'s Bay Area introduction of its "Beam Box" FM antenna, and Teledyne Acoustic Research's debut of its new "Super HiFi" 4-way. floor-standing speaker system.

The show itself will present a mini museum of the first 100 years of the phonograph also seen in Detroit and New York, including a model of Edison's first "talking machine" on loan from the Edison National Historic Site, West Orange, N.J.

Dealer hours for the show are Friday from 3 to 5 pm. and Sunday from 10 a.m. to noon. Public hours are 5 to 10 p.m. Friday, 11 a.m. to 10 p.m. Saturday and noon to 7 p.m. Sunday, with general admission 32.

Sound Business

24-TRACK & MIX ROOM

New Facilities For N.Y. Sigma Sound

By MAURIE ORODENKER

PHILADELPHIA -Sigma Sound Studios is constructing a new 24track record and mix room adjacent to Sigma's New York City complex at 1697 Broadway. The new facility will be opened in early June. The architect is Maurcie Wasserman, noted audio consultant, and the general contractor is Daniel Denno, of La Cour-Denno Associates.

Sigma Sound Studios' first New York studio opened in January of 1977 and features an Allison Research, "Memory Plus" electronic fader system.

Joe Tarsia, chairman of the board and chief engineer of Sigma Sound, says the influx of new clients made it impossible to operate with their one studio which was virtually in constant use day and night. The first 40 x 25-foot studio was opened in New York last year to serve the needs of rock groups, in contrast to the rhythm & blues and disco groups which take up all the studio time here.

The addition of an adjacent room, 28 x 40 feet, represents an expansion move at a cost of \$350,000 to \$400,000, according to Tarsia, who started in the recording industry back in 1967 as chief engineer for Cameo/Parkway Records here, now defunct.

Associated with him at Sigma Sound is Harry Chipetz, at one time one of the leading independent record distributors here with his Chips Distributors.

Although gaining wide reputations as a rhythm and blues studio here, the initial move into New York City was to broaden the appeal of Sigma's recording talents. In New York Tarsia says the studio was able to reach out for the independent record producers who are more sophisticated technically.

Initial success came with the recordings of Baby Grand Austin and Gladstone & Tom for Warner

Others who have used Sigma-New York this past year include Ashford & Simpson, Village People, Stevie Wonder, Roy Ayers, Ritchie Family, Brecker Brothers and Brass Construction.

Sigma-New York's chief engineer Gerald Block says the new studio will represent the same "philosophy and care that went into the building of our first room, a no-compromise studio environment containing beyond the state of the art technology."

The Sigma Sound philosophy, as expounded by Tarsia, is that the owner-operated independent recording studio is increasingly playing a more important role in the recording industry, as opposed to the record company studio.

"There's been a constant technical explosion since the first 3-track machine came onto the market," says Tarsia. The record company studio, he says, is not prepared to keep making the necessary investments to keep up with advancing technology.

Automation, he says, is now perfected to the extent that all mixing will be entirely automated. As he sees it, the conventional type tape recorder will disappear within the next few years and there will be digital recorders.

To keep up with technology calls for "tremendous investments which recording companies are not prepared to make," says Tarsia. To set up a studio takes \$350,000, Tarsia indicates, and that is a "lowball" figure which can easily mushroom. Equipment alone can run to \$200,000, he points out, and that it takes at least \$20,000 to automate an existing console.

Record producers need the independent studio, Tarsia says. "Recording today is a highly specialized field that requires both highly specialized equipment and know-how," he adds. "Today, producers and even record companies are not prepared to do it themselves."

Here in Philadelphia, Tarsia maintains a staff of six engineers with a like number of assistants. There are two engineers and as many assistants at Sigma-New York, with others to be added with the opening of the additional studio.

Four studios are in operation here. At its home base in center city are three studios—one that is 40 x 25 feet (studio A), another 28 x 25 feet (studio B), and one primarily for vocalists, 10 x 10 feet (studio C).

In addition, Sigma Sound operates Studio 309 at the local headquarters of Gamble and Huff's Philadelphia International Records. The newest of its facilities here, studio 309 is 22 x 27 feet. Apart from Gamble & Huff, the studios are widely used by producers for the Atlantic, Buddah, Columbia and Salsoul record labels, apart from countless other independent producers

It was at Sigma Sound that the house band became the MFSB Orchestra introducing what became known as the "Philly Sound," which Tarsia explains as being a sophisticated sound that allowed quality songs in the black market to crossover into the white market.

Philly Sound, he explains further, is basically black music with a high quality melody set to black (rhythm & blues) rhythms and embellished with lush strings and horns.

It all started with Gamble and Huff's first hit, "Expressway To Your Heart," by the Soul Survivors, he indicates. Other spin-offs of the Sigma house band developed as the Trampps, a leading disco group produced by the Baker, Harris & Young producing team; and the Salsoul Orchestra directed by Vincent Montana Jr., for Salsoul Records.

Other active independent producers at Sigma Sound include Tom Moulton, doing disco records with Grace Jones and Gloria Gaynor, and John Davis, who produced the Arthur Prysock sides with his John Davis Orchestra.

Tarsia credits the broadcasting of in-house rock concerts by a local FM station for an early success of Sigma Sound.

Started in the early 1970s by WMMR here, it was the radio concerts, Tarsia says, that created an awareness to the musicians of what an independent sound studio has to offer.

The first radio concerts, originating in the Sigma studio, presented Billy Joel, America, Todd Rundgren and Bonnie Raitt, among others.

Last November, Sigma Sound and WYSP-FM here negotiated to record major rock acts for a series of radio concerts for airplay on the Burkhart & Abrams "Superstars Network." The bands are recorded in a concert situation with an invited audience of some 30 persons.

Studio

By JIM McCULLAUGH

LOS ANGELES-Louie Shelton finishing up production of Seals & Crofts upcoming Warner Bros. LP at the dun's own Dawnbreaker Studios.

Spanky & Our Gang reassembled at Filmways/Heider Recording to cut a direct to disk LP for San Francisco's Crystal Clear Records with Tom Wallace and Geoff Howe engineering and Phil Cross the mastering engineer Olivia Newton-John also doing part of her upcoming MCA LP at Heider's with producer John Farrar and engineers David Holman and Mike Carver. The Heider remote truck also cut Eric Clapton at Santa Monica Auditorium with producer Peter Kauff and engineer Ray Thompson.

Quincy Jones producing the Brothers Johnson at Cherokee for the duo's third A&M LP Brick laying basic tracks for its third Bang LP at 1. A.M., Irvine, Calif. Dynamic 5 cutting at Golden Sound for United Artists, Joe Reed producing with engineer Richard Tilles.

Busy Group 1V activity includes Gladys Knight & the Pips doing a new movie theme with Richie Wise producing and Doug Ryder at the board. Wise and Ryder also cutting a single with the Pets for Arista. Smith Hemion completing a tribute to Irving Berlin starring Steve Lawrence and Eydie Gorme, Ed Greene at the board, Don Costa mixing a Joann Johnson LP with Humberto Gatica engineering Gatica also doing some sweetening on the Hues Corp; and Pablo Records cutting Milt Jackson with Count Basie's band, Ellas Fitzgerald with Nelson Riddle arranging and conducting, and an LP featuring Oscar Peterson and Count Basie together on keyboards. Norman Granz producing the Pablo projects.

Willie Bobo cutting at ABC Studios for Columbia. Wayne Henderson producing and Reggie Dozier and Billy Davis doing tracks, Reggie Dozier behind the board. Natalie Cole mixing her live LP for Capitol, Barney Perkins and Zoli Johnson engineering. Cuba Gooding doing vocals for Motown, Perkins engineering, and Levon Helm moving a project for ABC, Ray Paret producing and Bruce Brown engineering.

Neil Portnow producing Fandango at Producer's Workshop for RCA, Gus Mossler engineering Minnie Riperton into Kendun working on vocals with producer Leonard Casten, George Horn and Jim Sintetos engineering. Also at Kendun Michelle Wiley and Bill Conti mixing with producer Jerry Peters for 20th Century Records, Bob Mockler and Bob Bullock engineering; producer Kent Washburn supervising preparation of new Major Lance single on Motown with engineer John Golden; and John Golden cutting Helen Reddy's new Capitol single in one of the mastering rooms with Marc Peters supervising

Out Of Town Notes

At Wishbone, Muscle Shoals, Ala., Smitty with A&M and John Kay with Mercury wrapping up LPs. In addition, Brenda Lee cutting tracks for Elektra while Mac McAnally finishing his second Ariola LP. All are engineered by Steve Moore and Leslie King, Milan Bogdan also replacing Steven Moore as studio manager and chief engineer for Wishbone

5 Singles In Top 10 Taped At Criteria

LOS ANGELES-One or two singles in the top 10 is an achievement for a studio. Five is unheard of

Mack Emerman, president of Criteria Recording Studios in Miami, says that five of the top 10 singles on the Billboard Hot 100 chart (Billboard, March 4, 1978) were cut at his Florida complex with four of those singles already certified gold by RIAA.

According to Emerman, this is the first time one recording studio has claimed that type of achievement.

In addition, all those singles were engineered by the Criteria-affiliated production team of Karl Richardson and Albhy Galuten for Karibhy Productions.

Additionally, Grammys were recently awarded Criteria for the Bee Gees' "How Deep Is Your Love" and "Hotel California" by the Eagles.

The five singles include Andy Gibb's "Love Is Thicker Than Water," Samantha Sang's "Emotion," and the Bee Gees' "Night Fever," "Stayin" Alive," and "How Deep Is Your Love."

"Criteria," says Emerman, "has played a major role in establishing Miami as one of the industry's top recording centers and has been in operation for 24 years. We're proud of the achievement."

Criteria now has four state-of-theart 24-track studios as well as a new Criteria/Artisan mobile remote on recording facility.

The studios now own gold and platinum albums and singles by the .00 Bee Gees, Andy Gibb, Eric Clapton, Elvin Bishop, the Stills/Young Band, Derek & the Dominoes, the Eagles, the Allman Brothers Band, Stephen Stills, Lynryd Skynyrd, 20 Aretha Franklin and Brook Benton.

The Bee Gees make their home and recording base in the Miami атеа:

Currently in Criteria's recording schedule are Firefall, Andy Gibb, the Bee Gees, Crosby, Stills & Nash, Chicago, Marshall Tucker Band and Dave Mason for mixing.

Install New MCI

LOS ANGELES-Soundmixers Recording Studios, New York, has added a fully automated and computerized MCI automation system to its facilities.

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PART OF INTL RECORD DISTRIBUTING ASSOC.

New Album World Company To Distribute, Push Unknown Acts

By SALLY HINKLE

NASHVILLE-Album World, a new division of International Record Distributing Associates, has been formed to specialize in the distribution of albums featuring mainly unknown artists on independent labels.

A natural extension of its parent company, which offers major fullservice distributing for independent labels, Album World was created as a result of numerous requests for distribution of albums with unknown artists, both vocal and instrumental.

"Some of these albums contain potential singles, some don't, but all of them are of excellent quality and are deserving of exposure to radio stations and potential purchasers at the retail level," states Mike Shepherd, who along with Hank Levine, began offering distribution services in the Nashville area four years ago.

Album World will utilize the company's normal chain of 26 distributors throughout the U.S. whose sales and promotion staff will expose the albums to buyers in one-stops, racks and retail outlets in their territories. A fully-illustrated catalog, including an order

Albums will also be sent directly to radio stations for potential airplay with complete follow through on the phone by the company's three in-house promotion persons.

"We realize that without a hit single to give the artist name value, album sales will be somewhat limited," says Shepherd. "However, we have already proven that an unknown artist with a quality album can achieve steady, significant sales.

A case in point is "Cool Elegance" by Los Angeles-based jazz trombonist Richard Pulin, which was released by Album World recently on the TR Productions label. Reviewed favorably in Billboard, this album is already getting widespread airplay on stations and reorders are being received from distributors in Los Angeles, Miami and Baltimore."

Other potential albums newly released under the Album World banner include "The Best Of This Deal" by Jimmy Lewis, "The Fantastic Dena Carrol" and "Buddy Causey," all on the Lanark label out of Birmingham, Ala. With singles from these albums to be re-

herd expects the sales of these albums to spread rapidly throughout the Southeast.

. There also will be albums by artists with recognized name value in the Album World catalog, which includes Bobby Pickett, Lon Chancy and Muhammad Ali.

"We also have three children's albums on the Storybook label out of Miami with more expected shortly," says Shepherd.

International Record Distributing Associates' success story began shortly after the formation of the company with Stella Parton's country hit, "I Want To Hold You In My Dreams Tonight," on Country Soul Records followed by "The Man On Page 602" by Zoot Fenster on the Antique label.

Since that early beginning, 35 addition chart singles and five chart albums have followed, including seven in a row by Randy Barlow on Gazelle Records, nine on the Republic label in a one-year period, two by John Wesley Ryles and the first r&b chart single by Brick.

The company's distribution plan gives the independent label



Grammy Guy: Honored with a Grammy for "Don't It Make My Brown Eyes Blue," and honored by ASCAP for winning the Grammy, Richard Leigh gives his views on songwriting during an interview at the ASCAP building with WNGE-TV News, Nashville.

ASCAP Fetes Awards Champs

NASHVILLE-ASCAP's Nashville Grammy nominees and winners, recently returned from the Grammy Awards show in Los Angeles, were honored March 7 with a cocktail buffet supper at ASCAP's Southern region office.

Those honored included Richard Leigh, country songwriter of the year: Hargus "Pig" Robbins, country instrumentalist of the year; Kenny Rogers, best male country vocal performance: Archie Jordan, nominated for best country song: Ronnie Milsap, nominated for best male country vocal performance; and Cary Paxton, nominated for best gospel performance, contemporary or instrumental.

Publishers and producers of the Grammy nominees also attended the event hosted by ASCAP's Ed Shea, Southern region director, and Paul Adler, director of membership.

Fan Group Meets

NASHVILLE-The annual business meeting of the International Fan Club Organizations has been set for June 6 at the Nashville Hyatt Regency. The meeting follows a luncheon sponsored by Music City News for fan club presidents and artists. At the session, scheduled during the June 5-10 Fan Fair '78, a final ballot will be taken for the organization's five-member board

320 Registrants At Radio Huddle

NASHVILLE-A record-breaking attendance of some 320 registrants is expected for the ninth annual Country Radio Seminar, Friday-Saturday (17-18),

The figure would break last year's mark of 286, and it fuels speculation that next year's seminar will be held at a site larger than Nashville's Airport Hilton.

Registrants at this year's event will be surveyed for comments and suggestions in preparation for next year's 10th anniversary seminar. Changes could include more major record industry involvement, a possible downtown Nashville hotel location and further refinements in the program.

Meanwhile, a welcoming committee is being provided for all seminar attendees. It will provide limo service from the airport to hotel from 8:30 a.m. to 10:30 p.m on Thursday and from 8:30 until noon on Friday.

Registrants are urged to wear their badges at the airport for easy identification.

Tillis At Store

NASHVILLE-After performing to four sellout crowds at the San Antonio Rodeo, MCA artist Mel Tillis made an in-store appearance at Silvey Music in Universal City, a suburb of San Antonio.

Bluegrass Spurt In Washington Bluegrass Spurt In Washington Hothed Of Rustic Entertainment

WASHINGTON-Not only is the local metropolitan area the home of one of the finest, most popular bluegrass bands-the Seldom Scene-it's also a hotbed of activity for all forms of bluegrass.

The surge of bluegrass rocking the nation's capital ranges from strictly traditional to progressive to is-itreally bluegrass. There's Maryland's Red Fox Inn and Italian Gardens, D.C.'s Desperado's, and Northern Virginia's Birchmere, to name a few

BBC Will Beam Kendalls' Spot

NASHVILLE-Ovation Records has produced a videotape on the Kendalls for airing on the BBC

The tape includes five songs, including the duo's previous No. I hit "Heaven's Just A Sin Away." Produced by Owens, vice president of Ovation's tv and film division, and taped at Opryland Studios, the tape includes an interview with WSM radio personality Ralph Emery.

Meanwhile, Ovation reports the duo's LP, named for their hit single. has shown significant renewed action in several markets because of growing airplay on the new single and the winning of a Grammy Award.

Ovation will mount a new campaign with point of purchase display material, discount program and ad support, as a tie-in with the Grammy and the release of the Kendalls' second LP. Merchandising support will include posters, divider cards, mobiles, dummy jackets, press kits and special order forms.

of the better known clubs featuring bluegrass.

A look at the atmosphere of the Birchmere, the type of audience it attracts and the music performed there, presents a valid microcosm of the bluegrass movement on the East Coast. As a setting for bluegrass, it reflects the increased popularity. and respectability, of the music.

When not playing the outdoor festivals or touring abroad, bluegrass musicians are increasingly appearing at such clubs as the Birchmere in Arlington, Va.

Located in a suburban shopping center, the Birchmere is 10 miles from downtown Washington. If a name band is featured, the lines are in front of the bar, extending past the board announcing the performers and cover (\$2-\$4), and sometimes beyond the building next door,

On a busy night, the Birchmere can jam in some 200 customers at various sized tables. The club offers food, prompt service and reasonably priced drinks.

Framed by wooden shingles and with a burlap backdrop, the stage is large enough for five or six lively musicians to move about on comfortably. It's easily visible from any part of the room

Three large Bose speakers are permanent fixtures across the top of the stage, and to the left of the stage is a room where musicians relax during breaks.

Gary Oelze, owner of the Birchmere, started his business as a neighborhood bar 13 years ago. Music was added with a weekend house band, then gradually expanded. The current schedule of entertainment five nights a week has been in effect three years.

Down home, warm and comfortable: a big change from the kind of place fans had to frequent in order to hear bluegrass in past decades. It was only 1965 that Carlton Haney opened up the music to large numbers of people by promoting outdoor festivals.

Mid '60s bluegrass sites were similar to Martin's Bar in Lexington, Ky., a hole-in-the-wall in a mean part of town. It couldn't have packed in more than 50, though space was

(Continued on page 64)

Custom Commercials Attracting Cedarwood

NASHVILLE-Cedarwood Publishing Co. is establishing a new audio commercial division to concentrate on the production and design of custom commercial packages.

The service will also be capable of providing announcers, copy, theatrical concepts and audio design consultation to advertising agencies, according to Bill Denny, general manager of Cedarwood

"The creation of an audio commercial division is a logical step forward for Cedarwood," comments Denny. "We have the availability of writers, a 16-track recording studio and complete production facilities and personnel."

Michael Heeney has been appointed director of the new Cedarwood division. Heeney, who previously worked with G. Hill and Co. and Ethos Inc., has written and produced commercials in Nashville since 1974 for such clients as Kentucky Fried Chicken, Rubbermaid and Ford Motor Co.



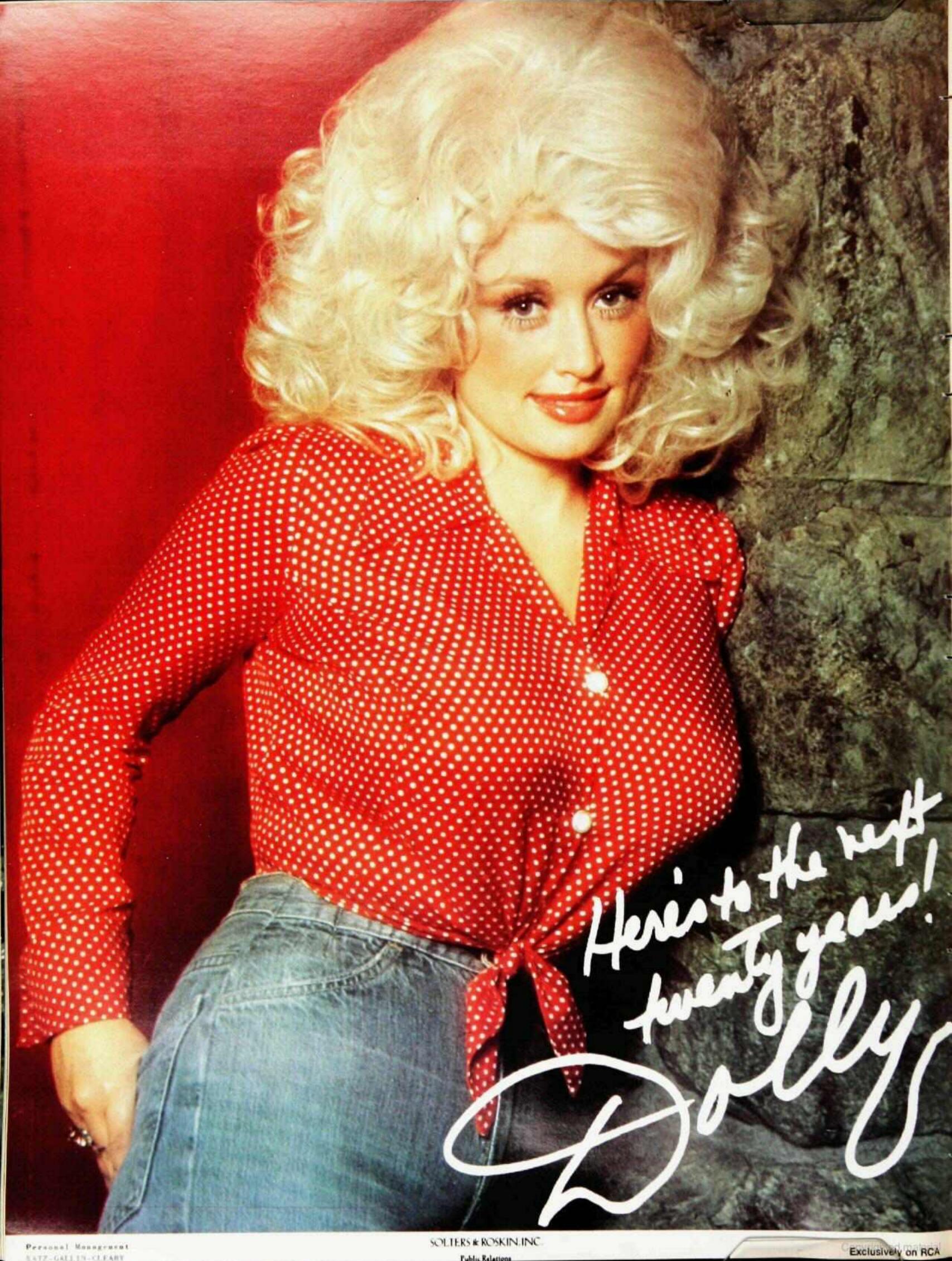
"Grand Ole Opry." Appearing on both the early and late shows, the Columbia artist performed his current release, "Soft Lights And Hard Country Music." and other numbers.

Billboard Spotlights
The





20 Years Of Breaking Country Music Worldwide



CMA Brings Country To the World

The CMA at 20.

It doesn't seem possible. It's like finding out that baby girl you remember cuddling is now contemplating marriage.

Though they admit that time flies when you're having fun, Nashville music veterans are still amazed that the CMA has been in the forefront of country music progress for a solid one fifth of a century.

To them, it seems like yesterday that the infant organization was passing the hat for donations to keep it alive. Few people could be lured onto its board in those first years. Now all the music heavies-from Nashville to New York to L.A. to London-want to serve on the CMA board. It has become an industry mark of distinction.

Many powerful organizations cast an influence on America's music business, including NARAS, NARM, NAMM, AFM, RIAA, MOA, but none seem to excel CMA's impressive record of not only meeting its goals, but exceeding them.

Its 20 years have seen country music blossom into a redhot musical form that has spanned the globe from Tennessee to Taiwan. It has exploded onto prime time television, major market airwaves and international venues.

Country music is being studied on college campuses and viewed on the silver screens of theaters. It's one of the favorite music forms of the President of the U.S., but it hasn't forgotten the groundwell of popular support from the common

Let's take the time of reflection offered by the CMA's 20th anniversary to (1) congratulate the organization, its leaders, employes and members, (2) list some of its accomplishments, and (3) look ahead for new goals, new frontiers to be con-

Congratulations! For a job well done. From the secretary who greets you at the front desk to the executive director, president, chairman and board members, the CMA has been more than a labor-it has been a labor of love.

Now that we've mastered (1), let's turn to (2): accomplishments

Jo Walker, the association's tireless executive director, has pondered the question of accomplishments.

One of the first major boosts to CMA came during those early and lean years when the two big battles were promoting country music in a sometimes antagonistic environment and soliciting funds for the CMA's survival in a similar environment. The production of a special album by country music greats with the royalties ticketed to the CMA (see Jo Walker interview) provided a critical spark of financial life.

"The success of the album enabled us to do a lot of other things," recalls Walker.

Another important early-and ongoing-accomplishment was the selling of country music to Madison Avenue. This gained the acceptance country music needed to get the sales.

Then came the media challenge. As Walker describes it, "Getting the broadcasters to program country music and help them try to do it in a way that was profitable to them."

In 1961, only 81 stations in the U.S. and two in Canada programmed country music exclusively. Now more than 1150 stations program country exclusively, while many others air it on a part-time basis.

The CMA Awards Show, telecast each year to a large network audience, has helped gain additional tv appear ances on network shows for artists. "We didn't really want to get in the business of giving awards, feeling we'd make 10 people happy and a lot of people unhappy," Walker reveals, "Hal Cook, then publisher of Billboard, was chairman of the CMA board, and he was able to get the board to go along with giving awards. I don't know of anyone who has regretted that move."

The establishment of the Country Music Hall Of Fame in 1961 and the erection of the edifice for the Hall in 1966 are key points of progress. "It honors those people who have given so much of themselves to the industry-not just artists, but businessmen, too. It has educated a lot of people and helped to win new fans for country music as well as to give a lot of pleasure to those who were already fans. And it has developed revenue far beyond our expectations," says Walker

Major progress has been made in the antipiracy fight. The CMA enlisted the support of artists, many of whom sent telegrams, appeared before legislative committees and telephoned key lawmakers in various states. CMA worked with RIAA and NARM in getting state laws on the books.

Fan Fair, co-sponsored with the Grand Ole Opry, is another major success story. And the long-term project in the area of record merchandising.

1978 marked the 11th year for the CMA to be involved in the national NARM convention. Through live talent shows, audio/visual presentations and personal conversations, the message gets across to the merchandisers.

The first inroads have been made for international success, but it remains one of the most important goals for the future. "We'll be developing country music more in overseas markets," predicts Walker. "We work closely with development committees and chairmen in 10 foreign countries, and we're hoping to increase that as we expand into other countries."

The CMA puts on an international show during Fan Fair, staged a country show during Billboard's 1977 IMIC in Amsterdam, and has produced shows at Musexpo.

By GERRY WOOD

"Our primary thrust is in expanding country music on more international scenes," says Walker, noting that Wesley Rose and Ralph Peer are co-chairmen of the international com-

Increasing the membership is a primary domestic goal. It can be expected to climb beyond 5,000 soon.

Though the CMA's first 20 years can chronicle many major accomplishments, the goals outlined for the next 20 indicate that Jo Walker, the board members and officers, and the members have their work cut out for them.

If the past can be used as a yardstick, they will be accomplished.



CMA award winners for 1977.

Jo Walker: CMA's Lucky Accident

Jo Walker didn't pursue her job at the CMA. In fact, she didn't even know about it. It came to her almost by accident.

She was between jobs after her duties for a Tennessee political candidate ended when he withdrew from the race.

The idea of the CMA was but a gleam in some founding father's eyes when a hiring committee was formed to seek a gal

Friday type. On the committee were Hubert Long. Connie B. Gay and Dee Kilpatrick, then the manager of the Grand Ole Opry.

It was late 1958, and, as Walker recalls, "The primary responsibility fell upon Dee. He played a very important role in the establishment of CMA with the work and devotion he gave during its crucial first years. He was the cohesive, driving force in getting everybody behind the idea. He was really into it, and was very bullish about the formation of the CMA.

Walker is also quick to pay tribute to the efforts of the founding chairman, Wesley Rose. "There might not have o been a CMA if there hadn't been a Wesley Rose," says Walker, stressing the vital early role, and continued sup on port, from Rose.

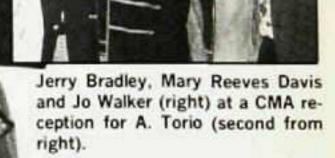
Rose not only worked closely with Kilpatrick and Gay in "9 nurturing the CMA seed, he served as chairman of the 🗭 board in the organization's critical initial two years, 1959-60, and also in 1963. In 1974 Rose was CMA president.

The fledgling organization was chartered in September of 1958. Kilpatrick called a friend and asked if she knew anyone who could be good for the job. That friend was also a triend of Jo Walker, and she told him that Walker was be-(Continued on page CMA-8) tween jobs.

CMA leaders, past and present, meet at the CMA building. Left to right: Jo Walker, Joe Talbot, Jim Foglesong, Frances Preston, Wesley Rose and Ron Bledsoe. Insert: the Country Music Hall of Fame and Museum.



The staff of the County Music Hall of Fame and Museum donned hard hats and gathered on the construction site to speed things along for the expansion of the museum and library facilities.



Bill Ivey, executive director of the Country Music Foundation, Frank Jones of Capitol Records, chairman of the board of trustees of Country Music Foundation; Grandpa Jones; and Merle Travis, 1977 electee to the Country Music Hall of Fame (all from left).



Origin And Membership

The Country Music Assn. was the creation of so many individuals, it would be impossible to credit any one person with originating the idea. Initially, there were nine directors and five officers. There are now 33 directors and 17 officers.

Since the first organizational meeting in 1958, the 33 life. time members and the 200 annual members have nourished CMA to its current strength of more than 4,050 annual members, 276 lifetime members and a formidable list of more than 275 organizational members representing the best of the country music industry.

Membership in CMA consists of the following categories: advertising, affiliated, artist/musician, artists, manager or agent, talent buyer or promoter, composer, disk jockey, international, publication, publisher, radio-ty, record company and record merchandiser.

The affiliated category includes those persons actively engaged in the country music business who do not fall into one of the other 12 categories. Individuals affiliated with performing rights societies, attorneys, etc., constitute membership in this category

Membership in the CMA is \$20 per year for annual members: \$200 for lifetime members. Organizational membership dues break down as follows:

| Benefactor | \$1,000 |
|-------------|---------|
| Patron | 750 |
| Sponsor | 500 |
| Donor | 250 |
| Contributor | 100 |

The CMA membership elects two directors from each category except affiliated. There are six directors at large elected by all categories. Officers of the association are elected by the directors. The directors serve for a period of two years and CMA officers serve one year terms. All officers and directors serve without pay, donating their time and talents without reimbursement for any expenses they incur-

Although CMA headquarters is in Nashville, its membership is worldwide, and the association fur try music on an international basis. is worldwide, and the association functions to promote coun-

Functions

Radio and Television Surveys: The CMA conducts concise

co surveys of radio and tv sta-I tions across the nation. The results of such surveys identify and provide data on those stations and networks which program country music. A recent Arbitron study commissioned by CMA in 26 markets throughout the U.S. provided a most valuable sales tool for country radio stations. A new CMA broadcasters kit, completed in March 1977, provides exist ing and new member stations with the latest ideas and statistics in the area of sales, promotion and programming.

 Country Music Shows and Films: CMA presents country music programs, such as three different audio/visual presentations titled "Country Music Today" to a variety of organizations. The presentations point out the selling power of country music to advertising and marketing

executives, as well as the news media and general public.

greats.

Hubert Long (right) and Paul Cohen, two CMA

 Record and Television Promotion: Although there is no precise method to determine the CMA's role in the steady growth of country music, CMA's salesmanship and promotion have brought many country music shows and specials before the national ty networks. For instance, CMA was instrumental in the presentation of the first "Country Music Hit Parade" Show. This special aired for the first time in February 1973 and captured a 39 share. Over the years, the CMA has worked with radio and tv networks in the production of many news and documentary programs on the country music scene, the most recent being a two hour live telecast of the "Today" show from Nashville

 Country Music Awards: CMA established its first Country Music Awards in 1967. The awards were presented at the Ninth Anniversary Banquet and Show Oct. 20, 1967. In 1968, the CMA Awards Show was televised on the Kraft Music Hall, NBC-TV. The show was taped in Nashville at the Grand Ole Opry House Oct. 18, and shown on Nov. 20. In 1969, 1970 and 1971, the Awards program was televised live and in color by Kraft Foods via NBC TV. The 1972, 1973, 1974, 1975. 1976 and 1977 presentations were presented by Kraft Foods on CBS-TV. Ratings for these shows consistently beat out all competition in the time period. Nominating and balloting are done by CMA membership. Tabulations and the entire awards procedures are handled by a national certified public account ing firm.

International Country Music Month: In 1964, CMA design

nated November as International Country Music Month. This international month of recognition was changed to October in 1965, and since then governors of all 50 states have issued

Acuff, Tex Ritter, Ernest Tubb, Eddy Arnold, Uncle Dave Macon, George D. Hay, Jim Denny, Red Foley, Steve Sholes, Jim. Reeves, J.L. Frank, Bob Wills, Gene Autry, the Original Carter Family, Bill Monroe, "Uncle" Art Satherley, Gov. Jimmie Davis, Patsy Cline, Chet Atkins, Owen Bradley, Pee Wee King, Minnie Pearl, Kitty Wells, Paul Cohen and Merle Travis

Nashville April 12-15, 1972. The event, cosponsored by the CMA and Grand Ole Opry, attracted country music fans from around the world. The second event was held June 6:10, 1973; the third, June 12-16, 1974. The fourth annual Fan Fair took place June 11-15, 1975, the fifth, June 9-13, 1976; and

country music enter tainment and is now known as the most exciting annual festival for country music fans. The 1977 show attracted 13,000 registrants.

 International Country Music Promotions: Over the years. the CMA has sponsored an International Country Music Show during the October activities in Nashville. In 1977, the event took place at Fan Fair in

proclamations saluting Country Music Month. From 1970 through 1977, the president has issued a national proclamation on behalf of Country Music Month, as well. Many valuable promotions have grown out of this special recognition awarded the country music industry. Country Music Hall Of Fame: In 1961, CMA established the Country Music Hall of Fame. Those who have already been honored are: Jimmie Rodgers, Fred Rose, Hank Williams, Roy

International Country Music Fan Fair. The first was held in

the sixth was June 6.12, 1977. This event offers the finest in

Discussing CMA projects, left to right, Bill Denny, Chuck Chellman, Gayle Hill and the CMA's former PR director Ray Pradines.

 Antipiracy Campaign: To help the industry rid illegal tape duplication, the Country Music Association, NARM, and the RIAA joined in a concentrated effort to secure antipiracy legislation and enforcement in all 50 states. In addition, a concentrated educational campaign alerted the general public via radio, tv, newspapers and magazines coast to coast. Currently, emphasis is on enforcement of the laws.

· Board Meetings: The officers and directors of CMA meet four times a year to discuss, plan and direct the organization's activities. The October quarterly meeting is always held in Nashville to coincide with October Country Music Month happenings, the other three meetings are held in cities around the world. While in these cities, CMA holds seminars, luncheons and the like for members of the country music communities there, and participates in any and all activities that help promote country music, such as news media appearances and interviews.

 Additional Functions: Visiting DJs at the October celebra. tion are given an opportunity to interview many top country artists during the CMA/Grand Ole Opry co-sponsored artist/ DJ tape sessions.

Top fair managers and talent buyers for live concerts, state and country fairs, theme parks, auditoriums, booking -

agencies and show promotion firms at tend the annual CMA Talent Buyers Seminar held in -Nashville. The 1977 event attracted more registrants than in previous years and was the most successful seminar yet. The registrants attended workshops, open rap sessions, panel discussions and live country music showcases. CMA's member-

ship, working both (Continued on page __ CMA-81

CMA On Film

A sturdy vehicle for spreading the word of country music is the series of filmstrips produced by Ray Pradines, CMA's former director of public relations. Pulsating with color, country music. and statistics the audiovisuals are available to CMA members for orientation and sales pur-

So far, three filmstrips have been prepared: a general overview of the country music market: one geared to record merchandising, and one for broadcasters. Pradines says the series is pemodically updated

To make the films easy to handle and show, each presentation takes the form of a cartridge that contains both the picture and soundtracks. Users are apprised by the PR office of the kinds of projectors which can be rented to use the cartridge.

Jim Foglesong, president of ABC Records and a member of the CMA speakers bureau, praises the filmstrips' effectiveness and says that they were designed and put together with the cooperation of several CMA board members.



Jack Stapp (left) receives the Connie B. Gay Founding President's Award in 1974 from Connie B. Gay.

June to take advantage of the showcase possibilities for the various acts which hail from countries the world over. In 1976 and 1977, CMA sponsored a Country Music Show at MUSEXPO. and also a country music gala at IMIC in Amster. dam (May, 1977) which was televised by TROS TV in Europe.

 Country Music Hall Of Fame And Museum: CMA created this in June 1961. Located in Nashville, the facility was built with contributions from artists, songwriters, publishers, record companies, performance rights societies, musicians, bookers, promoters and private contributors. The Hall of Fame and Museum was opened to the public April 1, 1967, and since then, over 2.5 million persons have visited it. In 1977, the museum's exhibition area and media center was doubled in size at a cost of \$1.1 million.



Barbara Mandrell with CMA chairman Don Nelson (left) and CMA president Joe Talbot.

For 20 years of bread & butter.

The Country Music Association.

For twenty years, no other single force has done more to nourish and give rise to country music around the world.

Through hard work and determination, the CMA has constantly baked up fresh ideas for our industry. On radio and television.

On records and tapes. With breakthroughs in Las Vegas and other major venues. Not to mention the highly successful CMA awards each year. We at The Grand Ole Opry gladly celebrate the CMA's twentieth anniversary, and take pride in cosponsoring the Country Music Fan Fair to be held in Nashville, June 5— 11, 1978.

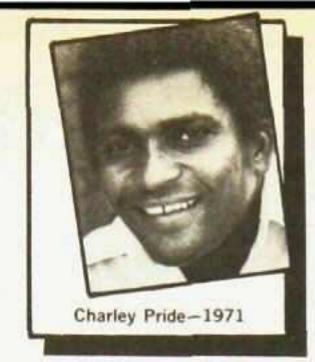
So, thanks Country Music Association, for being our bread and butter all these years. Because what's good for you is good for us. No matter how you slice it.

Grand Ole Opry

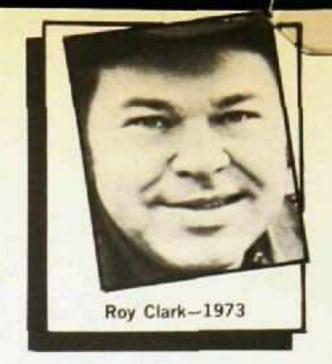
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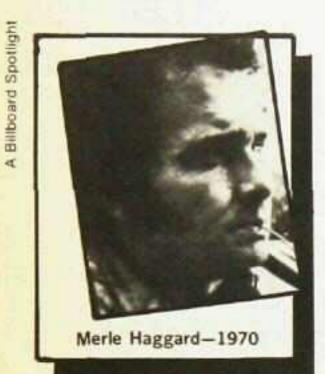




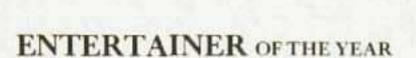








Country Music **Association Awards** 1967-1977



(pictured)

1967-Eddy Arnold

1968-Glen Campbell 1969-Johnny Cash

1970-Merle Haggard

1971-Charley Pride

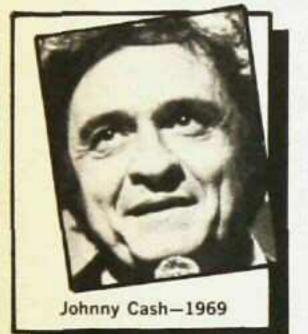
1972-Loretta Lynn

1973-Roy Clark

1974-Charlie Rich

1975-John Denver 1976-Mel Tillis

1977 - Ronnie Milsap



ALBUM OF THE YEAR

1967-"There Goes My Everything"-Jack Greene-Decca

1968—"Johnny Cash At Folsom Prison"—Johnny Cash—Columbia

1969-"Johnny Cash At San Quentin Prison"-Johnny Cash-Columbia

1970-"Okie From Muskogee" - Merle Haggard-Capitol

1975-"A Legend In My Time"-Ronnie Milsap-RCA

1976—"Wanted—The Outlaws"—Waylon Jennings/ Jessi Colter/Tompall

1977-"Ronnie Milsap Live"-Ronnie Milsap-RCA



SINGLE OF THE YEAR

1967-"There Goes My Everything"-Jack Greene-Decca

1967 - "Harper Valley P.T.A." - Jeannie C. Riley - Plantation

1969—"A Boy Named Sue"—Johnny Cash—Columbia 1970-"Okie From Muskogee"-Merle Haggard-Capitol

1971—"Help Me Make It Through The Night"—Sammi Smith—Mega

1972—"Happiest Girl In The Whole U.S.A." - Donna Fargo - Dot

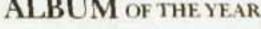
1973—"Behind Closed Doors"—Charlie Rich-Epic

1974—"Country Bumpkin"—Cal Smith—MCA

1975—"Before The Next Teardrop Falls"—Freddy Fender—ABC/Dot

1976 - "Good Hearted Woman" - Waylon Jennings / Willie Nelson - RCA

1977 - "Lucille" - Kenny Rogers - United Artists



1971-"I Won't Mention It Again"-Ray Price-Columbia

1972-"Let Me Tell You About A Song"-Merle Haggard-Capitol 1973-"Behind Closed Doors"-Charlie Rich-Epic

1974-"A Very Special Love Song"-Charlie Rich-Epic

Glaser/Willie Nelson-RCA

SONG OF THE YEAR

1967 - "There Goes My Everything" - Dallas Frazier

1972-"Easy Loving"-Freddie Hart

1973—"Behind Closed Doors"—Kenny O'Dell

1974-"Country Bumpkin"-Don Wayne

1975-"Back Home Again"-John Denver

1976-"Rhinestone Cowboy"-Larry Weiss

1977-"Lucille"-Roger Bowling/Hal Bynum

FEMALE VOCALIST OF THE YEAR

1967-Loretta Lynn

1969-Tammy Wynette

1970-Tammy Wynette

1971-Lynn Anderson

1972-Loretta Lynn

1974-Olivia Newton-John

1976-Dolly Parton

1977-Crystal Gayle

1968-Tammy Wynette

1973-Loretta Lynn

1975-Dolly Parton

VOCAL GROUP OF THE YEAR

1967-The Stoneman Family

1968-Porter Wagoner & Dolly Parton

1969-Johnny Cash & June Carter

1970-The Glaser Brothers 1971-The Osborne Brothers

1972-The Statler Brothers

1973-The Statler Brothers

1974-The Statler Brothers 1975-The Statler Brothers

1976-The Statler Brothers 1977 - The Statler Brothers

1968-"Honey"-Bobby Russell

1969-"Carroll County Accident"-Bob Ferguson

1970—"Sunday Morning Coming Down"—Kris Kristofferson

1971-"Easy Loving"-Freddie Hart

MALE VOCALIST OF THE YEAR

1967 - Jack Greene

1968-Glen Campbell

1969-Johnny Cash

1970-Merle Haggard

1971 - Charley Pride 1972-Charley Pride

1973-Charlie Rich

1974-Ronnie Milsap

1975-Waylon Jennings

1976-Ronnie Milsap 1977 - Ronnie Milsap

VOCAL DUO OF THE YEAR (added in 1970)

1970-Porter Wagoner & Dolly Parton

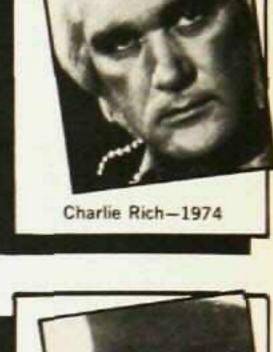
1971-Porter Wagoner & Dolly Parton

1972-Conway Twitty & Loretta Lynn

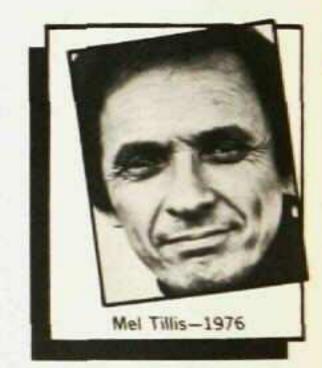
1973 - Conway Twitty & Loretta Lynn 1974 - Conway Twitty & Loretta Lynn

1975—Conway Twitty & Loretta Lynn

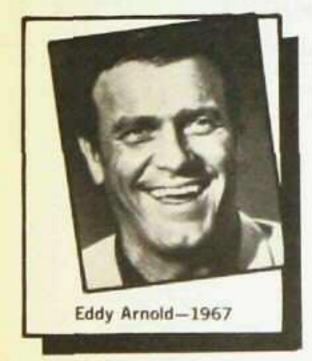
1976 - Waylon Jennings & Willie Nelson 1977-Jim Ed Brown & Helen Cornelius











Glen Campbell-1968

INSTRUMENTAL GROUP OR BAND OF THE YEAR

1967-The Buckaroos

1968-The Buckaroos 1969-Danny Davis & the Nashville Brass

1970 - Danny Davis & the Nashville Brass 1971-Danny Davis & the Nashville Brass

1972-Danny Davis & the Nashville Brass

1973—Danny Davis & the Nashville Brass 1974-Danny Davis & the Nashville Brass

1975-Roy Clark & Buck Trent 1976-Roy Clark & Buck Trent

1977-The Original Texas Playboys

1969-Chet Alkins

1960-Jerry Reed

1972-Charlie McCoy

1973-Charlie McCoy 1974-Don Rich

1976-Hargus "Pig" Robbins

INSTRUMENTALIST OF THE YEAR

1967-Chet Atkins

1968-Chet Atkins

1971-Jerry Reed

1975-Johnny Gimble

1977-Roy Clark

COMEDIAN OF THE YEAR

(eliminated in 1971)

1967 - Don Bowman

1968-Ben Colder

1969-Archie Campbell 1970-Roy Clark



From All Your Friends at WHN Congratulations 00 20 Fabulous Years

A Monumental Pride In Working Together

The broad-spectrum zeal for country music is especially gratifying to CMA leaders who were for a long time poor country cousins in the music industry. Ask them where the CMA is going and they'll first tell you where it's been and what it's done. Predictably, there is a monumental pride in what the CMA has accomplished to spread country music; but there's almost as much pride in the members' ability to lay their competitiveness aside consistently to work for a common goal.

Among the most ardent champions of "the world's most active trade association" are Bill Denny of Cedarwood Publishing Co.; Frances Preston, vice president of BMI; Jim Foglesong, president of ABC Records, Nashville operations; and Wesley Rose, president of Acuff Rose. Here are some of their assessments of the CMA's work.

DENNY: "All of the people who started the CMA were top

leaders in their own businesses or major officers in corporations. They had the ability to think concisely of how to solve problems and to carry out what they decided to do.

"The approach to spreading country music had to be systematic and it had to take into account the nature of the music itself and the kind of fans it at tracted. People who early became fans of country music stayed fans for a long time-forever. That's not true with any other form. I think it's the music that causes this loyalty to exist-its relationship to what all people live and feel. Advertisers saw what country music could do. A guy could get on the air in an early morning radio show and say Hadacol was (Continued on page CMA-24) Stanley Adams, Joe Talbot, Jim Foglesong (left to right).



Frances Preston and Bill Denny.

CMA Leaders Profiled JOE TALBOT DON NELSON

By SALLY HINKLE

Joe Talbot, president of Joe Talbot & Associates, a four company grouping consisting of Precision Record Pressing. Inc., United Record Pressing, Inc., MFP, Inc. and Nashville Record Productions, Inc., has been an active member of the CMA Board either as a director or officer since 1969. He has been chairman of the board twice and currently holds the position of president of the CMA.

"When you become president, you become a little more involved a little more often," says Talbot. "You become involved with every committee and its activities, rather than assuming specific duties in certain areas."

According to Talbot, the greatest accomplishments of the CMA, in succession, have been the exposure of country music on radio, the persuasion of the media and advertisers that country music is a great vehicle with which to sell products. the fight against piracy, the placement of country music on network television and, at the present time, the promotion of country music on an international basis.

"The number of radio stations programming country music now has proven the promotional efforts of the CMA," notes (Continued on page CMA-40) By EDWARD MORRIS

Don Nelson's first professional encounter with country music was deejaying "The Hillbilly Hit Parade" in his native Jonesboro, Ark. Now he chairs the board of the Country Music Association in addition to his work as vice president and general

> manager WIRE/WXTZ ra-

dio in Indianapolis. "I was involved in country music in Jonesboro and at a station in Missouri," Nelson says, "then I was out of the country business until 1967. when I took over the Indianapolis operation. The timing was perfect, because the CMA was established by that

Wesley Rose

time and it didn't take very long to figure out that Indianapolis would be a good market for country music.

Don Nelson

"It was tremendously helpful for me to be able to come down to Nashville and introduce myself to Jo Walker and within the space of two to three hours meet all the movers and shakers in the industry, Really, our station was created in the basement of the Country Music Hall of Fame, where the CMA office was then."

Nelson says the need to define country music is an inescapable part of his work, both as a CMA member and a radio executive. "When Mac Davis recorded 'Baby, Don't Get Hooked on Me," we didn't play the record. We had decided at that point that Davis wasn't country. Well, we rather rapidly changed our minds. Today there are a number of records we're playing as 'gold' that we didn't play when they were hits."

Despite artists' complaints about tight playlists, Nelson (Continued on page CMA-24)

CMA's Lucky Accident

Continued from page CMA-3

"When Dee called me about the job, it was really nothing. but it sounded like it had great potential. Dee had faith in what it would do and become.

Kilpatrick liked what he saw. Long and Gay agreed. Walker went to work at the CMA on Dec. 8, 1958.

The organization's first headquarters was a small two room. office in the downtown Nashville Exchange Building where Long also had an office.

"Hubert let me use one of his desks and typewriters until I got one. I also used his addressing machine. I'd stop by Acuff-Rose on my way to work and run off memos:"

Roy Drusky, an artist under contract to Long, had just moved from Atlanta, and he helped with office chores, including running off the CMA newsletter. When it came time for membership mailings. Walker would hustle out to Acuff-Rose to fold and stuff.

At this time the CMA had 230 members.

Walker didn't expect the executive director job since she came with the understanding that the CMA would hire an outstanding male music business executive as its executive direc-

That story about passing the hat is true. On Jan. 9, the CMA held a board meeting. Its offices were too small to hold the directors, so a room across the street at the Noel Hotel was rented. The fee was \$10—and the directors dug into their pockets, passed the hat, and met the \$10 charge.

Ernest Tubb, a member of the first CMA board, nominated Harry Stone as executive director out of a field of eight candidates. Stone had been manager of the Grand Ole Opry and vice president and general manager of WSM before moving out of Nashville.

The CMA hired Stone who came to work inadvertently under the impression that all record companies, publishers and other firms were already supporting CMA with relatively big dollars.

Meanwhile, the CMA board was looking to Stone to come up with ideas to raise money. His job turned into a fund-raising position

The board wanted to spring country music shows in places around the country that were not normally playing territory for country music acts. This was to be a source of revenuecall on artists to perform free, with the proceeds benefitting CMA.

It didn't turn out that successfully.

Some of Stone's ideas that the board didn't buy then, later came to be highly successful. One provided the main source of

income that allowed the association to begin devoting more time to promotion and expansion of country music rather than worrying about where the next dollar was coming from to keep the office open

Stone recommended that the CMA put together an album and sell it. The board wasn't too wild about the idea at the time. Later, in 1964, the CMA put together a Hall Of Fame LP.

Volume One was so successful that a Volume Two was produced. "The idea came from Jack Loetz who was with CBS then, but it originated with Martin Gilbert in California who sold album packages by direct mail through television and radio advertising," recalls Walker

The LP contained 25 tunes, and all the royalties went to CMA, thanks to the writers, artists, publishers and recordings companies involved

The first album sold a mere 1,500,000 copies. It sold for \$2. With old math, or new math, you figure the profits and what it could mean to an infant organization.

Another Stone idea was producing films for Tennessee's Department of Tourism. He got Roy Acuff, Minnie Pearl and Eddy Arnold to agree to do ty-commercials advertising the state of Tennessee. Stone lured the ty stations to carry it and, eventually the Volunteer State donated \$25,000 to the building fund when the Country Music Hall Of Fame was constructed.

Stone's CMA job turned out to be what he really didn't want to do, so he left by mutual consent within a year, and went to Tennessee Magazine

As Jo Walker explains, "We just didn't have the money to pay both of our salaries. Mine was a lot less, and, besides, I could type."

She worked for another two years with occasional part-time or volunteer help. She was named executive director in August of 1961

Two years later the CMA moved its offices to 801 16th Avenue South-its first venture onto Nashville's soon to befamed Music Row. That was the year that Jo Walker hired her first permanent employe for the CMA.

The organization moved to the large building that houses the Country Music Hall Of Fame in 1966; and to its new offices just off Music Row in 1974.

Meanwhile, in 1965, CMA established the CMF-the Country Music Foundation, a charitable and educational institution for the Hall Of Fame. Walker was named executive director of both the CMA and CMF, but in 1972 the two organizations separated completely.

Bill Ivey, who had been hired as librarian, was named executive director of the foundation.

"That was a big relief to me," Walker recalls. "Being able to devote all of our time to the association."

That one-woman office now is a 10-person office, not including a business service to keep the books, and computer help. And those 230 members have grown to almost 5,000.

Walker is quick to point out that it's impossible to mention all of the individuals who have a aided the CMA at critical times. "Tex Ritter did a great job for us-and it was a sacrifice to him. Harold Moon spread the word in Canada-and there have been major contributions from people like Jack Stapp and Roy Horton."

In such an all-encompassing job, is Jo Walker consumed by it or has she mastered it?

"I love my job and the people in the industry," she explains. "I enjoy being with them.

Much of her social life revolves around these same people. "I do have my private life and friends who are interested, but don't really know much about the business and have no working relationship with it."

Occupying a lion's share of her non-CMA life is her daughter, Michelle, now attending the Univ. of Denver. With hours that begin at 6 a.m. and often end at 1 a.m., there are few hours to devote to other projects.

But this lady who combines the softness and sensitivity of the Old South with the hard business realities of New York and Los Angeles intends to devote those waking hours to her accidental job: executive director of the CMA.

The merger reaches the ultimate compatibility: some people can't imagine Jo Walker without the CMA, while others can't imagine the CMA without Jo Walker.

Active Membership

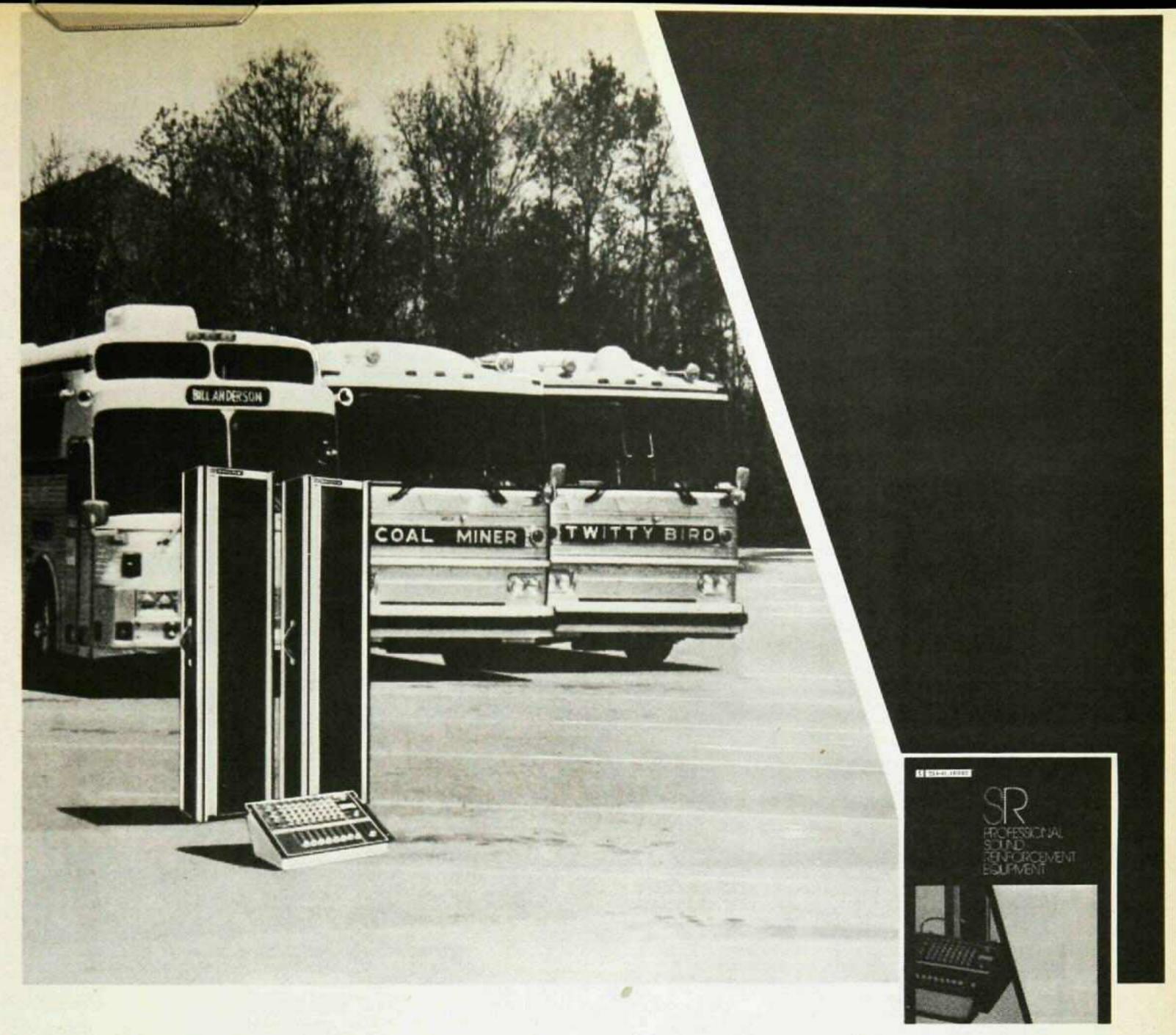
Continued from page CMA-4

in an official capacity and as interested individuals, has helped sell country music to radio stations, tv networks. bookers, magazines and record labels.

Country music has become one of America's most diplomatic ambassadors to the world through CMA's leadership and guidance. Industry leaders readily admit that CMA has won full recognition as a trade organization. They also indicate the trade will be looking to CMA for leadership and guidance in the future as it maintains its title of "America's most active trade organization."

CREDITS

Editonal coordination and planning Gerry Wood, Southern Editor Art Bernie Rollins and Tom Cech. Photo coordination: Pat Nelson, Sally Hinkle and Lynne Middleton. Copy editing. Susan Peters of Susan Peters of Susan Peters



SR: The rough (and ready) riders.

Up at dawn. A quick trip to the next city, off the bus for a fast rehearsal set-up. A two-hour show and then back on the bus, and on the road. Again and again. With a rough and tough endurance-test schedule like that, you can't afford to take a chance on your sound equipment. That's why superstars like Bill Anderson, Crash Craddock, Mickey Gilley, George Jones, Loretta Lynn, Cal Smith, Conway Twitty and Tammy Wynette rely on Shure SR sound systems. SR is the big-sound system that's sized to fit road show

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A superstar bus is typically equipped with the following components to cover most set-ups:

SR101 Series 2: Eight-input mixing console with linear faders, reverb. equalization, program and monitor outputs.

Two SR105's: 200-watt ultra-reliable power amplifiers. Features output meter. volume control, and needs no external cooling.

Four SR102's: Portable speaker columns that handle 100 watts, 100 to 15,000 Hz SR110: Line level monitor mixer. For stage monitor systems: Vocal Master PM300 power amplifier and Vocal Master VA301-5 monitor speakers.

Membership Offers Multiple Opportunities

The CMA's purpose is to promote country music and the welfare of its people on an international basis, to encourage the highest ethics throughout the industry and to ensure that country music retains its individuality.

CMA sells country music to the world through radio, television, print, motion pictures and on the stage.

"Membership in the CMA offers the opportunity to give of your talents and grow from the strength of others," claims the organization that calls itself "The World's Most Active Trade Association."

Dues are \$20 per year, and the eligibility requirements are that the member "earn a portion of his or her livelihood from the country music business."

Membership benefits are numerous. Members have voting rights in the CMA awards, by law changes and in the election of the board of directors. The CMA board election is held during the country music convention each October.

All members receive the monthly issue of Close Up, a publication designed to inform members about the CMA activities and the music industry worldwide.

Upon request, members have access to various important lists, including the country music radio station and deejay list, record company music radio station and deejay list, record company personnel, producers list, managers and bookers of country music talent, publication list, publisher list, industry-oriented seminars list, artists and their label affiliations and country music books.

Only CMA members receive announcements of the annual CMA banquet and awards show.

Group insurance rates are available, group travel discount packages are offered and members receive a 20% discount at all Avis rental centers and special rates with the Wings Away Travel Club, including use of two Convair 340/440 aircraft for specific trips.

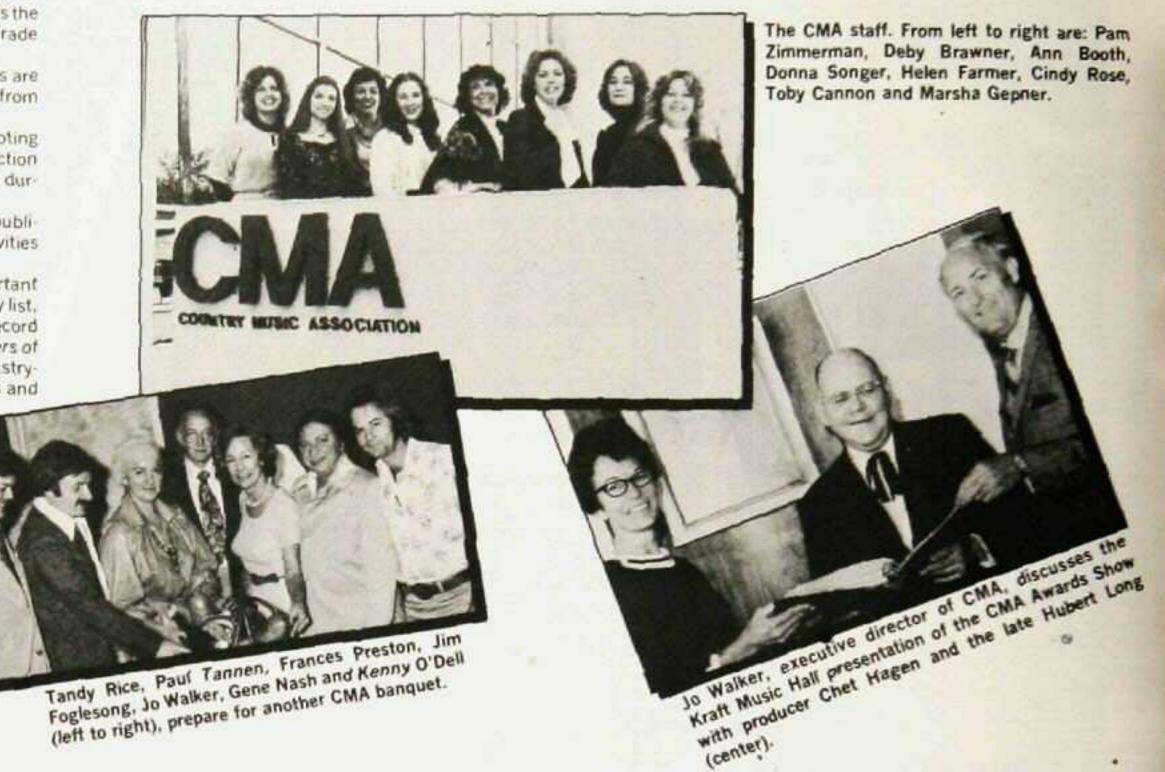
All CMA members nominate deejays for the annual CMA deejay awards for small, medium and major markets. Members in the deejay catagory vote on the second ballot.

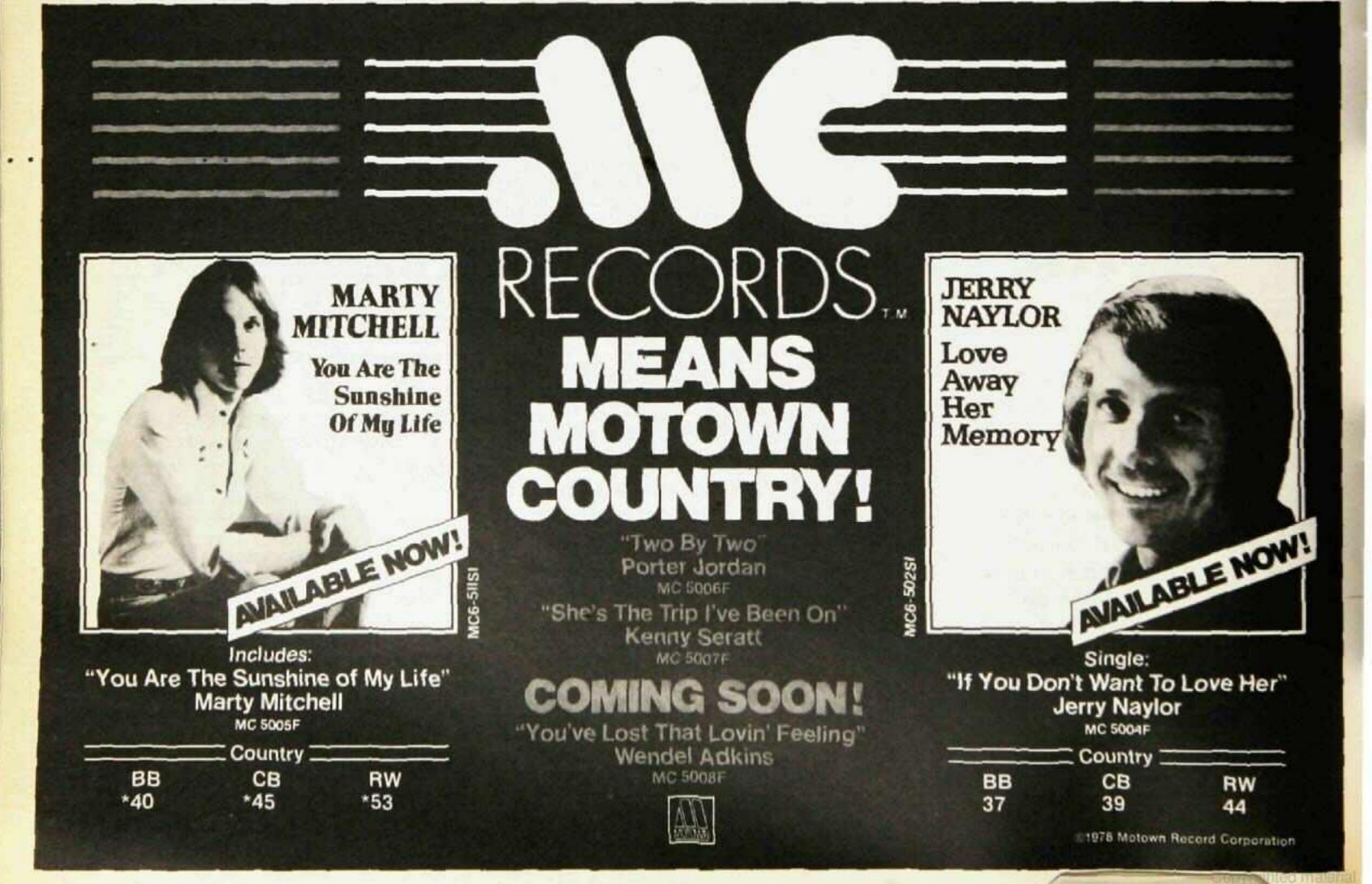
The CMA's newest public service program
is the CMA speaker's bureau. Staffed by ac-

complished music industry executives and personalities, the bureau makes itself available to civic groups, clubs, professional societies, educational institutions and other organizations. Among those serving on the CMA speakers bureau are Ron Bledsoe, Bob Bray, Chuck Chellman, Danny Davis, Bill

Denny, Jim Foglesong, Gayle Hill, Bob Jennings, Elroy Kahanek, Ric Libby, Merlin Littlefield, Frances Preston, Tandy Rice, Bill Robinson, Ed Shea, Dave Skepner, Roger Sovine, Joe Talbot, Paul Tannen and Bob Whittaker.

For a complete summary of services offered by the CMA, see page CMA-4.







ON C.W. McCALL BILL RICE JC JOHNNY RUSSELL MEL STREE ON C.W. McCALL BILL RICE JC NES ALVIN CROW LOIS JOHNS URN ANTHONY MAX D. BARNE RKLOUD JUDY ALLEN RAYBU BILL RICE JOHNNY RUSSELL LOIS JOHNSON C.W. McCALL I MAX D. BARNES ALVIN CROW EN RAYBURN ANTHONY I LLY THUNDERKLOUD JUDY A NY RUSSELL MEL STREET BIL W. McCALL BILL RICE JOHNN VIN CROW LOIS JOHNSON C.W NTHONY MAX D. BARNES ALV UD JUDY ALLEN RAYBURN AN TREET BILLY THUNDERKLOU RICE JOHNNY RUSSELL MEL JOHNSON C.W. McCALL BILL D. BARNES ALVIN CROW LOIS EN RAYBURN ANTHONY MAX NDERKLOUD JUDY ALLE RUSSELL MEL STREET BILLY McCALL BILL RICE JOHNNY R IN CROW LOIS JOHNSON C.W. 1 THONY MAX D. BARNES ALVIN JUDY ALLEN RAYBURN ANTH BILLY THUNDERKLOUD J JOHNNY RUSSELL MEL STREE ON C.W. McCALL BILL RICE JO D. BARNES ALVIN CROW LOIS NES ALVIN CROW LOIS JOHNS BURN ANTHONY MAX D. BAR DERKLOUD JUDY ALLEN RAY LL MEL STREET BILLY THUN LL BILL RICE JOHNNY RUSSE OW LOIS JOHNSON C.W. McCA NY MAX D. BARNES ALVIN CR DY ALLEN RAYBURN ANTHON BILLY THUNDERKLOUD JUDY NNY RUSSELL MEL STREET B C.W. McCALL BILL RICE JOHN

THIS IS OUR COUNTRY. AND WE'RE PROUD OF IT.

DY ALLEN RAYBURN ANTHONY MAX D. BARNES ALVIN CROW LOIS JOHNSON C.W. McCALL BILL RICE JOHNNY RUSSELL M BILLY THUNDERKLOUD JUDY ALLEN RAYBURN ANTHONY MAX D. BARNES ALVIN CROW LOIS JOHNSON C.W. McCALL BI HINNY RUSSELL MEL STREET BILLY THUNDERKLOUD JUDY ALLEN RAYBURN ANTHONY MAX D. BARNES ALVIN CROW LOIS C.W. McCALL BILL RICE JOHNNY RUSSELL MEL STREET BILLY THUNDERKLOUD JUDY ALLEN RAYBURN ANTHONY MAX S. ALVIN CROW LOIS JOHNSON C.W. McCALL BILL RICE JOHNNY RUSSELL MEL STREET BILLY TOWN RUSSELL MEL STREET BILLY TOWN ANTHONY MAX D. BARNES ALVIN CROW LOIS JOHNSON C.W. McCALL BILL RICE JOHNNY RUSSELL MEL STREET BILLY TOWN ANTHONY MAX D. BARNES ALVIN CROW LOIS JOHNSON C.W. L. STREET BILLY THUNDERKLOUD JUDY ALLEN RAYBURN ANTHONY MAX D. BARNES ALVIN CROW LOIS JOHNSON C.W. L. RICE JOHNNY RUSSELL MEL STREET BILLY THUNDERKLOUD JUDY ALLEN RAYBURN ANTHONY MAX D. BARNES ALVIN CROW LOIS JOHNSON C.W. L. S. JOHNSON C.W. McCALL BILL RICE JOHNNY RUSSELL MEL STREET BILLY THUNDERKLOUD RAYBURN AND L. BARNES ALVIN CROW LOIS JOHNSON C.W. McCALL BILL RICE JOHNNY RUSSELL MEL STREET BILLY THUNDERKLOUN DERKLOUD RAYBURN AND L. BARNES ALVIN CROW LOIS JOHNSON C.W. McCALL BILL RICE JOHNNY RUSSELL MEL STREET BILLY THUNDERKLOUN DERKLOUD RAYBURN AND L. BARNES ALVIN CROW LOIS JOHNSON C.W. McCALL BILL RICE JOHNNY RUSSELL MEL STREET BILLY THUNDERKLOUN DERKLOUN DER

ON POLYDOR RECORDS AND TAPES.

Country Music Foundation

It was, by and large, the same set of far sighted music industry executives that had earlier created the Country Music Assn. which developed and created the Country Music Foundation in 1964 to administer the Country Music Hall of Fame.

The board of trustees of the Country Music Foundation quickly realized that the wideranging educational activities envisioned for the organization could not be accomplished through a hall of fame alone, and thus included in their plans the formation of a museum containing numerous educational exhibits and a library for the preservation of records

and printed materials. By 1971 the library-at first located in the balcony area of the building-had grown so large it was expanded to a newly constructed 4,000 square foot area in the basement, and by 1976 even that space had grown too small. By then it was the nation's foremost country music research center.

Expansion plans were drawn up and work begun, and in May 1977, the Country Music Foundation proudly unveiled a Hall of Fame and Museum more than double in size, and, on the basement floor, a library and media center which had increased as much

Bill Ivey is the executive director of the Country Music Foundation, and heads up one of the largest

BILLBOARD

978

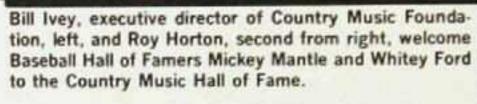
staffs on Music Row. Under his direction are Danny Hatcher, director of the library and media center. Diana Johnson, director of the Country Music Hall of Fame and Museum, Bob Pinson, director of library acquisitions, Doug Green, press information liaison and editor of the Country Music Foundation Press, Emmasue Lambrecht, director of tours and public relations, and Kyle Young, director of the education department and editor of the Journal of Country Music.

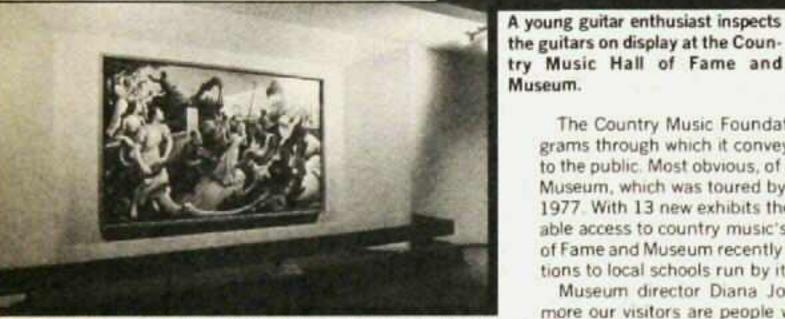
of this art form. Through tours, artifacts, films and other media we feel we give them a comprehensive introduction to the music, while at the same time providing a great deal of interest to the more serious fan.

"On the other hand we feel we have a responsibility to our community as well, and that's why the education department

Country Music Foundation director of acquisitions Bob Pinson.







Thomas Hart Benton's final painting, "The Sources Of Country Music," in its new permanent display area at the Country Music Hall of Fame.

The Country Music Foundation has a wide variety of programs through which it conveys the history of country music to the public. Most obvious, of course, is the Hall of Fame and Museum, which was toured by more than 480,000 visitors in 1977. With 13 new exhibits these visitors were given remarkable access to country music's heritage. In addition, the Hall of Fame and Museum recently initiated a series of demonstrations to local schools run by its education department.

Museum director Diana Johnson notes that "more and more our visitors are people who not only are first time patrons, but many of them are new to country music, visiting Nashville for a taste of what it's all about, and for many the Hall of Fame and Museum is their introduction to the history

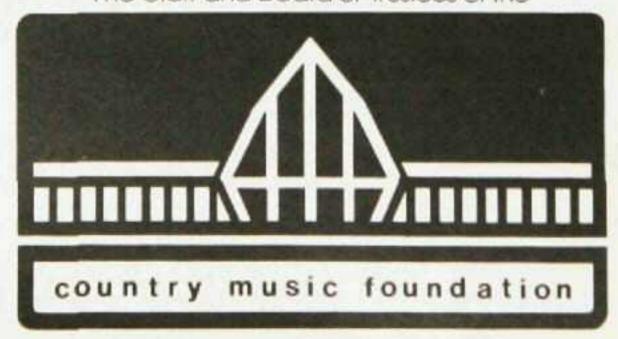
was created: to bring many aspects of country music to the schoolchildren of middle Tennessee. It is a movement museums are just getting into, and we're at its forefront."

What most of the public does not see is the Country Music Foundation library and media center, a vast archive located in the basement of the Hall of Fame. The library and media center received more than 3,000 inquiries last year, and responded by making available its many resources, which include some 70,000 recordings, a great many music periodicals (including Billboard back to 1894), books, taped (Continued on page CMA-42)

ongratulations

to the Country Music Association on your twentieth anniversary, with great thanks for getting us started.

The Staff and Board of Trustees of the



Country Music Hall of Fame and Museum

Foundation Library and Media Center

Foundation Press

RCA Records Salutes The Country Music Association

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CHET ATKINS
RAZZY BAILEY
JEWELL BLANCH
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CHARLEY PRIDE
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GARY STEWART
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STEVE WARINER
STEVE YOUNG







Tex Ritter presents plaque saluting Leo Fender as the CMA Founding President's Award winner in 1965 for his contributions to the sound of Country Music.

Chet Atkins presents a happy John Denver with his CMA award.



1977 awards show.

Barbara Mandrell and Merle Haggard.



CMA award winners for 1976.

George Jones and Donna Fargo.



Kitty Wells and her Hall of Fame plaque.

Twenty years of growth. Congratulations C.M.A. CBS Records.



NEW YORK, WEDNESDAY, NOVEMBER 28, 1928

FRED ROSE JOINS ASCAP

Fifty years ago, when Fred Rose joined ASCAP, we became the first licensing organization in America to license country music.

And as country music has grown so has ASCAP's involvement with it. Each passing year, country music represents a greater proportion of ASCAP's repertory.

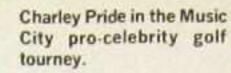
Over the past seven years, the number of ASCAP-licensed singles has virtually tripled, making ASCAP America's fastest growing licensing organization in country music.

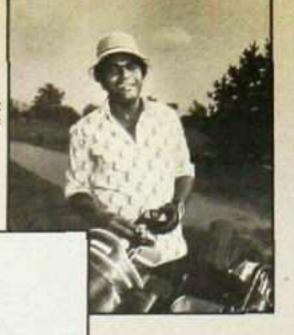
As we mark our 50th year in country music, we'd like to join the Country Music Association in celebrating their 20th anniversary.

The CMA's zeal on behalf of country music is appreciated by all of us.



First place men's softball team at 1977 Fan Fair.







First place women's softball team at 1977 Fan Fair.



Fan Fair softball tourney action.

Taken at an earlier tourney, at left, Frank Rogers, tournament director of the Music City USA Golf Tournament, presents the winning trophy to the team which had the lowest score for the two-day event. Those forming the team were, second from left, Roy Horton, recording artist Jerry Reed, and Ray Eaton, pro. Hubert Long, former president of CMA is second from right and John Bibb, then sportswriter for the Nashville Tennessean is at right. Until 1976, CMA was co-sponsor of the tourney.





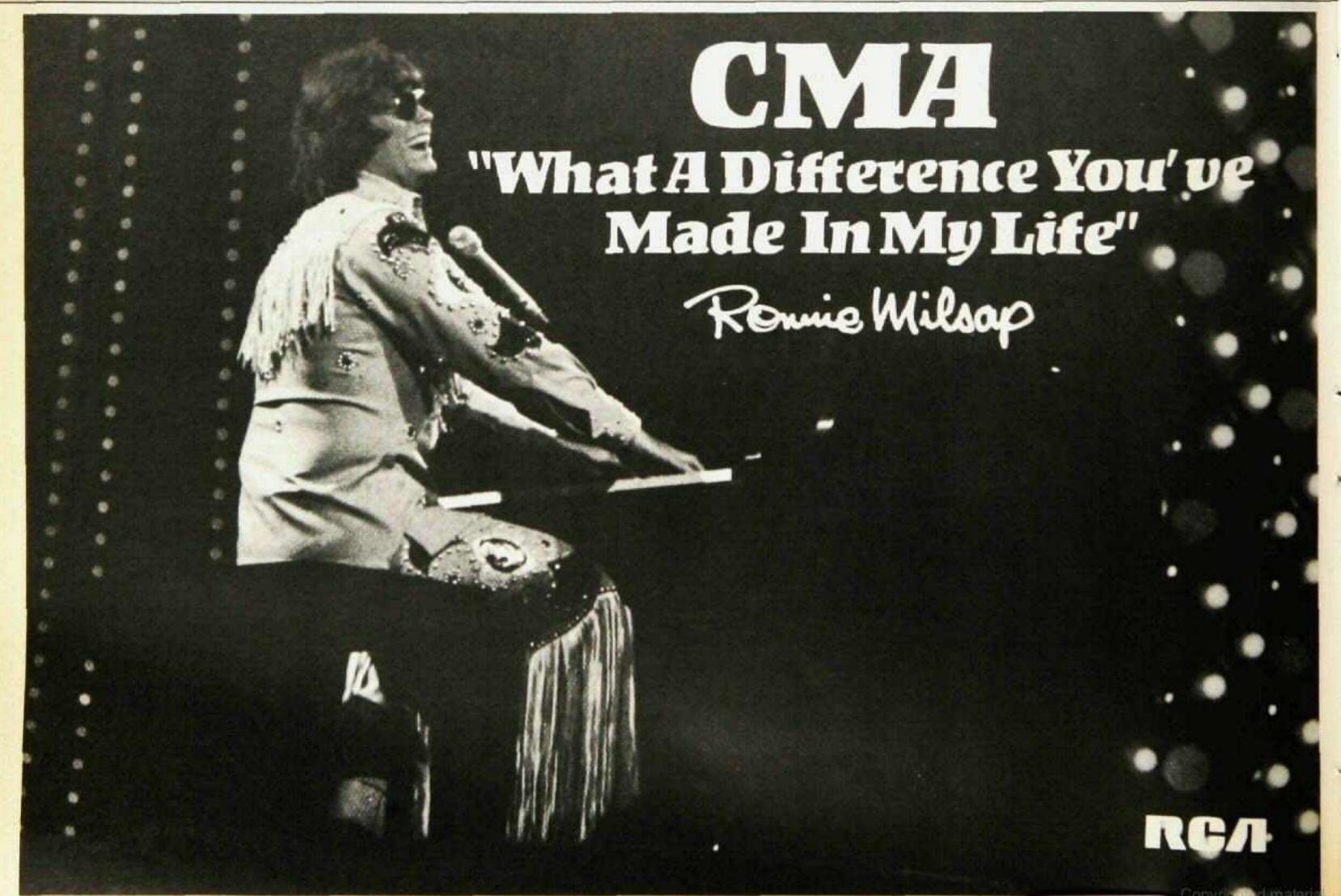
Chet Atkins at Music City pro-celebrity golf tourney.



Tom T. Hall trapped at Music City tourney.



Winning team at the 1976 pro-celebrity golf tourney.



CONGRATULATIONS CMA ON YOUR 20TH ANNIVERSARY

WE HOPE YOU ENJOY NINE NEW ONES...



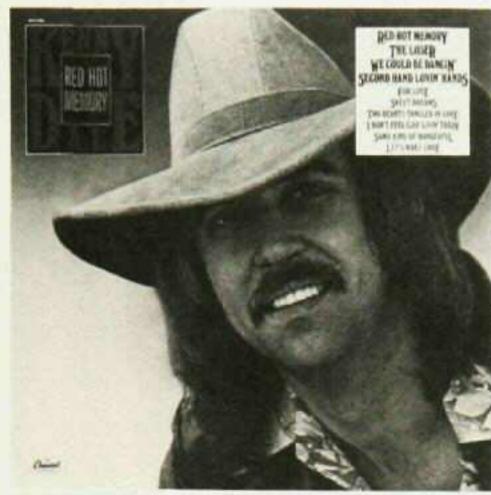
BILLY "CRASH" CRADDOCK • ST-11758 Includes his hit single, "I Cheated On A Good Woman's



MARCIA BALL • CIRCUIT QUEEN • ST-11752 Includes her hit single, "Leaving Louisiana In The Broad Daylight" (4539).



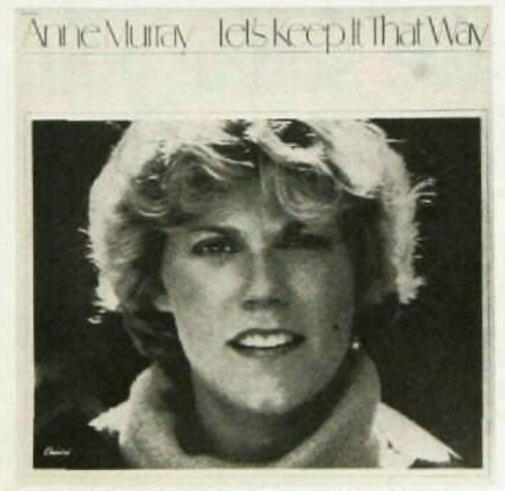
THE ORIGINAL TEXAS PLAYBOYS Under The Direction of Leon McAuliffe . LIVE AND KICKIN' . ST-11725



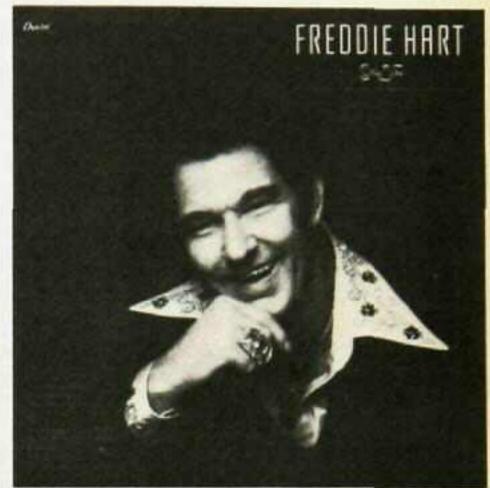
KENNY DALE • RED HOT MEMORY • ST-11762 Includes his hit single, "Red Hot Memory" (4528).



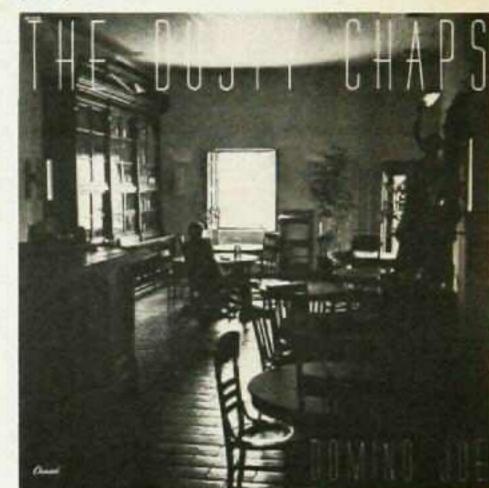
MERLE HAGGARD And The Strangers • ELEVEN WINNERS • ST-11745



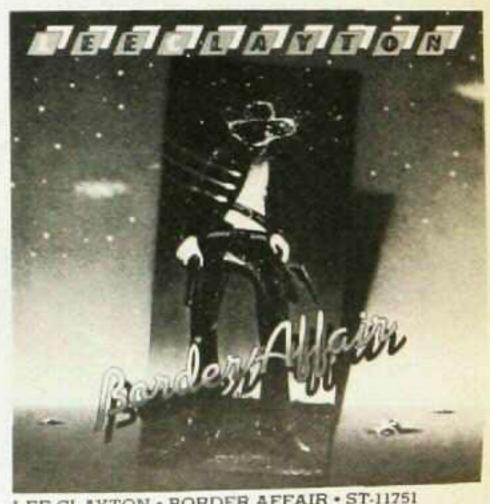
ANNE MURRAY • LET'S KEEP IT THAT WAY • ST-11743 Includes her hit single, "Walk Right Back" (4527).



FREDDIE HART • ONLY YOU • ST-11724 Includes his hit single, "So Good, So Rare, So Fine"



THE DUSTY CHAPS • DOMINO JOE • ST-11755



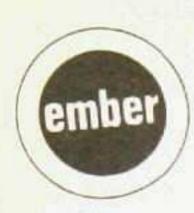
LEE CLAYTON . BORDER AFFAIR . ST-11751

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INTER-OFFICE MEMO

MEMO:

From the Ember Concert Division (The Rolls Royce of Europe's Country Promoters) Celebrating our 25th Anniversary in the Music Business

TO:

The Country Music Association. (Celebrating their 20th Anniversary)

Happy Birthday

The Ember Concert Division

Jeffrey S Kruger

Jeffrey S. Kruger Chairman of the Board

A Prophetic View Of CMA



Jack Stapp (right) with Irving Waugh at a 1977 CMA tribute to Waugh.

Jack Stapp, president of Tree International, delivered the keynote address during the final organizational throes of the CMA, Nov. 20, 1958. Here are some poignant excerpts from that speech. Considering it was given some 20 years ago, it's an amazingly prophetic document:

Although we must always retain the heart of our business, we cannot ever lose sight of the fact that we're part of an industry. An industry just like the automobile industry, the furniture industry, the radio industry. All successful industries in all our United States are organized. They work with a solid front, pursuing individual aims, but still together as a bold and aggressive group, working together to better the industry as a whole. That, in effect, betters each individual.

Are we content with the picture many people in our country, many New York offices, many important producers, have of the country music artist? How terrible that some still think of him as an uncouth, unintelligent, no talent, no appeal, individual, I'm not content; we must all be discontent. The people who are part of CMA are not content, but distressed, when we realize that our great industry is still new to not a few, but many. The disregard for our business is dangerous, and the lack of knowledge is always dangerous—and the fault lies with us.

I can visualize a time when you need assistance to get through one of those closed doors—a closed local, regional or network door. Your CMA office will be on the phone to key people behind that door, we will flood that office with publicity

(Continued on page CMA-20)

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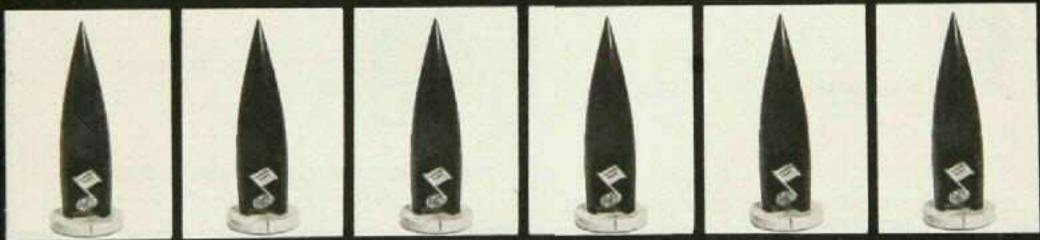
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Monique I. Peer, President

CONNIE B. GAY RECALLS CMA Growth Through Integrity

The CMA's founding president, Connie B. Gay, recalls how the movement to form the CMA was an outgrowth of the death of another organization—the Country Music Disk Jockey Assn.

"I asked Wesley Rose, Hubert Long, Dee Kilpatrick and two or three others to come to my hotel room and talk about the death of the CMDJA," Gay says. "We talked about giving birth to something new that would be participatory by all people. We started with nothing and struggled with nothing the first few years.

"I felt it had to grow and prosper because of what we were behind—the country music business. It was an idea whose time had come."

Gay cites the organization's integrity as a CMA strong point. "I'm proudest of its integrity as a trade association—and the total freedom to give on the part of the people who were behind the movement. People like Wesley Rose, Jim Denny, Oscar Davis, Jo Walker, Paul Ackerman, Hal Cook, Lee Zhito, Bill Williams... and not only those with Billboard, but those with other trades, too.

(Continued on page CMA-42)

A Prophetic View

· Continued from page CMA-18

and already, long before you had the need of an additional push, the office will have been saturating that section with country music information. When you need that additional help it will be available to you at no cost. You will be furnished with presentations and with the influence of people who are acquainted with those who hold the key to the success or failure of your venture.

One of the most important projects CMA will foster is that of seeing that country music enters markets that are now virgin territory. We should not be content until at least one station in every city of America programs country music. To keep country music ever before the public is essential.

We must admit that the greater portions of our battles we fight alone. Here is a chance to become a strong force, a group held together by rules that you will make, everything done on a solid foundation. This will be an organization to benefit us all, make our revenue greater, and raise the prestige of our industry.

Where Was Country Music 20 Years Ago? Almost Nowhere. Where Is Country Music Today? Everywhere! CMA, You Done Good!



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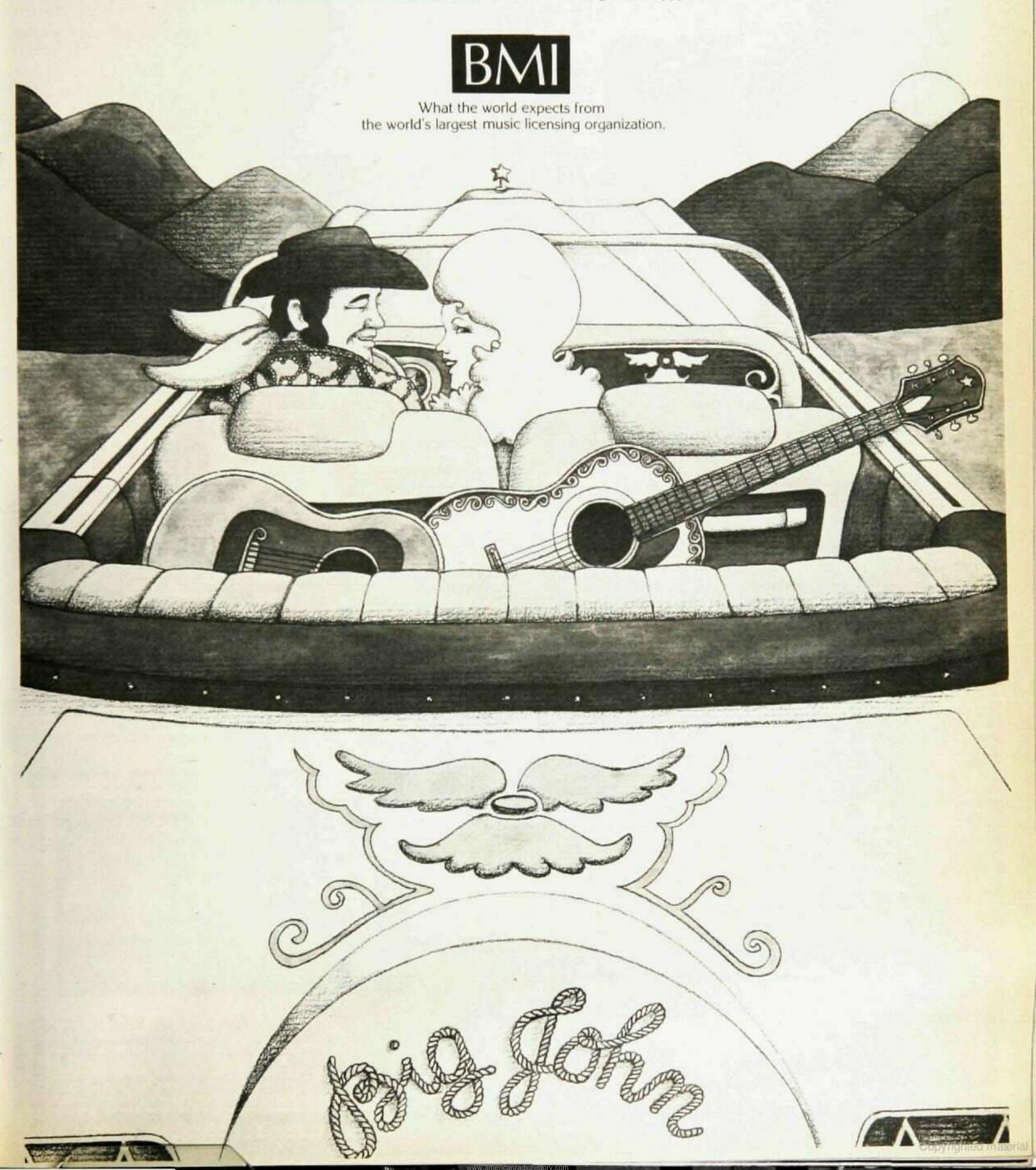
"It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed...did it become possible for Country songwriters to make a decent living," Paul Hemphill says in his book The Nashville Sound.

When BMI started in 1940, Country writers and

publishers had a place to protect their rights.

We've all come a long way since then and we've done it together. BMI still shares the CMA dream, a talented boy with a guitar can become a star and a Country-songwriter or publisher can make his way to the top.

Hi, neighbor, Happy 20th!



Memories Of Paul Ackerman

Billboard's late editor emeritus Paul Ackerman was among the most enthusiastic boosters of country music. At the same time, he was a scholar of classical poetry making the 1966 article presented here of even greater significance. Ackerman also wrote the piece on New York publishers in 1969.

The Poetry and Imagery of Country Songs By PAUL ACKERMAN

In the country field, the lync has always been of prime importance. And this is the secret of the continuing strength and vitality of country music today: the words are meaningful. Granted that we have in Nashville-the heart of country mu-

sic-skilled arrangers, engineers, musicians and a&r men-all of whom combine their efforts to produce the "Nashville Sound"—there nevertheless remains something much more basic; without which the Nashville sound would mean little. This basic element is the country song, which has always had-and continues to have-"something to say;" and says it in language which is often colorful, poetic and unique.

It is apparent when language is colorful, for such language evokes images; and such imagery is often a part of the poetry concept of song or poem. Jimmie Rodgers, often called the father of the country field, was using colorful language indeed when he recorded for RCA Victor, decades ago, the lines:

"I'd rather drink muddy water.....

Sleep in a hollow log. . . .

Than be in Atlanta

Treated like a dirty dog." Assuredly, colorful language creates an image.

Now let us consider briefly the term "unique." it is easily understood-meaning "without a like or equal," "unmatched." Country music, having been in its formative years a self-contained cultural entity, developed its own individualistic style of verbal expression. Thus we have songs with such unique and colorful imagery as "My Shoes Keep Walking Back To You."

One of the great standards in the music business, this song by Lee Ross and Bob Wills, published by Copar Music, has been a hit many times. To illustrate how effective the language is let us quote from the chorus:

"And my arms keep reaching for you.

My eyes keep searching for you.



Red Foley

other field.

My lips keep calling for you...

Paul Ackerman, who

died Dec. 31, 1977.

And my shoes keep walking back to you"

Note how the final phrase creates a powerful image; how it establishes a mood of classic inevitability

Folk who are knowledgeable in the different musical categoriespop, country and rhythm and blues-will agree that such a thought, "My Shoes Keep Walking Back To You," is 100 per cent country and could not have been written in any

Good language is apt to be brief that is, the thought is wellexpressed when it is shorn of excess verbiage. This is true of both poetry and prose and it is even more noticeable in poetry (and verse) because the meter tends to discipline the writer. So-in a good song, as in a good poem, a tale, is told in a minimum of words, action moves rapidly. Take, as an example, some lines from the song "The Long Black Veil", published by Cedarwood.

"Ten years ago on a cold, dark night. Someone was killed 'neath the town hall light.

There were a few at the scene—but they all agreed— That the slayer who ran looked a lot like me

The judge said son, what is your alibi?

If you were somewhere else then you won't have to die. I spoke not a word although it meant my life

For I had been in the arms of best friend's wife."

This song, written by Marijohn Wilkin and Danny Dill, reminds one of the spare, dramatic quality of an old English ballad. Too, the very simplicity of its language is a tribute to its artfulness.

Let us not rest on one example. Another instance of a good story, told with a minimum of verbiage, wherein every phrase moves the action forward, is the great song. "The Tennessee Waltz," by Redd Stewart and Pee Wee King, published by Acuff Rose. Here is an excerpt:

"I was waltzing with my darling" to the Tennessee Waltz When an old friend I happened to see.

Introduced him to my loved one ___ and while they were waltzing

My friend stole my sweetheart from me."

Read as verse, one is struck by the fast-moving quality of the lines. This is aided by the fact that the lines are constructed in a meter which is essentially trisyllabic rather than

disyallbic, which provides more than the ordinary number of unaccented syllables between stresses.

At this point let us pause to note that in finding examples of poetic concepts and colorful and unique imagery in country music, we suffer from an embarrassment of riches. The examples are so many. Let us examine the language of a song which caught the writer's attention in the early 1950's when it was written by Hank Williams and his mentor, Fred Rose. "Kaw-Liga" is still gathering mechanics because musically and lyrically it represents such an interesting product of the songwriting art. It was commented upon in High Fidelity Magazine-in 1957-in an article tracing country and western and other influences in pop music; and the story compared

the imagery in "Kaw Liga" with that in John Keats' "Ode on a Grecian Urn."

The comparison is still valid and is pertinent to this article-for here, in the lyric of one song we have the basic elements we are talking about: poetic concept, color and unique expression or language. Let us quote an excerpt from the lyric, published by Milene Music, Inc., and Acuff Rose subsidiary.

"Kaw-Liga was a wooden Indian standing by the door ...

He fell in love with an Indian maid over in the antique store.

Kaw-Liga just stood there and never let it show.

So she could never answer 'Yes' or 'No.

He always wore his Sunday feathers and held a tomahawk

The maiden wore her beads and braids and hoped some day he'd talk.

Kaw Liga ... too stubborn to ever show a sign

Because his heart was made of knotty. pine."

This imagery is maintained through two more verses and a chorus. The song, of course, has its lighter side, for there's a charming tongue-in-cheek feeling to the verbiage. But the ending is true country: Kaw-Liga is in total despair and frustra-

tion, and "wishes he was still an old pine tree."

The idea of love being a factor in the "existence" of inanimate objects has always intrigued the creative mind. In "Ode on a Grecian Urn," the lovers are the painted figures of a boy and girl-which are the chief decoration on the urn. An ex-

"Bold lover, never canst thou kiss

Though winning near the goal.

Yet do not grieve, though thou has not thy bliss....

Forever will thou love and she be fair!"

Beautifully done! The upbeat, happy ending, however, is an interesting contrast to the realization of complete frustration. which is implicit in the Rose-Williams song.



Hank Williams (right) shown chatting with Frank Walker.

weepers, or songs of unrequited love, written by Williams, contain lines such as these:

From "Cold, Cold Heart," published by Acuff-Rose: "I tried so hard, my dear, to show that you're my every

Yet you're afraid each thing I do is just some evil scheme.

A memory from your lonesome past keeps us so far apart.

Why can't I free your doubtful mind and melt your cold. cold heart?"

Hank knew plenty about life on the other side of the track. and "Honky-Tonkin" (Acuff-Rose) presents such an image:

"When you are sad and lonely And have no place to go. Just come to see me baby And bring along some dough And we'll go honky tonkin', honky

tonkin', honky tonkin' Honey baby, we'll go honky tonkin' round this town."

A country sangwriter without a highly developed sense of

religious values is rare, so it is natural that Hank wrote many songs with spiritual themes. The titles alone suffice to create the image: "How Can You Refuse Him Now?," "When God Comes and Gathers His Jewels," and "Jesus Is Calling."

Other titles by Hank Williams, each of which creates a clear image, are: "Son Calls Another Man Daddy" and "Your Cheatin" Heart." For contrast there were his happy songs: "Hey. Good Lookin'," "Jambalaya" and many more.

In the language of love, there is often the image of arms reaching for the loved one, or one's heart yearning for the loved one. Images of this type in the country are often presented in phrasing which is quite distinctive. Some titles bearing this out are "Crazy Arms," "Jealous Heart" and "Crazy Heart."

In such songs, the heart is often directly addressed. Here is an example from Jenny Lou Carson's "Jealous Heart" (Acuff-Rose):

"Jealous heart, Oh jealous heart stop beating. ____ Can't you see the damage you have done. . . .

You have driven her away forever.

Jealous heart, now I'm the lonely one."

Still another prominent strain in country songs is the expression of extreme pessimism-or defeat-when the road of (Continued on page CMA-42)

New Yorker In Country Field

The road to Nashville is strewn with the bones of New York publishers.

With few exceptions, such as the pioneer Ralph Peer who decades ago discovered Jimmy Rodgers and the Carter Family and founded the Peer-Southern publishing operation, and the Aberbach Brothers, Jene and Julian, who at a much later date founded Hill & Range. Tin Pan Alley music men found the going very rough indeed in the country field.

The most notable exception is Al Gallico, who entered the

Performance at Texarkana featuring Bob Wills, Gene Autry, Leon McAuliff and Tommy Duncan.



One might say the Keats version is the popone!

from left).

Owen Bradley, Chet Atkins and former

Nashville Mayor Beverly Briley at CMA

The subject of love, of course, is paramount in all song categories-pop, rhythm and blues and country. However, the country songwriter-more than any other type-faces up to the fact that love is not always a happy expenence; that it is often a trial which ends in tragedy. Thus has grown, in the country field, that

great body of what the trade once called "weepers." Hank Williams, considered by many the greatest country songwriter of them all, once told his friend, Vic McAlpin that he was going onstage at the "Grand Ole Opry" to do another chorus because the audience was not crying enough! And Williams, both as a songwriter and performer, could really make them

He was described by the late Frank Walker, pioneer record executive, as a "hillbilly Shakespeare," and it was undoubtedly an act of Providence that he came under the influence of Fred Rose, who developed Williams' raw talent. Some of the

music business 30 years ago as an aide to Lou Levy, founder of Leeds Music, and went on to become a publisher of worldwide renown while maintaining tremendous strength in the country field.

During these years with Leeds Music and Shapiro/Bernstein. Gallico continued his interest in country music. He was close to such pioneers as Steve Sholes of RCA Victor and Paul Cohen of Decca.

In the late 1940's he would travel to Chicago with Sholes to cut such artists as Hank Snow and in 1947 he w as with Paul

(Continued on po CMA=0

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DAVE FRIZZELL KENNY STARR

NAT STUCKEY

BARRY KAYE TANYA TUCKER

MARY LOU TURNER

MEL TILLIS

CONWAY TWITTY

LEONA WILLIAMS

Board Reflects Diverse And Prestigious Leadership

Connie B. Gay: A native of North Carolina, Connie B. Gay worked for the U. S. Department of Agriculture from 1935-1946, and then proceeded to build a broadcasting empire in Washington, pioneering television there and developing many young country stars. He became a millionaire in the process, and a philanthropist, and was the very first to contribute to the Country Music Hall of Fame shortly after the idea was proposed. Since his retirement he has been extremely active in the CMA, and more recently with the Country Music Foundation. He served as president of the CMA board in 1959 and 1960.

Ken Nelson: A former radio entertainer-singer and banjoist-Ken Nelson became program director of WJJD in Chicago, serving there until 1948, when he joined Capitol Records on the West Coast. He served Capitol as an executive and producer until his recent retirement, and virtually built its country division in the 1940s and 1950s. A frequent member of the Country Music Foundation board, he has often served on the CMA Board. and was its president in 1961 and 1962

Gene Autry: The world famous singing cowboy, an actor, singer and business executive, served as the CMA board's president in 1963. Born on a ranch near Tioga,

Tex., he ultimately starred in some 100 films, sold nearly 40 million records, and virtually established the musical and film genres of singing cowboys. He was elected to the Country Music Hall of Fame in 1969.

Tex Ritter: Born in Panola County, Tex., Woodward Maurice Ritter first aspired to a career in law before establishing himself on the Broadway stage, then on film and on record, becoming one of the most beloved entertainers in America. Tirelessly devoted to the preservation of American music, he was instrumental in the creation of the Country Music Foundation and the Country Music Hall of Fame, to which he was elected in 1964. He served as president of the CMA board in 1964 and 1965.

J. William Denny: After a stay with Columbia Records as

manager of its Nashville studio, Bill Denny took over the reins of Cedarwood Music from his father, Hall of Famer Jim Denny. A tireless worker for musical organizations, Denny has served on the board of the Country Music Foundation, on the board of the CMA and as its president in 1966 and its chairman in 1975, and is currently the national president of NARAS. He is a permanent CMA board member.

Paul Cohen: A recording executive long associated with Decca. Paul Cohen was one of the pioneers of the Nashville Sound, and helped establish the city as a national recording center. Elected to the Country Music Hall of Fame in 1976, Co.

hen (who died in 1970) had served as CMA board president in 1967.

Hubert Long: After stints with Decca and RCA records, the late Hubert Long opened the Hubert Long Agency in 1952, and built it into a top flight country talent agency. An untiring friend of the industry and of young performers, Long was active with NARAS and with the Country Music Foundation as well as the CMA. and served as president of the CMA board 1968 and as chairman in 1972.

Bill Williams: Long associated with both WSM and Billboard as its south-

ern regional editor, Bill Williams was a familiar figure around Nashville, and was the winner of numerous broadcasting and journalism awards. He served often on the CMA board, and was its president in 1969.

The 1976-77 Board.

Harold Hitt: A native Nashvillian, Harold Hitt served as a coach and as manager of Columbia's Nashville recording studios before going into business for himself. A former board member of NARAS and the Country Music Foundation, Hitt has served several times on the CMA board and was its president in 1970.

Bill Farr: A native Texan, Bill Farr began his career in Appleton, Wis., shortly after World War II, and eventually rose to the position of vice president of Columbia Records. He joined Polygram Corp. as a vice president in 1973, and shortly there-

after became president of Phonodisc. Later he became president of Polydor/MGM, maintaining a vice presidency of Polygram. A frequent CMA board member, he served as president of the board in 1972.

Wade Pepper: Wade Pepper, a native of West Virginia, was long associated with Capitol Records in national country sales and promotion before opening his own firm in Atlanta several years ago. He has served frequently on the board of the CMA—as well as on the NARAS board—and served as CMA board president in 1971.

Frances Preston: Often referred to as the most influential person in Nashville, Frances Preston guided the growth of BMI's Nashville office from its infancy, and has been a vice president of the organization for a number of years. A nearly constant member of the CMA and CMF boards, she has served as chairman of the CMA board in 1964 and 1965, and as president in 1973. She is one of three permanent board members of CMA.

Wesley Rose: Wesley joined his father Fred Rose's firm Acuff-Rose in 1945, and has guided the financial and artistic aspects of the many facets of that firm ever since. A past national president of NARAS and the CMF boards, he has also served on the boards of ASCAP, NMPA, and the Boys Scouts of America. He has served as president of the CMA board in 1974 and as chairman in 1959, 1960, and 1963. He is now a permanent member of the association's board of directors.

(Continued on page CMA-40)



The Board in action.

Four Leaders Speak

• Continued from page CMA-8

the greatest thing in the world and there would be a rush to buy Hadacol, because listeners believed him.

"But CMA had to show radio station owners and program directors that they could put on country music and reach a market they were not touching. Once a station established itself as a country station—as an ally of the country music world—then the fan loyalty that existed for the artists also existed for the station. It's hard to find a market now that doesn't have a fulltime country music station. It's also hard to find a country music station that's not making money—and lots of it.

"Another CMA success was getting the attention of major national magazines. It hired publicity people who sought out stories that would connect general interest subjects, such as sports, with country music.

"We developed the concept of a national awards program on television where artists would be chosen by the CMA as best in specific categories. We found a network and a sponsor. The CMA Awards program has been a major special. It dominates the ratings on the nights it's broadcast.

"Now we have development committees set up in 12 foreign countries. We hope that by using the same progressive measures internationally that we used to develop country music here it will grow into an even more viable force in the world market."

PRESTON: 'The CMA has done more to spread the gospel of country music than anything I know of—to broaden its base, to get it into areas where it was not acceptable before, and to spread it to foreign countries.

"Before there was a CMA. I think that a lot of people had not had the opportunity to hear country music, know it, and understand it. In the early days, we took country acts into areas such as Detroit, Chicago and New York and did shows for sales and marketing executives. We had to start with very small success stories and try to prove what country music could do for them.

"I know that several times to get a crowd, we gave away Tennessee walking horses. That was to keep the salespeople together until the end of the meeting so they could draw names to find out who won the horse. Once you got them there and they listened to the product, they liked what they heard. I think they had pictured country music as 'hayseed.'

"The CMA is always very conscious of the new and upcoming artist. Every year on our tv show we make an effort to give new artists some spots. We do the same on our international shows.

"We've been active in seeking international attention. Last year we did a show for MUSEXPO, and our board of directors

went to MIDEM last year to hold a meeting—just to let the world know that the CMA did exist, and all of us were there to mingle and make ourselves known. We also did a show for IMIC in Amsterdam. Anytime a tour goes abroad, the CMA follows up to see that our members know about the tour and can help spread the word.

"I think that one of the virtues of the CMA is the willingness of everybody to share their success stories. It's not unusual for a radio station that has a good format to share it with another station that's having problem.

"I saw the time when we could hardly afford to mail out the letters to get new members. In the earlier days, you had to convince people they should be on the board to promote their industry. Now people fight to be on the board."

FOGLESONG: "The CMA Awards show is, without question, one of the most respected shows of its kind. Its ratings indicate the appeal of country music. We've seen in the past few years the effect of an award on an artist. When artists are given Entertainer of the Year awards, for instance, their managers say that their prices have gone up and that their careers have received a real shot of adrenalin.

"Country music has gotten so big—it's like pop music. There are different types. Ten or 12 years ago, there were guidelines—guidelines imposed by radio stations and country music fans. You could only use certain types of instruments, certain types of musical construction. But I think that ever since Kris Kristofferson and others were accepted into the country field all those barriers went down.

"We do have traditional country music. That's the foundation, and I'm sure it will always be with us. But obviously people who listen to country stations want to hear Linda Ronstadt and Charlie Rich too. As far as a new artist is concerned, the more creative people come to Nashville, and the more the business grows, the better the artist's opportunities. So the CMA is beneficial to new talent.

"We try to encourage, service and coordinate activities with radio stations abroad—wherever country music is being played—to service them with records, bios and anything else to help them grow."

ROSE: "The primary goal of the CMA from its inception has been that country music will be the music of America. Back in the early days, we were riding in the back seat, and now, through the contributing efforts of everyone involved, it's being accepted and it just keeps getting bigger and bigger.

"In the beginning, it was just myself, Dee Kilpatrick and Connie B. Gay. We formed the CMA. And I envisioned the saving of country music because at that particular time, country music was getting an awful beating from rock and roll. There were less stations playing country music everyday and the country music industry was really in bad shape.

"My thoughts were, if we could unify our industry, with all segments working together as a team, we could do much better and save the industry. And, as it happened, it worked.

"Each year, the CMA has a goal, and during its tenure, it has had many accomplishments. Right now its goal is the spreading of country music internationally, which is becoming very successful, but we still have a way to go."

Don Nelson Profile

Continued from page CMA-8

contends that country lists are servicably flexible. "Most country stations have loose playlists compared to pop stations. But it's a fact of life that the tighter your playlist—during a rating sweep—the better your numbers are going to be. I don't think anybody who has a great record is going to be cut off a country radio station. If the list is 35 records and four great ones come in, it will become a 39 playlist."

It was the CMA's aid in formatting his station that initially made Nelson want to become active in the organization, he says. But it's the unity of purpose that most impresses him now. "The only body I can think of that's more diverse than the CMA is the United States Senate. But over the years this organization has proved you can sit down at a board meeting and steer a middle path which is good for all of us—and that is, ultimately, the promotion of country music worldwide. And 'worldwide' is something that we didn't hear a lot about until three or four years ago. I can remember CMA meetings at which our biggest problem was how to get a country station in New York."

A long-time fighter against tape piracy. Nelson admits that the radio industry was slow to join a battle which did not directly affect them. "But after we got the stations aware of the enormity of the problem, they were in the forefront in many states in getting antipiracy legislation passed." Nelson, who cites the curbing of tape piracy and the international growth of country music as CMA priorities this year, says there's still a job to be done in seeing that the antipiracy laws are enforced.

According to Nelson, the CMA board chairman should be more of a strategist than a publicist for the organization. But he does get in a little direct action now and again. Recently, he says, he spotted a huge tape display "with those funny labels" at a service station on I-65. "When I got home, I called the local FBI office and successful they might want to gas up at the same place I did."

During our first eight months in Nashville our songs have been recorded by these

GREAT ARTISTS:

Billie Jo Spears, Dottie West, Dottie West/Kenny Rogers, Johnny Cash, Jody Miller,
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Eric Quincy Tate, Alabama, George Hamilton IV, Nat Stuckey, Ben Atkins, Oliver, Charlie Rich,
Margo Smith, Melba Montgomery, David Houston, Kathy Westmoreland, David Frizzell,
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For a great song, please contact: Charlie Monk, Judy Harris, Chris Waters, or Bob Mather.

APRIL BLACKWOOD MUSIC NASHVILLE

Congratulations CMA on 20 GREAT YEARS.

which includes information of country music and its audience. The kit contains facts

November 1958 by a group of "hard-core executives."

No one person can be credited with its founding, it was something of a team effort. In the beginning there were 200 regular members and 33 life-time members.

Originally there were nine directors and five officers. Connie B. Gay, broadcasting executive and entrepreneur, served as president of CMA during its first two years. During the same period Wesley Rose, president of Acuff Rose Publications, Inc., served as chairman of the board of directors.

At the first annual meeting in November 1959 the board was extended to 18 directors and the slate of officers was in-

creased to nine. There were nine original cate gories of membership: artist-musician, artist manager, booker, promoter, agent and ballroom operator, composer, disk jockey, music publisher; radio-TV personnel; record company personnel; trade publication representatives, and non-affiliated persons actively engaged in some form of country music. (Later categories were added for international representation, for record merchandiser and for advertising agency.)

Two years after the inception of CMA, Ken Nelson of Capitol Records served as CMA's president and Steve Sholes of RCA Victor became chairman of the board. Subsequent presidents over the years have been Gene Autry. Tex Ritter,

Bill Denny of Cedarwood Publishing, Paul Cohen of Kapp Records, Hubert Long of Hubert Long International, Bill Williams of Billboard, Harold Hitt of Columbia, and the current president, Wade Pepper, of Capitol,

Subsequent chairmen of the board have been: Wesley Rose, Frances Preston of BMI, Hal B. Cook of Billboard, Roy Horton of Peer, Int., Jack Loetz of MCA, William P. Gallagher (then of MCA), Ben Rosner, Golden Bough Enterprises, and the current chairman, Dick Broderick of MCA.

The Country Music Association has been, since its beginning, devoted to the promotion of country music, its exposure in all areas of the world, its attractiveness to advertisers, its spread through radio station formats, its distribution.

Known as "America's most active trade association." CMA's members come from all of the listed categories, and each member is involved in some way with the music business.

CMA has sought to encourage the highest ethics in every phase of the industry and, indeed, established a code of ethics primarily through the work of Johnny Bond.

America's Most Active Trade Organization By BILL WILLIAMS

Billboard's late southern editor Bill Williams worked tirelessly toward the growth and development of the CMA, as well as chronicling the achievements of the organization

Williams served on its board of directors and, in 1969, was president of the CMA.

His unique perspective offered both a subjective and objective view of the association.

The following story was written by Williams for a 1971 Billboard tribute to the Country Music Hall of Fame



Bill Williams

CMA has, over the years, presented special country music shows and sales presentations to viewers in seven key areas. New York Sales Executive Club: Canadian Radio and Television Executive Society: Nashville Area Chamber of Commerce: Detroit Adcraft Club; Sales/Marketing Executives of Chicago; Los Angeles Advertising Market, and the International Radio and TV Society of New York City.

This year, taking one more giant step. CMA prepared and presented a filmed selling show to the National Association of Record Merchandisers at their convention in Beverly Hills.

Going still another step beyond, CMA took its board of directors and officers meeting this year to England, working for the promotion of country music abroad

CMA, in 1967, established its first country music awards and they were presented to the winners at the ninth anniversary banquet and show on Oct. 20.

In 1968, primarily through the efforts of Irving Waugh, president of WSM, Inc., and Jack Stapp, president of Tree, Int., the CMA Awards Show was felevised on the Kraft Music Hall on NBC. Each year this pact has been renewed.

CMA Achievements

Some of the achievements of CMA over the years include the following:

Wesley Rose, center, and Joe Talbot gift Dorothy (Mrs. Tex) Ritter with the CMA's Ambassador of Country Music award.

member stations as a sales aid in gaining new advertising Production of a 15-minute color film with soundtrack tracing the history of country music and its growth through the

and general information on country music, and is used by

years. In addition the film features the demographics of country music and cites examples of its popularity to national advertisers and its effectiveness in moving products. An international country music month (chaired each year

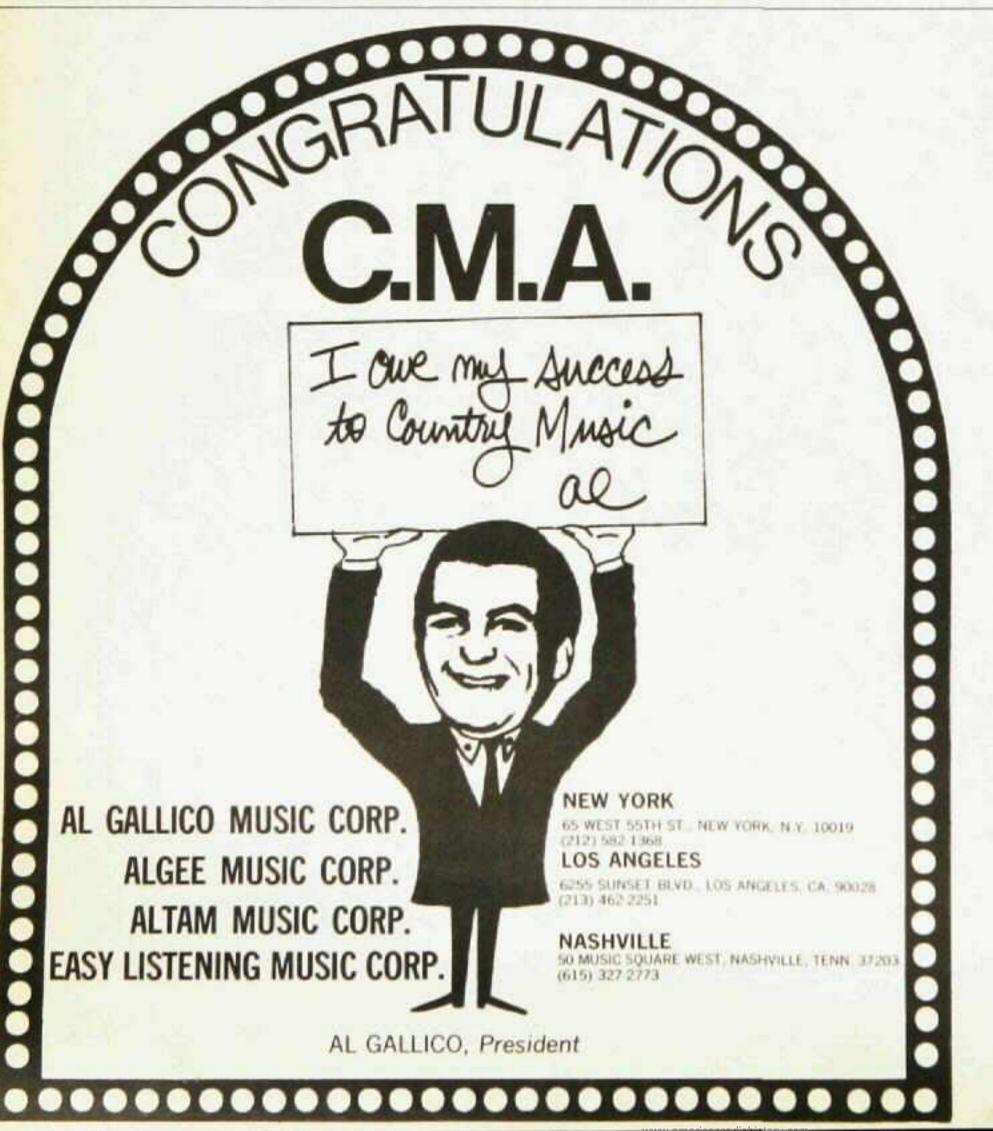
by Roy Horton). Radio and television stations compete for the best promotional effort on behalf of country music, and governors of all states now issue proclamations encouraging the recognition of this music form.

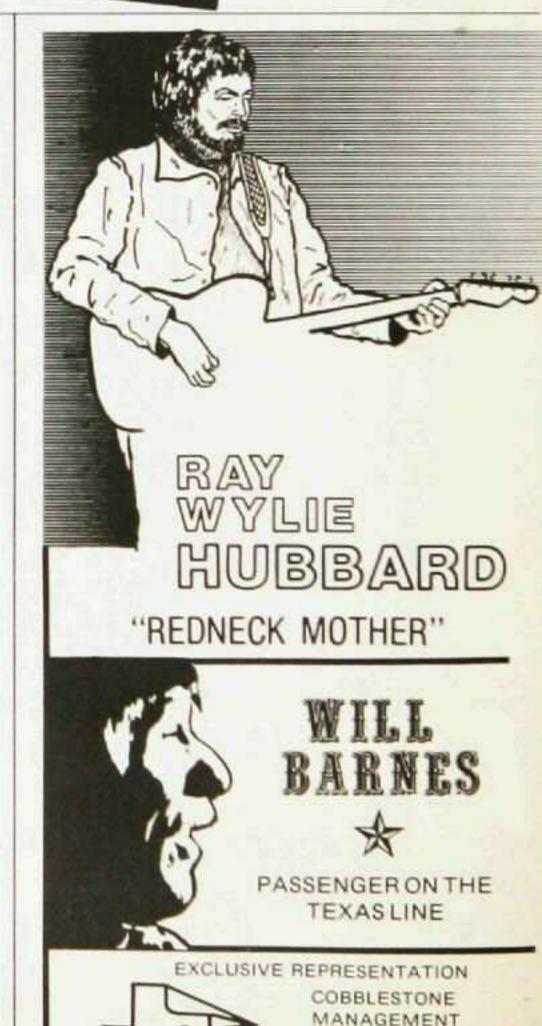
An international seminar, held annually by CMA, at which time panels from the country music field with interests in the international aspects of the trade make presentations dealing with a wide range of practices. The session is taped and made available to members.

A country broadcasters meeting, utilizing top broadcast and advertising personalities who speak on current topics of interest to this media. In addition, the CMA arranges speakers

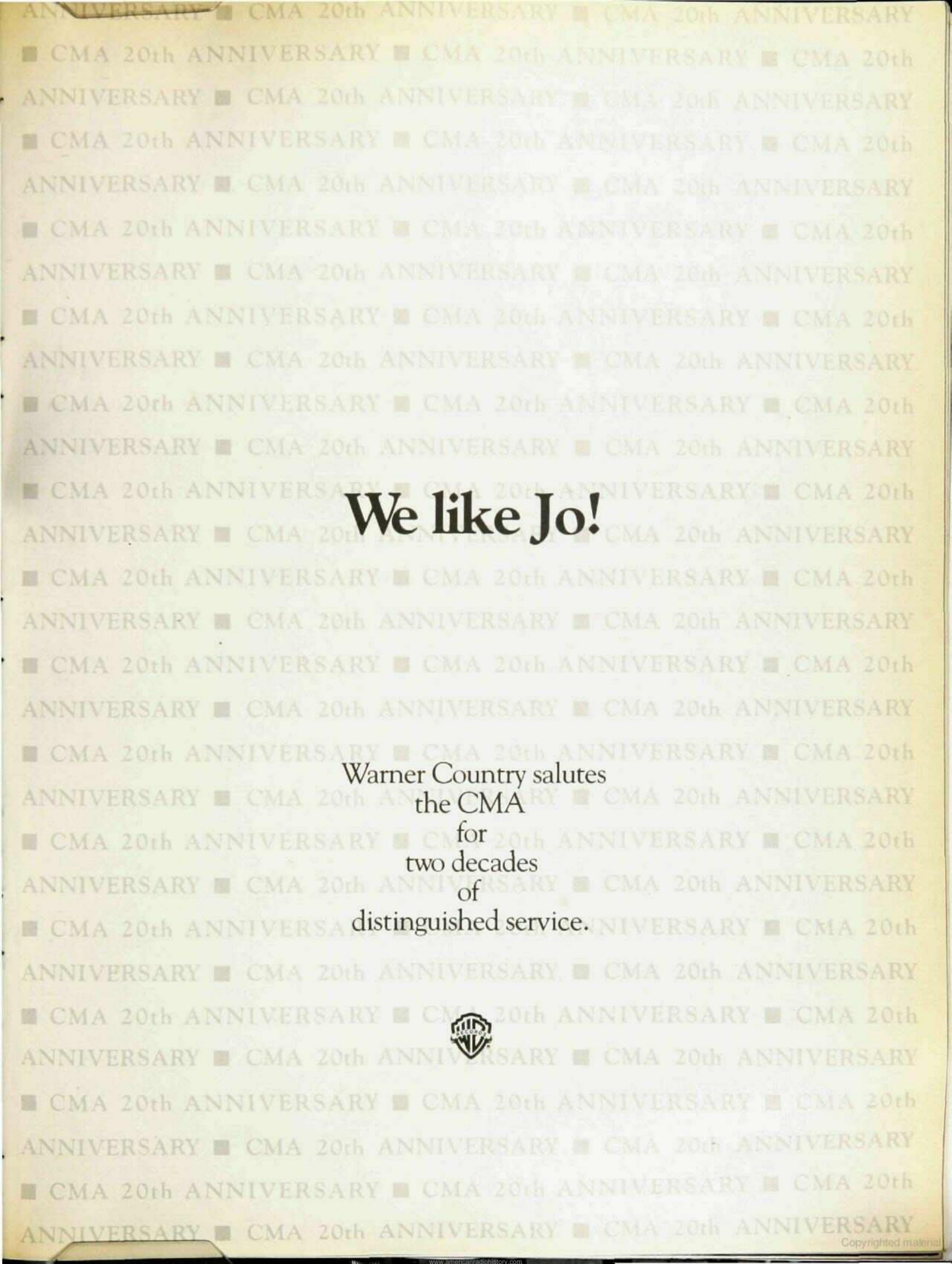
(Continued on page CMA-42)







4403 N. CENTRAL EXPRESSWAY



BILLBOARD

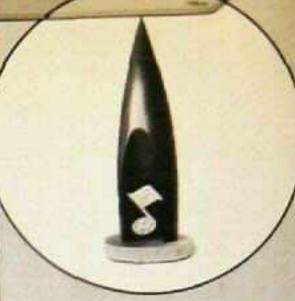
1978,



Holland's Saskia & Serge perform at CMA's international show.



Jerry Bradley, Mary Reeves Davis and Jo Walker at a CMA reception for A. Torio (second from right).





Jo Walker, Felton Jarvis, Mervyn Conn (all from left).

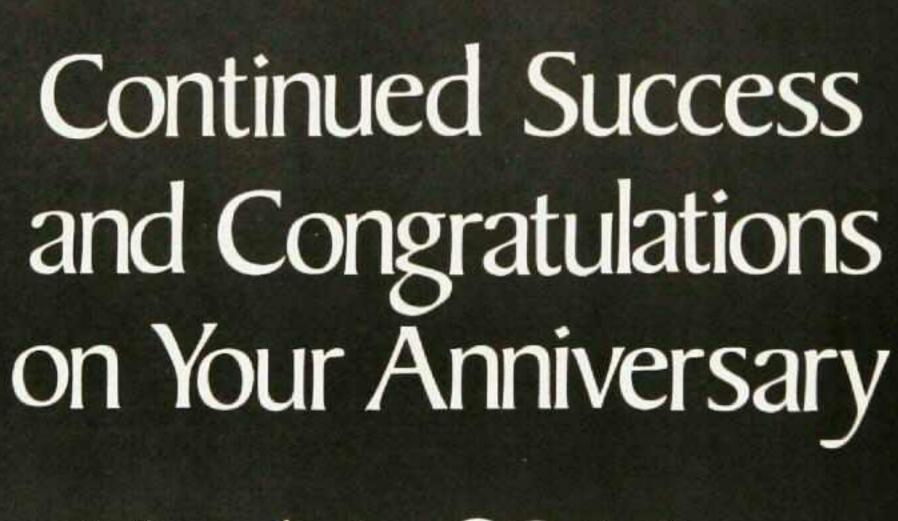


A rare moment of relaxation for busy CMA leaders in Acapulco.





Mickey Gilley, Tammy Wynette and Ronnie Milsap perform at CMA sponsored show at Musexpo, New Orleans, 1976.



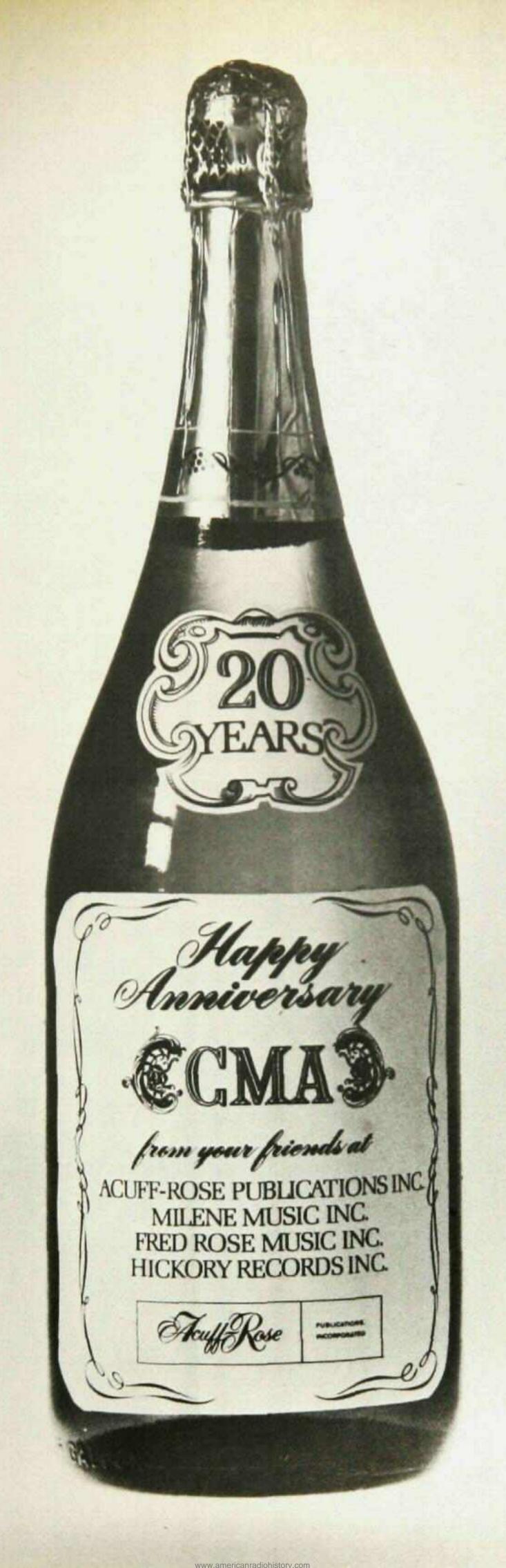
Here's to 20 More

SCREEN GEMS-E.M.I. MUSIC, INC.



COLGEMS-E.M.I. MUSIC, INC.

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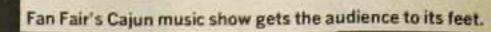
Spotlight

Billboard

BILLBOARD

1978,

18,





One of the CMA-sponsored presentations on country music held across the country.

THE SELLING SOUND OF COUNTRY MUSIC



Lee Arnold, WHN, New York, accepts CMA deejay of the year award.

Loretta Lynn and Eddie Rabbitt at 1977 awards.



Bobby Bare and Charley Pride are interviewed at Country Music Week's artists/deejay taping session.

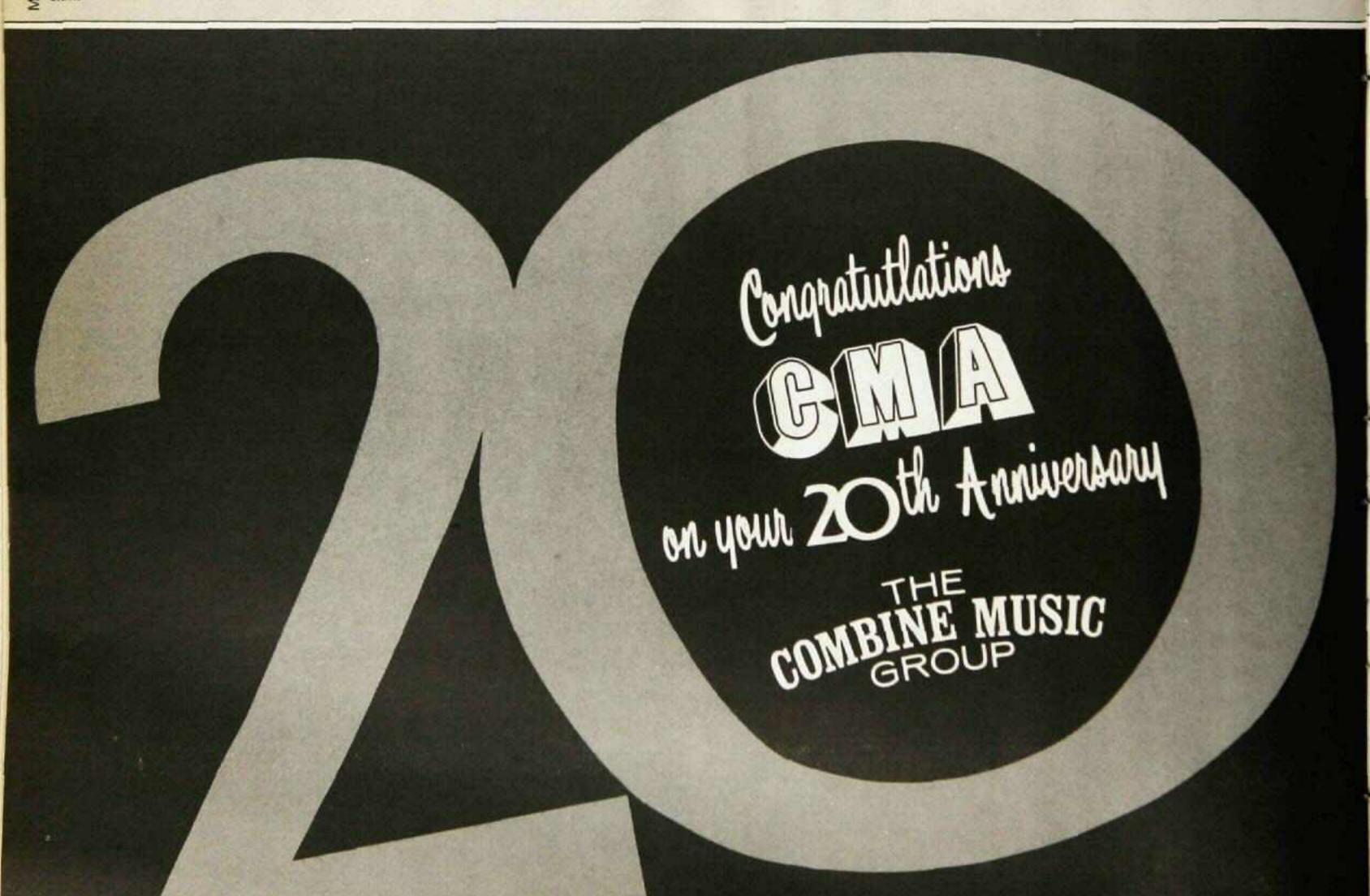


George Hamilton IV dishes out autographs at Fan Fair.



COO IN THE STATE OF THE STATE O

Bill Anderson fields a question at this artists/deejay taping session.



CONGRAIUMATIONS

COUNTRY MUSIC ASSOCIATION

FROM

America's Best Country





JO WALKER: Executive Director



DON NELSON President, 1978; Di-rector, vice president and general manager of WIRE/WKTZ radio.



JOE TALBOT: Chairman, 1973, 1974, 1978; Director, director of Precision Record Pressing; president of Joe Talbot and Associates.

CMA Presidents



CONNIE B. GAY: President, 1959, 1960.



PAUL COHEN: President, 1967.







DAN MCKINNON: President, 1977; Director,

president of McKinnon Enterprises, owner of ra-

dio and television stations.





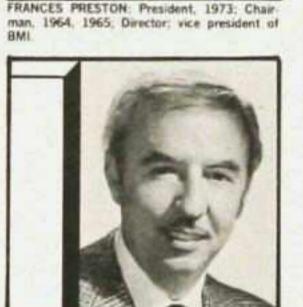
BILL GALLAGHER: Chairman, 1969.





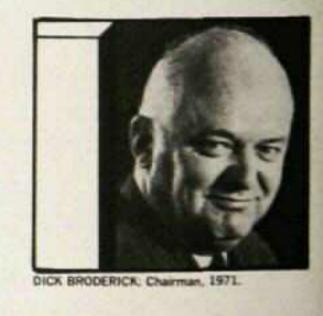
HUBERT LONG: President, 1968; Chairman.

BILL WILLIAMS: President, 1969



WESLEY ROSE President, 1974; Chairman, 1959, 1960; Director; president of Acuff-Rose; president of Hickory Records.

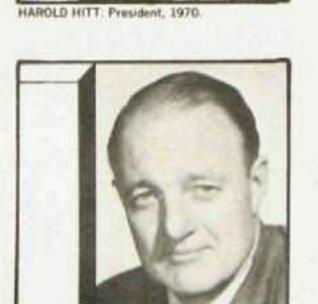






TEX RITTER: President, 1964, 1965

GENE AUTRY: President, 1963.

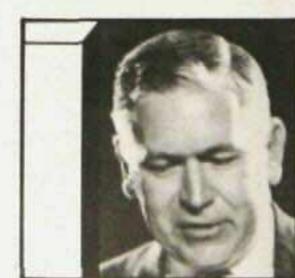


WADE PEPPER President, 1931



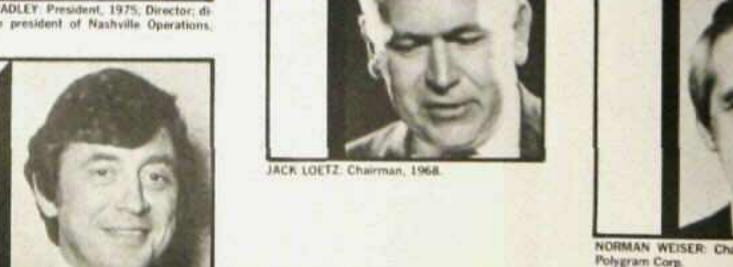
JERRY BRADLEY President, 1975, Director; division vice president of Nashville Operations.

RON BLEDSOE: President, 1976; Director; president, RLB Enterprises; artist manager; producer





JIM FOGLESONG: Chairman, 1976.



ROY HORTON: Chairman, 1967

NORMAN WEISER: Chairman, 1977; Director; Polygram Corp.



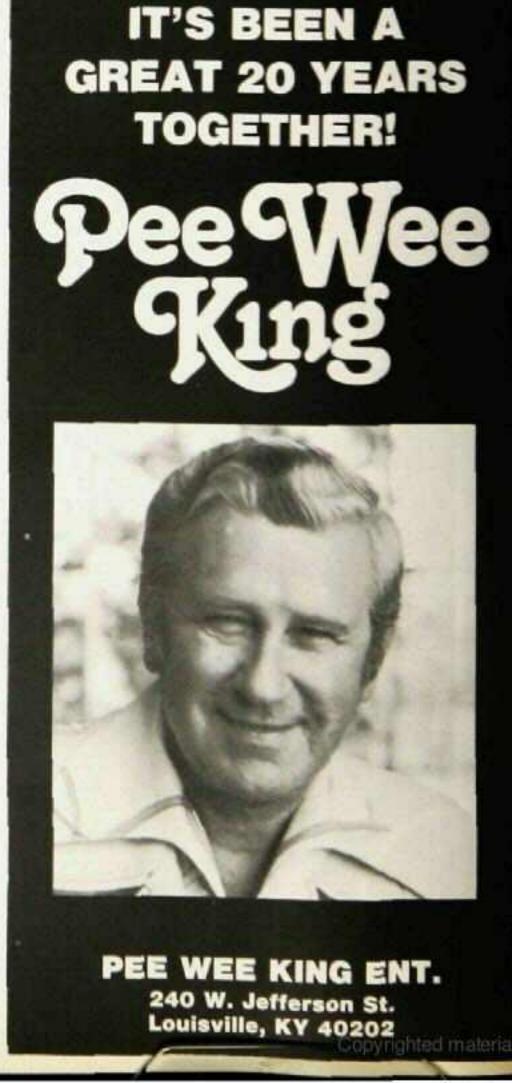
BILL DENNY: President, 1966; Chairman, 1975; Director, president of Cedarwood Publishing, current national president of the National Acad-emy of Recording Arts and Sciences.

CONGRATULATIONS.

Barbara () Mandrell









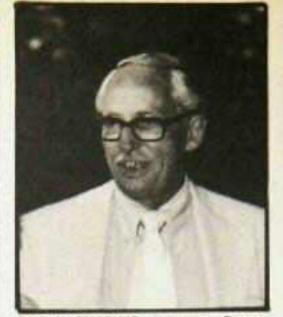
UNITED ARTISTS RECORDS







BILL LOWERY vice president. President, Lowery Music Group, publisher, artist man-



SAM MARMADUKE treasurer Owner, Western Merchandisers.



TANDY RICE: assistant sergeant-at-arms. President and board chairman, Top Billing.

CMA Officers



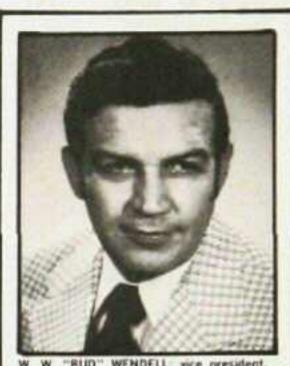
dent and general manager, WHN Radio.



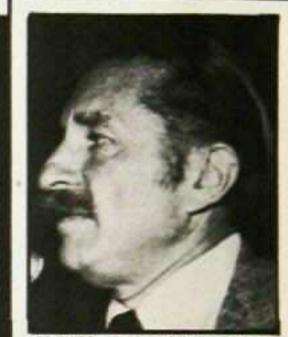
CHARLES SCULLY vice president. Vice president, SESAC



board, Elektra/Asylum/Nonesuch.

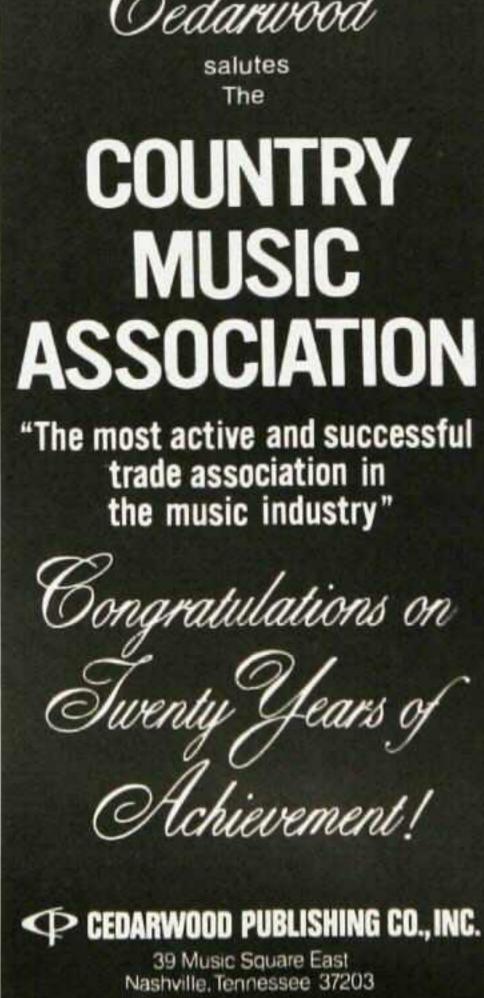


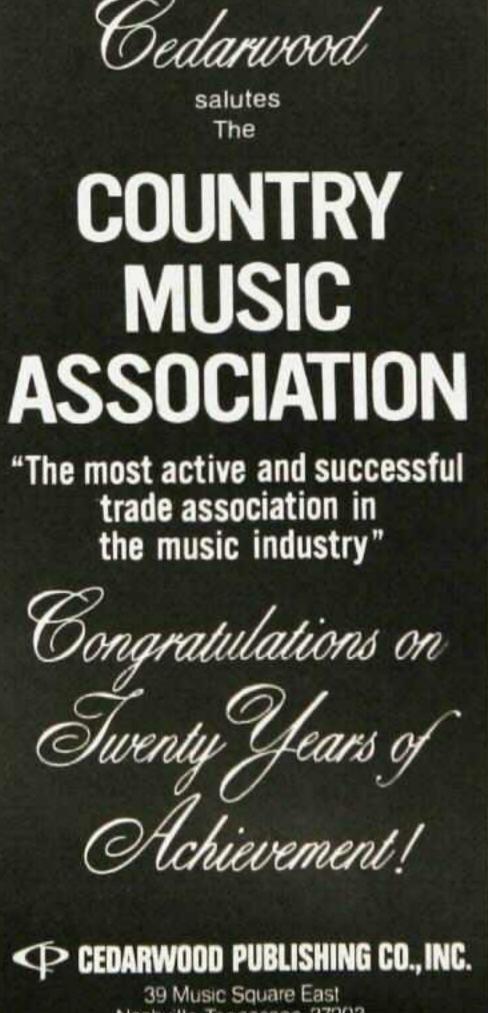
W W "BUD" WENDELL vice president. President, WSM, Inc., including WSM AM / FM, WSM-TV and the entertainment properties of Opryland USA.

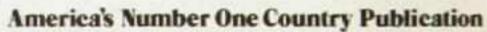


LEE ZHITO: secretary. Editor-in-chief and publisher, Billboard.













Congratulate **Country Music Association** On Its 20th Anniversary

Today, more than ever, people look to the CMA and COUNTRY MUSIC MAGAZINE for for leadership and coverage of the rapidly growing country music market.





50 Music Square West Nashville, Tn. 37203 615-329-0860



Editorial

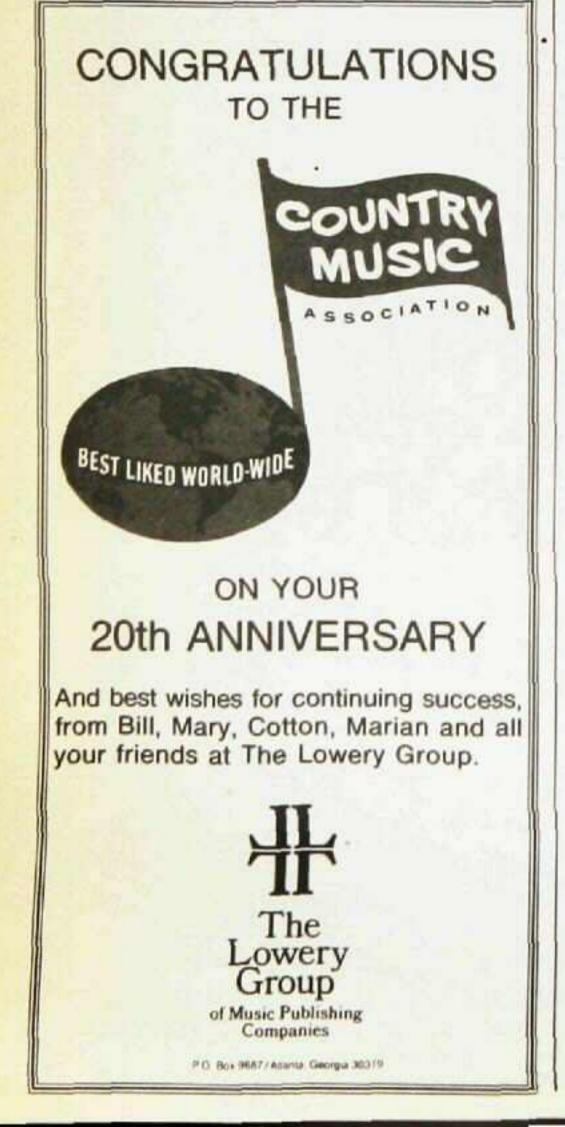
475 Park Ave. So. New York, N.Y. 10016

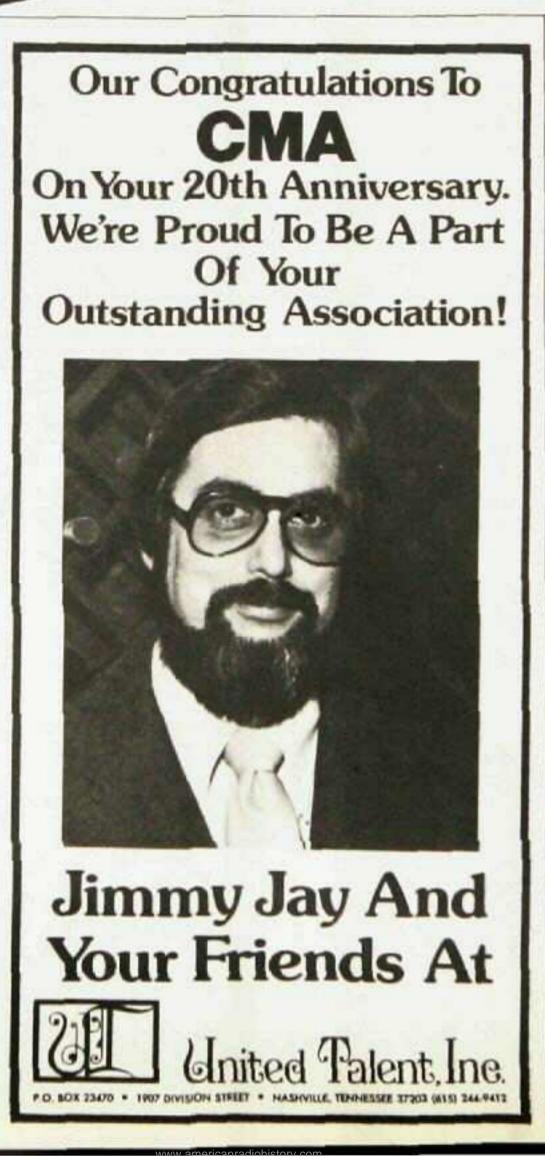
Little did I dream when I made my humble speech to the Industry in may of 1957 that the music concept of a Country Music association would take us this far. I know the industry joins with me when I say we're proud of the Best Personal Regards, Jack Stapp Chairman of the Board

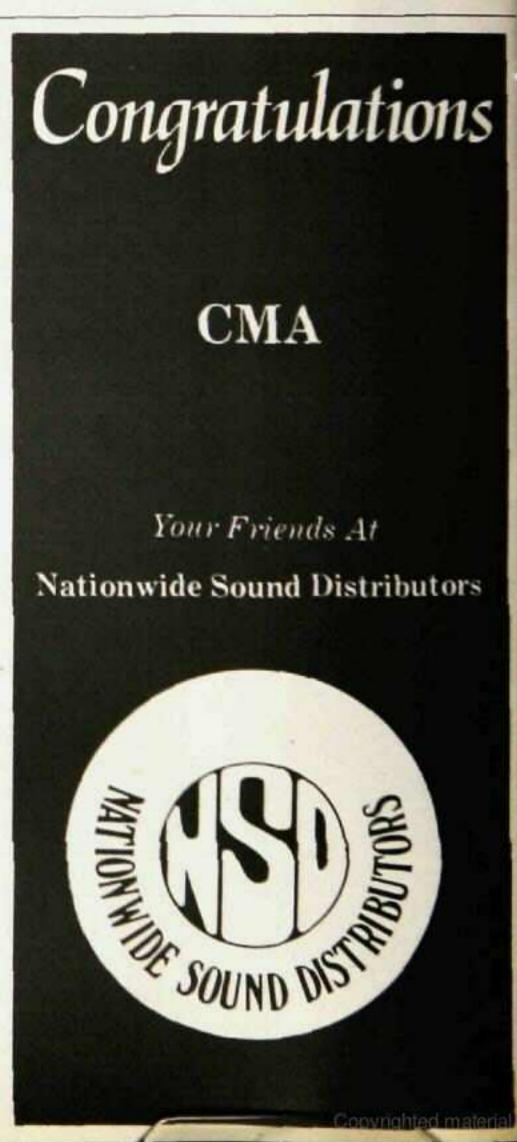


8 Music Square West, Nashville, Tennessee 37203



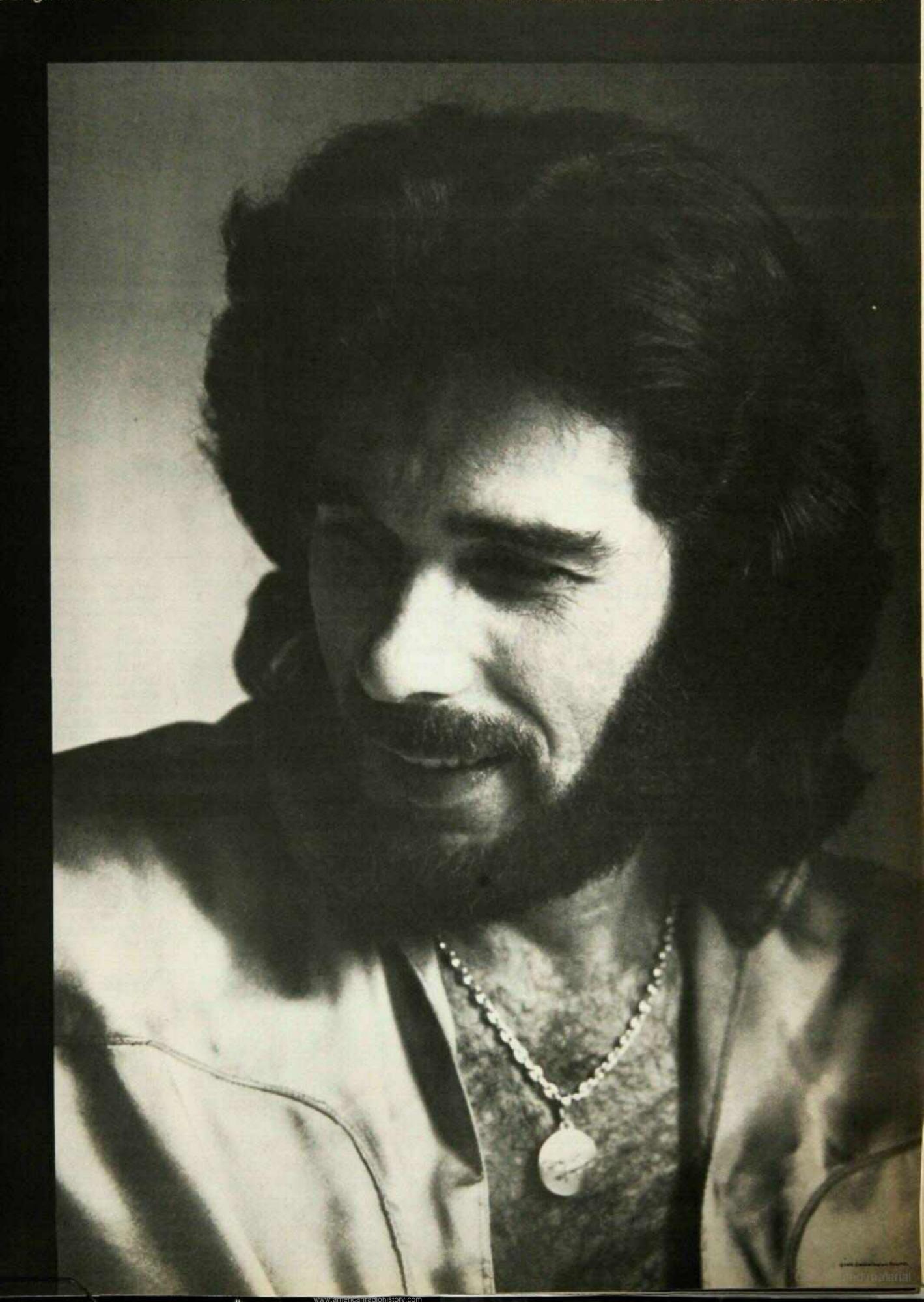






V A R I A T I O N S

Country music is more than a sound. It's the rhythm of the human spirit in a thousand variations. In that spirit, we salute the Country Music Association on its Twentieth Anniversary. At the same time, we're proud to announce the release of a new album by Eddie Rabbitt, the brightest star on the Country Music horizon. The album is called Variations and we dedicate it to the future.



Eddie Rabbitt. Variations. (6E-127) Produced by David Malloy.



Elektra/Asylum Country. We Deliver, Always Have.



Reflects Leadership

Continued from page CMA-24

Jerry Bradley: The son of Hall of Fame member Owen Bradley, Jerry began working for Forrest Hills Music before becoming a producer, then a vice president of RCA, heading its Nashville operations. A frequent member of the CMA board, he served as its president in 1975.

Ron Bledsoe: A former professional planist, Ron Bledsoe spent a number of years with Liberty / UA Records on the West Coast and New York City before returning to his native Nashville several years ago as head of Columbia's Nashville offices. He now manages Peer-Southern's Nashville office and served as president of the CMA in 1976.

Dan McKinnon: A former reporter and photographer, Dan McKinnon rose quickly to the position of owner and operator of KSON radio in San Diego after he entered the field of broadcasting. Winner of numerous broadcasting awards, he has frequently served on the CMA board and was its president in 1977.

Steve Sholes: Steve joined Victor Records in 1935 and worked with the company for the rest of his life, rising to head of the country division and head of the firm. A devoted believer in Nashville and in country music, he was instrumental in developing Nashville as a recording center. Later in life he devoted much of his time to the CMA and the CMF, serving as chairman of both, chairing the CMA board in 1961 and 1962. He was elected to the Country Music Hall of Fame in 1967.

Hal Cook: A former publisher of Billboard, Hal Cook was an early mover in the CMA. A chairman of the CMA board in 1966, he is now a publishing consultant for Billboard, and lives in Washington state. He was chairman of the interior committee for the Country Music Hall of Fame and Museum. He received the Connie B. Gay Founding Fathers award in 1977.

Roy Horton: A former performer, Pennsylvania-born Roy Horton has for decades been associated with Peer International, administering its country music copyrights. A frequent member of the CMA and CMF boards, Roy served as chairman of the CMA board in 1967.

Jack Loetz: A native of Baitimore, Jack Loetz served frequently on the CMA board in its early years, and after many years with Capitol Records joined Columbia in 1955, rising from staff assistant to a vice president of the firm in marketing. He served as chairman of the CMA board in 1968.

Bill Gallagher: A native of Pennsylvania, William P. Gallagher was long associated with Columbia Records, joining the firm in 1952 as a district manager and rising to vice president in charge of marketing. He served several terms on the CMA board, and was its chairman in 1969.

Ben Rosner: A longtime board member of the CMA, Ben

Rosner is a New Yorker who spent some twenty years with RCA before opening his own publishing and management firm in 1970. He served the CMA board as its chairman in 1970. He also served as a trustee on the CMF board. He is now involved in independent record promotion.

Richard Broderick: A longtime member of the CMA board, Dick Broderick began his career in advertising and journalism before joining RCA, and eventually rose to the position of vice president of MCA, his specialty being international relations. He was chairman of the CMA board in 1971.

Joe Talbot: A graduate of Vanderbilt University School of Law, Joe Talbot was a musician, attorney, salesman, and managed SESAC's Nashville operation from 1967-1971 before developing a host of record pressing and real estate operations under the corporate title Joe Talbot and Associates. A trustee and frequent treasurer of the CMF, he has frequently served on the CMA's board of directors, and was its chairman in 1973 and 1974, and currently serves as its president.

Jim Foglesong: A native West Virginian, Jim Foglesong toured as a professional singer before joining Columbia Records in 1951, switching to RCA in 1964. More recently he has become head of ABC/Dot's (now known simply as ABC) Nashville operation, and became a vice president of the firm. A past or present board member of NARAS and the CMF, Foglesong was chairman of the CMA board in 1976.

Norm Weiser: A former journalist and publisher, and the author of four books, Norman Weiser moved into the recording industry in 1960, and eventually rose to the position of president of Chappell Music and a vice president of Polygram Corporation. A former member of the board of ASCAP and NMPA, he is a management consultant for Polygram Corp. and SESAC, Inc., as well as owner of Weiser Music. He was chairman of the CMA's board of directors in 1977.

Don Nelson: A career radio man. Don Nelson began as a disc jockey in the midwest, rising to vice president and general manager of WIRE and WXTZ in Indianapolis. A past president of the Indiana Broadcasters' Association, and a president of St. Joseph Broadcasting Inc., he is the current chairman of the CMA board.

DOUGLAS B. GREEN

Joe Talbot Profile

Continued from page CMA-8

Talbot. "When the CMA first started, there were some 80 stations playing country music, as opposed to now with some 1200. So this was the first important accomplishment for the CMA.

"The CMA has also been tremendously instrumental and influential, probably the single most influential entity, in obtaining exposure for country music on network tv. There was a time, in the early '70s, when the networks suddenly and arbi-

trarily said no more hillbillies, no more country music, no more rural anything, but I think that the CMA Awards Show provided the key for the attention it's now receiving."

Talbot was personally involved with the antipiracy fight, spending more of his company's time and money on this project than any other single-related CMA project.

"Many of us went around the country testifying in state legislatures in efforts to promote the passage of antipiracy laws, and were very successful in it. As it stands now, the fight is more or less at a lull, due to the combined efforts of the CMA along with the RIAA, NARM and the record companies, who really did one hell of a job knocking it down at least to a minimum.

"On an international basis, we have become involved in international events, such as MIDEM and IMIC, and we have had board meetings in foreign countries, including Tokyo and London. With both of these trips we created a lot of visibility, and while at MIDEM, we had meetings with people from Germany, Holland and France, among others, and discussed how we could better promote country music in those areas."

While the CMA's current project concerns the promotion of country music internationally, it still spends a tremendous amount of effort on the things it already has accomplished.

"It still requires a lot of work with radio stations, and the same for network to and we still put a continual push on reminding advertisers that country music is a good vehicle for product sales."

New York Country

Continued from page CMA-22

Cohen when Cohen went to Nashville to record Red Foley in "Chattanooga Shoeshine Boy."

"It was a historic occasion," Gallico recalled. "The session occurred at the Tulane Hotel, and many regard this as one of the first country records cut in Nashville." Gallico noted that after this recording date. Paul Cohen started to cut all of his artists in Nashville, and ultimately he and Owen Bradley built a studio.

Gallico credits Paul Cohen with being a major factor in the development of Nashville as the hub of country music. "Without Cohen it would not have happened." Gallico reminisced.

Gallico was a close friend of Sholes, "I was with Sholes the night he hired Chet Atkins," said Gallico. It was 22 years ago

and Atkins was taken on for \$75 a week, Gallico recalled.

Years later, said Gallico, I asked Sholes what was the best thing he had ever done for RCA during his career.

Sholes answered: "When I found Chet Atkins and brought him to the label."

www.americanradiohistorv.com

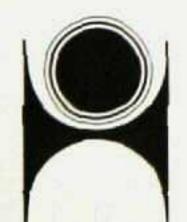


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CMA

On Your 20th ANNIVERSARY

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AUDIO PRODUCTION FOR RADIO & TELEVISION CREATIVE MUSICAL IMAGES

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CONGRAZONS
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CHESS MUSIC, Inc.

Hutch Carlock And The Staff Of

Music City Record Distributors

Congratulates The Country Music Association

On Their 20th Anniversary.

We Salute the CMA's continuing dedication to the worldwide promotion of Country Artists. Their efforts have helped make Country Music the Dynamic Force it is today.

Music City in its 25th year is proud to have the Country Music Association in Nashville as part of the total music scene.



NORRO WILSON songwriter, producer and director of a&r, Warner Bros. Records.

Permanent Board virtue of serving both as CMA president a

By virtue of serving both as CMA president and as chairman during various years, three individuals occupy positions as permanent board members.

Bill Denny, Frances Preston and Wesley Rose are now in the permanent category. Joe Talbot, a former chairman, will join that select permanent board member group next year after completing his present term as president.

Founding President's Award

(Established by Connie B. Gay)

This Award was established by the Board of Directors in 1963. The Award is given in recognition of that person (or persons) who is not currently serving as an Officer or Director, and who, in the Board's opinion, has rendered the most outstanding service to the Country Music Association.

Past winners are as follows:

1963-Richard Frank

1964-Joe Allison

1965-Robert J. Burton

1966-Paul Ackerman

1967-Gene Nash & LeRoy Van Dyke

1968-Owen Bradley

1969-Johnny Cash

1970-Frank Clement (posthumously)

1971-Ken Nelson

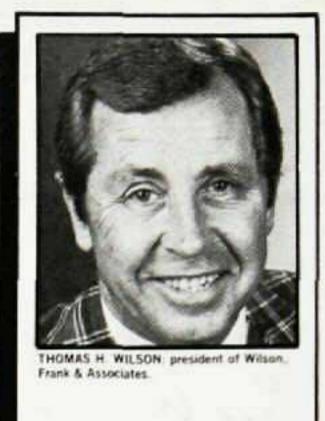
1972-Tex Ritter

1973—Frank Jones

1974-Jack Stapp

1975—Hubert Long (posthumously) 1976—Roy Horton

1977-Hal Cook



International Committee

As indicated in the remarks of several top CMA officials on these pages, the international growth of country music remains one of the primary goals of the association.

Guiding the CMA attack in this area is the international committee chaired by Ralph Peer and Wesley Rose.

Members of the committee are Gary Buck, Tom Collins, Mervyn Conn, Mary Reeves Davis, Bill Denny, Shooichi Kusano, Frances Preston, Paul Tannen, Norman Weiser and Lee Zhito.

The CMA board chairman, president and executive director are ex-officio members of all committees. Deby Brawner is a CMA staff member for the committee.

Poetry And Imagery

(Continued on page CMA-22)

about the rest of the staff?

marketing coordinator.

is receptionist.

life becomes too rocky. "Born to Lose," is an example. It was written by Frankie Brown and published by Peer International. Here's an excerpt:

CMA Staff

Okay, so we know about that illustrious CMA board and the

Deby Brawner and Ann Booth are administrative assistants.

The membership department features Pam Zimmerman as

The public relations department presently consists of

The special projects department is headed by the capable

Helen Farmer, special projects coordinator. Donna Songer

membership director and Mrs. Toby Cannon as membership

Marsha Gepner as public relations assistant and Cindy Rose.

With Walker, they complete the executive department.

organization's energetic executive director Jo Walker. How

"Born to lose, I've lived my life in vain; Every dream has only brought pain; All my life I've always been so blue Born to lose and now I'm losing you."

Travel—the highway, the train the image of leaving home and returning home in order to escape unhappiness or find a happier way of life—is very much a part of the imagery of country songs. As railroad lines threaded their way into remote rural areas during the 19th and early 20th centuries, the literature of the train, and all that it meant, found its way into the body of country music. This trend was given great impetus by Jimmie Rodgers in numerous songs, including his Blue Yodel series, all published by Peer Southern.

Here is an excerpt from Rodgers' "Brakeman's Blues."

"Portland, Maine, is just the same as sunny Tennessee (repeat)

Any old place I hang my hat is home sweet home to me.

and

"I'll eat my breakfast here, and my dinner in New Orleans.

I'm gonna get me a mama I ain't never seen.

Where was you, mama, when the train left the shed (repeat)

Standing in my front door wishing I was dead."

It has long been a bromide that country sorigs are written in plain language, in simple language, about down to earth subjects. This opinion—while partially correct—is an over simplification and needs elaboration. Good country songs are written in clear, simple language just as good poetry and good prose. Such songs contain the craftsmanship of good writing and may be termed deceptively simple. In fact, their simplicity is a highly cultivated art.

As a final example, consider these lines from Don Robertson's "I Really Don't Want to Know," published by Hill & Range:

"How many arms have held you ___ and hated to let you go? How many, how many, I wonder? But I really don't want to know.

How many lips have kissed you and set your soul a glow?

How many, how many, I wonder: But I really don't want to know."

Such is the language, imagery and poetry of country songs.

Hall Of Fame

Continued from page CMA-12

interviews and performances, videotapes and films. "Library users have been extremely varied" said Danny Hatcher, director of the library and media center. "They range from high school students to PhD candidates to journalists to authors working on books.

"About half the total inquiries comes from the academic world, but the other half comes from the various segments of the entertainment world: national journalists, television and film producers and the recording industry itself, coming to us to obtain information they can find nowhere else.

"Of the 3,000 inquiries, more than a thousand were patrons who came directly to the library and media center to conduct research. Our inquiries come from all over the world, and some people traveled from as far as Tokyo and London last year just to conduct research here."

The Country Music Foundation conducts several other projects as well, including the Country Music Foundation Press, which will shortly publish its sixth booklength work. Truth Is Stranger Than Publicity. Alton Delmore's Autobiography. In presenting small printings of rare country music documents—both originals and reprints—the Country Music Foundation Press makes available scarce and valuable material to the country music historian, be they journalist or scholar.

Likewise, the recently revamped magazine publication of the Country Music Foundation, the Journal of Country Music, brings articles of both popular and scholarly interest to its readers, helping disseminate the massive amounts of information gathered by the Country Music Foundation over the years.

What is most remarkable about the Country Music Foundation is, however, the commitment and dedication shown toward it by the quantry music industry. "We are extraordinarily fortunate," says Frank Jones of Capitol, chairman of the Country Music Foundation's board of trustees, "to be part of an industry which places so much importance on the preservation of its past, and on the dissemination of the information thus gathered. The Country Music Foundation exists not only to collect country music's heritage, but to share it, and does so in a great many ways. Few industries have shown so much dedication to their past.

"The founding fathers of the Country Music Foundation were correct in setting up the foundation as a totally different and separate entity than the CMA, which has done an excellent job in the past 20 years as a trade organization. Forming the Country Music Foundation, as these executives did, as a non-profit means of preserving and educating was yet another example of their truly remarkable foresight."

History Of CMA

Continued from page CMA-26

for both the annual NAB meeting and the special NAB programming seminars held in various U.S. cities.

Production of Hall of Fame albums, utilized to raise money for the organization, and sent to post exchanges overseas for an inexpensive yet valuable object for servicemen.

A monthly newsletter. Close Up, free to the membership, keeps them abreast of developments in country music.

A complete list of radio stations and disk inches a processor.

A complete list of radio stations and disk jockeys programming country music.

An annual artist-disk jockey taping session, held in joint sponsorship with WSM, allowing radio personalities the time, place and appearance of the artists for utilization however they see fit.

These are but a few of the activities of the Country Music Association

No Salary

It should be noted that no officer nor director of CMA receives any salary or any other compensation, each officer and director pays his own way and all his own expenses to each meeting, no matter where it is held, and each officer and director is required to give time and energy to committee assignments, to specific annual projects, and to attend at least two of the quarterly meetings each year.

Any member of the organization is eligible to become an officer or director through nomination either prior to or at the annual meeting held each October in Nashville. The directors are elected directly by the membership, and the directors, in turn, select the officers.

Directors of categories serve two-year terms, and may not succeed themselves as directors, while officers are picked for one-year terms. Consideration in nominations is always given to geography, giving the board a constant international flavor.

CMA, in keeping with its past, will continue to expand in its future. Its goals are astronomical, but, as before, they can be attained.

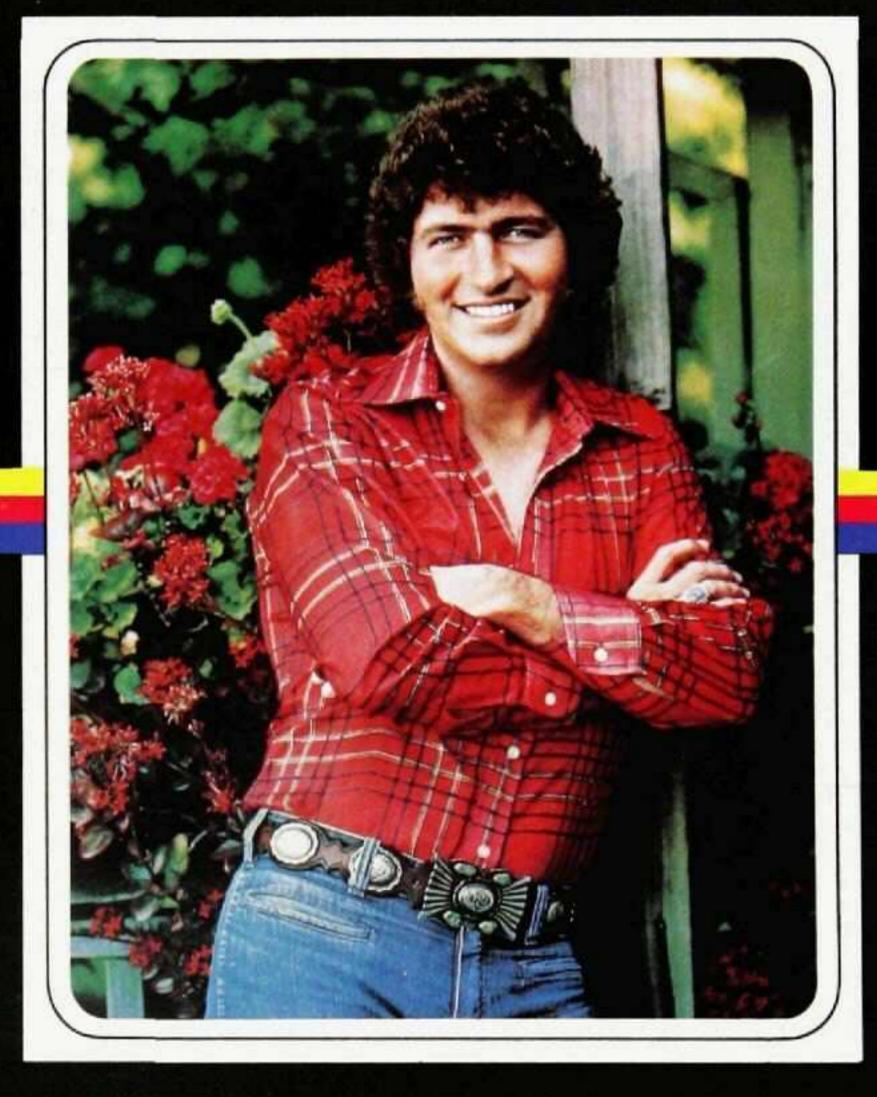
Connie Gay Recalls

Continued from page CMA-20

"We went into the meetings and conclaves without the dollar mark, but with an open mind and open heart. The things we took out would not be material, but would be the applause of society saying we put something together that's great."

The horizons for the CMA are like space itself, says Gay. "There's no limit to what we can do in the field of country music as long as we continue to build the CMF and the CMA on the same integrity that we've done over the past years."

Congrutulations and Thank You for sticking by me all these years



Mac Davis

Personal Management: KATZ-GALLIN-CLEARY

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NEW YORK / BEVERLY HILLS / CHICAGO / NASHVILLE / LONDON / ROME / MUNICH ARTISTS MANAGER / 1350, AVENUE OF THE AMERICAS, NEW YORK / 151 EL CAMINO DRIVE, BEVERLY HILLS

By SALLY HINKLE

NASHVILLE—The Federation of International Country Air Personalities and the Film House of Canada will be hosting a preview film showing of "That's Country" Thursday (16) at Nashville's Capri Theatre.

Nashville industry representatives as well as those attending the Country Radio Seminar will be extended invitations for the event scheduled to begin at 6:30 p.m. with a cocktail party and preview at 7:30 p.m.

"We are jointly sponsoring this showing with the Film House to help make the country music radio people aware of the film and to make ourselves known to the industry as a legitimate and growing organization," notes Georgia Twitty, executive director of the Federation of International Country Air Personalities.

"That's Country" spotlights 50 of the most outstanding country artists over the past 25 years in a full length feature film that combines original footage, shot nearly 25 years ago.

Among the artists that will be featured are Jim Reeves, Ray Price, Kitty Wells, Marty Robbins, Ferlin Husky, Faron Young, Ernest Tubb, Webb Pierce, Chet Atkins, Minnie Pearl, Ronnie Robbins, Diane Jordan, Grandpa Jones, the Wilburn Brothers, June Carter, Jimmy C. Newman and Red Sovine. Lorne Greene acts as the commentator.



GOLDSBORO GIG-Performing such songs as "With Pen In Hand" and "Watching Scotty Grow," Bobby Goldsboro entertains at the recent Heart Gala sponsored by the Middle Tennessee chapter of the Heart Assn. The Epic artist was an honored guest, as well as performer, at the annual charity function that attracted more than 800 persons.

Bout Brings Song

NASHVILLE-The Muhammad Ali-Leon Spinks fight has inspired at least one song.

Door Knob Records has shipped a new single, "The Champion," by Bill Ross. The song was written by Daryl Archer immediately after the fight and taken to Jean Zimmerman of Sing Me Music. She contacted Gene Kennedy, president of Door Knob, who listened to it and immediately called a session, co-producing it with Zimmerman. TIES WITH ST. PATRICK'S DAY

Busy Rabbitt Waves the Green To Plug New LP

By SALLY HINKLE

NASHVILLE-As a special St. Patrick's Day promotion, Nash-ville's Elektra operation has mailed some 3,000 green vinyl disks to country program and music directors that contain Eddie Rabbitt's "Song Of Ireland" and comments from Rabbitt about Ireland.

Rabbitt, the son of Irish immigrants, was musically influenced by his father who used to play Irish jigs on the fiddle on weekends at Irish dances or get-togethers.

"I've always wanted to write a song about Ireland or something that had to do with the first American born of parents who had migrated from another country, but yet had maintained that sense of heritage and closeness to their country through the years," says Rabbitt.

"I also wanted to bring my Dad in on something like that and have him do an old Irish tune that I've always liked, 'Mist In The Meadow,' So when I had finished the song, and recorded it, we worked it out on the cut to leave room at the beginning and ending of the song for my Dad's part."

"Song Of Ireland" is included in Rabbitt's latest and fourth Elektra LP release entitled "Variations," which contains self-penned as well as collaborated material with Even



Eddie Rabbitt: On the run.

Stevens and David Malloy, who is also Rabbitt's producer.

For Rabbitt, already firmly established as a country artist, both as a singer and songwriter, "Variations" marks a slight departure from previous LP projects.

"Even though country is a large percentage of what I do, I don't want to get locked into just one area because I write a lot of different kinds of music and I like doing three-part harmony, minor chords and pop music," notes Rabbitt.

Rabbitt's initial success spawned from his songwriting acceptance where he scored with such hits as "Kentucky Rain," co-written with Dick Heard, and "Pure Love." "Kentucky Rain" provided Elvis Presley with his 50th million seller, and "Pure Love," recorded by Ronnic Milsap, set the stage for Milsap to become CMA's male vocalist of the year.

Others who have recorded his material include Willie Nelson, Tom Jones, Roy Clark and Conway Twitty, to name only a few.

"I have three legal pads full of songs that I've been fortunate in getting cut," says Rabbitt, who has also written all of his own hits such as "Forgive And Forget," "Drinkin' My Baby Off My Mind," "Rocky Mountain Music" and more recently, "We Can't Go On Living Like This" and "I Can't Help Myself," both top 10 country charters.

His latest single release from the "Variations" LP is "Hearts On Fire," currently starring at 16 after only five weeks on Billboard's Hot Country Singles chart.

With nibbles in the European market beginning to take shape, Rabbitt has included, for the first time, "Kentucky Rain" on his LP.

"We've had some records out over there, such as 'Can't Help Myself,' (Continued on page 56)

CARUTH C. BYRD PRODUCTIONS To Productions To

Caruth C. Byrd, head of Byrd Productions, Dallas, Texas, announced today that with Country Music Star. George Jones Caruth C. Byrd, head of Byrd Productions, Dallas, Texas, announced today that his company signed on exclusive agreement with Country Nusic State of dates will to produce a series of concert dates nationwide. The initial series of dates nationwide. his company signed an exclusive agreement with Country Music Star. George Jones to produce a series of concert dates nationwide. The initial series March 10th consist of fifty(50) one-nighters scheduled to begin the weekend of March 10th. FROM: Byrd Productions to produce a series of concert dates nationwide. The initial series of dotes will consist of fitty(50) one-nighters scheduled to begin the weekend of March Connie Smith Waylon Jennings David Alian Cae. Ray Charles Rob Dylan. consist of fifty(50) one nighters scheduled to begin the weekend of March 10th.

Smith.

Smith.

Smith.

Bob Dylan, Merle Haggard.

Ray Charles, Bob Dylan, Merle Haggard.

Formal Jones as Jones has record.

Waylon Jennings, David Alian Cae, Ray Charles, George Jones as Jones has record.

Tammy Mynette, Buck Owens, ZZ Top proclaim George, George Jones over 100.

Tammy Mynette, and even ZZ Top proclaim 1955, George Jones has recorded and chose of those proclaims. He has recorded and chose amassed 60 at Jones has recorded and chose of those proclaims and 1971, Jones who many albums have manned constantly on the record charts.

Singer Since his first the record charts, SSS and 1971, Jones who many albums albums and aver 100 singles. Between 1955 and 1981, who was exactly how many albums albums and aver 100 singles Jones himself knows exactly how many albums albums and aver 100 singles. albums and over 100 singles. Between 1955 and 1971, Jones amassed 60 of those hit records. Not even George Jones himself knows exactly how many albums has released in the last two decades.

Few record performers if any house had a similar record performers if any house had a similar record performers. has released in the last two decodes.

The released in the last two decodes.

The record performers, it any have had a similar success story Jones was the Rolling Stone of the last Willie Nelson Arth of July Picnic (although no one was recently named Village Voice said undisputed star of the last Willie George Was recently of the Village Voice in any of the Year of the Surprised than George), the Year of the ten best singers in any large surprised than Artist of the Year of time top ten best singers in Jones should be "on a list of America's all time top ten best should be "on a list "Critics" Poll Country Artist of the Year Patrick Carr of the Village Voice said time top ten best singers in any Janes should be "on a list of America" all time top Magazine called him the category country, page rock or opera. And Penthause Magazine called Janes should be "an a list of America"s all time top ten best singers, him the category country, pop, rock of opera. And Penthause Called his Music magazine called his Music magazine. "Holy Gost of Country Music". Newsweek Mickey of Country Music masterpiece; and Dick Hickey of Country and unassuming masterpiece. "Holy Gast of Country Music". Newsweek Magazine called his "Alone Again" album on unassuming masterpiece, and Dick Hickey of Country Music magazine of the best country singler in the world.

The agreement between Jones and Byrd Productions is the first of several such the agreement between Jones and Byrd Productions. egards him as "the best country singer in the world." is the first of several such the The agreement between Jones and Byrd Productions is the first. In the past the greements that will be undertaken with various recarding artists. The agreement between Jones and Byrd Productions is the first of several such agreements that will be undertaken with various recarding artists. In the past and Byrd Combany has been responsible for concert dates for Tam Jones. agreements that will be undertaken with various recarding artists. In the past the Byrd Company has been responsible for concert dates. Helen Reddy plus several Craft. Tammy Wynerte, B. J. Thomas, Tanya Tucker, Helen Reddy plus several athers. Others

Baker, President, Byrd Productions, indicates that he believes that he believes super.

George Jones will which is being prowhile working with the Byrd arganization. George Jones album which is being prowhile working with the Byrd arganization and ortists such as James Taylor status that Jones deserves Baker sold that the current album as James Taylor. status that Jones deserves. Baker said that the current album which is being produced by Billy Sherrill teaming George Nelson. Emmy the world of Young people's Waylon Jennings. Willie George Jones in the world of Mook. Willie George Jones in the world of many of his peers recording artists will see the rise of George Jones in the country field. Baker said that because so many of his peers music as well as the country field. recording artists will see the rise of George Jones in the world of young people's music as well as the country field. Baker said that because so many of George is recognize George Jones as Mr. Country Music. It is easy to see why George olready a legend in his own time. Baker announced that Bill Starnes, former personal manager for Jones the Jones esponsible for setting the Jones concert dates as well as coordinating the Baker announced that Bill Starnes, former personal manager for Jones, will be responsible for setting the Jones concert dates as well as coordinating the Jones personal manager Shug Baggett. olready a legend in his own time

If your radio station or organization would like to co-produce a George Jones show contact Bill Starnes at Byrd Productions



Caruth C. Byrd, Chairman of the Board, Byrd Productions and George Jones, discuss plans for Jones' 1978 concert schedule which will be produced by the Byrd organization.

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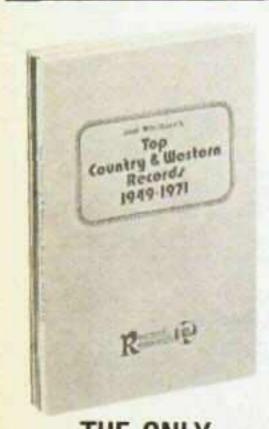
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Billboard Hot Country Singles.

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|-----------|--|-------------------|--|-----------|--------------|-------------------|--|-----------|-----------|-------------------|--|
| * | * | | | 49 | to to | T | * STAR PERFORMER-Singles regis | tering g | 10000 | | ionate upward progress this week. |
| This Week | Last Week | Weeks on Charl | TITLE - Artist (Wester), Label & Number (Dist: Label) (Publisher, Licensee) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Winter), Label & Number (Dist. Label) (Publisher, Licensee) | This Weel | Last Week | Weeks on Charl | TITLE - Artist (Writer), Label & Number (Dist, Label) (Publisher, Licensee) |
| 仚 | 1 | 9 | MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON | 35 | 35 | 9 | DEEPER WATER—Brenda Ray Perry () McHael, MRC 1010 (Millstone, ASCAP) | 68 | 50 | 15 | I JUST WISH YOU WERE SOMEONE I LOVE—Larry Sation |
| | | | YOU - Wayton & Willie 15. Bruce: F. Bruce) r (W. Nelson, W. Jennings). RCA. 11196 (Teres/Sugarphint, BMI) (Willie Nelson/Wayton Jennings). | 36 | 4 | 13 | WOMAN TO WOMAN—Barbara Mandrell () Barks E. Marion H. Thigperi), ABCrOst 17726 (East Memphis, SMI) | 69 | 53 | 16 | (L. Gatlin), Monument 234 (Phonogram) (First Generation, BMI) YOU'RE THE ONE—Quaridge Boys |
| 2 | 2 | 12 | OO I LOVE YOU (Yes In Every Way)—Donna Fargu (P. Roke, M. Pout, Y. Detsca, A. LeGour, M. Poliss) | 37 | 41 | 7 | IF YOU DON'T WANT TO LOVE HER-Jerry Naylor (D. Solomon), MC 5004 (RSC Dunhill, BMI) | 由 | | | (B. Minnight), ABC/Dut 17722 (Glenwood/Arcane, ASCAP) DO YOU KNOW YOU ARE |
| 台 | 11 | 6 | READY FOR THE TIMES TO GET | 由 | 46 | 5 | AT THE END OF A RAINBOW—serry Wallace () Knowledge, S. Jacobson), EMA & ODE (WIG) (Contention, BMI) | H | NEN E | | MY SUNSHINE—Statler Brothers (D. Reid, H. Reid), Mercury SSIZZ (Phonogram) (Cowboy, BMI) |
| 4 | 8 | 9 | BETTER—Crystal Gayle (A. Brynnimi, limited Artests 1.136 (Rues Polly's, BMT) WALK RIGHT BACK—Anne Murray (S. Curtm.), Caprini 4527 (Warner Lunserlane, BMT) | 39 | 16 | 10 | RUNNING KIND/MAKING BELIEVE - Merle Haggard | 71 | 79 | 3 | DON'T STOP THE MUSIC—Lettle Sevid Wilkers (D. Wilkerst, T. Marshall, I. Johnson), Playboy 5825 (Epit.) (Forest Hills, BMI) |
| 台 | 13 | 6 | SOMEONE LOVES YOU HONEY-Charley Pride | 合 | 47 | 5 | YOU ARE THE SUNSHINE OF MY LIFE - Marty Mitchell | 72 | 72 | 4 | IT AMAZES ME—John Denver (J. Denver) RCA 11214 (Cherry Lane, ASCAP) |
| 4 | 10 | 8 | (El DeVaney) RCA 11201 (Mass: City ASCAP) RETURN TO ME—Marty Robbins (C. Lombarde, D. DiMinno), Columbia 3-10673 | 41 | 25 | 8 | I'M WAY AHEAD OF YOU-Bill Anderson & | 力 由 | 73 | 2 | I'M JUST A FARMER—Cal Smith (S. Thrackmarton) MCA 40884 (Tree, BMI) LAY DOWN SALLY—Red Server |
| 7 | 7 | 14 | (Southern, ASZAP) TWO DOORS DOWN—Zella Lehr (D. Factori), RCA 11174 (Owepur, BMI) | 42 | 23 | 9 | Mary Lou Turner (C. Putman, S. Directomortos), MCA 40857 (Tree, 696). IT STARTED ALL OVER AGAIN—Vern Gestin | 1000 | 07 | | (E. Clapton, M. Levy) Starday (75 (Seets) (Stigwood, 8M1) |
| 8 | 5 | 13 | I LOVE YOU, I LOVE YOU, I LOVE YOU - Ronnie McDowell (K. McDowell) Scorpour 149 (SRT) (Brim. SESAC) | 43 | 38 | 1 | ASSAP Kaysey, SESAC) WHAT DID I PROMISE HER LAST | 並 | Cit Lini | | RED WINE AND BLUE MEMORIES—Joe Stampley (B. Sherrill, C. Taylor, M. Sherrill), Epic 8-50517 (Algon, BMI) |
| 4 | 15 | 7 | A LOVER'S QUESTION— tacky Ward 16. Bentile J. Williams, Meeting \$5018 (Times Square Edge Deschapper, EM7) | | 30 | 13 | NIGHT - Met Tills (R. McCowen, W. Walker), MCA 40836 (Sawgrass, BMI) | 由 | 88 | 2 | BORN TO BE WITH YOU-Sandy Percy (II. Robertson) Warner Brothers #545 (Edward |
| 10 | 9 | 10 | IF I HAD A CHEATING HEART-Mel Street (W. Holyfield, A. Turneys, Purydox 1441) | 血 | NEN | UIII) | BUT IT'S ALRIGHT—Dully Parton ID Parton REA 11260 (Vertex), BMID | 曲 | NO. | - | IF YOU CAN TOUCH HER AT ALL-Wille Rebus |
| 血 | 17 | 6 | (Mapinhill Vingue, IMI) IT DON'T FEEL LIKE SINNIN' TO ME—The Rendalls | ☆ | 70 | 2 | SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)—Johnny Ouncan LA Schroder & Halley Columbia 3 (GES4 (Ouncy) Direct Unimited & ECAP Caper Surge Unimited & MI) | 山 | NEN | - | LAY DOWN SALLY—Eric Clapton (E. Clapton M. Lens, G. Terrol, RSD 886 (Paryton) |
| 12 | 12 | 9 | YES MA'AM - Tommy Overstreet (5 Throckmortes), ABC Out 12737 (Tree, BMI) | 46 | 54 | 5 | POOR POOR PITIFUL ME - Linda Renstadt W Zeson), Acylum 45462 (Warner Tamertane, BMI) | 79 | 80 | 4 | DRINKING THEM BEERS—Tompal Grave |
| 13 | 14 | 8 | SOFT LIGHTS AND HARD COUNTRY MUSIC Mae Bandy (5. Shaler, Columbia 3-10671 (Acut Rose, BMI) | 47 | 48 | 6 | PROUD LADY—Bob Luman (5 Throckmorton), Polydor (14454 (Tree, BMI) | 山 | MEM | 1317 | THIS IS THE LOVE—Somy tames (E. Springfield: L. Wood); Columbia 3 10703 (Bothy Goldston); ASCAP (House of Gold, BMI) |
| 仚 | 19 | 7 | I CHEATED ON A GOOD WOMAN'S LOVE—Billy "Crash" Craddock D. Brands Capital 4545 (Contracts RM) | 由 | 62 | 4 | I'LL BE THERE (When You Get Lonely) — David Rogers (D. Burgest) Republic 015 (Golden West Welodies, BMI) | 81 | 83 | 4 | EVEN COWGIRLS GET THE BLUES- IA Seeta |
| 仚 | 21 | 6 | I'VE GOT A WINNER IN YOU Don Williams (W. Hallyfield, O. Williams). ABC 17332 (Maple Hill) Wigge, SMC. | 4 | 59 | 4 | LOVIN' YOU BABY - Connie Smith (I. Seals, I.C. Seals) Munument 45341 (Dance, BMI) | 82 | 87 | 4 | CS. Cartie) Capital 4541 (Skol. BMI) LOVE CAN MAKE THE CHILDREN SING—BRY Stack |
| 由 | 22 | 5 | HEARTS ON FIRE—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Taler). Elektra 4546) (Broargodch/Deb. Dave, BMI) | 50 | 52 | 4 | COLORADO COOL AID—Johnny Paycheck (F. Thomas) Epic 8-50469 (Partner Julep. 6MI) | 山 | NCW | CHA | (I. Hunter R. LeBlanc) Caprice 3545 (Sound, ASSATS THAT LUCKY OLD SUN—Nat Stuckey |
| 血 | 20 | 9 | RED HOT MEMORY—Kenny Dale (W. W. Wimberly), Capital 4528 (Publicary, ASCAP) | 51 | 29 | 8 | MUSIC IS MY WOMAN - Don King (5. Summer) Con Bris. 129 (NSO) (Con Bris. BMI) | 84 | 85 | 2 | YOU ASKED ME TO-BITS for Shares |
| 血 | 24 | 5 | EVERYTIME TWO FOOLS COLLIDE—Kenny Rodgers & Dottie West () Oyer 1 Tweels United Artists 1127 (United Artists | 仚 | 64 | 2 | I'LL NEVER BE FREE— Jone Ed Brown (Melen Cornelius (B. Henjamin, G. Wessa) RCA 11220 (Music of the Limes (Valando, ASCAP)) | 85 | 89 | 2 | (W. Jennings-B. Shaver) Caprison 286 (Baron BM) HANG ON FEELIN'—Red Sheapel (M. Kosset R. Mannegra) ABC 12337 (Screen Gents) |
| 19 | 3 | 14 | DON'T BREAK THE HEART THAT LOVES YOU - Margin Smith (H. Claves, T. Murry), Warrier Bibs. | 仚 | 63 | 4 | LOVING HERE AND LIVING THERE AND LYING IN BETWEEN-Faron Young | 山 | 96 | 3 | (Mil/Tree, BMI) LAY DOWN SALLY—Jack Parts (E. Diapton, Levy, G. Terry), SO States SR (NSD) (Diagnas, Unichappell, BMI) |
| 台 | 26 | 6 | I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash (C. Crang, L. Alwood), Columbia 3-10681 | 54 | 27 | 9 | (Phonogram) (Chappelli Full Swing, ASCAP) SO GOOD, SO RARE, SO FINE—Freddie Hart 15. Share, H. Shannont, Capital 4530 (ATV/Welback, ASCAP) | 87 | 91 | 3 | CAN'T SHAKE YOU OFF MY MIND — Bubby Wayne Lettes (C. Freig), Charts 116 (NSO) (Missley Mint) Music |
| 21 | 6 | 12 | (Gre Whiz, BMI) BARTENDER BLUES—George Jones () Teylor) (Country Road, BMI) (spic 8 50495 | 血 | NEW | | I'M ALWAYS ON A MOUNTAIN WHEN I FALL-Mert Haggard | 88 | 90 | 3 | TEARDROPS IN MY TEQUILA— Paul Craft (F. Guer), FCA 11211 (Black Sheep, BMI) |
| 由 | 28 | 5 | THE GRANDEST LADY OF THEM ALL—General Twitty (M. McChannel B. Marridon), MCA 40857 | 仚 | 69 | 3 | BABY IT'S YOU - Janie Fricke (T. Greenebaum), Columbia 3 18695 | 由 | NEW C | - | RUNAWAY - Narvel Felts (D. Sharmon, M. Drook), ABC 12538 (Male Hole) Bellada, BMI) |
| 23 | 18 | 12 | BEDROOM EYES—Don Brumm | 57 | 61 | 6 | LOVE SOMEBODY TO DEATH—Ed Bruce | 由 | NO. | - | A SWEET LOVE SONG THE WORLD CAN |
| 由 | 39 | 5 | (R. Hillbarn), Churchill 7704 (Zoube, ASCAP) SWEET SWEET SMILE—Carpenters (J. Newton, B. Koung), AKM 2008 | 仚 | 68 | 3 | (R. Lane, B. Martin), Epic 8-50503 (Tree, BMI) THIS TIME—Johnny Lee (C. Martin), CRT 144 (Tree, BMI) | | | | SING—Date McBride (ID Amg. D. Wombward). Con Sino 131 (NSB) (Willex, ASEAP) |
| 山 | 40 | 4 | WE BELIEVE IN HAPPY ENDINGS—Juhnny Rodriguez | 由 | 71 | 3 | RIGHT OR WRONG-Mary K. Miller (W. Jackson) Integs 306 (NSD) (Combine RMT) | 91 | 99 | 2 | EASY—Barry Kaye (L. Roman) MCA ROBER (lobelle, ASCAP) THE CHROLE IS EMAIL TO SERVE |
| 台 | 32 | 7 | BUCKET TO THE SOUTH—Ave Barber | 60 | 60 | 6 | MUST YOU THROW DIRT IN MY FACE—Boy Clark (B. Anderson), ABC 17325 (Johnny Barntock, EMI) | 93 | 93 | 1 | THE CIRCLE IS SMALL-Gordon Lightfoot /G Lightfoot) Warner Brathers ISSB (Moose, CAPAC) LET ME FALL BACK IN |
| 血 | 33 | 7 | (G. Device), Resecond (IMC) (Beechwood): Dickerson, BM1) LOVE IS A WORD—Dickey Lee | 61 | 43 | 10 | LONELY HEARTS CLUB - Billie In Speace | | | | YOUR ARMS—Freshly Weller (F. Weller, S. Oldham) Galumbia 3-10682 (Young World, BMI) |
| 28 | 30 | 8 | EVERYBODY LOVES A RAIN | 62 | 45 | 14 | Blackwood, BMI) GOD MADE LOVE—Met McDaniel (McEproel, Londe, MacRae, Polland), Capital 45(9) | 94 | 98 | 2 | WIPE YOU FROM MY EYES (Gettin' Over You)—King Edward N (C. Rathelge) Soundwaves 4563 (NSD) |
| 20 | 25 | | SONG—B.J. Thomas (M. Jahren C. Mirroso), MCR 40954 (States General (Mirlistry Chick Stratton House, BM)) | 由 | 76 | 2 | COME ON IN-Serry Lee Laws (R. Braditick) Mercury (M07) (Tree BM) | 95 | 95 | 3 | ONE A.M. ALONE—Dave Dudley (I) Dutley, R. Rogent, Rox 5077 (Newheys, RMI) |
| 29 | 31 | 7 | YOU'RE THE ONLY GOOD THING (That's Happened To Me)—nm Rerves. (1 Tournbil) RCA 111K7 (Guiden West, RMI) | 仚 | 82 | 2 | WHISKEY TRIP-Gary Streams (W. Carrier, D. Lambergier) RCA 11274 Charmen Game. | 96 | 97 | 3 | SHE CAN'T GIVE IT AWAY - Barbara Fairthild |
| 山 | 36 | 6 | (#. Maddiness. MCA (1303 of Gent. BM)) | 仚 | H | 11112 | THE POWER OF POSITIVE | 97 | 100 | 1111 | LONG GONE BLUES—Cates Sisters |
| 血 | 37 | 6 | STARTING ALL OVER AGAIN—Dum Gibrari (P. Mitchell), ABC/Hickory 54074. (Mundle Shoply, RMI) | | - Control of | | DRINKING-Mickey Gilley (B. Alang, D. Phannices), Planting 8582% (Epic) (Completion, 898) | 98 | | ENTRE | ID. Honnel's Caprice 2047 (Sabul, ASCAP) NEVER GOING BACK AGAIN—Mac Wooman |
| 血 | 42 | 5 | DON'T EVER SAY GOODBYE-1. G. Sheppard (P. Demptey), Warner Chris 45:25 (Lowbrall, 45:04) | 66 | 49 | 16 | I DON'T NEED A THING AT | | | | (I. Ruckingham): Churchill 7706 (Greton Now Smunit, BMI) |
| 面 | 44 | 3 | MAYBE BABY—Susie Allanson (N. Fetty, C. Hardill), Warner (Carb R5)4 (McCarbory, BMI) | 4 | 22 | | (1 Nieri), Capitol ASI3 (See Allex) | 99 | at a | LATER . | BURN ATLANTA DOWN—Sobby flamett (D. Airby) Circ Ray 128 (All-American) (Tree, 1841) |
| 34 | 34 | 7 | CRY CRY DARLING—Can Hunley () Newman, 1.D. Miller, Warner Bres. 8520 (Acutt Rose, BMI) | 山 | 77 | 2 | IF YOU'RE LOOKING FOR A FOOL—Freddy Fender (Thomas, McSee, Thomas) ABC 12339 (Crazy Cejum, BMI) | 100 | 100 | 2 | BEGGARS AND CHOOSERS—Bit Bice U. Firster, B. Rice) Pelydis: 14453 |

SIRIGIE STRENGTH



DOLLY PARTON

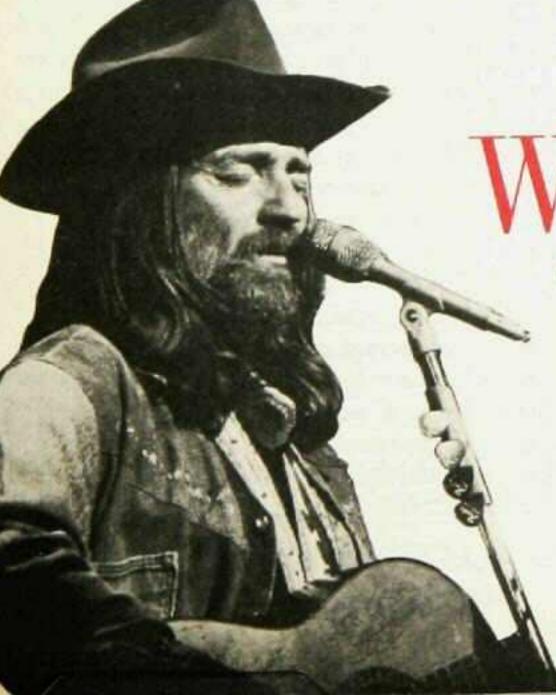
"It's All Wrong,
But It's All Right" (PB-11240)

Billboard Cashbox Record World

& HELEN

"I'll Never Be Free"





WILLIE NELSON

"If You Can Touch Her At All"

(PB-11235)

Billboard Cashbox Record World

Records

Thanks Radio For Your Help!



Country

Eddie Rabbitt Promotion

• Continued from page 53

which has been on the charts in England and has 10 covers on it, and in Germany, 'Rocky Mountain Music,' which was recorded by a German pop artist, turned out to be a gold record six months ago.

"So they are just now becoming familiar with me as a writer and 'Kentucky Rain' is something that would help establish me as an artist in giving me an identification that they would more readily recognize or get into because of the song."

With new management, Scotti

Brothers Entertainment, based in Los Angeles, Rabbitt will be touring in Europe in May, playing eight dates in England, two in Germany and three in the Scandinavian countries to increase his visibility in the European market.

Meanwhile, Rabbitt will be appearing for the first time in Lake Tahoe, pairing with Olivia Newton-John March 24-April 2

"My management and the Elektra people feel that this is a really good thing for me. But to me it's not just appearing with Olivia, it's a gauge of how far I've come."

Nashville Scene

By PAT NELSON

Crystal Gayle headlines Dallas' Entron Bowl April 1. She's been in Nashville at Jacks Tracks finishing her next United Artists album with producer Allen Reynolds. UA plans to release the LP as soon as possible, maintaining Gayle's mounting career momentum that's been stepped up with her recent Grammy award and the platinum certification of the "We Must Believe In Magic" LP which still holds a top spot on Billboard's Country LP chart after 35 weeks.



cowboy comeback—After spending six months finishing his debut LP for Elektra/Asylum Records, Jack "Cowboy" Clement makes his return to the Nashville club scene with a month-long engagement at the new downstairs showcase room at Possum Holler. Clement's new LP, "All I Want To Do In Life," is slated for April release, and his new single is due for release Wednesday (15).

Gamble Rogers returned to Nashville's Old Time Pickin' Parlor for a two-day engagement full of his verbal hilarity and emotive musical renderings. The few nightowls who stuck around for his second Monday night set were treated to an intimate bour of mostly music focusing on Rogers' flat picking and sensitive delivery of traditional and self-penned material. Robin and Linda Williams were an impressive opening act setting the stage for a night of talk oriented entertainment. Linda alternated between banjo and acoustic guitar as she and husband Robin, also on guitar, soloed or harmonized on traditional and original tunes accompanied by a hiddle player.

Don Drumm has completed his first LP, "Bedroom Eyes," for Churchill Records. Bob Milisap produced the album, scheduled for March 27 release, at Ironside Studio. Drumm recently signed with Beacon Artists. Anne Murray performs at the Roxy in Los Angeles Thursday (16) Salurday (18). White in LA, she's taping television appearances on "America Tonght," The Jim Nabors Show," and the "First Annual Rock, N. Rolf Sports Classic."

The Four Guys head for Florida April 8 where they're scheduled to perform for the State Fair Assir in Tampa. The group has been away from its own Nashville club, the Harmony House, per forming all such indenes as Suttimitiers in Dayton; Ohio and the Cabaret Club in Charleston, W. Va.—Frank Sinatra Jr. is taping a 60 minute variety show for NBC TV, set to air this spring, with guest artists Lynn Anderson and Johnny Mathis. "Wonderful World Of Music" is being produced by Norman Lear for Tamden Productions. Sinatra currently has a country single out entitled "Lovin" You Gets Better All The Tune"

from his "It's Alright" LP produced by Billy

Strange for Churchill Records

Samuel Gordon Co.

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THE HUGE SUCCESS
THAT HAS BEEN YOURS
OVER THE YEARS
IS ONLY MAKE BELIEVE . . .

KNOCK 'EM DEAD IN VEGAS NEXT WEEK!!!

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Copyright 1978. Billboard Publications Inc. No part of this publication stored in a retrieval system, or transmitted in any form or by any means electronic photocopying recording or otherwise without the prior antien permission of the published * Star Performer-LPs registering proportionate upward progress this week. Wee Weeks on Chart 15 TITLE-Artist, Label & Number (Distributing Label) WAYLON & WILLIE-Waylon Jennings & Willie Nelson, RCA AFL 17686 1 TEN YEARS OF GOLD-Kenny Rogers, United Artists UA LA KISH 2 QUARTER MOON IN A TEN CENT TOWN-Emmylou Harris, warner Since. 3 HERE YOU COME AGAIN-Dolly Parton, RCA API 12544 5 21 TAKE THIS JOB AND SHOVE IT-Johnny Paycheck, Fac KE 35545 6 16 SIMPLE DREAMS-Linda Ronstadt, Anytum SETON 23 4 官 LOVE IS JUST A GAME-Larry Gattin, Monument MG 7616 (Phonogram) 10 29 23 Y'ALL COME BACK SALOON - Oak Ridge Boys, ABC/Del DOZDS3 8 ELEVEN WINNERS-Merle Haggard, Capital 57 11745 9 7 35 WE MUST BELIEVE IN MAGIC-Crystal Gayle, United Artests BA LA 771 C 10 11 9 THE BEST OF THE STATLER BROTHERS, Mercary SRM 1 1832 (Phonegram) 11 12 IT WAS ALMOST LIKE A SONG-Ronnie Milsap, RCA APLI 2425 28 12 14 27 HEAVEN'S JUST A SIN AWAY-The Kendalls, Owner OV 1715 13 16 5 ENDLESS WIRE-Gordon Lightfoot, Warner Bris. BUR. 3149 14 21 ELVIS IN CONCERT-Elvis Presley, NO. APL77567 15 15 血 32 SOMEONE LOVES YOU HONEY-Charley Pride, RCA APIL DATE 17 19 LET'S KEEP IT THAT WAY-Anne Murray, Capital St 11363 18 20 GREATEST HITS-Linda Ronstadt, Applies 71, 1982 13 GEORGIA KEEPS PULLING ON MY RING-Conway Twitty, MOJ 1559 19 面 OUT OF MY HEAD AND BACK IN MY BED-Loretta Lyon, wo me MEN ENTRY 17 | 31 DAYTIME FRIENDS-Kenny Rogers, United Artists UALA 7546 21 22 18 44 OL' WAYLON-Waylon Jennings, RCA APL 1-2313 23 23 THE BEST OF JERRY LEE LEWIS, VOLUME II-Jerry Lee Lewis, Mercan SHAME ON ME-Donna Fargo, Warner Brus. 85 3095 26 | 20 I'VE CRIED THE BLUE RIGHT OUT OF MY EYES-Crystal Gayle, MCA 2534 COUNTRY BOY-Don Williams, ABC Dor DO 2008 26 25 | 23 27 24 13 DON'T LET ME TOUCH YOU-Marty Robbins, Country AC 35048 27 GREATEST HITS-George Jones & Tammy Wynette, Inc. 82 34716 28 16 29 29 10 LOVE'S UPS AND DOWNS-Barbara Mandrell, ARCIDIS DO 1998 28 28 30 THAT'S THE WAY LOVE SHOULD BE-Dave & Sugar, ICA APEL 1477 33 31 18 LOVES TROUBLED WATERS-Mel Tillis, MCA 2018 GREATEST HITS-Olivia Newton-John, wca 3009 32 22 18 37 33 80 CRYSTAL-Crystal Gayle, United Artists UA LABLE & MOODY BLUE-Elvis Presley, RCA AVE LOUSE 34 34 36 KENNY ROGERS, United Artists UA LAGREG 35 31 48 21 15 36 I WANT TO LIVE-John Denver, RCA NOLTHER 37 35 12 WANTED: THE OUTLAWS-Waylon Jennings, BCX A/L 1 1312 38 30 20 YOU LIGHT UP MY LIFE-Debby Boone, Warner Brus. RESILIA 39 40 BEAUTIFUL COUNTRY-Gene Watson, Compa 37 11715 HOW GREAT THOU ART-Elvis Presley, ACA LIP IDSI 36 25 40 41 39 17 COUNTRY MEMORIES-Jerry Lee Lewis, Mercary SRM 15004 42 38 18 MY FAREWELL TO ELVIS-Merie Haggard, MCA 2314 NEW TRAIN-SAME RIDER-Tom T. Hall, RCX APLI DEZZ. 43 48 44 41 13 THE FIRST TIME-Billy "Crash" Craddock, NIC ON DO 3097 45 42 T.G.-T.G. Sheppard, Warner Bros. BSA 3133 LIVE AND KICKIN'-Original Texas Playboys, Capital 51 11775 49 46 2 47 45 HOOKIN' IT!-Roy Clark, ASIC/Det DO 2009 47 GENTLE TO YOUR SENSES-Mel McDaniel, Capital St. 11894 50 ON THE ROAD-Jerry Clower, RCA 2281

WB Acts Perform For NARAS

ROSES FOR MAMA-C.W. McCall, Polyock (not lotted)

NASHVILLE-Margo Smith, Rex Allen Jr., Con Hunley, Pal Rakes and John Anderson will be showcased by their label, Warner Bros., for the benefit of NARAS

The Warner Bros / NARAS book

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efit will be held at Possum Holler in Nashville, Tuesday (14) at 8 p.m. Norro Wilson, WB a&r chief, will emcee the show. Tickets are available at the NARAS office, WB Records office or at the door These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

TITLE Artist Tabel & Number (Diet Tabel) (Publisher Licensee)

| F | | * | TITLE, Artist, Laber & Number (Dist. Label) (Publisher, Licensee) |
|----|----|----|---|
| 1 | 2 | 7 | I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI) |
| 2 | 5 | 3 | WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Caley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI) |
| 3 | 3 | 9 | BEFORE MY HEART FINDS OUT Gene Cotton, Ariota America 7675, (Salimaker/Chappel, ASCAP) |
| 4 | 4 | 6 | THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC) |
| 5 | 1 | 8 | (What A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676, (Kags. BMI) |
| 6 | 8 | 6 | READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI) |
| 7 | 7 | 15 | GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP) |
| 8 | 12 | 10 | SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP) |
| 9 | 10 | 9 | THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP) |
| 10 | 6 | 9 | EVERYBODY LOVES A RAIN SONG BJ. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI) |

DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI) LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)

LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI) JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)

IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP) IF I CAN'T HAVE YOU

Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI) NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD; BMI)

THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)

Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)

CALIFORNIA Debby Boone, Warner/Curb 8511 (Big Hill, ASCAP)

FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)

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BEW ENTRY

REW ENTRY

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THE CLOSER I GET TO YOU

Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI) SOMETIMES WHEN WE TOUCH

Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI) WALK RIGHT BACK

Anne Murray, Capitol 4527, (Warner-Tameriane/BMI)

DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP).

THANK YOU FOR BEING A FRIEND Andrew Gold, Asylum 45456 (Luckyu/Special Songs, BMI)

I GO CRAZY

Paul Davis, Bang 733 (Web IV) (Web IV, BMI)

NIGHT FEVER

Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)

CURIOUS MINDS (UM, UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner Tamerlane, BMI)

LAY DOWN SALLY

Enc Clapton, RSD 886 (Polydor), (Stigwood, BMI)

LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/

Unichappel BMI) POOR POOR PITIFUL ME

Linda Ronstadt, Asylum 45462 (Warner Tamerlane/Darkroom, BMI)

THE ONE AND ONLY

Kasey Crayk, ABC 12333 (Famous, ASCAP/Ensign, BMI) PEG

Steely Dan, ABC 12320 (ABC/Dunhill, BMI)

HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)

STAYIN' ALIVE

Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)

WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacey, Krugerrand 101 (Trustin/Mercer, ASCAP)

A LOVER'S QUESTION

Jacky Ward, Mercury 55018 (Times Square/Eden/Unichappell, BMI) SILVER DREAMS

Babys, Chrysalis 2201 (Hudson Bay, BMI)

WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE

Ronnie Milsap, RCA 11146 (Chess, ASCAP) DON'T BREAK THE HEART THAT LOVES YOU

Margo Smith, Warner Bros. 8508 (Gyrus, ASCAP)

THE AIR THAT I BREATHE

Mary Travers, Chrysalis 2202 (Landers Roberts, ASCAP)

TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693

(Homewood House, BMI)

TO LOVE SOMEBODY

Jackie De Shannon, Amherst 728 (Casserole/Unichappell, BMI) DO I LOVE YOU (Yes In Every Way)

Donna Fargo, Warner Bros. 8509 (Spanka, BMI) ALWAYS AND FOREVER

Heatwave, Epic 8-50490 (Almo/Rendor, ASCAP)

LITTLE ONE

Chicago, Columbia 3-10683 (Balloon Head/Big Elk, ASCAP)

MINSTREL MAN

Madison Street, Millennium 605 (Casablanca) (Fiddleback, BMI) MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Waylon & Willie, RCA 11198 (Tree/Sugarplum, BMI)

ONE LAST TIME

Al Martino, Capitol 4551 (Ocean Blue/Blackwood, BMI)

Radio-TV Programming



DISCO DANCATHON-WGGG music director Craig O'Brien is joined by Wolfman Jack in Gainesville, Fla., to spur contestants in a fundraising drive for Easter Seals.

WMAQ Maps **Live Country** 'Jam' Series

By ALAN PENCHANSKY

CHICAGO-WMAQ here will produce a series of live country music broadcasts originating from a recording studio to be called "Country Jams."

Country acts will perform before an audience at Mantra Studios here, with the presentation fed live over the 50,000-watt clear channel station, according to Burt Sherwood, general manager.

Sherwood says the idea for the country jams is borrowed from sister FM station WKQX, which has been originating live rock concerts from Mantra for more than a year.

The broadcast concept reportedly allows for the spontaneity of a live concert, with the ideal recording environment of the studio.

A series of live WMAQ broadcasts of country concerts has been emanating from local venues here. Crystal Gayle, Charlie Pride, Ronnie Milsap, Dolly Parton and Don Williams have been featured in these broadcasts from the Mill Run and Ivanhoe Theatres.

"Because the response to our live concert broadcasts has been so good, we are expanding upon the idea," explains Sherwood.

"We will certainly continue with our live concert broadcasts from theatres," he says. "However, with the added feature of the availability of the facilities of Mantra, and the possibility of recording a performance for a later air date, we feel that another area of live entertainment has been opened."

Sherwood says both live and delaved presentation of the "Country Jams" will be broadcast. Acts are being booked by Jam Productions, which also handles the rock FM studio jams.

'Midnight Special' **Emceed By Milsap**

LOS ANGELES-Ronnie Milsap hosted a country-flavored segment of "The Midnight Special" Friday (10).

Joining Milsap for performances were Crystal Gayle ("Ready For The Times To Get Better"). Larry Gatlin ("I Just Wish You Were Someone I Love" and "Lovesick Blues," with Milsap), Jerry Lee Lewis (a medley) and Conway Twitty ("It's Only Make Believe").

Additionally, Milsap performed "What A Difference You Made In My Life" and "It Was Almost Like A Song."

Rack Singles Best Sellers

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As Of 3/6/78

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

- 1 LOVE IS THICKER THAN WATER-Andy Gibb, RSO 883
- 2 STAYIN' ALIVE-Bee Gees
- RSO 885 WE ARE THE CHAMPIONS-Queen.
- Elektra 45441
- 4 LAY DOWN SALLY—Eric Clapton, RSO 886
- NIGHT FEVER-Bee Gees, RSO 889
- THUNDER ISLAND-Jay Ferguson-Asylum 45444
- 7 I CAN'T SMILE WITHOUT YOU— Barry Manilow-Arista 0305
- SOMETIMES WHEN WE TOUCH-Dan Hill, 20th Century 2355
- 9 SHORT PEOPLE-Randy Newman. Warner Bros. 8492

ENCOUNTERS-John Williams

- 10 EMOTION-Samantha Sang, Private Stock 45178 11 THEME FROM CLOSE
- Arista 0300 12 WONDERFUL WORLD-Art
- Garfunkel, Columbia 3-10676 13 SWEET SWEET SMILE-
- Carpenters—A&M 2008 14 HAPPY ANNIVERSARY-Little River Band, Capitol 4524
- 15 THE WAY YOU DO THE THINGS YOU DO-Rita Coolidge. A&M 2004
- 16 DUST IN THE WIND-Kansas-Kirshner 84274
- 17 POOR POOR PITIFUL ME-Linda Ronstadt-Asylum 45462
- 18 NAME OF THE GAME-Abba. Atlantic 3449
- 19 DANCE, DANCE, DANCE-Chic. Atlantic 3435
- 20 HOT LEGS-Rod Stewart, Warner Bros. 8535

- 21 I GO CRAZY-Paul Davis, Bang 733 (Web IV)
- 22 NEVER HAVE TO SAY GOODBYE-England Dan & John Ford Coley,
- 23 JUST THE WAY YOU ARE-BILLY Joel, Columbia 3-10646
- PEG-Steely Dan, ABC 12320
- EBONY EYES-Bob Welch-Capitol 4543

Big Tree 16110

- FALLING-LeBlanc & Carr-Big Tree 16100
- 27 FOOLING YOURSELF-Styx, A&M
- GOODBYE GIRL-David Gates. Elektra 45450
- WHAT'S YOUR NAME-Lynyrd Skynyrd, MCA 40819
- HOW DEEP IS YOUR LOVE—Bee Gees-RSO 882
- 31 ISN'T IT TIME-Babys. Chrysalis 2173
- DAYBREAK-Barry Manilow. Arista 273
- 33 THE WAY I FEEL TONIGHT-The Bay City Rollers, Arista 0272
- 34 SLIP SLIDIN' AWAY-Paul Simon, Columbia 3 10630
- 35 HARD TIMES-Boz Scaggs. Columbia 3-10606
- 36 SENTIMENTAL LADY-Bob Welch. Capitol 4479
- 37 COME SAIL AWAY-Styx, A&M 1977
- 38 HEY DEANIE—Shaun Cassidy. Warner/Curb 8488 39 YOU'RE IN MY HEART-Rod
- Stewart, Warner Bros. 8475
- MINDBENDER-Stillwater, Capricorn

Rack LP Best Sellers

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As Of 3/6/78

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- AB 4164
- 2 SATURDAY NIGHT FEVER-Soundtrack, RSO RS-2-4001
- 3 LIVE—Barry Manilow—Arista AL 8500 4 RUMOURS-Fleetwood Mac-
- Warner Bros. BSK 3010 5 SHAUN CASSIDY—Shaun Cassidy—
- Warner/Curb BS 3067
- 6 BORN LATE—Shaun Cassidy. Warner/Curb BSK 3126
- NEWS OF THE WORLD-Queen, Elektra 6E-112
- 8 THE GRAND ILLUSION—Styx, A&M SP 4637
- 9 SIMPLE DREAMS-Linda Ronstadt-Asylum 6E-104
- 10 POINT OF KNOW RETURN-Kansas, Kirshner JZ
- 34929 (Epic) 11 STREET SURVIVORS-Lynyrd Skynyrd, MCA 3029
- 12 YOU LIGHT UP MY LIFE-Debby
- Boone-Warner Curb WBS 8455 13 ALIVE II-KISS-NBLP 7076
- 14 FOOT LOOSE & FANCY FREE-Rod Stewart-Warner Bros BSK 3092
- 15 SLOWHAND-Eric Clapton, RSO RS1-3030 16 STAR WARS/SOUNDTRACK-20th
- Century 2T 541 17 THE STRANGER-Billy Joel-Columbia JC 34987
- SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300
- 19 AJA-Steely Dan-ABC AB 1006 20 TEN YEARS OF GOLD-Kenny Rogers, United Artists

UALA 835H

1 EVEN NOW-Barry Manilow-Arista 21 FLOWING RIVERS-Andy Gibb-RSO RS-1-3019 22 I'M GLAD YOU'RE HERE WITH ME

TONIGHT-Neil Diamond.

- Columbia JC 34900 23 FOREIGNER-Foreigner-Alantic
- SD 18215 24 HOTEL CALIFORNIA-Eagles-
- RUNNING ON EMPTY—Jackson Browne-Asylum 6E 113 26 WAYLON & WILLIE-Waylon

Asylum 7E-1084

- Jennings & Willie Nelson-RCA AFL12686 BOOK OF DREAMS-Steve Miller
- Band-Capitol SO 11630 28 THE STORY OF STAR WARS-Soundtrack, 20th Century T-550
- LET'S GET SMALL-Steve Martin, Warner Bros. BSK 3090
- 30 DOUBLE LIVE GONZO—Ted Nugent-Epic KE2-35069
- BOSTON-Epic PE 34188 ALL'N' ALL-Earth, Wind & Fire,
- Columbia JC 34905 33 ELVIS IN CONCERT—Elvis Presley— APL2-2587
- 34 GREATEST HITS-Olivia Newton-John, MCA 3028
- 35 GREATEST HITS, ETC.-Paul Simon, Columbia JC 35032 WEEKEND IN L.A.-George Benson,
- Warner Bros. 2WB 3139 37 THEIR GREATEST HITS 1971-
- 1975-Eagles, Asylum 6E-105 38 HERE AT LAST ... LIVE-Bee
- Gees, RSO RS 3901 (Polydor) 39 PLAYER-RSO RS 1-3026
- THE ALBUM-Abba, Atlantic SD19164

'Music Business' Vid Course Change The local event, scheduled at the

NEW YORK-The "All About The Music Business" series of videocassette screenings originally scheduled to be held at the Century Plaza Hotel in Los Angeles has been cancelled "for lack of funds." But Ron Zalkind of Practical

Learning for the Arts Inc., sponsor of the educational course, stresses that sessions set for New York next month will definitely be held.

New York Hilton April 10-14, asks a tuition fee of \$90 for participants, with those applying through industry sources paying the discount rate of \$76.50 The course consists of 40 half-

hour taped interviews with industry authorities from a wide spectrum of the music business. Copyrighted material

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BOOK REVIEW

Musicians Interviewed

"Conversations With Jazz Musicians," 12 interviews conducted by Zane Knauss, Published by Gale Research Co., Detroit, 281 pages, \$18.

LOS ANGELES-Knauss is a competent interviewer, with a background in the music industry which ensures that the questions he poses are intelligent and likely to elicit cogent, coherent responses.

But it is a rather odd cross-section of musicians arbitrarily selected for this physically appealing volume. Louis Bellson, Leon Breeden, Dizzy Gillespie, Eric Kloss, Jimmy McPartland, Barry Miles, Sy Oliver, Charlie Spivak, Billy Taylor, Phil Woods and Sol Yaged tell of their personal lives along with their triumphs and flops as performers.

Most of the book's pages are readable and informative and there are occasional passages which, previously unpublished, are startling. But it strikes this bookaholic that \$18 is a bit much for the contents offered. Better value would be triple the number of interviews in paperback DAVE DEXTER JR format:

Roadshow Purchases Hob Catalog

NEW YORK-Roadshow Records has bought the Hob Records gospel catalog, a purchase designed to make Roadshow "the top company in black gospel," says label president Fred Frank.

In April Roadshow will release "From the Heart," a gospel LP by Shirley Caesar, as well as five compilation albums culled from the Hob catalog. These will be "Greatest Hits" LPs by Caesar, the Staple Singers, James Cleveland, the Original Blind Boys Of Alabama, and the Swan Silvertones.

Roadshow will market its gospel

releases as it does its pop product, says Franks. To accomplish this he and Nick Albarano, vice president of the label, will hold a series of marketing meetings with distributors and dealers in New York, Los Angeles, Chicago, Detroit, Atlanta and

Roadshow will unveil at these meetings its plans for using such sales tools as double-page trade ads, radio spots tagged with local dealers. consumer ads, posters, counter displays, divider cards, mobiles, ad mats, window display materials and hats with the Roadshow/Hob logos.

2nd Hut Opens In Philly Area

CHERRY HILL, N.J.-Harmony Hut, which came into the Greater Philadelphia market for the first time last August with the opening of a store in The Gallery, a center-city shopping mall, has opened its second store in the same market. The new store is in the new wing of the suburban Cherry Hill Mall here.

In entering the Cherry Hill location. Harmony Hut adds to the heavy competition now existing in that suburban area. There are already more than 15 record and stereo stores in a three-mile area here, both locally-based and national chains.

For the grand opening, Harmony Hut reached out for the classical record buyers rather than the rock fans and had the renowned flutist, Jean-Pierre Rampal, making a personal appearance Saturday (4).

In addition to giveaways of badges, balloons and kazoos, a \$5 or more purchase rated a free T-shirt with those spending \$10 and more getting a tote bag.

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U.S. ACTS IN ENGLAND

12,000-Seat Tent At Kruger Concert

LOS ANGELES-Touring Europe may soon be as financially rewarding for U.S. rock acts as their domestic dates

According to Jeffrey S. Kruger, a leading European concert promoter, possibly one of the most ambitious concert promotion tasks will take place on the South Coast (about 60 miles South of London) in August.

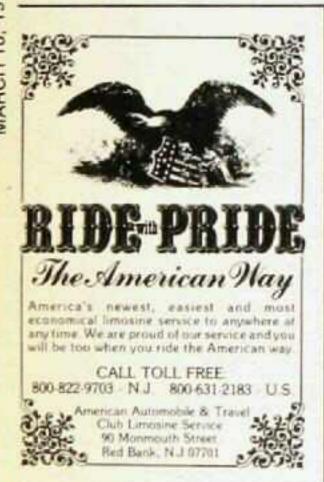
"I am putting together a three-day rock package in a facility that will be constructed to accommodate 12,000 people," he says, adding the facility will be a gigantic circus-like tent.

He maintains that the three-day shows on the South Coast will bring enough people from 60 miles away and farther to offset to cost of bringing in the acts and their equipment.

Kruger was recently in the U.S. lining up acts. He notes that he has spoken with representatives of War, Santana, Earth, Wind & Fire and Steve Miller's Band. He is also interested in taking Kiss but the group will be on another tour at that time.

He explains that for his first effort, he is going after highly visual acts. "We must be careful. Some of the top acts in the U.S. are little known in Europe. However, we believe we can convert some of the people if the act is visual enough, and at the same time get some of the MOR audience to appreciate the visual effects of rock acts."

But, says Kruger, the biggest problem was obtaining permission





from the "city fathers" to put on the concert. "The minute you tell them it's a rock concert, they immediately think damage.

"We have persuaded them that if the concert is controlled properly. the only damage will come from that which they themselves create-that of panie. They are now willing to give it

In addition to the three-day event on the South Coast, Kruger will promote the same package in other areas for about five concerts over a period of one week.

He claims that if this concert is successful, a new vista for European promoters will open.

Kruger, who promotes MOR concerts, anticipates no additional problems in promoting a rock concert than for a Glen Campbell show.

The promoter notes he feels a new trend is developing in Europe whereby promoters will now find methods by which they can accommodate large rock bands while offering them salaries comparable to what they earn in the U.S.

He explains that in order to guarantee top performers large fees, promoters must now find alternatives to the 7,000-seat and under concert facilities. In addition, an outdoor situation is risky, says Kruger, because of the unpredictable weather.

But there's a break in this situation, he adds. "The insurance companies are beginning to be more understanding and are working with

Kruger points out that recently (Continued on page 76)

N.Y. Apollo Sold; Soon Will Reopen

NEW YORK-Harlem's legendary Apollo Theatre has been sold. Former owner Bobby Schiffman has confirmed the 125th St. house has been purchased by an unnamed group of individuals. The new owners are reported to be from the Harlem area

According to Schiffman, the deal was handled by Manhattan attorney Marshall Gluck When contacted, Gluck confirmed the transaction but declined further comment saying the new owners would make their plans and identities known shortly

The theatre is being completely renovated. Seats have been removed and are reportedly being reupholstered. The place is being painted Dressing rooms are being repaneled.

A restaurant next door to the theatre, which was also owned by Schiffman, has been sold to the same buyers and it too is being renovated.

A theatre employe says the new seats will be numbered and for the first time in many years the Apollo will have reserved seating. Hopes are for the theatre to reopen in mid-April.

The new owners of the Apollo are also believed to be talking to representatives from major record labels in an effort to enlist label support in the new venture.

The reluctance of the new owners to identify themselves could stem from the fact that the Apollo still has a number of outstanding debts.



Billboard photo by Chuck Pulin

MUDDY/WINTER-Johnny Winter joins his friend Muddy Waters for the encore at the end of Muddy's set at the Bottom Line in New York recently.

Chi's Ivanhoe Theatre Now Available As a Rental Hall

By HOWARD MANDEL

CHICAGO - The Ivanhoe Theatre, the Midwest's premier record company showcase club, is being offered to promoters on a rental basis following dissolution of exclusive booking contracts with Chicago's two major promotion groups.

Talent

In the last six months Jeffrey Grossman, principal of Gumdrops, Inc. which leases the 570-seat concert hall, has terminated contracts with both Celebration/Flipside and Jam Productions. Celebration/Flipside took over Ivanhoe booking from Jam in October 1977 but on Feb. 22 it was announced they, too, were out.

Since Feb. 26 the club has been closed and there are no programs scheduled in the Ivanhoe through March.

"We have no intention of closing," says Grossman, estimating that 10 shows per month would turn a profit at the Ivanhoe. Gumdrops intends to serve as landlord, charging promoters \$750 per night and proceeds from liquor sales in exchange for the room, a ticket seller, and an Ivanhoe representative in attendance. Renters will provide a produc-

tion staff and pay advertising costs. Grossman is enthusiastic over initial inquines from local producers of ethnic shows and radio stations which have co-sponsored with record companies some past

Ivanhoe bookings. However, those bookings have also been arranged through the dismissed promotion

"We've had no promotion group we could depend on since we've been in the Ivanhoe," says Grossman. "Though as people they are gentlemen, neither group has done a credible job for us."

The numerous cancellations of acts booked into the Ivanhoe by Celebration/Flipside dissatisfied Grossman. When Jam did the Ivanhoe booking, Grossman was unhappy with its policy of scheduling the same acts into other Chicago area clubs within days of his

Celebration/Flipside declined to comment on its separation from the Ivanhoe. Though it continues to promote rock shows into larger local venues, Celebration/Flipside has apparently lost in competition with Jam at the Showcase club level. Jam has successfully booked the Park West concert club since being turned out of the nearby Ivanhoe (Billboard, Jan. 22, 1978).

Arnie Granat of Jam refused to rule out the possibility of booking acts into the Ivanhoe "if the situation is right." He denies Jam has an agreement with the Park West that would prohibit it from booking the Ivanhoe, too.

Ray Conniff Talks Spanish On Mexican Promo Circuit

MEXICO CITY-A surprisingly bearded and outspoken Ray Conniff came to this Mexican capital to promote his wares Latin style, and he did it in his best Berlitz-schooled Spanish, perhaps the most ambitious attempt in that idiom of any American artist who has ever appeared here.

Conniff, responding to numerous questions about his current chores on the recording scene and where his career is heading, says, "Although things have been going well for me domestically (in the U.S.), there is no getting away from the fact that it is even better in foreign markets, especially in Latin American countries."

CBS had Conniff zipping all over town for radio interviews, photo sessions at various sites and for the featured slot on Raul Velasco's "Siempre En Domingo" television

The long-time recording star esti-

mates in excess of 35 million LPs have been sold worldwide since starting with CBS in 1954.

"CBS in the U.S. is behind me solidly, but apparently there is a greater emphasis on the part of CES International when it comes to in-person promotions such as this," the happy music-maker notes.

Last year, Conniff made trips to Venezuela, Spain, Brazil and Chile (latter two nations for actual personal appearances, as well) and the proof of the pudding is in the figures. CBS data is that Conniff sales, including his latest of Spanish and Portuguese language-bred melodies. are still getting a heavy ring out of the cash register.

Over the past few months, the label has reported 50,000 LPs were sold in Spain and more than 100,000 in Brazil. There has been no conclusive data since his trips to Venezuela or Chile.

Miami Company Aids Acts With **Houses On Road**

By SARA LANE

MIAMI-Home At Last here offers touring artists and recording acts a home away from home, an alternative to high priced, impersonal hotel living.

The firm which has serviced clients such as Stephen Stills, Bee Gees, Andy Gibb, Dr. John, Average White Band, Rod Stewart, Joe Cocker, Eagles, Eric Clapton, Jimmy Buffet, Firefall and Pure Prairie League, is expanding to become a national organization with facilities in Houston and Los Angeles.

According to Cindy Johnson and Jeri Jenkins, owners of the firm, "We're trying to create a network of locations to accommodate groups on tour.

"For example," Johnson continues, "if a group is playing a series of dates in the Southwest, it can be headquartered at our new Houston location, fly out to do one-nighters, then return the same night for a midnight snack or swim in a situation that is comfortable and familiar."

Jenkins adds that the homes the firm has available have six or seven bedrooms so the entire group can be together. "Not only do we provide meals, we also keep an extensive reference file on each member of each group listing their food preferences, what kind of liquor they drink, even the kind of soap they use."

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Eric Clapton was so impressed with the home provided him by the company, he titled his album "461 Ocean Boulevard," the address where he was staying.

Vegas Lounge **Players Act**

LAS VEGAS-About 369 lounge musicians along the Strip and downtown have filed a complaint against the Nevada Resort Assn. for unfair labor practices.

Filed with the National Labor Relations Board, the charge calls for a March 20 hearing date to investigate the allegations, which claim the association has continually refused to bargain with the lounge musicians since the Strip strike of 1976.

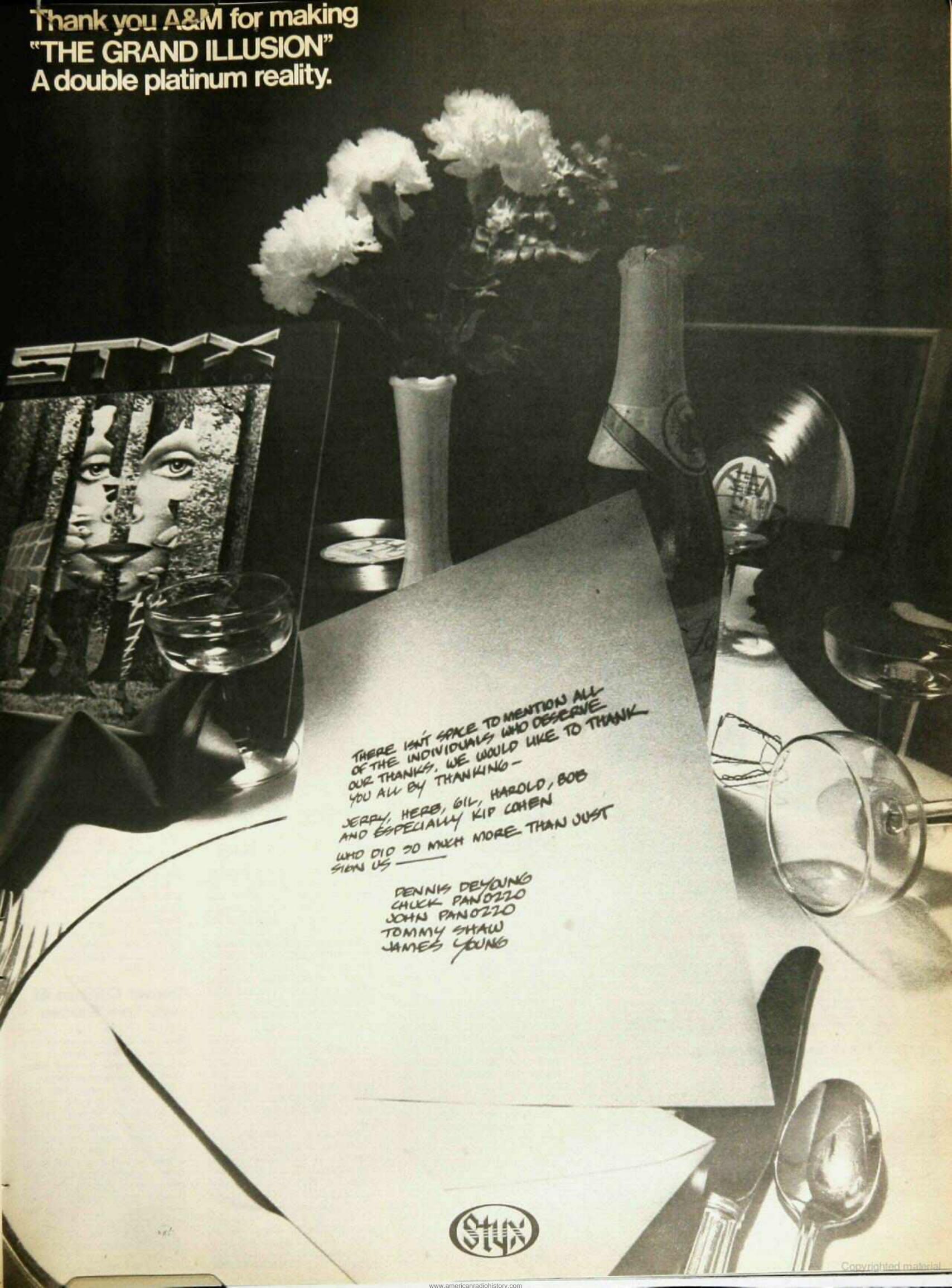
During that crippling, two-week shut down of all major high-rise casinos, major show/room musicians won a contract calling for wages of \$411 for a six-day week. Lounge musicians were not covered by the new agreement as in past cases.

The powerful hotel-casino association claims the lounge artists are independent contractors and therefore not eligible to be protected by a union contract. So far, union attempts to negotiate with the group have been fruitless.

At the present time, the lounge musicians are paid at or below \$352a-week called for in the previous contract outline. Whether the union's demands may result in a lounge walkout is not known.

Many Strip hotels have eliminated lounges altogether, from the MGM Grand to Caesars Palace and the Riviera Hotels, due to the rising costs of entertainment.

HANFORD SEARL



Storyville Nitery In N.Y. Changes Name, Talent Policy

By ARNOLD JAY SMITH

NEW YORK-Storyville, a local jazz nightclub, has changed its name as well as its policy. The new name is Storytowne and owner Arthur Riback says there will be some additional changes. Riback is vice president of National Restaurants, the chain owned by the Riese Brothers, who also operate a number of other eateries in town, notably Down Beat, Riverboat, Brew Burger, Luchow's, Steer Palace, Toots Shor's and Chicago, Chicago.

Riback notes he is planning a more diverse array of talent for the club, which is located beneath Frank's Place, a Schrafft's-operated watering hole, which the Rieses also own. In addition to a fuller menu

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(only drinks and limited eats were available before) there will be a college band night, a regular band night, plus headline performers will play there a minimum of two consecutive weekends (Thursday through Saturday).

It was Riback's idea to put music into the room initially when he happened by to observe a Latin wedding in progress. "There was always catering going on down there, so it was no great cost to us to keep it open to music full-time," Riback says.

He approached impressario George Wein with the idea of a regular music program. Wein, producer of the Newport Jazz Festival, owned the original Storyville clubs in the '50s and '60s in his native Bos-

Wein agreed to do the booking and hired Rigmor Newman, then executive director of Jazz Interactions, to manage the place. The deal was that Wein would get the proceeds from the door, and Riback and the house the food and drink revenues.

Wein's idea for a music format was to have different groups perform each night in a jam session arrangement, no two groups being exactly alike. Newman was to put that plan into effect by hiring the musicians, sorting out the booking problems and doing the publicity for the club. When that format began to get less financially viable, and Wein's time became scarce, the reins passed fully to Newman.

In the 12 months-plus that New-

man ran Storyville some innovations took place. Major artists such as Max Roach, the drummer, made triumphant returns to New York City. Other lesser knowns made their first forays into "uptown" establishment territory far from their natural Greenwich Village or loft habitats. Tenor saxophonist Dexter Gordon launched his resurgence into the U.S. from Storyville. Avantgarde pianist Cecil Taylor played an unusual a capella stint there with the aid of a specially cajoled Bosendorfer piano.

Newman also introduced avantgarde jazz to the club, a dramatic metamorphasis from the mainstream that was playing prior to her attendant creative booking. In addition to Taylor, there were Anthony Braxton and the Art Ensemble of Chicago making appearances. Newman mixed things up as she also included the likes of blues singer-saxophonist Eddie "Cleanhead" Vinson among her star attractions. "I knew I had to keep the customers coming and the only way I could think to do this was to offer a complete balance musically," says Newman.

The gate proceeds swelled appreciably, but the clientele changed. Riback voiced displeasure at the "different" element. "The house was improving, but they weren't buying drinks," is how Riback puts it. Even though the admission gradually increased from \$2.50 to \$3.50 and finally to \$5.00, a two-drink minimum was imposed. The gate dropped off

Newman, who was having difficulty with the owner-management autonomy question, departed after New Year's Day 1978, and took the name Storyville with her.

As conclusive proof was offered that a no-drink minimum policy was viable (a two week stay by Max Roach, one with and one without the minimum-\$6 vs. \$12 admissions) Riback took over the bookings starting a \$6 gate charge, including one drink, but there is no minimum at the tables, and one can stay as long as one likes without incurring additional expense.

Another policy at the old Storyville, named for the open district of New Orleans where jazz was born, was that all musicians who played the club were admitted free thereafter. Newman maintained that musicians get added inspiration from their peers. That, in turn, might draw additional patrons. The effect of the policy is conjectural at best.

Riback's concept is simple, "All I want to do is cover the music expenses," he states flatly. "The room is dark anyhow and the costs of keeping it open are minimal, electricity, waiters and waitresses, nothing elaborate."

While Riback hasn't had to turn anyone away at the new Storytowne. Carol Sloane, a singer who has what must be called a small cultist following, and pianist Jimmie Rowles filled the place during a recent two weekend engagement.

For the remainder of the week, Riback scheduled the David Chesky Band on Monday, a guitar showcase Tuesday, and a college band festival Wednesday.

Chesky, whose music belies his tender years, has been a regular at the club since its waning Storyville days. The band's singer, Lillias, has a natural talent that bears watching.

The college bands will come from the New York metropolitan area. spotlighting a different stage band from Long Island, New Jersey, or Connecticut.

Riback has indicated he would try to include dancing at Storytowne one night a week to see what happens.

In the meantime, look for cornetist Richard Sudhalter, ukelele player-singer Peter Dean, Joe Newman, and vocal team Jackie Paris & Ann-Marie Moss in coming weeks.

Ferguson Stays Young With the Young

By ROBERT FORD JR.

NEW YORK-Maynard Ferguson has been involved with big band music in one form or another since he was 18 years old. And now at age 49 he has become a success on the pop charts. He readily admits he is making more money now than at any point in his career. The once small but loyal ranks of Ferguson fans have become swollen by people who are too young to remember the big band era.

While most people see this as a classic example of a musician

BROADWAY REVIEW

NEW YORK-"Timbuktu"

which opened at the Mark Hellinger

Theatre here March 1, is a colorful,

often earthy, sometimes amusing

production whose basic strengths lie

in the talents of key performers

Melba Moore and Eartha Kitt, and

in the creativity of Geoffrey Holder,

who costumed its players, choreo-

graphed its dances and directed the

However, in spite of Holder's car-

nival of colors, and grandiloquent,

uninhibited staging, and the heroic

efforts of Kitt, as the kittenish come-

dienne and master of the double ex-

tendre, and Moore as the wispy, in-

nocent waif discovering love, the

show tends to plod, leaving its au-

One of the major problems here is

whole shebang.

'Timbuktu' Colorful, But

achieving success after years of "paying dues" Ferguson feels differently. "I don't feel I've paid any dues because I've been doing what I enjoy," the Canadian born trumpeter says. "It's all been fun."

This is not to say that Ferguson doesn't appreciate his new-found success. "At my age its a great feeling to have your daughter explain what a star means on the Billboard chart," Ferguson adds.

Ferguson seems enthused over the youth of his new fans. "I love playing in a big city concert hall one night and then going to a high school or college auditorium the next," Ferguson says. Besides doing concerts Ferguson and his band are often invited to hold music clinics for students at some schools.

Now that Ferguson has apparently hit upon a formula for chart success he has no plans to get stuck in a musical rut. "There's no point in doing over what you've just done" Ferguson says. "Part of my philosophy is to always be open to any-

Ferguson says he is always looking for new ideas and to help him in his search he has surrounded himself with youth. Most of his band members are in their 20s and many of them have come from college orchestras and swing bands. And his career is now managed by his 25year-old daughter Kim.

In the near future Ferguson plans to contribute to a new movie project by the producers of "Rocky" that focuses on the life of a trumpet player portrayed by Burt Young And Ferguson is also involved with an animated version of the Tolken Fantasy "The Hobbit."

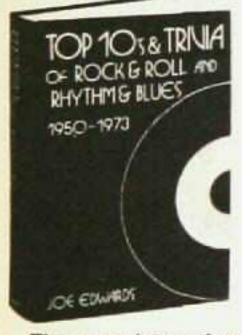
Denver Concert At New York Garden

NEW YORK-John Denver comes to Madison Square Garden here for one night March 16 in a concert arranged by Jerry Weintraub and Management Three.

It's the RCA artist's first New York appearance in a year. There is no opening act. Denver's backup band includes James Burton, guitars. Glenn Hardin, keyboards: Emery Gordy, bass; Hal Blaine, drums; Jim Horne, woodwinds; Renee Armand, backing vocals: Denny Brooks, rhythm guitar, Herb Pedersen, banjo and guitars; Danny Wheatman, fiddle, harmonica and backing vocals.

Label recently tied an extensive national merchandising campaign for Denver's recent ABC-TV special outlining his 1977 Australia tour.

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S TENNESSEE TWO? • NEIL SEDAKA WAS LEAD

JOHNNY

WER that the score and the show's concept are often at odds with each other. One gets the impression that the producers, along with Holder, were striving for a gay, lighthearted evening of musical comedy. However, Borodin's heavy-

dience strangely unsatisfied

handed, operatic score does not lend itself to this type of treatment, and therefore, with the exception of such numbers as the perennial "Stranger In Paradise," "Baubles, Bangles &

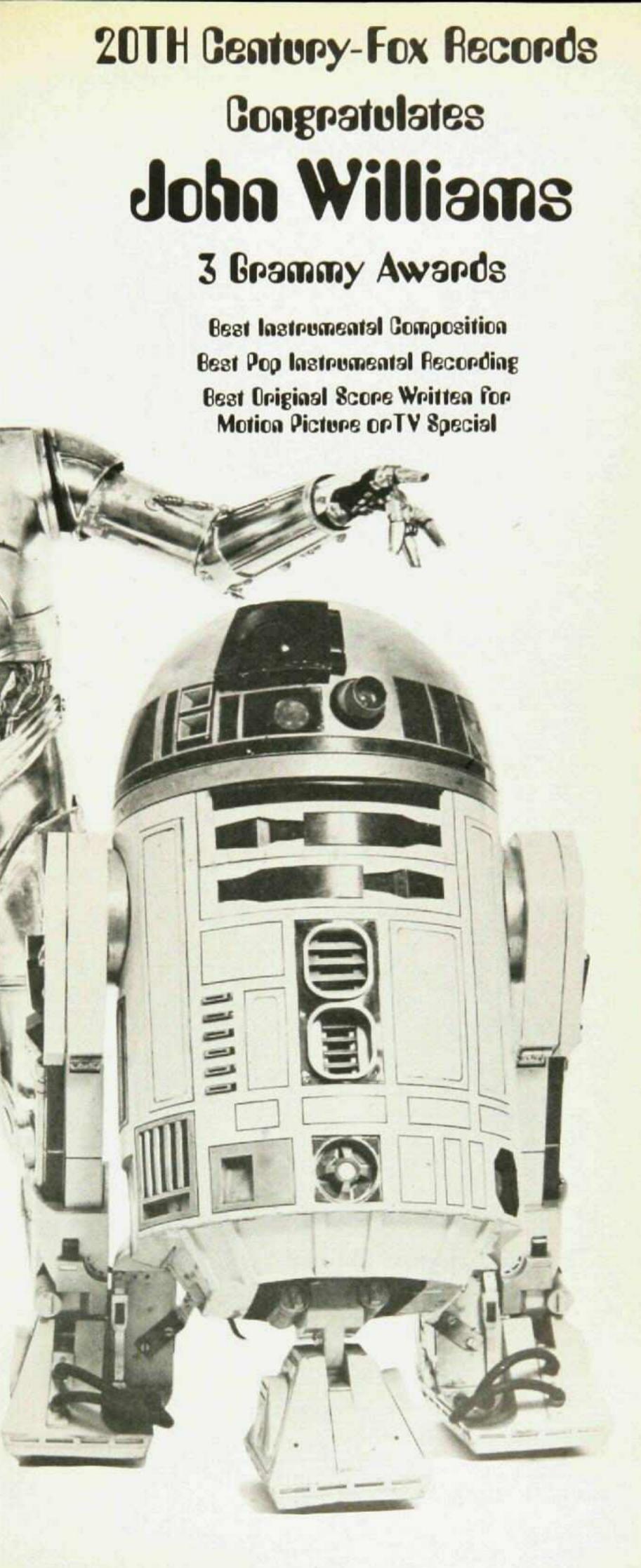
Music, Story Are At Odds Beads," "And This Is My Beloved." and the rousing "Nights Of My Nights," seems completely misplaced in this production. Even the additional music written for the show is hardly memorable.

Kitt makes a triumphant return to the Broadway stage as the sensuous. strong-willed, roving-eyed favorite wife of Timbuktu's conniving police chief, and Moore is an irresistible bundle of talent and energy as the street urchin who attracts the love of the Emperor of Timbuktu.

Holder's flair as an artist of note and his West Indian calvpso roots are much in evidence in the riot of colors in which he drapes his performers and his overall approach to staging. One also suspects he had a hand in manipulating the dialog used

Unfortunately, in spite of all this, "Timbuktu" emerges as a flat, hohum type of show which sparkes only occasionally, and never really achieves the pinnacle of its potential as is evidenced in "The Wiz," another Holder fantasy spectacular.

Meanwhile, Billboard has learned that CBS/Epic has dropped its option on the original cast album and the property may now go to Arista Records. RADCLIFFEJOE



New Singer Speeds Journey's LP Sales

By JACK McDONOUGH

SAN FRANCISCO—The journey of Journey is about to accelerate considerably.

The Columbia rock quintet, which has released its fourth LP "Infinity," has a new lead vocalist, Steve Perry, who greatly enhances the projective and dramatic force of the band.

Also for the new album the band struck an alliance with Queen producer Roy Thomas Baker, who gave it a consistent sonic sheen it had heretofore lacked, and as a result, "Infinity" has sold a reported 200,000 units, four times the pace of its previous albums and in fact the equivalent already of total sales on any of those first three.

For its upcoming national tour with Ronnie Montrose slated as opening act) the band will be playing from a new hydraulic, tubular aluminum and plexiglass stage set built by FM Productions at an estimated cost of \$32,000. Finally, manager Herbie Herbert's Nightmare Productions has launched an aggressive merchandising campaign which includes a deal for one million Budweiser beer Rockbills (Billboard, Feb. 4, 1977) to be distributed at upcoming Journey concerts. (Journey was previously handled by Spreadeagle Productions, in which Herbert was a partner.)

Herbert credits Columbia with allowing him great latitude—including a renegotiated contract—in putting all of these steps into motion, despite the fact that the band was not a particularly big seller in the past.

Perry, who did some traveling and songwriting with Journey before actually joining the band, describes himself as "an emotional singer. I'd rather take a simple idea and put a lot of emotion into it than fo try to convey the emotion by telling a whole story."

Keyboardist Gregg Rolie, who works with four different electric instruments onstage and who formerly was Journey's principal singer, indicates the new vocal power of the band is what will carry Journey across to many new fans without losing the old ones.

"We've always been strong instrumentally," notes Rolie, "but people relate much more to vocals. That's obvious from looking at the charts. So our material now is a lot more accessible, and it's also tighter. We've got 10 tunes on this album rather than eight or nine." Though Perry is classed as the lead singer and plays no instrument, in fact there are a number of tunes on which Rolie will sing the verses and then back Perry on the chorus. Neal Schon, the 23-year-old guitarist who is the main instrumental force of the band, also takes an occasional vocal.

Both Schon and Rolie played originally with Santana and broke off to form Journey in 1973. The band is rounded out by the rhythm section of bassist Ross Valory and drummer Aynsley Dunbar, who recently was voted best drummer in the Bay Area Music Awards.

The alliance with producer Baker was instigated by Michael Dilbeck, head of West Coast a&r for Columbia. The band says that use of multitracking and capturing of room ambience were the principal techniques Baker used in achieving the sound of "Infinity," noting, for instance, that Baker used eight separate tracks for recording the drums.

"We knew we had to be able to compete with bands like Boston or Queen or Foreigner in terms of sound," says Rolie, "and Baker enabled us to do that. He served as an extension of a lot of the ideas we had already had, but ideas that we had never used quite so exclusively."

Most of the recording was done at Eliot Mazer's His Master's Wheels studio in San Francisco, with overdubs done at Cherokee in Los Angeles. Recording at the Mazer studio was halted for awhile, however, after Baker, in a frivolous fit, sprayed the control room with a fire extinguishing device which necessitated cleaning and drying of the board.

The hinng of Baker was made possible, says Herbert, because of the renegotiated Columbia contract which gave the band a new royalty rate that made the producer affordable.

A promotional videotape cost \$20,000 to produce and shows the band performing two tunes from "Infinity," "Lights" and "Feeling That Way."

"The videotape," says road manager Patrick Morrow, "is the best record-selling device I've ever seen. I've amazed more people don't do it.

"People see the band as they are in the studio and it makes it very real to them. One of our local stores has the album racked around an Advent screen, and we're doing very well there even though we had never sold records in that store before."

'Rhythm 'N' Western' Band

LOS ANGELES—Joe Kerr, personal manager of Amherst Records act the Moonlighters, has coined a categorical phrase—"rhythm 'n' western."

He uses it to describe the Moonlighters' sound (amply demonstrated on its just-released single "Midnight In Memphis"), which melds the r&b-rock tones of saxist Steve Mackay and the country styles of steel guitarist Stephen Fishell and Richard Casanova on fiddle.

According to Kerr, the name Moonlighters is appropos as well in that even before the old Commander Cody's band split up at the end of 1975, Rick Higginbotham and Bill Kirchen, the only surviving members from the old band, used to

moonlight on Cody by playing other gigs.

Rounding out the septet are Tony Johnson, vocals, drums and piano, and Don Kennedy, vocals and bass Fishell, the most recent addition to the Moonlighters, joined the group at the suggestion of Amherst president Ron Kramer and is the only member who hails from Southern California; the others are from the Bay Area.

Kerr, who partners with Noel Day in the San Francisco-based offices of Pyramid Associates, has witnessed the entire metamorphosis of the group as he managed Commander Cody's Lost Planet Airmen when they were first incepted in 1969.

U.S. Capital Rallying To Bluegrassers

 Continued from page 52 saved by making one bathroom

But it gave many collegians a chance to catch J.D. Crowe and the Kentucky Mountain Boys with Crowe picking banjo, Doyle Lawson on mandolin and Bobby Slone playing left-handed fiddle.

At Martin's, half the audience is college students who have gotten hooked on the music and its accompaniment of beer drinking. The other half is about equally divided between mountain people who had come to hear their music and hard core drinkers. As rowdy as it becomes at times, it is almost always possible to hear the music.

The makeup of the crowd at the Birchmere reflects the expansion of bluegrass music's appeal. Although the tone is set by young people, roughly college age, all ages and types are represented, from older country folk sometimes in jeans, boots and straw hats to the urban sophisticate who looks as if he or she might be equally at home in one of D.C.'s big discos.

The customers come to hear anything with the slightest pretension to being called bluegrass. Oelze estimates that out of an audience of 200, perhaps 50 have a thorough knowledge of the music. The rest, he suspects, come to the club after hearing of a popular band by word of mouth.

The Seldom Scene appears on Thursdays at 9 p.m., and seats are usually gone by 7:30 or 8 p.m., even though it's a weeknight.

Thursdays, Fridays and Saturdays are bluegrass nights. On weekends, the Country Gentlemen might be booked, or Rick Skaggs and Boone Creek or J.D. Crowe and the New South.

Birchmere traditionalists have enjoyed Bill Harrell and the Virginians. Don Reno & the Tennessee Cut-Ups and Larry Sparks. Hickory Wind, Grass Managerie, the Bluegrass Cardinals and Red, White and Bluegrass have all turned up at the Birchmere.

Tuesdays and Wednesdays are devoted to country rock with such groups as the Rosslyn Mountain Boys and Al Johnson & the Northstar Band. There's an open mike on Mondays.

And so it goes at the Birchmere, Linda Ronstadt reportedly came by one night and did a few numbers with the Seldom Scene. That's a long way from the small radio stations of the South, the lowdown dives of the industrial North, picking and singing for little more than free beer.

These bluegrass musicians have loved their music and paid their dues. After many hard years, they finally seem to be reaching large numbers of people who are ready to love their music as they do.

SUE BARTEL

Fest In Hawaii

HONOLULU-Ken Rosene, president of KMR Productions, is presenting the third annual Hawaii Contemporary Music Festival Saturday (18) at the Blaisdell Arena.

Begun three years ago as an attempt to showcase Hawaiian talent, this year's festival features the Brothers Cazimero, Billy Kaui, a newly formed group called Kanaka and local comedy favorites Booga Booga (who will M.C. the show).

Top Boxoffice

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| Rank | ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|------|--|--------------------------|--------------------------|-------------------|
| | Stadiums & Festivals (More | Than | 20,000) | in the |
| 1 | WAYLON JENNINGS/WILLIE NELSON/JESSI COLTER/DON BOWMAN—Feyline Presents Inc., The Center, Lexington, Ky., March 1 | 11,813 | \$6.75-\$7.75 | \$89,530 |
| | Arenas (6,000 To 20 | ,000) | VIII | |
| 1 | SHA NA NA-Edgewood Agency, Madison Square | 19,000 | \$7-\$9 | \$188,000* |
| 2 | Garden, New York, N.Y., March 3 WAYLON JENNINGS/WILLIE NELSON/JESSI COLTER/DON BOWMAN—Feyline Presents Inc./Alex Colley Inc., Omni, Atlanta, Ga., March 2 | 14,432 | \$6.50-\$8.50 | \$112,741* |
| 3 | WAYLON JENNINGS/WILLIE NELSON/JESSI COLTER/DON BOWMAN—Feyline Presents Inc./Mid- South Concerts/Alex Cooley Inc., Mid South Col. | 10,636 | \$6.50-\$8.50 | \$85,451* |
| 4 | Memphis, Tenn., March 3 PARLIAMENT—Mid-South Concerts, Mid-South Col., | 11,641 | \$6.50 \$7.50 | \$84,776* |
| 5 | Memphis, Tenn., March 4 SHA NA NA—Edgewood Agency, Auditorium, | 12,317 | \$5-\$7 | \$80,146 |
| 6 | Minneapolis, Minn., March 4 (2) EMERSON, LAKE & PALMER—Contemporary Prod. | 10,315 | \$7.50 | \$77,363 |
| 7 | Checkerdome, St. Louis, Mo., March 1 DAVE MASON/BOB WELCH—Brass Ring Prod., Cobo | 8,319 | \$7.50-\$8.50 | \$69,728 |
| 8 | Arena, Detroit, Mich., March 2 EMERSON, LAKE & PALMER—Contemporary Prod./ Chris Fritz & Co., Kemper Arena, Kansas City, Mo., Feb. 28 | 9,246 | \$7.50 | \$69,345 |
| 9 | BLUE OYSTER CULT/GEILS/HORSLIPS—Silver Bullett/L&S Prod., Civic Center, Baltimore, Md., March 3 | 9,511 | \$5.50 \$7.50 | \$67,314 |
| 10 | ERIC CLAPTON—Concerts West/Mid-South Col., Memphis, Tenn., March 1 | 8,547 | \$5.50 \$7.50 | \$60,942 |
| 11 | AMERICA/MICHAEL MURPHEY-K State Union, Ahearn Field House, Manhattan, Kans., March 3 | 9,001 | \$6-\$7 | \$59,396 |
| 2 | FOGHAT/STARZ-Star Date Prod. Dane County Col. | 7,250 | \$7-\$8 | \$51,690 |
| 13 | Madison, Wisc., March 1 FOGHAT—Star Date Prod., Brown County Arena, | 7,100 | \$6.50-\$7.50 | \$46,250* |
| 4 | Green Bay, Wisc., Feb. 28 BLUE OYSTER CULT/ANGEL—Cedric Kushner Prod., | 7,200 | \$6.50-\$7.50 | \$44,837* |
| 5 | SHA NA NA—Edgewood Agency, Civic Center, | 7,067 | \$6-\$7 | \$43,585 |
| 16 | Duluth, Minn., March 5 EMERSON, LAKE & PALMER—Entam/Sunshine Prod., Rupp Arena, Lexington, Ky., March 3 | 4,903 | \$6.\$8 | \$38,884 |
| Ī | Auditoriums (Under | 6,000) | | 7 1 |
| 1 | DAVE MASON/BOB WELCH—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., March 4 (2) | 7,399 | \$8.75 | \$64,741 |
| 2 | ERIC CLAPTON/PLAYER-Concerts West, Boutwell | 5,788 | \$6.50-\$7.50 | \$40,129 |
| 3 | Aud., Birmingham, Ala., March 2 DAVE MASON/BOB WELCH—Star Date Prod., Performing Arts Center, Milwaukee, Wisc., March I (2) | 4,662 | \$6.50-\$8.50 | \$36,573 |
| 4 | ART GARFUNKEL/DAN HILL-Alex Cooley Inc., Fox | 3,647 | \$7.50-\$8.50 | \$30,899 |
| 5 | THE RESERVE OF THE PROPERTY OF | 5,900 | \$5.\$6 | \$23,584 |
| 6 | Hedgecock Fieldhouse, Marquette, Mich., March 1 OUTLAWS/SEA LEVEL/BILL LAMB—Don Law Co., | 2,829 | \$7.50-\$8.50 | \$23,245 |
| 7 | Orpheum Theatre, Boston, Mass., March 3 OUTLAWS/SEA LEVEL—Cedric Kushner Prod. | 2,936 | \$6.50 \$7 | \$19,367 |
| 8 | Palace Theatre, Albany, N.Y., March 1 THE NEW RIDERS OF THE PURPLE SAGE/ROGER McQUINN & GENE CLARK/KINDERHOOK—Monarch Entertainment, Capitol Theatre, Passaic, N.J., March | 2,583 | \$6.50 \$7.50 | \$19,041 |
| 9 | GIL-SCOTT HERON/TAJ MAHAL—Horizon Prod. | 2,554 | \$7-\$8 | \$18.340 |
| 10 | Kennedy Center, Washington, D.C., March 1 HUBERT LAWS/NOEL POINTER—Bill Graham. | 2,288 | \$5.50-\$7.50 | \$16,482 |
| 11 | Community Theatre, Berkeley, Calif., March 4 GEILS/SKIFFLE-Entam, Capitol Music Hall, | 2,500 | \$6-\$7 | \$16,241 |
| 12 | Wheeling, W. Va., March 5 | | \$0-87 | \$14,168 |
| | Ariz., March 4 | 2,024 | | |
| 13 | Warner Theatre, Washington, D.C., March 2 (2) | 2,105 | \$6.\$7 | \$13,700 |
| 14 | BILLY COBHAM—Brass Ring Prod. Music Theatre. Royal Oak, Mich., March 3 | 1,619 | \$6.50-\$7.50 | \$12,085 |
| 15 | RAMSEY LEWIS/MIDNIGHT STAR—Stellar Prod., Memorial Aud., Louisville, Ky., March 4 | 1,765 | \$6-\$7 | \$11,406 |
| 16 | LEO KOTTKE/LARRY PENN—Landmark Prod., Centre Stage, Milwaukee, Wisc., March 3 (2) | 1,350 | \$7.50-\$8 | \$10,391 |
| 17 | Milwaukee, Wisc., March 2 (2) | 1,002 | \$7-\$7.50 | \$7,715 |
| 18 | B.B. KING—Landmark Prod., Centre Stage, Milwaukee, Wisc., March 1 (2) | 852 | \$7-\$7.50 | \$6,106 |
| 10 | FINIS COSTELLO WILLIE ALEVANDED DANNE | 3 400 | 7225657 | 1000000 |

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Signings

Ringo Starr to Portrait Records. His first album for the label, "Bad Boy," is due next month to coincide with an NBC TV special "Ringo" airing April 26. Starr had two top 10 gold albums on Apple (Capitol) in 1973-74 which were produced by Richard Perry, and two less commercially successful LPs on Atlantic in 1976-77 which were supervised by Arif Hardin. His new album will be produced by Vini Poncia.

Private Stock's Samantha Sang to International Creative Management for exclusive worldwide representation. Mark Bryman to American Sound Records for recording and Whit Marshall for publicity. A.J. Cervantes of Butterfly Records to Morton Wax for East Coast p.r.

The New Deal Rhythm Band of Seattle to Fat Cat Management in San Francisco. Writer/ artist Bonnie Adele to Bonnet Records, a division of Country Stream Records, St. Louis

A cappella vocalists the Persuasions to Joe Fontana Associates for management. Headliners Talent Agency adds the Ohio Players, Al Green, Kool & The Gang, Stormin' Norman and Sury, Ellen MacIlwaine and Horslips to its roster. Singer/ songwriter Robin Lane to Michael J. Lembo for management. Lane was featured on the Neil Young LP "Everybody Knows This Is Nowhere," among others, and her dad is composer/pianist Kenny ("Everybody Needs Somebody Sometime") Lane, Dean Martin's long-time piano player. Brooklyn rockers "For Shake's Sake" to Hologram Records.

Talent Talk

Ronnie Spector's new single, "It's A Heartache" is being released on T.K.'s Alston Label.
The single came as a result of a deal with Cleveland Entertainment Co., a production firm operated by Steve Popovich, who is also head of
CBS's Cleveland International label. Detective will release a special promotional live album
only to radio stations of a concert the band
played for guests at the Atlantic studios in New
York.

Miles Davis is back and working on a new LP at the CBS studios in New York. It will be his first new LP since 1975. The Atlantic Rhythm Section hosted a party at Studio One in Atlanta that drew 700 persons in honor of the band's upcoming Polydor LP, "Champagne Jam." Among the guests were Gary Rossington, Allen Collins and Artimus Pyle, the survivors of Lynyrd Skynyrd.

Capitol Records jazz trombonist Raul de Souza has invented something he calls the Souzabone." "It's a special trombone with four valves instead of three," he explains. "It can be used by any trombonist, and since the "Souzabone" was built to the key of C (instead of a stock B flat), there's no need to transpose musical passages from B flat to C. The fourth valve, in varying combinations with the other three, is used to produce low notes. The range made possible by this fourth valve extends from F below middle C to the next lower C. The instrument can reach an octave below that."

In midst of an extensive North American tour, Emerson, Lake & Palmer member Keith Emerson took time out to be a DJ for an hour at station WAAF in Worcester, Mass. Later on Greg Lake put in an appearance on WNEW-FM in New York where he chatted with program director Scott Muni on the air for an hour. Not to be outdone Carl Palmer treated the representatives on WBCN and WCOZ in Boston to a Japanese meal at a local restaurant.

Victor Borge will be bringing his special brand of classical music to the television screen via a "Standing Room Only" appearance on pay cable's Home Box Office beginning Sunday (19). ... DIR Broadcasting has celebrated its first anniversary broadcasting "Live From The Bottom Line." ... Tony Orlando will be making his ty re turn-but not soon. He is scheduled on a special on NBC-TV for next Christmas. ... Kansas is on a European tour. Cheap Trick is opening Genesis has firmed up its lineup for its upcoming world tour beginning in May. Joining remaining regulars Tony Banks, Phil Collins and Mike Rutherford will be guest guitarist Daryl Mark Stuermer and second drummer, Chester Thompson. The entire tour will cover the U.S., Canada, Europe and Japan in seven months.

Talent In Action

SARAH VAUGHAN

Music Center, Los Angeles

Part of the fun of attending a Vaughan concert is to see how she incorporates the unexpected into the expected. This she did in her triumphant concert March 4 on an evening which drew loyal devotees out from their homes following a day of torrential rains which caused major disasters in many parts of the city.

Scatting fast and furiously on "East Of The Sun," Vaughan got lost in some key changes, prompting her to sing to bassist Walter Booker. "Give me the key, I got lost ... it happens sometimes."

She nary missed a beat while this interchange was going on, and her jazz sense of timing and her compleat control over her voice allowed her to continue the flow of the tune.

Eight tunes later, during "I Got It Bad And That Ain't Good," she warbled, "I got a tickle in my throat — and that ain't good." Again, with consummate skill, the veteran performer worked her way out of this troubled situation all to the delight of her fans who laughed along with her and rewarded her candor with approving applause.

Vaughan is an expert at doing. Being an expert at seat singing and improvising melodies around melodies and chord patterns creates inherent problems of building paths which may run into devastating obstacles. Yet year after year Sarah gets around these musical boulders in performances when they crop up, and like all humans she has had her share onstage. But she always saves her performance with verve and skill.

Although she sticks to tunes with which she is familiar and has down to a science, hearing them once again is not a boring experience because she always seems to structure them a little differently, adding a few fillup, a new turn, extending a phrase, holding a note longer, turning the bittersweet into a sadder experience.

Among the 20 tunes offered in her 100-minute presentation were such familiar works as "Man I Love," "Feelings," "The Lamp Is Low." "I Cried For You," "Catch The Wave," "Everything Must Change," "Summertime" (sung alone), "Watch What Happens," "On A Clear Day" and "Send In The Clowns," The Carl Schroeder trio's backing lends just the right amount of push for her own dynamics.

Sarah's roller coaster effect on "Feelings" extended the song's melodie structure. Her marvelously broad and controlled vocal range, from soft soprano to deep, dark way down low notes, was in evidence all evening and gave many of the tunes a threatrical pinch.

But it is her style of repeating words, breaking a note into a cluster of notes which are the hallmarks of her jazz singing style. She has fun with these devices, adding lyrics to stationary pieces and often extending the meaning of a song by her own ad libs.

The action of a Vaughan performance is all in her face. Her harmony of love whiplashes its way through the standard Tin Pan Alley works as well as the fast blazing blues tunes (which are deemphasized). The "Sassy One" remains unique and a brilliant stylist.

ELIOT TIEGEL

BILLY FALCON'S BURNING ROSE

Bottom Line, New York

Elliman's appearance here Feb. 22-23 was the mid-point of a 16-date swing across the East Coast, and her first headlining tour.

The RSO artist has developed into a perky pop stylist, a little short on performance personality but blessed with good material and spirited delivery.

There was a full and enthusiastic turnout for the 11-song, 50-minute set, which was as musically satisfying during Elliman's rendering of her hits, "I Don't Know Him To Love Him," "Love Me" and "If I Can't Have You" as it was during the newer or lesser-known items. These included an acoustic outing, "Steady As You Go," which recalled Joni Mitchell and Laura Nyro, a climatic ballad, "Down The Backstairs Of My Life" and a reggae-styled "Silver Spoon."

The band, six pieces with two backup vocalists, was solid and strong in support, particularly on Elliman's fine workout of two hits from 1963 (her favorite year?), the Jaynettes' "Sally Go 'Round The Roses" and Barbara Lewis' "Hello Stranger."

Opening in more raunchy style was Billy Falcon's Burning Rose, an energetic and enthusiastic Long Island five-piece group. Falcon's influences are clearly Van Morrison and Bruce Springsteen, but he lacks vocal distinction.

The band is imaginative instrumentally, especially in the percussion and lead guitar departments, but, again, not fiercely distinctive. It drew from its first Manhattan album for repertoire, including a spunky "Friday Night," also a single.

The audience seemed interested during the group's approximately 35-minute, five-tune set but not overwhelmed, and was clearly not as partisan as Falcon and his cohorts are used to

ADAM WHITE

JIMMY WITHERSPOON

Lighthouse, Hermosa Beach, Calif.

It took awhile for the first set of this Feb. 24 performance to get started, but by the time the Witherspoon Trio ran down its two warm up numbers the stage was set.

Stepping up onstage the seasoned vocalist/ entertainer displayed his powerful vocal abilities to a disappointing half-full house at the small waterfront establishment.

Musically, the one-hour, 12-song set was basically a tempo mixture of blues standards along with slow, easy ballads

Backing was by a superlative trio which featured the creative guitar work of Gene Edwards, organist Roy Alexander and the impeccable time-keeping of Maurice Simpson on drums.

Witherspoon's repertoire consisted of a few numbers written by other artists, such as "Big Boss Man" by Jimmy Reed and a T Bone Walker favorite "Stormy Monday."

The "Spoon" moved smoothly through the set providing enjoyable music interspersed with abundant humor.

Other tunes included were "Going To Chicago," "I'd Rather Drink Muddy Water Than Sleep In A Hollow Log," "Ain't Nobody's Business What I Do," concluding with his own past bicentennial number entitled "Don't Got It."

BRUCE BOGUCKI

SALSOUL ORCHESTRA

Academy Of Music, Philadelphia The Salsoul Orchestra entertained a capacity

crowd for two hours Feb. 24, performing a total of 10 extended compositions

Seldom seen in front of a live audience, the show marked the second anniversary of local radio station WCAU-FM's devotion to the "fascinating rhythms" of disco. Visually the Salsoul Orchestra was stunning.

Attired in colorful Hawaiian shirts and white satin trousers, the spread of some 42 musicians on stage made for a many-splendored ensemble, led by the boyish buoyancy of Vince Montana.

With 18 violins and four cellos, half of the band is made up of the lush strings that characterize the familiar "Philly Sound" which Montana has provided for the many disco pop hits created in the recording studio here. But while much of the lushness was lost to the frantic Latin Afro beats of the three bongo players, the musical embodiment was still there.

Montana showed he could create musical excitement with his brand of symphonic disco by being able to blend his Salsoul rhythms to Stravinsky's "Firebird" music to make it come out as "Magic Bird Of Fire." And it was the same kind of symphonic gloss that envelopes everything the orchestra played, from "Salsoul Hustle" to the "West Side Story" score that will grace its forthcoming album.

There's a Montana stamp throughout the entire performance, with scoring arranged to provide ample opportunity for individual soloists to display their wares.

Shining in what was an erratic spotlight that had to be cued by the maestro, were Earl Young, drummer with the Trammps, bringing back memories of Gene, Krupa's "Sing, Sing, Sing, Sing, Saga for the more adult disco fans, Larry Washington's frenzied bongo-banging, Norman Harris and Ron Kersey's eclectic electric guitar, and even some brash fiddling from the Joe Venuti school by Don Renaldo, in addition to various born soloists.

Vocal gloss was provided by the Sweethearts of Sigma (Barbara Ingram, Evette Benton, Carla Benson), house singers at the recording studio, who made up for their tack of stage presence with the velvet tone of their close harmonies.

whose added touch of gospel to her soul singing made the Salsoul sound all the more infectious.

—MAURIE ORODENKER

Campus

Collegians Strictly Business At Parley

By ED HARRISON

LOS ANGELES—The recent NECAA national convention in New Orleans was, according to a consensus of agents, label representatives, delegates and exhibitions probably the most well-run, business-oriented get together in some time.

Attendance was the largest in terms of both school delegates and exhibitors. The 474 schools there represented an increase of 50 over last year. The nearly 300 exhibitors also marked a new high.

First time labels present were mildly surprised by the business-like attitudes of the delegates.

Joan Bullard, vice president of artist relations and publicity at MCA, says the most startling revelation was the willingness of the delegates to do business. She adds that once the label receives the survey cards distributed at its booth, it will plot future college strategies.

Marilyn Lipsius, manager of college promotion and marketing at Arista, who attended past NECAA conventions in the late '60s, says students have become more sophisticated and "aware of their purpose there.

"Students were there to do business, learn and were generally more serious than in the past," says Lipsius.

Agents also report the communication line with students more open. Instead of the usual complaints of agents not answering phone calls, delegates were more interested in meeting agents in one-to-one situations and booking dates.

Rand Stoll, of Headliners Talent in New York, reports offers on about 60 dates for the Little River Band and Player. On Sept. 15, both groups begin major college tours.

While ICM, William Morris, Premier and other major agencies were present, most of the showcase acts were represented by regional agencies.

Stoll believes the NECAA should work closer with the bigger agencies and present more name acts to complement the lesser-priced regional acts.

"There still could be money savings by block booking a big name act," says Stoll. "Colleges aren't communicating with the big agencies because they don't have the buying power.

Ed Micone of ICM in New York was pleased to see that students weren't haggling about acts like Fleetwood Mac. Aerosmith and other top caliber expensive acts, perhaps realizing their school can't physically or financially handle a show that size.

"They were asking about acts like Livingston Taylor, Elvis Costello and Meat Loaf," says Micone. "They were interested in up and coming acts because of budgets. I spent years at these conventions answering questions of why they can't get Kansas. Now schools are interested in doing shows for \$2,500 knowing that down the road the act will be \$10,000."

Doug Brown, of Blytham Ltd. in Champaign, Ill., says delegates were knowledgeable and there to do business. With four acts showcasing, he admits he was too busy to fully analyze everything that transpired.

He did receive a "chunk" of block booking forms and says "it's up to us to followup and make it happen."

Gary English of the NECAA says

last year's convention in San Antonio was carefully analyzed and adjustments were made to make this year's confab run smoother.

A meeting between the NECAA board of directors and regional leaders, says English, dealt with standardizing regional activities and bringing uniformity to showcase and exhibitor policies.

In other conventions highlights:

- Comedian Red Skelton keynoted the opening session with a laughter-filled speech which included some of his trademarked characterizations. At the conclusion he told students it was their responsibility to help in the development of new talent.
- Seals & Crofts, guest speakers at the opening banquet, thanked the NECAA for supporting them since they performed at an NECAA showcase in 1970.
- Patsy Morley, associate dean of student activities at Baptist College in Charleston, S.C., was named new chairperson of the NECAA along with her executive board.

IBC Meet To Pull 750 Collegiates

LOS ANGELES—The Intercollegiate Broadcasting System &
(IBS) is gearing up for its 39th annual national convention at the Biltmore Hotel in New York, FridaySunday (17-19).

Rick Askoff, executive director of IBS, reports pre-registration 25% ahead of last year. Approximately 750 school delegates, predominately from East Coast schools, are expected. Representatives from West Coast, Midwest and Canadian schools will also be in attendance.

Pending a decision by the Copyright Tribunal on performing rights licenses with ASCAP and SESAC, an announcement will be made on an applicable fee structure to cover college radio.

Sixty-four educational sessions are planned to cover all facets of college radio. Session leaders will be comprised of major New York radio personalities such as Pat St. John and Larry Berger of WPLJ, John Wheeling of WCBS and others.

A record company panel is slated for Saturday afternoon (18) followed by panels on record company relations and playlists. A music directors forum will take place Friday. Thirteen labels are expected to participate.

Exhibitors from software and hardware companies will display their wares. Labels with acts in town will distribute tickets to delegates which will comprise most of the evening's activities.

Teach Production

is offering an eight-week adult education course in the fundamentals of record production, beginning Feb. 21, with tuition \$10 to Chicago residents. Willie Henderson, Brunswick and Chi-Sound Records producer, instructs.

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Discos

Innovative Devices Competing At N.Y. Clubs

Continued from page 1

will keep existing patrons happy, and lure new ones away from other establishments.

With the possible exception of Studio 54, Regine's, and New York. New York, most of the other clubs are now programming a mix of recorded disco sounds and some form of live entertainment.

At this point the most popular form of programming diversion seems to lie in the concept of theatrical disco and sexual fantasy parties, both of which have resulted in a marked upturn in patronage at once-popular clubs whose attendance had slipped as members chased after the glamor and spotlights of the newest in-spots in town.

Running a close second to these are roller and ice rink discos. Here, operators of conventional roller and ice skating rinks are tossing out the old barrel organ, and retaining highpriced disco design and construction firms to refurbish their vast arenas with the latest in sound, light and decor.

The result has been a new movement of skate and dance aficionades to the rinks to demonstrate their versions of the skate hustle.

The concept of theatrical disco was first introduced to New York club patrons by Le Chque, a Long Island-based private disco party promotion company. The brainchild of Le Clique operators Stewart Feinstein and Marlene Backer, theatrical disco is a unique combination of modern-day camp and old-time burlesque

A sort of traveling road show. Le Clique's theatrical disco offers club members a stage presentation of strippers, jugglers, mimes, comics and a host of other attractions in a

Dogs of War: Arpadys: Bombers.

#1 Man, Leroy Gomez, Con-

quest of the Stars, Space Project.

Deliverance, Space, 12" dom-

Down by the Docks, Sailor, Cow-

boy, Flashback imp-Summer

is Love, Blue Spirit. Yes I Do.

Adriano Celantano, Love is Just

a Game, Jackie Thomas, What

I Did for Love, Basic Black Pearl;

Dance to the Music, GB-Trachs,

Make Love to Me. Kelly Marie.

All in Good Time, Wild Life, Love

for N.R., Milkyway.

sort of mini-theatre production

However, it also involves its audience in the show by creating a theme with each presentation. This theme, in which the audience is asked to assume a role, has so far spanned a plethora of fantasies from a Valentine Ball to a pajama party to Lovers and Other Strangers and The Greatest Show On Earth. The theme for an upcoming party will be "Ride 'Em Cowboy."

This concept of theatrical disco has been so successful for Le Clique, that other clubs are borrowing the idea and presenting their own versions of the concept, it's reported.

At Hurrah's, a fashionable club battling to sustain the interest of its wayward clientele, the concept of theatrical disco emerged recently in the form of a mini-theatre production titled "Neon Woman," featuring well-known female impersonator. Divine. The show, with a cast of 12, was directed by Ron Link who also directed the much-acclaimed Grace Jones New Year's Eve show at Studio 54.

Ottawa Sparks Fly As Live Acts Fading

NEW YORK-Conventional nightclub operators featuring live entertainment in Ottawa are up in arms against the growing incursion of discotheque operators into their business.

Within the last few months, several conventional club operators, unable to cope with the escalating competition from discos, have either revamped their operations to go with the disco trend or have gone out of business.

Among those which have changed to a recorded disco music policy are the Old Byton room in the Four Seasons Hotel and the Smart Alex club in the Alexandra Hotel

* Meanwhile, the Diamond Lil Saloon in the Skyline Hotel has completely dropped its entertainment policy and now serves only meals

However, there are diehard holdouts of live entertainment against the relentless beat of the disco drum. They include the Canadian Grill and the Cock & Lion Lounge in the Chateau Laurier Hotel, and the English Pub, and Top Of The Hill Supper Club in the Skyline Hotel.

Short People Win Revenge In Iowa

NEW YORK-Hundreds of short people, angered over Randy Newman's chart-riding record of the same name, got some measure of revenge recently when they were allowed to stomp on copies of the disk at a party in Ft. Dodge, Iowa, sponsored by the Runway Discotheque and station K92-FM.

The party, to celebrate February being the shortest month of the year. was open to all short people in the area, and according to Shannon Reed, program director for K92, the response was overwhelming.

Other highlights of the party included a coronation ceremony for the King & Queen of short people. and a special drink called the Mickey Rooney.

Dietrich Returns

LOS ANGELES-Marlene Dietrich makes her first concert appearance since suffering a broken hip in 1975. The actress/singer will move into the Venetian Room of San Francisco's Fairmont Hotel, May

It is being used as a barometer to judge audience response to the concept, and will help determine the structure of future live presentations at the club, according to operators Robert Boykin and Barbara Lackey.

At Infinity, another fashionable New York club which has had its share of ups and downs, the idea of a fantasy party was used to attract audiences during the first major snowstorm to hit the city. According to sources close to the club, audience response was so overwhelming that a decision was made to repeat the idea at regular intervals.

Unlike theatrical disco, where there is a formal stage presentation. sexual fantasy parties involve major audience participation. The general idea behind the concept is to encourage patrons to hang loose and do whatever comes naturally.

This precept has been taken one step further at Plato's Retreat, a plush, swingers disco-style club on the site of Manhattan's old Continental Baths where Bette Midler got her first big break.

Plato's Retreat is designed to affect the senses of its patrons, and encourage them to indulge their every sexual fantasy. Frowned on by local law enforcement agencies, the club, with one of the most outstanding sound systems in the city, is nonetheless enjoying phenomenal popularity with pleasure seekers who are willing to plunk down up to \$30 per couple for the experience of doing their versions of the latest disco dances draped in anything from a sarong to the altogether.

On the other end of the spectrum are clubs like the Copacabana, Starship Discovery 1, Leviticus, Cherry's Les Mouches, and Town Hill 2 which are offering top quality live entertainment on a regular basis.

Among the artists who have so far entertained disco patrons to these establishments are Bette Midler, Tiny Tim, Dakota Staton, Gloria Gaynor, the Trammps, Silver Convention. Moment Of Truth, First Choice, Crown Heights Affair, Andrea True, Sister Sledge, the Blue Notes, Eddie Holman, Ray Charles, Billy Paul and Tyrone Davis.

At other clubs where the feeling is that pure disco is retarding growth. operators are turning to new wave music and punk rock groups. The feeling here is that new wave is essentially rock and most people want to dance to the music rather than sit and listen to it.

In this respect the disco environment with its spacious dance floors and quality sound and light shows, readily lend themselves to the programming of punk rock music and artists. And judging from audience response at venues where it has been tried, this concept too will spread.

Even smaller clubs, operating on limited budgets, are beginning to program their version of the live entertainment concept. This in many cases range from wet-T-shirt dance contests, to topless dancers, ventriloquists, magicians, local talent groups and dance troupes.



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Closer Industry Unity Is Attempted By Pocono Pool

NEW YORK—A call for closer unity between disco pools across the country and organized and individual spinners, has gone out from the Scranton, Pa.-based Pocono Record Pool.

The suggestion was made recently at the first of a series of seminars held in Pittsburgh, and sponsored by the Pocono Record Pool with the hope of turning the dream of national spinner unity into a reality.

The idea is the brainchild of Frank Lembo, president of the 100-member Pocono Pool, who stresses that his overture is not a ploy to encourage spinners to desert other pools and join his organization, but an idea based on the belief that understanding and cooperation would help eliminate existing hostilities.

He states, "There is a lot of work ahead for the pools. Our members have problems with some record labels, with club owners and operators, and there is even friction among ourselves.

"I believe that closer unity, possibly in the form of a loose federation of national record pools, could go a long way toward overcoming many of the difficulties which now confront us."

Lembo states there was general oral agreement on his proposal by the more than 80 attendees at the meeting, among whom were record label executives from TK, Fist-O-Funk, D&J, Trapeze and Golden

Triangle; retail store personnel from Peaches, and radio station personalities from area stations, plus a number of club owners and operators.

Lembo adds that the exploratory meeting hosted by himself and his Pittsburgh branch manager, Gary Larkin, was so successful that the second scheduled meeting in the series has been moved forward, and was to take place in Pittsburgh Sunday (12).

At this meeting pool operators, members and guests were to explore ways and means of implementing the many ideas and suggestions put forward at the first seminar. The Pittsburgh meeting was to be hosted by Larkin, and invitations were forwarded to all persons in the area interested in the future of the disco industry.

The Pocono Record Pool is considered to be one of the major operations of its kind in the area, and has branches in Pittsburgh, Harrisburg, Allentown and Ft. Lee and Atlantic City, N.J.

Disco Mix

NEW YORK—Butterfly Records of Germany has released the new Silver Convention LP "Love In A Sleeper." This is the group's strongest effort since the release of its first album

Most of the cuts are uptempo, and the strongest is "Mission To Venus" which also is the fastest. This song has a strong rhythm in addition to its electronic sound effects which move from side to side. It also incorporates a strong hook which is an essential part of every Silver convention song. There is also a good break with just the rhythm and the effects.

"Acuestate Commigo" is a Santa Esmeralda style song with Spanish guitars and horns. Here again a strong commercial hook is utilized, and this guarantees a lot of play for the tune.

"Love In A Sleeper," the title cut, is all about making love in the sleeping car of a train. This is another strong cut with a good break, sound effects and train whistles. "City In The Sun" has more of the typical Silver Convention vocal sound over a strong track, "Breakfast In Bed" is also good. "Take Me, Shake Me, Wake Me" is slower but funky and commercial.

The LP was arranged by veteran arranger/ producer John "Monster" Davis and produced by Michael Kunze. It was recorded at Sigma Sound Studios, Philadelphia, and will be released in the U.S. the end of this month

Westbound Records distributed by Atlantic, has released the new Detroit Emeralds LP titled "Let's Get Together." It features three strong disco-priented cuts including the title track.

"Let's Get Together" is the strongest, and is radically different from anything the group has done in the past. It incorporates a strong, driving uptempo track, and message type lyrics

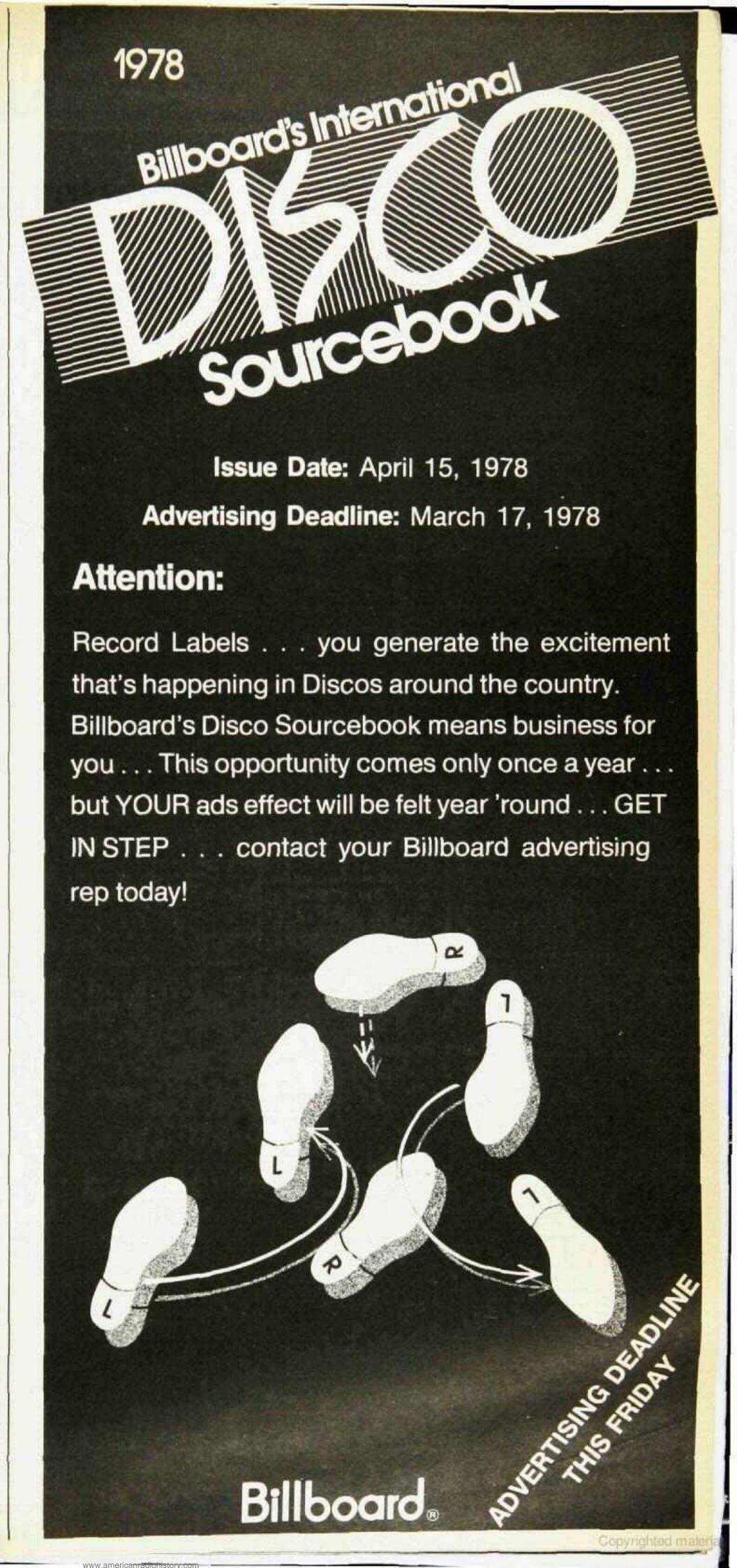
The group's distinct vocal harmony is evident here, and the overall song has a catchy hook with a good rhythm and lots of percussion

"Turn On Lady" is equally strong. The song urges female listeners to turn on and dance the night away. "I Can't Seem To Forget," is slightly slower and incorporates a bouncy style. These three songs were arranged and produced by Mike Theodore. "I Can't Seem To Forget" may turn out to be the strongest of the three strong offerings.

Westbound is also rush releasing a commercial 12 inch 33% r.p.m. disco disk on "Big City Sidewalks," by C.J. & Co. The flipside features "Big City Theme." Both tunes are from the group's forthcoming LP "Dead Eye Dick." "Big City Sidewalks" is one of the stronger cuts on the LP. It is uptempo and hard driving, with lyrics that tell about surviving in the big city

Lending strength to the production is a good break with rhythm and vocal chants "Big City Theme" is the instrumental version of the song, and features the same strange sounding guitar which is one of the dominant sounds on the vocal version. This should prove to be one of the group's best things to date





Billboard's Disco Action

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ATLANTA

This Week

- 1 LET'S ALL CHANT/LOVE EXPRESS-Michael Tager fland-Private Shirk (12 inch)
- 2 STATIN' ALIVE NIGHT FEVER, MORE THAN A WOMAN-Bee Gers-RSEALFELL mich testino
- 3 RISKY CHANGES EDOGTE BOO DANCE LITTLE
- DREAMER-Biotic Buogle-Folydox (LP/12 mold)
- 4 WHICH WAY IS UP-Stargard MCA (LF)
- 5 GIMME SOME LOVIN AFRICANISM OR DOO DAH -Keeps - Polytor (UP)
- 6 GIVE ME LOVE/SUPERNATURE-Continue-Carbling (LP)
- 7 ROMED & JULIET-Alex R. Cestandings & the Sympythese Birth - Carattenia (LP/32 lock)
- 8 SHAME-Evelor Champagne King-RCA (12 onth
- 5 THE BEAT COES ON AND ON-Hypotr-Salmon (17 inch
- 10 DANCE WITH ME-Peter Brown Drive (TA) (17 mills)
- 11 CHATTANOOGA CHOO CHOO -- Tuxedo Junction -- Butterlly
- 17 VOYAGE-all cuts-Martin (TR) (LP)
- 13 FCAN'T STAND THE RAIN Engition Ariota (12 ench)
- 14 LOVE MACHINE Claudia Burry Salsard (LP)
- 15 DINCE UPON A TIME (writing LP3-Donna Symmer-
- Casablanca (LP)

BALT./WASHINGTON, D.C.

1 LOVE'S COMING BASY LOVE COME INTO MY HEART -

- USA European Connection-TK (LP)
- 2 ROMEO & JULIET-Alex R: Contambres & the Symposition Crish - Casablanca (CP/12) inchi
- J RISKY CHANGES DON'T LOSE THAT NUMBER (Mumbo Jumbe) - Bionic Biogre - Polydor (LP)
- 4 LET'S ALL CHANT/LOVE EXPRESS-Michael Zager Band-Private Stock (12 mch)
- 5 VOTAGE-uil cuts-Martin (TK) (LF)
- 6 DANCE WITH ME-Peter Brown-Treue (TK) (12 inch)
- 7 AFRICANISM/GIMME SOME LOVIN'/DR. DIDO DAH-Hungas-Polydor (1.P)
- MACHO MAN/REY WEST/I AM WHAT I AM-VIllage. People-Catablanca (LP)
- PLAY WITH ME/TOU ARE MY LOVE-Sandy Messier H.S.L. (17 mc21
- 10 I DON'T KNOW WHY Sweet Execut Bareback (17 sects)
- 11 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN-Tureds function-Butterfly (I.F)
- 12 THE BEAT GOES ON AND ON -Repole Salvoul (12 Inch).
- 13 AIN'T NO SMOKE WITHOUT FIRE-Eddie Kendricks-Arieta (LF)
- 14 SUPERNATURE-Certime-Cobbbon (LP)
- 15 ROUGH DIAMONO-Madeline Kahn-CES (LP import)

BOSTON

- 1 RISKY CHANGES / BOOGIE BOO Brame Boogie Pulydor
- 2 COME INTO MY HEART LOVE'S COMING BABY LOVE-USA European Connection-Martin (TK) (LF)
- 3 LET'S ALL CHANT/LOVE EXPRESS-Michael Pager Band-
- Private Stock (12 inch) 4 ROMED & HILLET-Alex E. Costandinos & the
- Sencephonic Orch -- Catabianca (LP / LT mch) 5 CIMME SOME LOVIN' AFRICANISM - Kongas - Polydor
- 5 THE BEAT GOES ON AND ON-Rippie-Salsoul (12 inch)
- 7 PLAY WITH ME TOU ARE MY LOVE Sondy Mercer -- PLAS
- B DANCE WITH ME—Peter Brown—Drive (TR) (12-inch) 5. STATIN' ALIVE NIGHT FEVER-fine Gres-RGO (12 mch
- 10 NIGHT FEVER-Carol Douglas Midsong (12 inch)
- GALAXY War -- MCA (TZ-vinch serma) 17 VOTAGE-WILDUS-MARIN (TK) (LP)
- 13 AIN'T NO SMOKE WITHOUT FIRE/THE WHIP-Eadle
- Rendricks-Annta (LF)
- 14 MFLOBILS-Made In U.S.A.-Delite (12) inchi
- 15 CHAITANOOGA CHOO CHOO/RAINY NIGHT IN RID
- MOONLIGHT SERENADE-Turedo lunchos-Butterfly (LF)

CHICAGO

This Week 1 BIONIC BOOGIE-ST Cats-Philyfor (LP r) Zancky

- 2 CAMME SOME LOWIN / AFRICANISM / DR. DOO DAH.
- TATTOO WOMAN Nargas Polyster (1.P) 3 I CAN'T STAND THE RAIN - Eruption - Ariola (12 mch)
- 4 VOYAGE-attents-MadiciTESTES
- MOMED & JULIET-Nec R Cestandons & the Synopphone Enth - Catablance (LP/12 eschi-
- COME INTO MY HEART/LOVE'S COMING BASY LOVE-
- USA European Connection Martin (TA) (LF) 7 LET'S ALL CHANT/LOVE EXPRES-Michael Zager Band-
- Private Stock (12 inch)
- 8 DANCE WITH ME TOU CAN DO IT Peter House Brief
- (TIC) (12 inch) 9 STAYIN' ALIVE/NIGHT FEVER/MORE THAN WOMAN —Box
- Gees-RSD (LFF12-inch remix)
- 10 SHAME-Evelyn "Champagne King-RCA (12 inch. (AMBER)
- 11 THE BEAT GOES ON AND ON-Hippie-Salvard (1.2 inch. sema?
- 12 GALAXY War MCA F17 inch remia)
- 13 ONCE UPON A TIME (entire LP) Donna Summur -Cutablance (LP)
- 14 I FEEL GOOD-Al Green-Hi (Cream) (LPV17 sech)
- 15 CHATTANOGGA CHOO CHOO Tusedo Junction Bufterlly
- (LP)

DALLAS/HOUSTON

This Week

- GALAXY-War-MCA-(12 sections)
- 2 ROMEO & RUCIET Alex R. Contamboos & the Syncophisms Orch - Exceptionics (LPs 32 Inch).
- GIMME SOME LOVIN' AFRICANISM, DR. DOD DAH-Kongan-Polydor (LF)
- LET'S ALL CHANT/LOVE EXPRESS-- Michael Zager Band-
- Proute Stock (17 sects) HOUSE OF THE RISING SUN -Revelation - Craces (LF.
- property. 6 DANCE WITH ME-Fisher Brown-Drive (TK) (12 shift)
- ONCE UPON A TIME centure LP3+ Doors Seminers
- Capabitanca (CP) CHATTANDOGA CHOO CHOO/RAINS NIGHT IN 850-
- Tuendo function Buttertly (LP)
- SHAME-Evelyn Champagne King-RCA (12 ooch anmai
- 10 STAYIN' ALIVE NIGHT FEVER-Box Goss-HSQ (LP):12 UNITED FROM (A)
- 11 COME INTO MY HEART/LOVE'S COMING-BABY LOVE-USA European Connection - Markot (TK: (LP)
- 12 1 CAN'T STAND THE HAIN Eruption Arieta (12 mum) RISKY CHANGES: DANCE LITTLE DREAMER: BOOGIE #00 - Bongie Bongie - Fullydor (LP)
- THE BEAT GOES ON AND ON-Hippin Salsmul (17 meh.
- 15 VOYAGE-eff cuts-Marin (78) (1F)

DETROIT

This Week

- POMED & WILTET-Ster, M. Contundings & the Syncuphonic Orch: - Casablanca (EP: 12 inch)
- 2 VOYAGE-all cuts-Marlin (TK) (LP)
- BIONIC BOOGJE-all catt-Poletter (LP)
- GIMME SOME LOVIN AFRICANISM Kangan Polydor
- TRUST IN ME HALF AND HALF FEELS SO GODD / DON'T TRY TO WIN ME BACK-VICK: Sur Hobitson-BEA
- LET'S ALL CHANT/LOVE EXPRESS-Michael Zager Band-Private Stock (12 rock)
- 7 STAYIN ALIVE NIGHT FEVER Box Good RSO (LP)
- PLAY WITH ME: TOU ARE MY LOVE -Sandy Mercer H&L 112-inch i
- 9 COME INTO MY HEART LOVE'S COMING BARY LOVE -USA European Connection—Martin (TR) (LP)
- 10 CALAXY-War-MCA (LF-12 anch remov)
- 11 AIN'T NO SMOKE WITHOUT FIRE-Eddin Rendricks-
- 12 ONCE UPON A TIME (entire LP)-Dunna Summer -Casatrianca (LF)
- 13 DANCE WITH ME-Firlet Brown-Drive (TK) (12 meh)
- I CAN'T STAND THE RAIN-Eruption-Ariola (17 meti)

15 THE PATH-Raigh MacDonald-Marlin (TK) (LP)

LOS ANGELES/SAN DIEGO

- COME INTO MY HEART/LOVE'S COMING BABY LOVEt) SA European Connection - Martin (TA) (LF)
- 2 GIMME SOME LOVIN' / AFRICANISM Notices Polydor
- 3 LET'S ALL CHANT? LOVE EXPRESS Michael Ziger Band Private Stock (12 mch)
- VOYAGE-all raits-Marker (TK) (LP)
- HOMEO & JULIET Alec H. Contamboon & the Syncophonic Olicit - East-blanca (LP/12 mch)

DREAMER-Biomic Boogle - Polydor (LP):12-inch |

RISKY CHANGES: BOOGIE BOO! DANCE LITTLE

- DANCE WITH ME-Felies Bissen-Drive (TK) (12 mals)
- I CAN'T STAND THE RAIN Eruption Ariola (12 mch)
- 9 IFEEL GOOD-Al Green-Hi (Cream) (12 inch) CHATTANDOGA CHOO CHOO - Turedo Junction - Butlerlly
- PLAY WITH ME YOU ARE MY LOVE Sandy Marcar HAL
- (12 mch) 12 THE BEAT GOES ON AND ON-Supple - Saltonal E22 metry
- STAYIN' ALIVE NIGHT FENER MORE THAN A WOMAN -
- Bee Gees-RSO (LP) 12 inch remia)
- WEST SIDE STORY (Medley) Salarari Orchestra Salarari 112 inch |
- 15 GALAXY-War-MCA (17 sech seems)

MIAMI AREA

This Week

- 1 FROM EAST 10 WEST / POINT ZERO / ORIENT EXPRESS LADY AMERICA - Visingto- Martin (78) (CF)
- HOMEO & SULIST -- River W. Cardinandiano, & No.
- Sprophers first Casalitana (1971) actil
- CHATTANOOGA CHOO CHOO MAINY NIGHT IN RIG -
- Loredo Josephon-Butforthy ISF's GREARY-War-MCA(13) outh-worse)
- Box Ges-RGS (LP/37 mch remix) LET'S ALL CHANT -LOWE EXPRESS - Michael Japen Band

STAYIN ALIVE HIGHT FEVER MORE THAN A WOMAN-

- Private Stack (LE rach) COME INTO MY HEART: LOVE'S COMING HARY LOVE-
- ISA Except to Connection Martin (19) y(3)
- B. GIMME SOME LIVEN: AFRICANISM DR. DOO DAIL TATTOO WOMAN - RISELES - Polytin CLF's 9 1 CAN'T STAND THE BAIN - Exuption - Aviola (12 inch)
- SUPERNATURE/GIVE ME LOVE/LOVE IS HERE-Cerrone - Entition (1.P)
- 11 RISKY CHANGES, DON'T LOSE THAT NUMBER (Mumbo Jumbo) DANCE LITTLE DREAMER - Book Brogge Pulythe (LF).
- 12 DANCE WITH ME FANTASY LONE AFFAIR Peter Bruss tione (TK) (12 oich)
- ONCE UPON A TIME (entire LP) Donna Summer -Casablanca (LF)

15 NIGHT FEVERCarul Douglas - Midzung (17-inch)

PLAY WITH ME, YOU ARE MY LOVE - Sandy Mercas - H.S.L.

NEW ORLEANS

This Week

- 1 CIMME SOME LOVIN / BIR, DOO BAN Kongaro Probability
- 2 CHATTANOOGA CHOO CHOO/ VOLGA BOATMAN/RAINY
- MICHTIN HIQ Transfer Lanches Butterfly (LF)
- 3 FROM EAST TO WEST POINT ZERO LATIN ODYSSEY-Voyage - Minter (18) (18)
- 4 LET'S ALL CHANT/LOVE EXPRESS—Machael Exper Band-Freeate Stock (12 inch)
- 5 ROMEO & RULIET—River R. Greytandinus & The Sunraphonic Orch - Catablatca (EF/12 inch)
- 6 NIGHT FEVER Carol Disigles Midraing (12 inch)
- 3 THE BEAT GOES ON AND ON-Hippir—Salsoul (12 mch.)
- BANCE WITH ME—Fisher Birthers—Brown (TR.) (12 ares).
- F 1 FEEL GOOD-Al Green Ht. (C) yard) [12 mch] 18 COME INTO MY HEART / LOVE'S COMING BABY LOVE-USA Yanggean Connection - Markin (TK) (LF):
- 11 BIONIC BOOGIE all sides-Folyable (LP217 inch)
- 12 PLAY WITH ME, YOU ARE MY LOVE Sainty Messar H&L
- 13 I CAN'T STAND THE RAIN Frugton Arola (12 such)
- 14 HOUSE OF THE HISING SUM-Santa Exmension /
- Fevelacion Casablanca Crocos (LP) (Import) 15 SOMETHING'S UP-Wayne St. Julia - Seport (17 moh)

NEW YORK

- This Week E. RISKY CHANGES/ BANCE LITTLE BREAMER/ROOGIE
- 800-Branic Basele Polydor (LP) 12 (nch) ROMEO & HULIET-Alex R Contantions & the
- 3 STAYIN' ALIVE NIGHT FEVER MORE THAN A WOMAN-See Gees-RS0 (LP/12 mich remix)

Syncophonic Osch - Casabianca (LP) 12 mch)

- 4 GIMME SOME LOVIN' / AFRICANISM / DR. DOO DAH -Rangas - Polydor (LP) 5 LET'S ALL CHANT/LOVE EXPRESS-Michael Zager Band-
- Fraude Stock (32 inch) COME INTO MY HEART/LOVE'S COMING BABY LOVE-
- USA European Connection Martin (TRY(LP)) VOYAGE-all cuts-Marker (TK) (LF)
- Drive (TR.) (12-motu 9 GALAXY-War-MCA (17 inch remox)

DANCE WITH ME/YOU SHOULD DO IT - Pater Brown-

- 10 THE BEAT GOES ON AND ON-Ruple-Tatsout (12 sect)
- ONCE UPON A TIME (entire LP) Donna Sammer -Casabhanca (LP)-
- CHATTAMOOGA CHOO CHOO VOLGA SOATMAN-Tuseds Junction - Butter Dy (1.F1 AIN'T NO SMORE WITHOUT FIRE THE WHIP-Edde
- 14 YOU ARE MY LOVE PLAY WITH ME-Sandy Mercer HAL

15 SUPERNATURE (entire LP) - Certone - Cubilion (LP)

PHILADELPHIA

Kendricks-Ansta (LP)

- This Week I DANCE LITTLE DREAMER/RISKY CHANGES/BODGIE
- 800 Banc Bange Folyday (LP/12 mch) 2 CHATTANODGA CHOO CHOO VOLGA BOATMAN - Turetto
- Junction Butterfly (1F) 1 COME INTO MY HEART/LOVE'S COMING BABY LOVE-
- USA European Connection Marks (TK) (LP) 4 GIMME SOME LOVIN AFRICANISM DR DOG DAH-
- Kongas-Polydor (LP) 5 LET'S ALL CHANT/LOVE EXPRESS - Michael Zager Band-
- Private Stock (12 meh) 6. I CAN'T STAND THE HAIN-Engtion-Applia 172 inch?
- 7 ROMED & JULIET Nec W. Costandines & the Sancophonic Orch - Casablanca (LP/12 inch)

VOYAGE-all cuts-Martin (TA) (LP)

fire Gees-RSD (LP)

- S . A DANCE FANTASY Montana Allantic (12 mch) 10 STAYIN' ALIVE NIGHT FEVER MORE THAN A WOMAN-
- 11 TWO HOT FOR LOVE THP Orchestra Butterny (LF) GIVE ME LOVE/SUPERNATURE - Common - Cobillian (LP)
- ONCE UPON A TIME (entire LP)-Dunna Summer-Casablanca (LP)
- WEST SIDE STORY (Medley) / FIDDLER ON THE ROOF-Saltout firch — Saltout (SP) 15 SHAME-Earlyn Champagne King-RCA (12 mch

PHOENIX

The week 1 ROMEG & HULLET - Alor R. Contambinor & the

Junction - Botterfly (LF)

- Syncophismic Dech Catabbanca (LF) 2 CHATTANODGA CHOO CHOO TUREDO JUNCTION RAINY NIGHT IN RIO MOONLIGHT SERENAGE - Tuesdo
- GALAXY-War-MCA (12 anch verma) MELODIES: SHAKE YOUR BODY - Made to U.S.A. - Det its: (12 inch)
- 1554 European Convertion Marin (TX) (LF) WHAT SHALL WE DO WHEN THE DISCO'S OVER? - Restord

COME INTO MY HEART / LOVE S COMING BARY LOVE --

NIGHT FEVER-Carol Doogress - Midsong (L. orch) H NUMBER ONE-Elizar Laws ABC (12 esch). THAT'S THE KIND OF LOVE I'VE GOT FOR YOU-DUTY

Hewson Dich: - RVI (12 inch)

(12-in(f):1F)

Bringle: Folydia (I,P)

- grouphing United Actions (LF) 18 I CAN'T STAND THE RAIN - [seption - Armite (12 meh) 11 DANCE WITH ME, THE SINGER'S BECOME A DANCER. FANTASY LOVE AFFAIR - Pater Brown - Drive (TR):
- Casabhamia (LF) 13. DANCE LITTLE DREAMER RISKY CHANGES: WE MUST BELIEVE IN MAGIC/STOP THE MUSIC-Himner

12 HOUSE OF THE RISING SUN - Santa Emmeralds

CIMME SOME LOVIN - Kingas - Furydas (LP) PLAY WITH ME YOU ARE MY LOVE - Landy Mercer - H.A.L. (17-inch)

PITTSBURGH

This Week

- 2 GALAXY-War-MCA (LF/12 inclusion)
- Sancophonic Orch Casablanca (CF/12 mets)
- 4 STAYIN' ALINE/NIGHT FEVER-Ben Geno-MSO (LF/12) heath remail
- 5 LET'S ALL CHANT/LOVE CLPRESS-Michael Paper Rand-
- RISKY CHANCES/DON'T LOSE THAT NUMBER (Mumbe
- 7 IFTH 6000-Billions-Hilliam (12 inch) & CIMME SOME LOVIN' AFRICANISM, OR, DOO DAH-
- Kampan Phlydor (LP)
- 9 DANCE WITH ME-Peter Brown-Besce (TR) (12 anch) 10 I CAN'T STAND THE RAIN-Empton-Anala LTZ exchi
- 11 TRUST IN ME/HALF AND HALF-FEELS SO GOOD-VOL
- 12 VOYAGE-all cuts-Marke (TK) (LP)
- 14 MELBOIES-Made In U.S.A-Delite (12 mem)

SAN FRANCISCO

15 TWO HOT FOR LOVE -THP Orchestra - Butterfly (LF)

- This Week
- 1 VOYAGE-all cuts-Martin (TKELP):

USA European Connection - Martin (TA) (LF)

- 1 PLAY WITH ME/YOU ARE MY LOVE Sandy Micross H&L (LPS
- 4 GALAXY-War-MCX (12 ench remox) 5 ROWED & JULIET-Alex R. Destandings & the
- 6 IFEEL GOOD-A! Green-Hi | Coramo (12 onch) 7 GIMME SOME LOVIN': AFRICANISM - Rungar - Parytim
- 9 I CAN'T STAND THE RAIN-Engition-Acols (12 inch)
- Driver CERC (CE2-inch)
- DREAMER-Binnic Brague Polydor (LP: 12 moh) 14 THE BEAT GOES ON AND ON-Rippin - Salsoul (12) mch.

13 RISKY CHANGES: BOOGIE BOO! DANCE LITTLE

First Week

- I BIDNIC BDOGIE of cuts-Polyder (LP/112 inch) 2. CHATTANDOGA CHOO CHOO - Toxedo Junction - Sutterfly
- J COME INTO MY HEART LOVE'S COMING BASY LOVE-USA European Connection - Martin (TK) (LF)
- Private Stock (32 inch) 5 GIVE ME LOVE LOVE IS HERE SUPERHATURE -
- GIMME SOME LOVIN / AFRICANISM / DR. DOD DAH-Rongan - Polydor (LP)
- 7 STAYIN' ALIVE NIGHT FEVER-Bee Gress-RSO (CP) 13
- # ROMEO & JULIET Alec R Contambinor & the Syncophonic Orch -- Casablanca (LP / 17 inch)
- 10 I CAN'T STAND THE RAIN-English Amita (12 mch) 11 ONCE UPON A TIME (entire LP)-Doma Summar-

9 GALAXY - Wat - MCA (12 montremov)

12 DANCE WITH ME-Print Brown-Drive (TK) (12 mch) 13 TWO HOT FOR LOVE - THP Distribution - Earthwilly (LF)

- MONTREAL
- 2. SUPERNATURE Corrone III-WEA (LF)
- 4 AFRICANISM Kongas Polydor (1.F.)

5 SATURDAY NIGHT FEVER-Various Artists - Polydor (LP)

- & STAYIN' ALIVE NIGHT FEVER Fire Green Polyston
- B. HOUSE OF THE RISING SUN Revellence Charles Esmeratto-TC (LP)
- II NOMEO & JULIETTE-Alex II Costandonic & the Sympathonic Orch - Polyster (LP)
- 14 BIONIC BOOGH Vaneus Artists Polyno (LP)

- 1 CHATTANODICA CHOO CHOO-Torrella Junction Bullerilly
- 3 ROMEO & JULIET -- Alec R. Contambinos & the
- Provate Shork (12-rech)
- Jumbol-Buck Boogle-Polyton (LP)

- See Robinson RCA (LP)
- 13 COME INTO MY HEART/LOVE'S COMING BARY LOVE-USA European Connection - Martin (TK) (EP)

- Z COME INTO MY HEART/LOVE'S COMING BASY LOVE-
- Syncophonic Orch. Casablanca (LF/17 inch)
- MELODIES-Made In U.S.A.-Deline (12 inch)
- 10 ROUGH DIAMOND-Madeline Rahn-C85 (LP import)
- 11 NUMBER ONE-Eloce Laws-ABC (17 inch) 12 DANCE WITH ME/YOU SHOULD DO IT-Peter Brown-

15 STATIN' ALIVE NIGHT FEVER-Ben Gorg-RSD (LP) 12 such retrial

- SEATTLE/PORTLAND
- 4 LET'S ALL CHANT/LOVE EXPRESS-Michael Cages Band-
- Certone Cotillium (LP)
- sech remai
- 14 NIGHT FEVER-Carol Douglas Midning (17 mile) 15 THE BEAT GOES ON AND ON-Rippir-Satural (12 mch.
- This Week 1 LET'S ALL CHANT-Michael Zager mand - Quality E.L.

redux)

- 3: MACHO MAN-Village People-Polydor (1.37)
- 7 DOWN BY THE DOCKS—Sadar CRE (12 arch)
- TUREDO LUNCTION Transdu Superhous REA (LP). 10 DISCO DANCIN' -- (Inity Pressure AAM (17 mich)
- 12 WOYAGE-VISINGS REA
- 15 CONQUEST OF THE STARS-Space Project -RCA (LP)

13 THE BEAT GOES ON AND ON-Riggle HEA(12 each)

- Casablanca (LP/12 inch) COME INTO MY HEART/LOVE'S COMING-EASY LOVE - USA - European Connection—TK (LP) 1 | 1 | BIONIC BOOGIE (entire LP)-Bionic Boogle-Polydor (LP/12 inch)
- 3 GIMMESOME LOVIN'/AFRICANISM/DR DOO DAH - Kongas - Polydor (LP)

4 LET'S ALL CHANT/LOVE EXPRESS-Michael

National

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TITLE(S), ARTIST, LABEL

the Syncophonic Orchestra-

ROMEO & JULIET-Alec R. Costandinus &

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- Zager Band-Private Stock (12-inch) VOYAGE-all cuts-Marlin (TK) (LP) CHATTANOOGA CHOO CHOO/RAINY NIGHT
- IN RIO-Tuseds Junction-Butterffy (LP)
- 8 6 DANCE WITH ME-Peter Brown-Drive (LP/12 inch)
- 10 10 GALAXY-Wat-MCA (LP/12-inch remit) I CAN'T STAND THE RAIN-Eruption-Ariola (12-inch)
- Mercer-H&L (12-inch/LP) 13 13 THE BEAT GOES ON AND ON-Rippin-Salsout (12 inch ramix)

12 14 PLAY WITH ME, YOU ARE MY LOVE-Sandy

- inch/LP) 15 | 15 | ONCE UPON A TIME (LP)-Dooms Summer-Casablanca (LP)
- 17 16 MELODIES-Made in U.S.A.-Delite (IZ-mth)

inch)

Z1 20 TWO HOT FOR LOVE - THP Orchestra-Butterffy (LP)

Kendricks-Arista (LP)

- 23 24 TRUST IN ME HALF AND HALF FEELS SO 6000-Vicki Sue Robinson-REA (LP)
- Crocos (LP import) WEST SIDE STORY (Medicy) - Suboul
- OVER?-Richard Hewson Droh.-AVI (12-inch) 25 15 HOUSE OF THE RISING SUN - Santa

28 30 WHAT SHALL WE DO WHEN THE DISCO'S

- Atlantic (12-rech) 31 28 LOVE MACHINE JOHNNY, JOHNNY PLEASE COME HOME DANCIN FEVER-Claudia
- (12-inch) 34 27 I WAS BORN THIS WAY - Carl Beau-

Motown (12 inch)

Chic-Atlantic (12-inch remix) 29 IT'S SERIOUS - Cames - Chocolate City (LP)

40 THAT'S THE KIND OF LOVE

- 39 35 LET ME PARTY WITH YOU YOUR LOVE IS SO 6000 - Bunny Sigles - Gold Mind (LP) MACHO MAN KEY WEST I AM WHAT I AM-
- Compiled from Top Audience Response Records in the 15 U.S. regional lists.

- 8 STAYIN' ALIVE NIGHT FEVER MORE THAN A WOMAN - Bee Gees - RSO (LP/12 inch)
- 16 12 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE-Cerrone-Cotilion (1F)

18 23 NIGHT FEVER - Carol Douglas - Midseng (12)

14 18 | FEEL GOOD-Al Green-Hi (Cream) (17

- 19 17 SHAME-Evelyn King-RCA (12 inch cemis) 20 21 AIN'T NO SMOKE WITHOUT FIRE-Eddie
- 22 26 NUMBER ONE-Elone Laws-ABC (12-sch)
- ROUGH DIAMOND-Madeline Kato-CBS (LP import) 25 31 HOUSE OF THE RISING SUN - Revolucion-
- Orthestra-Salsoul (12 inch) 27 22 WHICH WAY IS UP-Stargard-MCA

(12 mch/LP)

- Estheralda Casablanca (LP) 30 25 A DANCE FANTASY - Montana -
- 32 34 SOMETHING'S UP-Wayne St. John-Sational (12-inch) 33 32 I DON'T KNOW-Sweet Cream-Bareback

Barry-Salsoul (LF)

- 35 33 EVERYBODY DANCE YOU CAN GET BY-
- I'VE GOT FOR YOU Dusty Springfield-United Artists (LP) 39 THE PATH - Raigh McDonald -Martin (TK) (LF)
- Village People Casablanca (LP)
- Compiled by telephone from Disco D J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets

International

MORE SURVEY \$\$ FROM BPI

GERMAN GOLD-For sales in Germany of Fleetwood Mac's all-conquering "Rumours" album, WEA Musik GmbH managing director (also vice president of WEA International) Siegfried Loch makes the appropriate gold awards to the band's John McVie and Mick Fleetwood in Los Angeles.

Raid In Holland Nets Counterfeit Cassettes

By WILLEM HOOS

ROTTERDAM-Dutch police have confiscated some 3,000 counterfeit cassettes, containing product from U.K. bank Smokie ("Greatest Hits"), U.K. group Fleetwood Mac ("Rumours"), Neil Diamond ("Greatest Noise") and Donna Summer ("Greatest Hits").

Two men were arrested. They are the managing directors of Holland Records BV, a company in Spijkenisse, specializing in the import and export of records and cassettes.

The police were brought in after being tipped off by BUMA/ * STEMRA, the Dutch mechanical rights society which has employed since last summer four full-time investigators tracing counterfeit cassettes and records in Holland.

The arrested men told police that they didn't know the cassettes were illegal and said they had bought them in Rotterdam.

A spokesmn for the society says it had not yet been established where the cassettes were made, whether in Holland or abroad. But police representatives in Spijkenisse say that the cassettes, which have a poor sound quality, have been manufactured in Belgium.

It is expected there will be more confiscations of counterfeit cassettes in the next few weeks. But no decision has yet been taken about when the accused men will stand trial.

four different U.K. chart compilation systems-brought into sharp focus by the recent extensive press coverage of alleged chart hypingheated up this week as the protagonists vied for the accolade of endorsement by the British Phonographic Industry.

LONDON Competition among

The BPI has indicated that it is prepared to increase funds allotted by the manufacturer association to chart support.

Meanwhile, a new chart made its appearance in the inaugural issue of the new music industry weekly. Record Business, launched this week by former music week editor Brian Mulligan with the backing of Norman Garrod, head of one of Europe's biggest record sleeve printers, Garrod & Lofthouse.

Record Business claims its top 100 singles chart, compiled by a computer, will be very difficult to hype. Top 30 positions will be based on sales figure obtained by phone calls to dealers, and the positions from 31 to 100 will be determined by a combination of factors, including air-

Last week, the chart compiled by Gallup for Radio & Record News, was given a public presentation at the Bloomsbury Centre Hotel in London. The chart is based on a survey of 1,000 record dealers, using a random sample of 500 each week. and also includes an airplay factor. This chart has been adopted by Melody Maker and a number of commercial radio stations, including Capital Radio in London and Radio Clyde in Glasgow

Also in the race are alternative systems devised by the British Mar-

MANILA REVISITED

Industry Image Seen As

ket Research Bureau, whose chart is currently used by the BPI and the BBC, Research Surveys of Great Britain and Attwood Statistics.

4 Sales Charts Vie For Industry

Okay As Hype Charges Simmer

All four competing organizations have made presentations to the BPI whose chart committee met on last Monday to consider the relative merits of the different systems.

The BPI has made it clear that in the interests of greater accuracy and security it is ready to contemplate a much more substantial investment in a sales chart. At present the total annual cost of the BMRB chart is \$80,000, of which the BPI pays \$40,000. Costs of some of the newly proposed systems range from \$110,000 to well over \$500,000 annually.

Says Geoffrey Bridge: "We are ready to increase the BPI contribution by more than double if we can have a more secure and accurate chart. Meanwhile I am bound to say that the present BMRB chart is probably the best in the world as far as the top 30 is concerned, and we have certainly not lost faith in this chart."

The BMRB has proposed various more sophisticated methods of sampling record dealers, one of the most ambitious of which involves the installation of special cash registers linked to a central computer by a post office line.

The Attwood system involves the use of a keyboard placed next to the cash register which would be used to record each sale.

Signs are, however, that there is likely to be widespread support for the research surveys of Great Britain System devised by former BMRB director and chart specialist Peter Menneer and David Meyrick. This involves the simple conversion of an existing electronic cash register to record disk serial numbers and thus offers the additional facility of a stock control system.

This system, which involves no diary keeping or telephone answering, would make it possible to monitor sales in the multiples and major independents which are currently excluded from the chart panel. Menneer says the conversion adds 10% to the cost of a regular electronic cash register, assuming bulk installations. Annual cost of the system, which would use a random sample of 300 dealers, would, he says, be \$47,000.

The RSGB system is currently being tested in two multiple stores, one branch of Smiths and one branch of Boots.

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IN DENMARK



KNUD ORSTED

... who resides in Copenhagen started in journalism 18 years ago as a pop specialist for various Danish magazines. In 1966 he joined mass circulation daily Ekstra Bladet as a music writer and critic, a position he still holds. An enterprising and respected journalist, Orsted has produced several programs for Danish radio and edited BBC 1 disk jockey Tom Browne's specials for the Danish network.

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- Pickwick In Giant U.K. Country Push

LONDON-Pickwick International, the major budget record company, is promoting its entire country catalog of more than 60 titles with a nationwide U.K. radio advertising campaign.

The promotion involves more than 1,000 radio spots in the first two weeks of the six-week campaign.

Sales director Alan Friedlander says the company has chosen country music for its major annual spring sales promotion because of the success of the last such campaign three years ago, and because of the consumer interest in the music which is usually generated at this time of the year by the Wembley Country Music Festival.

Spearheading the campaign are seven new releases by Dolly Parton, (the first time the singer has appeared on a Pickwick LP.) Jim Reeves, Country Giants Volume 7, Duane Eddy's Guitar Man (leased from GTO.) Sydney Devine (licensed from Emerald Records.) Slim Witman, and the double-album, "50 Pop Hits Country Style", issued in the Five-O range

International Turntable

Jorgen Larsen promoted to area vice president at CBS Records International, European headquarters, based in Paris. He is responsible for affiliate companies in Germany, Holland, Switzerland and Austria.

Daniel Grunberg appointed European production coordinator for WEA International. Headquartered in Alsodorf Alsdord, Germany, he will be in charge of central manufacturing and record services. He comes to WEA from Grunberg Ticaret, a Turkish record company he headed as managing director.

Martin Nelson has been appointed head of field promotion at CBS in the U.K. He will have overall responsibility for all promotion outside London through radio, television, discos, press and universities. He goes to CBS from EMI Records where he was seven years in promotion. Prior to joining EMI, he worked in agency booking.

Mark Harrison has joined Carlin Music in London as head of the promotion department, replacing Paul

Sargeant, who has gone into management. He was with EMI Records for four years and EMI Music for one year, involved there in promotion. At Carlin he is joined by John Evans, who was previously assistant to Paddy Fleming, CBS head of promotion, though latterly involved in freelance promotion.

Mike Hawker has joined the professional staff at Chappell in London to work on material for the Chappell pop catalog, with specific responsibility for RSO. Previously with Carlin Music, Hawker has a long list of hits to his own writing credit, including chart entries for Dusty Springfield and Helen Shap-

Also at Chappell, Eddie Elliott joins the promotion staff, working with Chas White, a former colleague at Carlin, in promoting pop copyrights to television and radio. Aim of the changes, says Tony Roberts, managing director, Chappell, is to improve on chart success and extend Powerage of the contemporary scene.

if they hope to secure the active cooperation of governments in Southeast Asia in stemming piracy, delegates to the First Asian Record Producers Conference were told. An earlier report on the Feb. 23-

MANILA-Western record com-

panies should brighten their image

25 meeting, which traced the scope of piracy in the area and its inhibiting impact on area industry development, appeared here last week (Billboard, March 11).

Balram Shotam, head of Baal Records in Singapore, told the international assemblage of industry executives that governments in this area often view western record companies as purveyors of decadent, drug-afflicted culture.

Expatriates representing these western companies often do not help as they are seen as primarily interested in asserting the right to sell their own culture, said Shotam.

The Baal chief stressed that "Asia needs the West's assistance and advice, but action must come from local companies."

Leslie Hill, recently appointed director of music operations for EML outlined a scenario for local talent development at one of the key conference sessions.

After reviewing EMPs experience in India, New Zealand and Australia, Hill saw the desired pattern as growth of domestic sales, an increase

Key Antipiracy Weapon in exports, and finally the arrival of

an international hit. Even in small markets, he said, where it is difficult to produce local recordings economically, it is essential for a recording company "to retain a creative heart."

This session was chaired by Peter Carey, executive director of the Australian Record Industry Assn. It aimed to underline the need for worldwide industry cooperation if the full benefits of technological advances and creative trends are to have maximum impact.

Dieter Bliersbach, overseer of all Polydor activities in the Asian and Pacific regions, urged western executives to learn by listening and talking to their Asian counterparts. His company, he noted, has added significantly in recent years to studio and other technical facilities

Basart Steps Down

AMSTERDAM Frans Basart, for many years managing director of Dutch record company Basart, has

He is succeeded by a team comprising Tony Berk, now artistic director and previously a&r manager for the company, and Bart Klimmert, now commercial director and formerly commercial advisor.

Former international manager Ton van den Bremer becomes Basart international director.

Copyrighted material

New Court Ruling In Battle Over Reversionary Rights

By PETER JONES

LONDON—The long-running reversionary rights case here has taken a fresh turn, thanks to a reserved High Court judgement that a song jointly and indistinguishably composed by two people is not a collective work, and therefore does revert to the respective estate of the joint authors.

This contrasts with the 1976 decision that a song with lyrics written by one person and music by another is a collective work, as laid down by the 1911 Copyright Act, and that the copyrights in those words and music should not revert.

The litigation arose out of the reversionary copyright provision of the 1911 Act, and involved Redwood Music and major U.K. publishers.

The ultimate title to many thousands of songs are at issue in the controversy. The latest ruling stems from Redwood's wish to test the "joint works" point. The company chose a 1919 song. "Just Like A Gypsy," published here by Feldman. Both Redwood and Feldman agreed that both words and music were jointly written by Nora Bayes and Seymour Simons.

Justice Robert Goff also held that the copyright reversion to the respective estates of the joint authors should take place either 25 years after the death of the first of the two to die, or on the death of the last.

Additionally, the judge found that Redwood had obtained a good title to the U.K. reversionary copyright where the deceased died domiciled outside the U.K. appointing executors to his will, but without a U.K. grant or probate or administration being taken. Such a grant was only necessary to reply on that title in court proceedings, he said.

EMI Sales & Profits Slide; WEA, CBS Inroads Cited

Continued from page 8

cost of keeping competitors at bay and protecting patents.

Pre-interest profits in the consumer electronics field also slumped, from \$23.7 million to \$2.5 million, largely because of the collapse of the Australian television market.

At the time of the announcement of the figures, EMI shares slumped from \$3 to \$2.74.

EMI chairman Sir John Read blamed the decline in music profits upon a number of factors, prominent among which was the current popularity of U.S. repertoire and fierce competition from the American majors. In addition, the U.K. tax system had caused more recording artists to live abroad.

Said Sir John: "Margins in Eu-

rope have also been affected by costs associated with the group's new production facilities in Holland and a new distribution center in France. And in the U.S. Capitol experienced higher recording and marketing costs and invested considerably in talent development."

This investment, together with the introduction of the EMI America label, was aimed at capturing a bigger market share.

The chairman would not offer a profit forecast for the full year. The report noted that adverse trading conditions were persisting and it was clear that the year's results would fall well short of last year's profit level of \$124.8 million. Market forecasts suggest that the group is unlikely to achieve much more than half this figure in 1977/78.

Punk Rally Hits Airplay Embargo & Roxy Closure

LONDON—Hundreds of Punk Rock fans stormed London's Capital radio station last Monday (6) to protest a refusal by disk jockeys to play new wave music, and to seek support for their campaign to save the Roxy Theatre—London's new wave Mecca—which is threatened with closure.

Led by Jock MacDonald, the man who has been running the Roxy and presenting London's major punk acts, the punk fans are organizing a petition to the local authorities, asking for a reprieve for the theatre.

"There are plans," says MacDonald, "To turn it into a gay club, and if this happens the punk fans will have nowhere in London to enjoy their music."

More than 2,500 fans, including skinheads and rockers as well as punks, have signed the "save the Roxy" petition which is to be presented to the local licensing authority.

Stones Musical Set For London

LONDON-A West End of London Easter opening is planned for a new \$50,000 stage musical telling the story of the Rolling Stones' rise to fame.

Titled "Let The Good Stones Roll," it will feature largely unknown actors as the individual Stones with Louis Selwyn, 24, formerly with the Royal Shakespeare Company, playing Mick Jagger.

The show is in the format of a rock and roll revue, including major Rolling Stones hits such as "Satisfaction" and "Jumping Jack Flash." Only girl in the seven strong cast is Sara Coward, who doubles the roles of Jagger's wife Bianca and his one-time girlfriend Marianne Faithful.

To be staged at the Ambassadors Theater, the show has been written by two actors, Rayner Bourton and Steve Dawson.



MULTI-LINGUAL—Discussing promotion plans with CBS Records International president, Dick Asher (right), is Spain's Julio Iglesias, whose worldwide disk sales to date—in French, German, Portuguese, Japanese and Italian, as well as his native language—total more than 12 million. The singer, set to record in English for CRI soon, recently played to capacity audiences in New York and Los Angeles. Under the terms of the deal, CBS immediately acquires release rights to all Iglesias product, including existing catalog in most territories.

French Radio Is Bypassed On Hit Single Promo Road

By HENRY KAHN

PARIS—French radio has been going through some difficult times, the target of criticism by record companies for reducing airtime devoted to disks and by the public because of program quality.

Now, in a surprising move, radio authorities here are asking Eurodisk for permission to broadcast a new record that had not been offered by the label for airplay.

"Dentro Di Me," an Italian recording by Franco Castelli, who is unknown in France, hit the disco chart in its first week of release and racked in immediate sales of more than 12,000 Eurodisk says: "All this happened before the disk was even played on radio."

The single went to Cogedep, a company specializing in the supply of records to supermarkets, and Eurodisk was urged to make delivery fast as it was believed to have hit po-

tential. Jukeboxes then took up the single, followed by disco action.

Only radio, which claims not to

have enough time to play all the records it receives, was left out of the hit-creating chain.

Then the radio people asked for

the disk. But the point that product can be sold without the help of radio had already been made.

The single's success also establishes a weak link in the consistent plea by radio that it is a natural sales media where records are concerned, and therefore it should not be expected to pay a royalty to record companies when it airs their records.

It is felt at top level in the French record industry that the shock success of "Dentro Di Me" could lead to radio changing its attitude and taking a more cooperative line on records.

HILL'S GLOBAL MISSION Stepped-Up Intl Record Thrust

Continued from page 3
 America, Canada and Japan, the area controlled by Menon.

Although the official wording suggests that Hill's supremacy does not extend to Menon's territories, it can safely be concluded that Hill is seen as the number one man with full authority to operate on a global basis on behalf of all EMI companies "in association," as the statement deferentially says, "with Mr. Menon."

And where global contracts are concerned, it will be Hill's job to allocate the level of contributions made by various operating companies.

Hill will aim at improving internal communications within the music group in order to centralize EMI's international activities and to ensure that full advantage is taken of all repertoire opportunities.

It is no secret that Hill wants to see more and more product originating within EMI and in this he has the full backing of the board.

In an exclusive interview on the eve of taking up his new appointment. Hill confirms that one of his first priorities is to generate more

"We have done this in the U.S. to

a great extent. In the last year Capitol has produced a number of successful acts which have supplanted some of the label's third-party deals. EAR, the European a&r operation based in Holland, is something I support wholeheartedly and, of course, we started a strong a&r push in the U.K. some 18 months ago. This will be stepped up," he says.

"In America, which remains the world's most important market, we are looking to increase our penetration through EMI America. And while this label is, of course, Menon's responsibility. I will be taking a keen interest in its development because EMI America will be providing U.S. repertoire for the world."

Hill points out that, historically, EMI has always been involved in third party deals "and these will continue."

"But it is a question of balance," he adds. "There is no point in becoming just a manufacturing and distribution company that would kill the creative heart of the company. We must have in house a&r activity and it has to be successful and to provide us with a subtantial amount of our total volume, because that is actually the most profitable.

part of the business, if you get it right."

Of the image-building process, Hill says: "The image of EMI as a music company has become a little blurred, partly because of the success of other products, and other EMI divisions.

"At one time EMI was primarily known for its music activities; expansion since then and success in



Leslie Hill: "This is a leadership

other fields has, in relative terms, somewhat diminished the stature of the music operation. We shall be strongly reemphasizing EMI's role as a world leader in the music market."

Hill will evolve general policy guidelines for the operating companies. While laying down basic standards, these will allow for a substantial degree of local autonomylong a sacred principle of the EMI organization—and will incorporate sufficient flexibility to enable local market peculiarities to be taken into account.

To aid him in the task of building a centralized controlling organization, Hill will be strengthening his manpower resources in the makering, promotional, administrative and technical areas.

He says "We want to divorce the central staff operation for the record division from the group itself. In other words, some of the central service departments of EMI which, in the past, were involved in the record operation, will no longer be involved, because we will have our own central record staff.

"I am convinced that those out in the field would much prefer to have people at the center who are music

people through and through, rather than a staff which is required to have a variety of interests and is thus not free to concentrate on any one area for very long."

Although the powers vested in Hill in his new appointment tend to emphasize the monolithic authority of Manchester Square, Hill sees his appointment as a vindication of his concept of management by consent.

This is a leadership job," he says, "which involves motivating people, sharing the decision making process with them and making the best possible use of available resources."

Hill will be placing strong emphasis on management training and development, using in-house courses to broaden the range of executive skills such as finance courses for non-financial managers.

"I want to take people with management potential and bring them up to run their companies rather than bring in people from outside.

"We need to make management training an EMI music business specialty, rather than something which is provided from the center, because I don't really see much future in moving people among the various kinds of business that EMI is involved in."



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Billboard

Greeks Buying More Intl Record Product

By LEFTY KONGALIDES

ATHENS—Sales of international product in Greece climbed steeply in the last few months to claim a market share of about 47%, according to research by the monthly hi-fi magazine "Ehos."

The magazine contacted five major record companies and asked them to quote market shares for international and domestic product.

Results were: CBS, 91% international, Phonogram, 45%; Minos, 25%; Lyra, 33%; and Music Box, 55%. EMI did not quote a percentage but its international repertoire is estimated to have a 33% share.

The international product sales are almost entirely accounted for by pop/rock albums, since singles output has suffered a fall-off in demand.

Some industry leaders are treating the survey with scepticism, suggesting that if it were based on the actual quantities of records sold, the result might be as low as 20%.

A number of celebrated Greek composers, including Manos Hadjidakis, believe that the increasing sales of international repertoire in Greece are due to the influence of the U.K. and U.S. "hit parades." which are extensively used by local radio stations; the fact that international repertoire involves Greek record companies in no production costs; the tendency of some Greek composers to experiment with more serious forms of music, neglecting the quest for popular hits; and the fact that television increasingly uses promotional film clips of international acts provided by interested record companies.

Says Sol Rabinowitz, managing director of CBS. "No one can accuse us of not promoting Greek artists. The proof is the airtime our company buys for the promotion of local

repertoire, which is greater than that reserved for international music."

EMI managing director V. Toubakaris says that his company gives promotional priority to Greek repertoire where airtime is concerned, but Alekos Patsifas, managing director of Lyra believes that Greek television shows a bias in favor of international artists.

"As for the record companies," he says, "I believe they promote those artists who have the strongest commercial potential, irrespective of whether they are Greek or foreign."

Nikos Antypas, managing director of Phonogram regrets the decline in sales of Greek repertoire, and adds: "We are looking for a way of reviving interest in our native music. Radio and television can help immensely here by giving at least equal exposure to domestic and foreign acts."

Marika Gesar of Music Box says: "Our balance between international and domestic repertoire sales has been the same for years. However, there has been an increase recently in foreign product penetration, boosted by TV appearances by groups like Abba and Boney M."

lannis Lampsas, who recently resigned as managing director of ERT, the Greek radio and television corporation, believes that the broadcasting media present a fair balance of domestic and international talent.

"We want to present all musical trends and tastes, and this is what radio and TV audiences also want. I would say that Greek artists are promoted in 70% of ERT-TV music shows," he says.

Meanwhile, YENED-TV has as one of its targets the establishment of a new 45-minute weekly program giving profiles of Greek singers and composers.

Biddu Producing 'Stud' Soundtrack

LONDON Biddu, a leading U.K. writer/producer in the discofield, is producer of the soundtrack of the movie "The Stud," based on the Jackie Collins' story and set mainly in a discotheque.

Renco Records will mount a \$500,000 promotional campaign on the soundtrack LP, out April 7, and which will feature established disco hits, along with original Biddu material performed by Tina Charles, the Real Thing, Linda Lewis, ex-Drifter Bill Fredericks and the Biddu Orchestra.

And Biddu is involved in another film project, a documentary produced by Tony Palmer, who handled the world-distributed "All You Need Is Love" pop series. The new feature traces Biddu's early career as a singer in his native India, his journey to the U.K. by pilgrim boat to Mecca; and on to success in London with Carl Douglas's "Kung Fu Fighting," Tina Charles' "I Love To Love" and a stong of other chart hits.

Distrib Revamp By RCA In U.K.

LONDON—Final steps towards centralizing its distribution have been taken here by RCA, which is putting all its operation into premises in Birmingham, geographical heart of Britain.

Brian Hall, sales manager, says that after the changeover existing distribution centers to Birmingham, all orders will be on the computer, completing a system already 70% computerized.

Because all stock will be in the one 40,000-square-foot building, RCA looks for substantial cost saving in distribution, along with greater efficiency.

IFPI Maps Priorities For Drive Against Intl Piracy

Continued from page I
 where its resources will be com-

mitted.

In addition to piracy matters, the regular 12-man IFPI board will take up such issues as furthering the principle of performing rights in records, international copyright, and national ratification of amendments to the Florence Agreement easing the free flow of records, as cultural goods, across state boundaries.

Deliberations of the board, presided over by Fraser Jamieson, managing director of London Records in Canada and this year's IFPI president, will also include an evaluation of a century of sound celebrations around the world.

Reports will be given on events mounted in various countries to mark the 100th year of recorded sound, and a UNESCO reception in Geneva will serve as formal closing ceremonies for the centenary year.

Nesuhi Ertegun, president of WEA International and an IFPI board member, considers the body's efforts in combatting piracy to be its most important function at this time.

On the eve of his departure to Geneva at week's end, he stressed the worldwide impact of piracy. "The survival of the industry is at stake," he says, deploring the impression in some industry quarters that the illicit traffic is a serious problem only in such areas as Southeast Asia.

He points to Italy, Israel and Greece as among European countries where the practice drains heavy profits from legitimate companies.

Performance revenue from the broadcast of records is another issue engaging increasing attention among IFPI members. Ertegun notes

Significant income derives from this source in countries where the concept is firmly established. As examples, Ertegun notes that almost \$10 million was collected from record performance in Germany in 1976, and more than \$4 million in the U.K.

In addition to the regular board members, representatives of manufacturer associations in the U.S., Japan and South America will attend the Geneva conclave.

It is hoped that as other associations gain strength in such areas as Asia (other than Japan), they too will figure in IFPI board deliberations.

The next council meeting of IFPI, at which all national groups are represented, will be held in Oslo the end of May.

Kruger's 12,000-Seat Tent

Continued from page 60
record companies have been exploring the fruits of supporting U.S. acts

performing in Europe.

"Record companies are now supporting their artists tours in Europe more than ever before," says Kruger. "In addition," he continues, "a wider scope of artists are coming in because it's getting increasingly difficult to break a record in Europe even if it's No. 1 in the U.S. "Record companies are looking closely at this realizing that if they are to break their investment in Europe, the artists must go in and be seen and heard.

"I am getting tremendous support from some companies. Some are even giving promoters a budget to enable the promoters to spend money to get their artists exposed. This is a whole new ball game."

From The Music Capitals Of The World

LONDON

As Kate Bush, EMI discovery, becomes one of the fastest rising new talents on the U.K. scene, she switches management to a worldwide deal with Flatspin, set up by Peter Lister-Todd and Michael O'Dell, its clients also including Lord Snowdon, estranged husband of Princess Margaret, and rock band Strife.

Cafe Royal party hosted by Pye for Brotherhood of Man commemorating U.K. singles
sales of 500,000 on "Figaro". Official
ground-breaking ceremony (March 9) on site of
new CBS factory at Aylesbury attended by industry figures. WEA set up new team of managers to handle development of major plans for
its newly acquired manufactoring plant at West
Drayton.

Lighting Records here released the English language version of Howard Carpendale's European smash "Ti Amo," believing he can appeal to the Tom Jones/Engelbert Humperdinck type of audiences. U.S. band Devo, Ohio-based, in for U.K. gigs, having completed a new album produced by ex Roxy Music man Eno in Germany.

Spark Records here set to handle Kim Fowley's new Mystery label for the world outside the
U.S. and Canada, and Spark has resigned its
pressing and distribution deal with Pye Records
for the U.K.—Former Curved Air singer Sonja
Kristina, out of recording since the group split a
year ago, now signed solo to CBS.—Eric Burdon in Europe rehearsing a new band prior to a
British tour linked with his new album, "Survivor"

Yes guitarist Steve Howe had his new Gibson guitar, custom built in Germany and a year in the making, stolen soon after its arrival in Britain. Abba top of both album and single charts here. Moody Blues confirmed as back

together again, after five years separation, and recording with Tony Clarke in Canada Punk group the Damned, one of the best in the field, confirmed as finally split, mainly because founder Brian James insists on a solo career.

CBS signs Masterswitch, a four-piece new wave team from London, with a single "Action Replay" as first product. Scottish group the WhistleLinkies signed to Claddagh Records, first time the Irish company has signed a non-Irish act. Phil Coulter, but writer and producer with Bill Martin, flew in from his new Los Angeles home to present CBS artist Geraldine with a silver disk for world sales of "Romano," penned by the doo.

PETER JONES

BUCHAREST

Electrecord, the Romanian record company, soon to release an album of 14 old hits by Aurel Giroveanu, but in modern arrangements, artists including Valentin Teodorian, Gica Petruscu, Doina Badea, Angela Similea, Cornel Constantiniu, Margareta Pislaru and Doina Spataru-Olinescu.

Now in the shops here is the biography "Henry Purcell," by Romanian musicologist Constantin Stihi Boos. Henri Dona, director of the Romanian Cinematheque, has written for "Cinema" magazine a long and enthusiastic article dedicated to Evis Presley. Former singer of Phoenix pop group Mircea Baniciu made a series of recordings for ty here, with a studio group Before working with Phoenix, he was a solo folk singer.

Foreign records on sale here include "Country, Our Way" by Plavci (Panton, Czechoslovakia), "Janna Bycevskaia" (Melodiya, Russia), and "Locomotiv GT Live in Warsaw," (Muza, Poland). Music field awards from the Social istic Republic of Romania Academy included the George Enescu prize to Theodor Grigoriu for his

work "Tristia" and another to Nicolae Brindus for "Logodna" and "Valuri."

Plans are complete for the setting up of a jazz club in the Students Culture Hall here. Promoter is composer and conductor Gabriel Margarint and at the inaugural meeting Mihai Berindei and Florian Lungu talked about local jazz and Marius Popp's group played. The club is also sponsored by the Union of Composers, represented by Dumitru Caporanu, Elly Roman, Henri Malineau and Vasile Sirli.

Ion Dumitrescu, honorary president of the Union of Composers, has been made a member of the Academy of Belles Arts of France, the only previous Romanians to gain the honor being George Enescu and Marcel Mihalovici. There have been personnel changes in the Romanticia and Mondial pop groups, two new bands have started, Semant and Metropol; and a new local supergroup of tive. Progresiv TM-Rosu Si Negru, the members coming from the two groups in cluded in the name.

Second album of Bucharest group F.F.N. is "Xi Cu Zi," or "Day By Day," and has 11 tracks. Since its formation in 1970, the group has retained the same line up and soon goes on a tour of Russia. Folk artist Mircea Florian completed his second EP, "Fintina," featuring three pieces from an in production show. Harap Alb. He is writing the music for a fidm. "Cronica Liner Imparati Desculti," based on the peasants' not of 1907.

Adrian Enescu, young composer, planist and synthesizer expert, has completed the music for the him "Protetu Aural Si Ardemenii," the hist ever Romanian Western movie. He is currently working on another movie "Doctor Poenaru."

A 250-page "Rock Dictionary" published here by the musical printing house of the Union of Composers, and written by two radio music producers. Daniela Caraman-Fotea and Florian

Lungu. Show dedicated to the electronic polimetronome held in the American Library here. The instrument is the invention of composer Mihai Brediceanu and is said to "generate the deep plural temporal structure which exists in reality."

A jazz show at the Mihai Eminescu Culture Hall in Burcharest included some outstanding new forces in the field, including saxist Peter Wethelmer and 18 year old planest Ion Baciu Jr. The latter, son of the conductor of the Moldova Philharmonic of Issi, looks set to be a real hope of Romanian jazz.

The Gramolon jazz club started in Timispara.
Two new names in the lineup of the Gramofon jazz orchestra from the same fown pianist
Doru Apreotesei and drummer Mihai Farcas,
formerly with pop group Progresiv TM. Local
product in the Romanian chart "Sint Eu Omul"
(Mondial). Cintec Pentru Om (Benedict Popescu). Drumu i Drum (Cromatic), and for
eign product. I Remember Elvis Presley"
(Danny Mirror), "Banana Boat Song Demis.
Roussos; "Disco Beatlemania," (D.B.M.).

OCTAVIAN URSULESCU

LISBON

Two songs from the Brazilian television series
"O Casaran" are big hits here. Novem Passageira," by Hermes Aquiino (Rossil) went straight
to number one, and "So Louco," by Gal Costa
(Philips) hit number tive. First chart singles
here for A&M artists Rita Coolidge, with "We're
All Alone," and Elkie Brooks with "Pearl's A
Singer." The latter toured Portugal five years
ago with Vinegar Joe, pulling in full house au
diences to the concerts. Sheila B. Devotion
(Philips) showing fast chart action with "Singin"
In The Rain."

Peter Elderfield, superviser of record company Arnaldo Trindade, reports big sales for the album Magic Fly by Space, on Vogue, the LP a chart-topper. Italian rock group Area (EMI) played successful concerts in Lisbon, Oporto and Coimbra. Portuguese group Trevante (Sassetti) a big attraction at this year's East Berlin Festival of Social Song.

Avant garde planist Jorge Peixinho played a concert in Teixeira Lopes House, in Vila Nova Gaia. Sell-out concert here dedicated to composer Lopes Graca, with the Core da Academia de Amadores de Musica performing some of his songs and Fernanda Lapa reading his poetry.

Brazilian singer Elis Regina in for a felevision special. RTP Television to dedicate more time to pop music, social songs and variety, with appearances by Marie Laforet, Tom Jones, Amalia Rodrigues and Chico Buarque already programmed. Brazilian police arrested singer Chico Buarque when he arrived at Rio de Janiero airport, confiscating souvenirs from Portugal such as records and books.

working on his new album. At the same time his wife Shita (Sassetti) is building big sales of her first album. Doce de Shita," with songs by Godinho. The tv series on the history of Coimbra's tado music has featured singers lose Afonso and Adriano Correia de Oliveira in the early days of their careers. This style of tado is performed by students of Coimbra University and much appreciated by foreigners.

FERNANDO TENENTE

HAMBURG

New manager of international coordination of Ariola in Munich is Harmut Schuetze. . . . Juergen Otterstein, of Pinball Records, has gained German rights of the French big seller "Ca Plane Pour Mor" (Continued or page 78)

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week) SINGLES

Week Week

- IF I HAD WORDS-Scott Fitzgerald & Yvonne Keeley
- TAKE A CHANCE ON ME-Abba Epic EPC 5950
- FIGARO-Brotherhood of Man
- COME BACK MY LOVE-Darts 11 5 MINUTES-Stranglers, United Artists UP 36350
- WISHING ON A STAR-Rose Royce LOVELY DAY-Bill Withers, Columbia
- 3-10627 DRUMMER MAN-Tonight
- HOT LEGS! I WAS ONLY JOKING-Rod Stewart
- SORRY I'M A LADY-Baccara 12 STAYIN' ALIVE-Bee Gees, RSO
- 2090 267 UP TOWN TOP RANKING-Althu &
- Donna MR. BLUE SKY-Electric Light
- Orchestra
- NATIVE NEW YORKER-Odyssey. RCA 11129 15 21 THEME FROM WHICH WAY IS UP-
- Stargard, MCA 40825 JUST ONE MORE NIGHT-Yellow
- Dog. Virgin VS 195 17 10 LOVE IS LIKE OXYGEN-Sweet. Capitol 4549
- WHAT DO I GET!-Buzzcocks. United Artists UP 36348 MULL OF KINTYRE GIRLS
- SCHOOL-Wings WUTHERING HEIGHTS-Kate Rush
- GALAXY-War, MCA 40820 EMOTIONS-Samantha Sang, Private 22 Stock PVT 128
- FANTACY-Earth, Wind & Fire (Chappell) CBS 6056 BAKER STREET-Gerry Rafferty,
- United Artists UP 36346 FOR A FEW DOLLARS MORE-Smokle
- ALRIGHT NOW-Free, Island IEP 6 WORDS-Rita Coolidge, A&M AMS 36 7330
- 28 30 JAMMING PUNKY REGGAE PARTY-Bob Marley & The Waiters.
- 29 20 THE GROOVE LINE-Heatwave DON'T TAKE NO FOR AN ANSWER-Tom Robinson Band.
- EMI 2749 31 44 CLOSER TO THE HEART-Rush (Heath Levy), Mercury RUSH 7 SPREAD YOUR WINGS-Queen
- (Queen/EMI), EMI 2757 I LOVE THE SOUND OF BREAKING GLASS-Nick Lowe, Radar ADA 1
- RUMOUR HAS IT-Donna Summer, (Heath Levy), Casablanca CAN 122 35 45 MATCHSTALK MEN AND
- MATCHSTALK CATS AND DOGS-Brian And Michael, (Northern Songs EMI) PYE 7N 46035 25 JUST THE WAY YOU ARE- BILLY
- JOEL (Melsongs), CBS 5872 35 IS THIS LOVE-Bob Marley And The Wallers, (Rondor/Bob Marley And
- The Wailers, Island WIP 6420 NEWS OF THE WORLD-Jam (Bruce Foxton), Polydar 2058 995 IF IT DON'T FIT, DON'T FORCE IT-Kellee Paterson, International INT
- DENIS-Blondie, Chrysalis CHS 2204 SHOT BY BOTH SIDES-Magazine.
- Virgin VA 200 FOLLOW YOU FOLLOW ME-Genesis (Rutherford/Collins/Banks),
- Charisma CB 309 TLL GO WHERE YOUR MUSIC TAKES ME-Tina Charles (Biddu).
- CBS 6062 TOO HOT TO TROT/ZOOM-
- Commodores (Commodores), Motown 12 TMG/TMG 1096 LILAC WINE-Elkie Brooks, A&M
- AMS 7333 RHIANNON-Fleetwood Mac (Nicks). Reprise K 14430
- STAY WITH ME BABY-David Essex (Ragovoy/Weiss), CBS 6063 SINGIN' IN THE RAIN-Shella B.
- Devotion (H. Brown/A. Freed). EMI 2751
- READY STEADY GO-Generation X (Idll James), Chrysalis CHZ 2207
- CHELSEA-Elvis Costello & Attraction (Elvis Costello), Radar ADA 3

LPs

This Last Week Week

- THE ALBUM-Abba (B. Andersson) B. Ulvaeus), Epic EPC 86052 (C) 20 GOLDEN GREATS-Buddy Holly & The Crickets, MCA EMTV 8
- VARIATIONS-Andrew Lloyd Webber, MCA MCF 2824
- REFLECTIONS-Andy Williams, CBS 1006 (C)

- 5 3 RUMOUR5-Fleetwood Mac (Fleetwood Mac Dashut Caillat). Warner Brothers K 56344 (W)
- 6 12 NEW BOOTS AND PANTIES-Lan Dury (Peter Jenner/Lauria Latham/Rick Walton), Stiff SEE2 4 (E)
- 5 OUT OF THE BLUE-Electric Light Orchestra (Jeff Lynne), United Artists UAR 100 (E)
- GREATEST HITS-Donna Summer. CTO CTLP 028 (C) THE BEATLES LOVE SONGS-The
- Beatles, Parlophone PCSP 721 10 11 EXODUS-Bob Marley & The Wailers
- (Bob Marley & The Wailers). Island ILPS 9498 (E) 8 THE SOUND OF BREAD-Bread
- (David Gates, Griffin, Royer). Elektra K 52062 (W) 7 FOOT LOOSE AND FANCY FREE-Rod Stewart (Tom Dowd), Riva
- RVLP 5 (W) 17 GREATEST HITS-Abba (B. Andersson B Ulvaeus), Epic EPC
- 69218 (C) 14 23 40 NUMBER ONE HITS-Various, K-
- Tel NE 1008 (K)
- 13 ALL 'N' ALL-Earth, Wind & Fire. CBS 86051 (C) 16 THE KICK INSIDE-Kate Bush, EMI
- EMC 3223 DISCO FEVER-Vanous-K-Tel NE
- 1014 (K) 18 THE FLORAL DANCE-Brighouse & Rastrick Band, Lugo 1001 (T)
- 19 FONZIES FAVOURITES-Various. Warwick WW 5037 16 DARTS-Darts, Magnet MAG 5020 40 PERILOUS JOURNEY-Gordon 21
- Giltrap, (Jon Miller Rod Edwards) Roger Hand), Electric TRIX 4 24 STAR WARS SOUNDTRACK-London Symphony Orchestra (George Lucas/Alan Livingston), 20th
- Century BTD 541 (A) 45 THE MUPPET SHOW-Muppets (Jim Henson), Pye NSPH 19 (A) ARRIVAL-Abba (B Andersson/B
- Ulvaeus), Epic UPC 86018 (C) TELL US THE TRUTH-Sham 69, 25 Polydor 2383 491 HOTEL CALIFORNIA-Eagles (Bill
- 27 15 FEELINGS-Various, K-Tel NE 1006 18 NEVER MIND THE BOLLOCKS.

Szymczyk), Asylum K 53051 (W)

- HERE'S THE SEX PISTOLS-Sex Pistols (Chris Thomas Bill Price), Virgin V 2086 (C) STIFFS LIVE STIFFS-Various, Stiff
- GET 1 PASTICHE-Manhattan Transfer (Tim Hauser). Atlantic K 50444
- GREATEST HITS-Olivia Newton-John, EMI EMA 785 (E)
- THE MUPPET SHOW VOL. 2-The Muppets (Jim Henson), Pye NSPH 21 (A)
- 25 DON JUAN'S RECKLESS DAUGHTER-Joni Mitchell (Joni Mitchell Henry Lewy), Asylum K. 63003 (W)
- GREATEST HITS VOL. 2-Elton John, DJM DJH 20520 (C) 27 ENDLESS FLIGHT-Leo Sayer, (Richard Perry), Chrysalis CHR
- 1125 (F) 44 A STAR IS BORN-Soundtrack (Phil Ramone), CBS 86021 (C)
- 30 GREATEST-Gladys Knight & The Pips, K-Tel NE 1004 (K) CROSSING THE RED SEA WITH THE ADVERTS-Adverts, Bright
- BAL 201 SATURDAY NIGHT FEVER-Various, RSO 2658 123
- WHITE MUSIC-XTC, Virgin V 2095 A FAREWELL TO KINGS-Rush, Mercury 9100 042
- BEST FRIENDS-Cleo Laine & John Williams, RCA R5 1094 (R) WAITING FOR COLUMBUS-Little
- Feat, Warner Bros. K 66075 WE MUST BELIEVE IN MAGIC-Crystal Gayle (Allen Reynolds). United Artists UAG 30108 (E)
- 28 THEIR GREATEST HITS 1971-75-The Eagles, Asylum K 53017 (W)
- GREATEST HITS-Paul Simon, CBS 10007 (C) 47 29 MOONFLOWER-Santana, CBS
- 88272 (C) THE JESUS OF COOL-Nick Lowe. RADAR RAD 1
- BEST OF FRIENDS-Cleo Laine, John Williams, RCA R5 1094
- THE JOHNNY NASH COLLECTION-Johnny Nash, Epic EPC 10008
- BAT OUT OF HELL-Meat Loaf, Epic EPC 82419 LIVE AT TREORCHY-Max Boyce.
- One Up OU 54043 53 59 TALKING HEADS: 77-Talking Heads (Tony Bongiowi/Tony Erdely), Sire 9103 328 (F)
- 41 DRASTIC PLASTIC -- Be Bop Deluse (John Leckie/Bill Nelson). Harvest SHSP 4091 (E)
 - 42 STAINED GLASS-Judas Priest, CB5 82430 (C)

- 37. RUNNING ON EMPTY—Jackson Browne (Jackson Browne). Asylum K 53070 (W)
- 57 DOUBLE LIVE GONZO-Ted Nugent_ Epic EPC 88282 NEWS OF THE WORLD-Queen
- (Queen), EMI EMA 784 (E) PUTTIN' ON THE STYLE-Lonnie
- Donegan, Chrysalis CHR 1158 THE DARK SIDE OF THE MOON-Pink Floyd (Pink Floyd), Harvest SMVL B04 (E)

JAPAN

(Courtesy of Music Labo, Inc.) As Of 3/6/78 SINGLES

This

- Week 1 CANADA-KARANOTEGAMI-Masaaki Hiran,
- Yoko Hatanaka (Victor)-Dalichi Music 2 SAMURAI-Kenji Sawada (Polydor)-
- Watanabe UFO-Pink Lady (Victor)-NTVM
- 4 MAYOIMICHI-Machiko Watanabe (CB5) Sony)--PMP
- 5 FUYU GA KURUMMAENI-Kami Fusen
- (CBS | Sony)-ABC OTOMEZAKYU-Momoe Yamaguchi (CBS)
- Sony)-TOP FUYU-NO INAZUMA-Aris (Express)-JCM
- E HOHOEMIGAESHI--Candies (CBS: Suny)--Watanabe. ENKA CHAN-CHAKA CHAN-Masaaki
- Hirano (Teichiku) HATACHIMAN-Hiromi Iwasaki (Victor)-NTVM Geion
- AIYO YOMIGAERE-Gore Noguchi (Polydor)-NP Music
- WAKAREUTA-Miyuki Nakajima (Aard Vark)--- Yamaha 13 ALTA-LO BALLAD-Musangri Sera & The
- Twist (Aard Vark)-Yamaha 14 INISHIE-Higurashi (Invitation)-Nakayoshi Group
- 15 SHADOW BOXER-Shinji Harada (For Life)-Burning
- CANDY-Shinji Harada (For Life)-Burning 17 SONNA ONNA NO HITORIGOTO-Taishiro
- Masuiyama (Union)-RFMP 18 BOOTH DUIDE CHOSHOKU 0-Hideki Saijo (RCA)-Geron
- 19 WANA-Candies (CBS/Sony)-Watanabe 20 ITOSHI NO ROBINHOODSAMA-Ikue Sakakibara (Columbia)-TOP

ITALY

(Courtesy of Germano Ruscitto) As of 2/28/78

This

- Week LA PULCE D'ACQUA-Angelo Brandwardi (Polydor-Phonogram)
- BURATTINO SENZA FILI-Eduardo Bennato (Ricordi)
- FIGLI DELLE STELLE-Alan Sorrenti (EMI) 4 RICCARDO COCCIANTE-Riccoardo
- Cocciante (RCA) 5 L'ORO DEI MATIA BAZAR-Malia Bazar
- (Ariston-Ricordi) 6 ONCE UPON A TIME—Donna Sommer
- (Durium) SANTA ESMERALDA VOL. II-Santa Esmeralda (Philips Phonogram)
- 8 STORIA O LEGGENDA-Le Orme (Philips-Phonogram) 9 MON FLOWER-Santana (CBS-MM)
- 10 1-2-3-4 GIMME SOME MORE-D.D. Sound (Baby Records)

AUSTRALIA

(Courtesy of Radio) As Ot 3/3/78 SINGLES

This

- Week 1 HOW DEEP IS YOUR LOVE-Bee Gees
- 2 IT'S A HEARTACHE-Bonnie Tyler (RCA Vic)
- MULL OF KINTYRE-Wings (CAP) EMOTIONS-Samantha Sang (Private) SURFIN USA-Leif Garrett (ATL)
- BLUE BAYOU-Linda Ronstadt (ASY) NOBODY DOES IT BETTER-Carly Simon
- YOU LIGHT UP MY LIFE-Debby Boone UPTOWN FESTIVAL-Shalamar (RCA)

10 BABY COME BACK-Player (PSO)

This

Week SIMPLE DREAMS-Linda Ronstadt (ASY)

LPs

- RUMOURS-Fleetwood Mac (Warn) DOWN TWO THEN LEFT-Box Scaggs (CBS)
- THE ALBUM-ABBA (RCA)
- OUT OF THE BLUE-E.L.O. (UA) SILK DEGREES-Box Scargs (CBS) LEIF GARRETT-Leit Garrett (ATL)
- FOOTLOOSE AND FANCY FREE-Rod Stewart (WARN) SATURDAY NIGHT FEVER-Soundtruck

10 LIVE & LET LIVE-10cc (Mercury)

HOLLAND

(Courtesy of Hugo Van Gelderen) As Of 3/9/78

This

- Week TAKE A CHANCE ON ME-Abba (Polydor)
- MULL OF KINTYRE-Wings (Bovema)
- TI AMO-Umberts Tozn (CB5) IF I HAD WORDS-Yvonne Keely & Scott Fitzgerald (Bovema)
- 5 STAYIN' ALIVE-Bee Gees (Polydor) 6 IT'S A HEARTACHE-Bonnie Tyler (Inelco) 7 FOR A FEW DOLLARS MORE-Smokie
- (Boverna) 8 I CAN'T STAND THE RAIN-Eruption
- BLACK BETTY-Ram Jam (CBS) 10 SORRY I'M A LADY-Baccara (CNR)
- LOVE IS LIKE OXYGENE-Sweet (Polydor) SHE'S NOT THERE-Santana (CBS)
- 13 DADDY COOL-Darts (Negram) 14 DARLIN'-Baccara (Inelco)

(Ariota)

15 DENIS-Blandie (Ariota) MEXICO

This Week

(Courtesy of Ortiz-Mexico)

As Of 2/24/78

SINGLES

- 1 St TU TE VAS-Camilo Sesto (Ariota) AMIGO-Roberto Carios (CBS) VOLCAN-Jose Jose (Annia)
- 4 MA BAKER-Boney M (PCA)-El Tren
- YOWSAH, YOWSAH, YOWSAH-Chic (Atlantic)
- YOU'RE MY WORLD-Helen Heddy (Capitol)-Yndio (Philips) YES SIR, I CAN BOOGIE-Baccera (RCA)
- NO QUIERO PERDERTE-Los Baby's (Peerless) BLUE BAYOU-Linda Rondstadt (Asylum) 10 AUNQUE TE BNAMORES-Juan Gabriel

SWITZERLAND

(Courtesy Musikmarkt) *Denotes local origin SINGLES

This

(Ariola)

- Week 1 MULL OF KINTYRE-Wings (Capitol/EMI)-Melodie der Wett
- KLIBY UND SEINE CAROLINE-Kliby (Belluphon) IT'S A HEARTACHE-Bonnie Tyler (RCA)
- Musikvertrieb)-Melodie der Welt ROCKIN' ALL OVER THE WORLD-Status Quo (Vertigo/Phonogram)-Beliver
- IT'S SO EASY-Linda Ronstadt (Asylum/ Musikvertrieb)-Heibling DA SOLL EMAL CHOC*-Trio Eugster (CH) Metronome)-Eugester Music

- 7 SURFIN' USA-Leif Garrett (Atlantic/
- Musikvertrieb)-Arc Music TAKE A CHANCE ON ME-Abba (Polydor)-
- Union/Schacht LADY IN BLACK-Urish Heep (Bronze/
- Anota)-Global
- DARLING-Baccara (RCA/Musikvertrieb)-Magazine

LP's

- Week THE ALBUM-Abba (Polydor)
- DISCO FIRE-Various Artists (K-Tel) HIT ROCKET-Various Artists (Arcade/
- Phonag)

(Arcade/Phonag)

4 LEVEL HEADED-Sweet (Polydor) 5 SEINE 20 GROSSTEN HITS-Buddy Holly

GREECE

(Courtesy Lefty Kongalides, and compiled from local charts) LPs

This

- Week 1 RAFAELLA CARRA SHOW-Rafaella Carra
- DON'T LET ME BE MISUNDERSTOOD-Santa Esmeralda (Philips)
- GREATEST HITS-Abba (Pan Vox) MAGIC FLY-Space (Music Box)
- ONCE UPON A TIME-Donna Summer (Casablanca)
- HOTEL CALIFORNIA-Eagles (Asylum) ROCKIN' DAYS-Elvis Presley (RCA)
- ANIMALS-Pink Floyd (Harvest) LOVE FOR SALE-Boney M (Music Box) 10 GOING FOR THE ONE-Yes (Atlantic)

AFRICA (Courtesy of Springbok Radio "T")

As Of 3/10/78

M.P.A.

- SINGLES Week
- 1 SUBSTITUTE-Clout (Sunshine)-Breakaway Music IT'S A HEARTACHE-Bonnie Tyler (RCA)-
- YOU LIGHT UP MY LIFE-Debby Boone (Warner Bros.) 4 FREE ME-Urish Heep (Bronze)-Plymouth
- Music MULL OF KINTYRE-Wings (Parlophone)-M.P.A.

HOW DEEP IS YOUR LOVE-Bee Gees

(RSO)-Intersong (Pty.) Ltd. 7 NEEDLES AND PINS-Smokie (Rak)-United Artists (Clan)

Brigadiers Music

8 YOU'RE IN MY HEART-Rod Stewart (Warner Bros)-Famous Chappell I GO TO RIO-Peter Allen (A&M)-M.P.A 10 RUN TO ME-Kelly Marie (Co Pye)-EMI

K-tel Bids For Finn Sales

By KARI HELOPALTIO HELSINKI-K-tel International has opened a Finnish branch which will work in collaboration with Polarvox Oy, a manufacturer and distributor.

lations market which has been operating since 1975. All previous releases, however, have been of domestic origin. First release by K-tel will be "Disco Fire," an album featuring 18

original stars and hits. The record is

being promoted by 10 prime time tv

spots of 30 seconds each on national

The company is gearing up to cut

itself a slice of the television compi-

Mainos-TV, and also on Helsinki CATV that reaches some 15,000 families in the Helsinki metropolitan area.

"Disco Fire" is simultaneously being released in Sweden and Norway, countries where commercial radie and television do not exist. However, much of the promotion for these territories will be through the English service of Radio-Tele Luxembourg which is popular all over Scandinavia. These ads will run for 30 seconds and include the message, "We're calling all listeners in Sweden, Norway and Finland."

World In New Push For Retrospect

LONDON-A major re-launch is set for World Records' nostalgia label Retrospect. Apart from four album releases, with one tieing in with a BBC-TV series, seven back-catalog albums are to be given the promotion treatment.

First in line is "Pennies From-Heaven," featuring 16 tracks by oldtime bandleaders such as Harry Roy, Ray Noble and Lew Stone. This one links with the television series of the same name, written by Dennis Potter, award-winning author, and featuring a sheet music salesman in the story-line.

Also coming are: "The Monte Rey Story": "Harlem Comes To London" (featuring archive recordings by Duke Ellington, Fats Waller and Elisabeth Welch, and inspired by the success in London of the stage show "Bubblin' Brown Sugar"; and "Great British Dance Bands Play The Music of Nacio Herb Brown."

Promotion for the re-launch includes national newspaper advertising, plus coupons for the public encouraging applications for the full World Records catalog.

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Canada

Government Seeks Industry Accounting

Continued from page 4

industry in a number of ways. It gives tax credits, provides loans and even subsidizes trips for Canadian record people to various trade fairs such as MIDEM. The government is now saying that it the industry doesn't supply some hard information about what is being done with this money, future funding may be hard to come by.

The wrangling by the Canadian Recording Industry Assn. (CRIA) and its independent sibling, CIRPA, with Ottawa officials came to boil following MIDEM in January. The Industry, Trade and Commerce Dept. has subsidized delegates attending MIDEM in recent years, but now wants information on deals transacted at MIDEM

Ship 'Fever' **Platinum** Each Month

MONTREAL-Polydor Canada has shipped the "Saturday Night Fever" LP platinum for four consecutive months, making it a contender for the fastest and best selling album ever in this country.

Platinum certifications in Canada are awarded for sales of 100,000 units and over. Polydor figures now are only 35,000 short of the 500,000 mark, with further sales of major proportions still projected.

The key to extending the sales reach comes with the introduction of the film in Montreal's east side with a French dub, recorded in Paris for RSO.

According to Polydor, the French market has not fallen under the film's spell as yet. Screenings have all been in the western section of the city, which is predominately English speaking.

With the combination of disco and radio promotions sponsored by Polydor across the country, and the acceptance of the film in the French speaking community of Quebec, it is conceivable that final sales of "Saturday Night Fever" could top 1 million units, Polydor says

As yet, no label has declared a million seller in Canada, although several titles have been hovering in the 750,000 to 800,000 unit mark for some time.

Department spokesman Barry Korcheski says the industry has shown "great reluctance" in the past to divulge specific kinds of information and unless these companies can prove they are profitting by attending meets such as MIDEM, "our support is going to wane."

A middle management official at the Secretary of State's Arts and Culture wing, is similarly vexed by the recording industry, saying it is trying on the one hand to get tax concessions as a cultural entity, and then trotting across the street to seek benefits as an industry.

The spokesman says his department has been amassing statistical information on cultural media for seven years. Six months ago it started a file on the record business but has had little response to its requests.

"Without this information," he says," there is no point in asking the tax department for favors because it only deals with concrete analyses and figures."

The trade people say they are looking for businessmen with international scope and feel "ill at ease" talking to independent producers who are seeking capital for future recording projects.

"What these people don't seem to comprehend is that a master tape isn't worth a penny until it proves itself. When we are talking about collateral, we're talking about recording studios and other assets," a Trade Dept. spokesman says-

French Musical For Kebec Disc

MONTREAL-Kebec Disc has secured Canadian record and stage rights to a major French rock musical, bankrolled by WEA France, titled "Star Mania."

The futuristic tale brings together a wealth of talent from Paris and Montreal and is reported to have cost as much as \$125,000 to produce the double-album set, which will be released in Europe and Canada this May.

Among the stars in the cast are George Thurston (of Boule Noire). Diane Dufresne, Claude Dubois and Nanette Workman. The score was written by Michel Berger (music writer for France Gall) and words by Luc Plunondon (who writes much of Diane Dufresne's material).

From The Music Capitals Of The World

TORONTO

"Cats On The Coast," the Sea Level album on Capricorn is experiencing brisk sales nationally as an import item with a \$9.98 tag. Polydor confirms a signed agreement with the label for Canada now, which means domestic shipments moving out in a matter of weeks.

Disques Fluers of Montreal reports gold sales on Santa Esmeralda's "Dun't Let Me Be Misunderstood," with "House Of The Rising Sun" shaping up to be an equally big hit. ... CBS Disques in Montreal is negotiating with Esmeraida's Leroy Gomez for recording. CHEZ-FM. Ottawa, gave Robert Palmer's "Double Fun" alburn its Canadian premiere late February.

Capitol has shipped 15,000 white vinyl copies of "Drastic Plastic" by Be Bop Deluxe, as part of a major push on the band. WEA is running hot on the Jack Richardson produced Chris Ward single, "Maybe Your Heart," and MCA likewise with Bob McBride's debut solo LP. "Here To Sing," with same producer

CBS hosted a gala reception for key media; retail and radio personnel from across Canada in Toronto as part of an intensive promo on Epic act Zon. Apart from dinner and showcase, label people handed out blue vinyl pressings of LP and purchased considerable space in local consumer and trade publications.

Cockney drawler lan Drury is making a onestop visit to Vancouver as opener for Lou Reed at the PNE Gardens. While national airplay has been virtually nonexistent for the Stiff act. Montreal's CHOM FM is pushing his album, marking the only breakthrough for punk in the market.

foronto based rock trip Goddo appears to be heading for a national breakout via the Polydor album "Who Cares " Court proceedings are underway over a management dispute with the band, but the act is continuing work on the

CBS held a reception at its a&r office in Mon treal to launch the Mahogany Rush Tive alburn. The party included a stripper

DAVID FARRELL

International

From The Music Capitals Of The World

Continued from page 76

The group Jane signs a new contract with Metronome label Brain in Hamburg ... All Sea son Music chief Abi Ofarim has brought in Fred Schibharl from Barcelona as new director in Munich. Triumphant success here for the Abba feature film.

Klaus Doldinger and his group Passport start ing an East German tour (March 25). Global Music in Munich signs a publishing contract with Randy Newman. ... Michael Conradt ends his activities in the German music scene and goes off on a two-year worldwide tour.

Rudi Gassner, Metronome managing director, has reorganized his promotion division, splitting it into national and international sections. National boss is Tina Otte, and heading international is Manfred Wodars. Press chief is still Hans-Joachim Simon, with Klaus Ebert as a&r marketing boss. National product is handled by Rolf Enoch and Hartwig Biereichel, and international by Horst Hohenboeken and Detley Kroemke. **WOLFGANG SPAHR**

OSLO

Norwegian Spellemann Prizes, Grammy equivalents, given to top recording artists during a television show here. At company level, the new Zarepta company had five albums nominated and two awards: Radka Toneff, named best girl singer, for "Winter Poem" and the two drummers Jon Christensen and Paul Thowsen, who had the album "No Time For Time," named best jazz record.

Alex and her group of the same name had the album "Handle With Care" named best pop album, concert violinist Arve Tellefsen won an award; best folk singer was Alf Cranner; and the jury's prize of honor went to accordionist Toralf Tollefsen, a world traveller, and a pioneer in popularizing his instrument

Manfred Mann Earth Band is set for a concert in the massive Ekeberg Hall here and, at the same place, impresano Gunnar Eide is to present a big country show starring Don Williams, Barbi Benton, Kenny Rogers, Skeeter Davis and George Hamilton IV.

Two Norwegian trad jazz bands engaged for the April festival in New Orleans Artur Bleiken and his Jazzbeskjed and the Magnolia Jazz Band, which will include young ragtime planist Morten Gunnar Larsen. . . . Karin Krog back from the Indian Jazz Festival, having worked with Espen Rud, Jon Balke and Bjorn Alterhaug.

New Alex album now on sale in 14 countries and the band is due for a European tour soon.

The Notodden jazz weekend a success and the fifth Vossayazz in West Norway had Thad Jones conducting a local big band from Bergen and top of the bill was the U.S. pianist Don Pullen and his quartet.

Upcoming album here is "Disco Fire," a K-tel release featuring names like Smokie and La Belle Epoque. ... New record company here is d8 Records, first product featuring Swedish singer and guitarist Cornelis Vreeswijk. The company is run by Ole Soerlie, Paul Karlsen and Helge Karlsen from Decibel Booking and the eight release list for 1978 included new singer

Manhattan Transfer in for April 7 Oslo con Big promotion by Metronome for Bette Midler's Broken Blassom following to inspired interest in her via "The Divine Miss M." albums by John Mayall and the Bluesbreakers being promoted here by Phonogram following exceptional demand for his product

CBS promotion on behalf of Cerrone and "Supernature and big campaign for Peter Frampton preduct following his Norwegian Iv concert here Ronnie Scott's tabel featuring product from his London club, including Carmen McRae and Sarah Vaughan, out here via Pye. Clark Terry likely visitor soon, with his 'The Globetrotter album on Vanguard presented here by Arne. Bendiksen

Bendiksen also presenting Beserkley label product here, including Jonathan Richman and the Modern Lovers. . . . Kenny Wheeler out here with new and exclusive recording on ECM, including Jan Garbarek, John Abercrombie, Dave Holland, Jack de Johnette and Ralph Towner, all compositions by Wheeler

Collector's item of recording over the past 100 years released for commercial sale here as "Seen From The Sound Side-Highlights In Nor RANDI HULTIN wegian Phonograph History."

General News

Cuban Trip Sparking U.S. Music Optimism

Continued from page 1

trade with Cuba, still sealed off by a 19-year embargo.

Following the week of meetings with Cuban officials and representatives of the state-controlled record/ broadcast industries, the American executives set about, immediately upon their return, working out the details for the exchange of recorded product, the appearance of live talent in Cuba, and the provision for showing American motion pictures and tv programming.

Among the 100 California businessmen from various industries making the trip which departed Los Angeles Feb. 27 were the following music industry figures:

Joe Smith, board chairman of Elektra/Asylum/Nonesuch: Michael Roshkind, vice chairman of Motown Industries; Terry Ellis, president of Chrysalis Records: Paul Drew, independent radio programmer and consultant, and Oliver Berliner, president of Hall Of Fame Music.

Among the projects now in the works is what Roshkind describes as "two gala concerts," one indoors, the other outdoors, which would feature Motown's top new and established talent. He says this could include Stevie Wonder, Diana Ross, the Commodores, High Inergy, Marvin Gave and Smokey Robinson.

Roshkind reports the Cubans have agreed to host the show which would be the first performance by American pop artists in 20 years. A group of jazz musicians appeared in Cuba last year.

Though still deliberating on the project. Roshkind says that if it comes about, the concert would be recorded live by the firm for U.S. release, and would be filmed for a possible U.S. tv special.

Roshkind says Castro directly ageed to terms for the deal which would exclude the Cubans from any profits from the album or ty show, but which would give them the talent free of charge and would allow them to pocket the gate.

The Cubans would also shoulder all "out-of-pocket costs," says Roshkind, including transportation for musicians and the "huge crews" which would travel from the U.S. for the tv production The Cubans are "very hot on the idea," says Roshkind, noting that the Cuban public "absolutely loves" American music which they pick up on radio stations from Miami and other American cities, including New Orleans and Philadelphia.

Roshkind says it would be a "good analogy" to compare such a concert to the ping-pong diplomacy which helped thaw out American-Chinese relations through the exchange of table tennis teams.

A musical exchange "could be even more dramatic," Roshkind says, and could help serve the same purpose.

Elektra/Asylum's Smith also reports he explored the possibility of booking his acts in Cuba. He says the Cubans were "quite receptive," and he plans to speak with "rock 'n' roll acts I know to see if they'd like to go.

Two E/A acts he mentions in this regard are Queen and the Eagles

Smith also discussed the possibility of record licensing deals with the Cuban state-run record firm, EGREM

Smith says it is possible to sidestep the current U.S. imposed embargo, which he calls "ridiculous."

"I'd like to arrange licensing so

that the Cuban product could come through our Canadian company," he states, "and WEA could then sell it here. I talked with Castro about it. and if our branch okays the idea. we'll proceed with it."

"At this point," he qualifies, "we can't license our product in Cuba. It would have to flow this way first."

Smith says the Cuban product is "not unlike salsa here" and believes there would be great demand for the material among Latin buyers in the U.S. and Puerto Rico.

Chrysalis president Terry Ellis was substantially more reserved in his predictions for trade with the Cuban music industry. Citing the political problems still obstructing U.S. relations and persistent Cuban domestic problems, Ellis believes trade is "a long way away."

Assistance in preparing this story provided by Jim McCullaugh.

He notes that the Cubans today produce between 1-11/2 million units per year, but have the capacity for four to five times that amount if they did not suffer a raw materials short-

Ellis says most of the product in Cuban stores is Cuban, with some imports of mostly classical material from Russia and East Europe.

But Smith and Roshkind believe. nevertheless, that the Cuban market is fertile with demand for American recorded product.

Roshkind notes that with nine million inhabitants, developing Cuban record sales would be like "opening up a market the size of two large American cities."

Both observe that record retailing in Cuba is unsophisticated.

Roshkind says the LPs he saw on sale in gift shops and hotel lobby stores were tagged with a stiff \$10 price.

He says he slso spoke with EGREM representatives about a record deal for Motown which he considers "entirely possible."

American product could be marketed successfully in Cuba. Roshkind believes. "if the price structure could be made palatable."

The high retail price may be deceiving, however, since previous news reports out of Cuba indicate the public, faced with a lack of consumer goods and many free social services, often has surplus cash available.

Although Paul Drew is famed in the U.S. as a programmer, he believes his role in Cuban trade will be less in radio than in the to and motion picture fields.

Already, he says, he has pacted a "goodwill" deal with Disney Productions to provide for the Cuban screening of "Pete's Dragon," in response to intense Cuban interest in family and educational films.

Drew says the film's star Helen Reddy and her manager/husband Jeff Wald plan to travel to Cuba for the first screening of the film for Castro and a group of children.

In addition, Drew says he has contacted A&M, Warner Bros. and Motown to obtain short four to five minute promotional films of artist performances (currently produced for European markets) for use by Cuban ty which can easily slot them in their programming because of the absence of commercials.

Drew also calls this a "goodwill gesture," but indicates it will help pave the way for future to deals.

Drew believes to is "an excellent

(Continued on page 94)

Labels Protest L.A. Stations' Import Policy

Disks Not Available In The Stores

Continued from page 10

questing tunes they heard on the radio but which they just can't get.

Ramiro Alvarez, co-owner and manager of La Feria Del Disco, a full-line Latin retailer, provides a graphic example of the market impact of the developing programming

He says his customers had been requesting the new Roberto Carlos LP (Caytronics) since two months ago when local stations began playing the cut "Amigo."

When he finally got the album in stock, the tune was no longer on the

Says Alvarez: "I could have sold hundreds of that album before. People were asking for it constantly.

"Now that it's available, they've stopped playing it, and that album has been sitting here for six days.

CHICAGO (Salsa)

ISMAEL MIRANDA

EDDIE PALMIERI

No Voy Al Festival, Famia 508

Unfinished Masterpiece, Coco 120

right through the weekend, and I haven't sold a single copy."

For Joe Ramirez, the Caytronics branch manager here whose job it is to sell Roberto Carlos albums, the whole mess, in a word, is "demoralizing."

"There's nothing more frustrating," Ramirez complains as he watches demand for his product dissipating. "It's like trying to sell yesterday's papers."

Ramirez, like other affected manufacturers, is taking the brunt of the reaction from confused distributors.

He explains: "My clients call me up and say, 'Ramirez, what's the matter with you? Why don't you have this or that song customers are asking for."

Sitting back cooly amidst all this havoc are the program directors who defend their policy without remorse. They say it is their obligation to the listening public to keep their programming as timely and up-to-date as possible.

"The public has a right to listen to something new and fresh," says Raul Ortal, recently installed program director at KALI "And a good

MIAMI (Pop)

program director has an obligation to do more than just play stuff that gets dumped on his desk.

"I'm interested in getting my ratings up, and that means I have to satisfy the public's constant desire for something new and exciting."

Pepe Rolon, who has had a fouryear tenure as KWKW's program director, echoes Ortal's sentiments, and adds that he often gets calls from listeners asking for songs that have been previewed on the popular musical series, "Siempre En Domingo," which airs across the U.S. but originates in Mexico City

Both Rolon and Ortal feel they increase their popularity by keeping up with hits as they break on Mexican radio.

Both programmers say they make trips to Mexico, either the border or the capital, monitor the radio there, and purchase the songs which appear hit-bound.

Ortal says he has even made cassette recordings of Mexican stations and can bring back several week's worth of new product on one trip.

There is some indication that Mexican labels are servicing the L.A. stations by mail: the programmers deny it.

Regarding the impact on the sale of records, Rolon and Ortal have different attitudes.

KALI has been the leading programmer of foreign releases, with often a third of its playlist taken up by non-U.S. material.

Ortal says it's the responsibility of the record labels to keep up with the taste and demand of the public. If they delay in getting the product out, it is their "lack of professionalism" that is at fault, he claims.

"As a programmer," says Ortal, "I can't sit and wait for these people to release material the public is already demanding.

"Also, the companies here sometimes release material that just won't work in this market, and they insist we play it. They call four and five times a week, asking that we program only what they want.

"I want to do things my own way. I don't want to keep the same old pattern and program what everyone else is programming."

But Tony Cortez, Caytronics promotion director here, noting that Ortal last week programmed three new tunes which "we didn't even know existed," counters that production process in the record industry is too complicated to gear it to Ortal's "whimsy."

And Ramirez counters Ortal's "public service" defense, claiming to the contrary that the radio is "doing a disservice to themselves and the listening public as well."

Retailer Alvarez echoes the opinion: "They're not doing any benefit to the people. They're just driving them crazy, making them run around looking for records that aren't there."

Rolon is more apologetic than Ortal. He says his Mexican product makes up a small percentage of his playlist, and stresses his policy of exposing local talent on local labels.

Says Rolon: "If I've caused confusion among record companies it wasn't my intention. But I must be up-to-date, and program the hits from Mexico."

Rolon says it's not likely he'll stop programming the Mexican-made product, predicting it would hurt his ratings if he did

Ortal says he'll also continue, and admits that part of his motive in ignoring the domestic Latin releases can be traced to the payola scandal surrounding his predecessor.

Despite the airplay fracas, Caytronics' Ramirez was able to retain some objectivity and point out possible positive results.

By jumping the gun on product, he says, the local stations have forced the label to step up its effort in closing the time gap between Mexican and U.S. releases.

And he admits that the program-



TEXAS QUEEN-Mexican ranchera vocalist Yolanda Del Rio, right, congratulates Elizabeth Silva who won this year's Miss KGBT Radio, a yearly event in Texas' Rio Grande Valley since 1967. Also on hand for the station's celebration in Brownsville were Los Unicos De Mel Villareal.

mers ("they have good ears") can uncover public taste for a new artist or an unknown tune which the label may otherwise have ignored.

"It's keeping us on our toes," Ramirez concludes.

Another local label executive, who asked to remain anonymous, is on not so optimistic.

The practice, he says, has made it even more difficult to get concentrated airplay on any domestic release, and thus hits cannot be -"It's a headache," concludes the created.

record man, "and it can become a disease. We just have to find a remedy in time."

Special Survey Hot Latin LPS

Billboard SPECIAL SURVEY For Week Ending 3/18/78

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| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|---|---|--------------|--|
| 1 | CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, | 1 | JULIO IGLESIAS A Mis 33 Anos, Alhambra 38 |
| 2 | Vaya 66 EL GRAN COMBO 15ve Acceptance, ECC 014 | 2 | CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album Vaya 65 |
| 3 | ORCHESTRA HARLOW | 3 | ROBERTO CARLOS Amigo, Caytronics 1505 |
| 4 | HECTOR LAVOE De Ti Depende, Fania 492 | 4 | WILKINS No Se Puede Morst Por Dentro, Velvet 1523 |
| 5 | FANIA ALL STARS Rhythm Machine, Columbia 34711 | 5 | LOLITA Mi Carta, Caytronics 1506 |
| 6 | ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415 | 6 | JUAN BAU Vol. 5, Zafiro 512 |
| 7 | PETE "EL CONDE" RODRIGUEZ A Touch Of Class. Fania 519 | 7 | NAPOLEON Hombre, Raff 9056 |
| 8 | LA SONORA PONCENA El Gigante Del Sur, Inca 1054 | 8 | LOLITA Abrazame, Caytronics 1489 |
| 9 | ROBERTO ROENA No. 9. International 924 | 9 | TANIA Inpreible, Top Hits 2014 |
| 10 | LA DIMENSION LATINA Presentando A Andy Montanez, Top Hits 2018 | 10 | HUGO BLANCO Si Te Vas, Te Vas, West Side Latino |
| 11 | WILLIE COLON/RUBEN BLADES Metsendo Mano, Fansa 500 | 11 | SUSY LEMAN Vice 722 |
| 12 | TOMMY OLIVENCIA El Negro Chombo Inca 1055 | 12 | LISSETTE Justo Yo. Boxinquen 1306 |
| 13 | CHEO FELICIANO Mr Tierra Y Yo, Vaya 69 | 13 | BASILIO Demasiado Amor, Zafiro 513 |
| 14 | EL GRAN COMBO Mejor Que Nunca, EGC 013 | 14 | JULIO IGLESIAS El Amor, Alhambra 23 |
| 15 | ANGEL CANALES Con Sabor, TR 125 | 15 | MIAMI SOUND MACHINE Renacer, Audioton 5426 |
| 16 | WILLIE COLON El Baquine De Angelitos Negros, Fania 506 | 16 | Papazillo, Haff 9065 DANNY DANIEL |
| 17 | MONGO SANTAMARIA Amanecer, Vaya | 17 | Nunca Supe La Verddad, Boringuen 1327 JOHNNY PACHECO |
| 18 | MACHITO/LALO RODRIGUEZ Fireworks, Coco 131 | 19 | The Artist, Famia 503 CHEO FELICIANO |
| 19 | PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001 | 20 | Mi Tierra Y Yo, Vaya 69 MARIO ECHEVERRIA |
| 20 | ORQUESTRA BROADWAY Pasaporte, Coco 126 | 10 | En Este Moemento & A Esta Horas, Latin Intl 6036 |
| 21 | ROBERTO ROENA La Octava Maravilla, International 914 | 21 | NELSON NED El Romantico De America, West Side Latino 4114 |
| 22 | TIPICA 73 Two Sides Of Tipica 73, Inca 1053 | 22 | ALMA Alma, Alhambra 148 |
| 23 | VARIOUS ARTISTS Super Salsa Singers. Fania 509 | 23 | JOSE-JOSE Reencuentro, Pronto 1025 |
| CONTRACTOR OF THE PARTY OF THE | ACCOUNT TO SELECT THE PARTY OF | 39405 N | F2 10 20 10 20 20 20 20 20 20 20 20 20 20 20 20 20 |

CANMILO SESTO

Rasgos Pronto 1025

JOSE LUIS

Tu. Top Hits 2021

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Latin Scene

LOS ANGELES

Record people here showed intense interest Monday (6) in finding out how Pepe Garcia's Globe De Oro show did over the weekend. The Sports Arena administration, saying it had received several calls for attendance figures, sets the official number at almost 10,000 fans. 'Fan tastic," was the industry reaction upon learning the news. Though not as high an attendance figure as previous years, most observers comment that to get so many people out to the Latin show in the middle of California's worst rain storm of this century, fighting mudslides and flash floods all the way, was quite an accomplishment

The success is particularly impressive in light of relatively poor response to large talent revues here over the past year. The interest from the local industry stems from the ability of Garcia's show to provoke local record sales. And there is some indication that it could use a lot of provoking Tony Estevez of Alhambra Records' branch here says his February volume was his lowest ever. Guiro Records, the largest distributor here and Alhambra's biggest client, bought just over \$300 for the month, a mere pittance when compared to Guiro's \$6,000 orders in his strongest months. The same holds for Baly's recent orders, says Estevez' wife and co worker Rebecca. (She does report, however, good news regarding Alhambra's line of Spanish zarzuelas. Known as aggressive in some circles. Rebecca's persistence has resulted in zarzuela orders from six different Tower Records outlets from Berkeley and Sacramento in California to Tempe in Ari-

Also suffering sales doldrums is Edmundo Pedroza of Gas Records. But he says his firm has felt the pinch more in 8 track tapes than in LP sales. The reason? A flood of counterfeit product which he says has hit this market recently. His report is corroborated by Ron Sproehnle at Fama Records whose product is also being ripped off. Pedroza has been buying up samples of the product in local outlets. Among a recent batch was the new Julio Iglesias LP which he took over to show the Estevez' in the adjacent Pico Blvd.

Slightly alarmed, Tony and Rebecca went off on a search of their own, trekking up and down Broadway Blvd. based on a report from Jose Carrasco of the Discotiendas Fiesta store that counterfeit stuff was being peddled in one of the small electronic shops downtown. The eightblock search turned up only a couple of suspicious samples, but nothing to worry about, the Estevez's concluded

The downtown tour helped confirm a report in this magazine that Latin LP importers were fading in strength. At the open-air La Especial retail shop, a small, low-overhead/heavy volume outlet which was once well-stocked with Mexican imports, a clerk reports the importers "don't come around as frequently as they used to " What imports the shop had on the racks seemed to be leftovers.

But across the street at Carrasco's Discotiendas Fiesta, the section devoted to Caytronics material was simply flooded with CBS product. brought in from outside the country. No other label section was so swamped with imports. But the question is whether the store, owned by a large Mexican chain, is bringing the material in itself.

The industry is buzzing with Cayfronics rumors on another front. With CBS currently nego tiating its distribution agreement with the firm, speculation runs rampant as to the fate of the

Will the contract be renewed? Will CBS take over its own distribution in the U.S.? Will Joe

Cayre get out of the Latin business altogether (yes, rumor has come to this) and leave the Latins to take care of themselves? Is it possible? What will come of Latins left to their own devices?

As the tension mounts, CBS International is saying nothing President Dick Asher in New York says he is unable to report on the status of negotiations, but he does offer that the current contract does not expire until June 30, and that it could be extended temporarily if a new agree ment isn't worked out in time.

Meanwhile, Caytronics is busy selling records as always, particularly so with three versions of the tune "Son Tus Perjumenes Mujer" which promises to be the song of the year in this market. The most in-demand of the three renditions is the one by David Corpus (Arcano) which Ramirez says has caught on because of its 'oom pah pah" village band arrangement

Over at Pickwick, though, indication is the rendition by Los Alvarado (Pronto) is the winner. It's too early, however, for reaction to the version by Carlos Mejia Godoy Y Los De Palacaguina which was recorded by CBS/Spain though the group is Central American. The Mejia Godoy album containing the cut is an outstanding work, rich in Central American culture, folkloric in its musical structure and socially revealing in its lyrics. A very important work in the context of the current turbulent transformation taking place in Nicaragua. INDICA, the Central American CBS affiliate, has also released an LP by Luis Mejia Godoy which is daringly explicit in its political stance, and outspoken against social conditions in the tradition of an early Bob Dylan. But the album is not just ideological. The guitar playing is quite accomplished

AGUSTIN GURZA Copyrighted material



AVERAGE WHITE BAND-Warmer Communications, Atlantic SD19162. Produced by Arit Mardin. After their excursion with Ben E. King last time out, the blue eyed band returns sans the ex-Drifter with a mellow mix of tight instrumentation and smokey vocals. Songs seem a little insubstantial, but the sound is as fine as ever, especially on "She's A Dream" and "The Price Of The Dream." Making guest appearances are the ubiquitous Brecker brothers, and Comell Dupree.

Best cuts: "Your Love Is A Miracle." "Big City Lights." "She's A Dream." The Price Of The Dream

Dealers: AWB charted last year, so let your customers know about this one via both pop and soul bins.

THE OUTLAWS-Bring It Back Alive, Arista AL8300. Produced by Allan Blazek. This six-man band shines on this double-disk live collection of its best-known songs like. There Goes Another Love Song" and "Hurry Sundown" The instrumentation is tight and crafty, but fully dynamic. The fullthrottle boogie approach emphasizes guitar and drums. The group is able to stretch out and jam more than on its studio albums. Bill Szymczyk (the Eagles) is listed as executive producer, the LP is dedicated to the Lynyrd Skynyrd band and

Best cuts: "Cold And Lonesome," Stick Around For Rock And Roll, "Lover Boy," There Goes Another Love Song," Dealers: This is the type of group which is really repre-

sented best in a live setting like this

MARY MACGREGOR-In Your Eyes, Ariola SW50025. Produced by Tom Catalano. Vocal versatility is highlighted in this 10-cut portrait of Macgregor's refreshing, clear style. Half the tunes fall into easy listening, but uptempo pop ("I've Never Been To Me"), disco ("Hold Tight") and even country ("In Your Eyes") also find a groove here. Surprisingly, Macgregor is backed with no less than 43 strings and 14 horns, but no cut smacks of overproduction

Best cuts: "Along Too Long." "Satisfied," "Hold Tight," T've Never Been To Me.

Dealers: Several cuts already are receiving airplay.

MICHAEL FRANKS-Burchfield Nines, Warmer Bros. BSK3167. Produced by Tommy LiPuma. There are a few distinct changes in Franks' third guitar album. Has light and airy jazz orchestrations are played out by a different cast of musicians including standouts like Steve Gadd on drums and Ralph MacDonald on percussion. The jazz influence, evident in his preceding albums, is a bit stronger here while his Latin samba sound gets played down. Franks' penchant for humor is evidenced in the wry lyrics he enjoys writing. His vocal de livery is so laidback, easy and mellow on the soul

Best cuts: "When The Cookie Jar Is Empty," Burchfield Nines," "Vivaldi's Song," "Dear Little Nightingale."

Dealers: Franks' following expands each outing

MARCH

KRIS KRISTOFFERSON-Easter Island, Monument 1235310 (CBS). Produced by David Anderle. Kristofferson has really gotten himself together and is creating solid albums with solid material. His undisciplined voice, despite its gravel ly texture, communicates honesty and emotion on which he builds his songs on. The songs, many cowritten with key boardist Mike Utley, are among the best of Knstofferson's recent batch. The steady country/rock/folk beat is courtesy of Kristofferson's usually tight band. And while Kristofferson is becoming adept at making movies, it's good to see he's not sacrificing his recording career

Best cuts: "Risky Bizness," "Easter Island," The Sabre And The Rose," The Fighter

Dealers: Kristofferson's popularity is at its peak

JOHNNY MATHIS-You Light Up My Life, Columbia JC35259. Produced by Jack Gold, This should be Mathis' biggest album in years. It includes two duets with Deniece Wiltiams, two hot Bee Gee songs, a tune from "The Wiz." a cover of a recent country crossover hit as well as MOR standards dating back to the 1940s. Mathis' vocals are characteristic ally effortless as he glides over the big orchestral arrange ments by Gene Page. The diversity of the material challenges him as a singer to make this one of his most well-balanced and fully satisfying albums.

Best cuts: "Too Much, Too Little, Too Late," "Emotion," "How Deep Is Your Love," "If You Believe," "It Was Almost Like A Song. Where Or When

Dealers: The hot single with Williams should do for Mathis what the teaming with the Spinners did for Dionne Warwick a few years ago.

MARIA MULDAUR-Southern Winds, Warner Bros. BSK3162. Produced by Christopher Bond. Muldaur's outing here is more diverse than previous efforts-less country tinged rock and more experimental. Producer Bond takes her through uptempo r&b flavored material that have blues/soul feelings. Backing instrumentation is also more complex as strings, synthesizers and horns are added while the song stress' vocals are sweet, soulful and crystal clear throughout.

Best cuts: "I Got A Man," "Say You Will," "Make Love To-The Music," "That's The Way Love Is," "My Sisters And

Dealers: This should surprise and please Muldaur's lans.

NIGEL OLSSON-Columbia JC35048. Produced by Paul Davis and Nigel Olsson. Elton John's former drummer switches from Rocket to Columbia with this release, which balances mellow and dynamic material. The orchestral arrangements are by David Foster, who also composed half of the melodies. The most distinctive cut is the only non-original, Billy Joel's "Say Goodbye To Hollywood," which features Spetlight.

CAROLE KING-Her Greatest Hits, Ode JE34967 (Epic). Produced by Lou Adler. This album (neatly subtifled "Songs Of Long Ago") should help to dispel King's image as a purveyor of warmly nostalgic but rather slow ballads. A few of the cuts are pretty ballads, but most are either midtempo and strongly rhythmic ("Smackwater lack") or rousingly uptempo and celebrative ("Only Love Is Real"). Wisely, the album includes one colorful LP cut ("Brother, Brother") and omits a less distinctive single release ("High Out Of Time"). The accents of the backup. instrumentation here range from jazz ("Jazzman") to Latin ("Corazon") Excellent representation from one of our most gifted artists at her best

Best cuts: All 12

Dealers: King has hit gold with every album from "Tapestry" on, save for a children's ty soundtrack a few years ago.



ATLANTA RHYTHM SECTION-Champagne Jam, Polydor PD16134. Produced by Buddie Buie. Group's first alburn since its breakthrough "Rock N' Roll Alternative" swings from beginning to end. Most tunes are upbeat rockers laced with punchy guitar work by Barry Bailey and J.R. Cobb. Paul Goddard's thumping bass is evident throughout and the flexible vocals of Ronnie Hammond conveys the excitement the band generates within its instrumental jams. Group appears to have now fully matured as its last LP, which produced "I Am So Into You," hinted it might. The subtle southern licks, mixed with an r&b flair, and delivered in a cohesive unifying blend, are among the finest rock'n'roll being played

Dealers: "Imaginary Lover," "I'm Not Gonna Let It Bother Me Tonight. "Normal Love," Evileen."

Dealers: The first single. "Imaginary Lover," is climbing the Hot 100

a Spectoresque arrangement heavy on the early '60s casanet sound. Another highlight is "Please Don't Tease." which has a sultry, jazzy sound thanks to the background vocals by the likes of Davis. Brenda Russell and Bruce Johnston.

Best cuts: "Say Goodbye To Hollywood," "Rainy Day." "Part Of The Chosen Few," "Please Don't Tease

Dealers: Note label change



MARLENA SHAW-Acting Up. Columbia JC35073. Produced by Bert de Coteaux. Formerly a jazz vocalist (Count Basie's lead for four years) Shaw turns to a mellow, soft soul set, shooting for pop acceptance. Her work on these fine numbers is alternately sultry and saucy, and always smooth. The material is well-balanced from ballad to punchy midtempo, with a strong blues cut and a version of the "Looking For Mr. Goodbar" theme also included. Producer de Coteaux again offers his fine, failored arrangements on Shaw's second effort for the label

Best cuts: Rhythm Of Love, Wonder, You Bring Out The Best In Me. "I'm Back For More.

Dealers: This production is polished and carefully crafted.

ALLEN TOUSSAINT-Motion, Warner Bros. BSK3142, Produced by Jerry Wexler. Toussaint is a wizard who combines the best elements of soul, funk and r&b and mixes them into his own New Orleans style of catchy rhythms. Here he paints an outstanding collage from hery r&b numbers to soulful, well sing ballads. Musicianship, with a beyy of instruments, is superb and varied and Etta James and Bonnie Raitt contribute backup vocals.

Best cuts: Night People, Lover Of Love, Motion, The Optimism Blues

Dealers: This artist is gaining a reputation as both a producer and artist.



THE OAK RIDGE BOYS-The Best Of The Oak Ridge Boys, Columbia KC35302. Produced by George Richey, Duane Allen, Dave Malloy, Pete Drake. Since the Oaks have become a strong record selling act for ABC Records, the group's former label has compiled this "best of" package displaying the universally-themed style of music that brought them to the top of the confemporary gospel field. Also included are selections like "Rhythm Guitar" and "Family Reunion" that instigated the quartet's early crossings into the country market. Duane Allen solos on much of the album with the rest of the group adding definitive and well timed vocal harmonies that reach a peak in the sensitively dynamic version of "Freedom For The Stallian" also enhanced with climactic horn arrangements

Best cuts: The Baptism Of Jesse Taylor, "Rhythm Guitar," Freedom For The Stallion," "There Must Be A Better Way, Where The Soul Never Dies.

Dealers: The Daks current success on ABC Records should make this repackaging a strong selling item.

MOE BANDY-Soft Lights And Hard Country Music. Columbia KC35288. Produced by Ray Baker, Catchy album graphics utilizing the idea of a jukebox as Moe's Place sets the stage for the 10 selections contained within. Playing upon the themes of love and heartache. Bandy keeps true to form in interpretive delivery with country ballads and uptempo numbers. Instrumental support is bright and crisp, yet basic employing harmonica, steel, piano and electric guitar,

Best cuts: "Soft Lights And Hard Country Music." This Haunted House." Are We Making Love Or Just Making Friends. That's What Makes The Juke Box Play

Dealers: Bandy's consistency as a major seller should bring this one on home



HUBERT LAWS-Say It With Silence, Columbia JC35022. Produced by Ronnie and Hubert Laws. Various flutes and piccolo are blown by the sensitive Laws against a big back ground-strings. French horns and the more conventional instrumentation including Fender Rhodes piano. Five tracks are all newly composed. All run longer than five minutes. But all are musical, and the leader confirms there is no better man around anywhere playing his instruments.

Best cuts: "Love Gets Better," The Baron

Dealers: Laws is a consistent seller and his current four is making him even stronger on records



LIBRE-Tiene Calidad, Salsoul 4114. Produced by Manny Oquendo, Andy Gonazlez. This is the group's second LP, a set of serious, accomplished salsa that is driven by the percussive foundation of co-producers/co-arrangers Oquendo (timhales, bongo) and Gonzalez (bass). The six tunes included here call upon the group to display its versatility in forms from Latin/jazz in a Miles Davis composition to traditional Cuban tracks in charanga and son montuno styles. The best salsa session men make up the horn section

Best cuts: "Imagines Latinas." Porque Tu Sufres." Dealers: The album jacket boasts informative and detailed liner notes.

YOLANDA DEL RIO-Tradicionales Al Estilo De Yolanda Del Rio, Arcano OKLI 3405. Produced by Fernando Z. Maldonado. One of Mexico's most popular ranchera vocalists who is also a favorite among U.S. Latin audiences, has selected 10 classic country cuts by some of Mexico's most respected composers. including Cuco Sanchez, the late Jose Alfredo Jimenez and Tomas Mendez. Producer Maldonado, using two top studio. mariachis (Vargas De Tecalitlan and Mexico de Pepe Villa). has kept his arrangements traditional in keeping with the album's concept, thus avoiding some stylized modern twists. Del Rio's voice is strong and emotional. The combination of talent makes for a sure-fire winner.

Best cuts: "Del Cielo Cayo Una Rosa," "El Herradero." Hermasisima Lucera.

Dealers: Del Rio is at a high point in her popularity.

ALEGRE ALL STARS-Perdido, Alegre ASLP 6010. Produced by Al Santiago. A slightly rearranged group of All Stars is back with a fiery set of salsa, guided by the veteran and revered Santiago. The idea here, as before, is to capture the sponfaneous energy, spint and fun of a Latin jam. It works marvelously with the musicians swinging mightily in these six cuts preshaped only by arrangement sketches. Charlie Palmien heads up the group at the piano. Among the many fine musicians, young Bobby Rodnguez' sax/clarinet/flute work stands out.

Best cuts: "Agusese Usted," "Perdido."

Dealers: The overheard studio chatter at the opening of some cuts is consistent with the LP's concept.



FOTOMAKER, Atlantic SD19165. Produced by Eddie Kramer. This dynamic five man band is comprised of ex-Rascale Gene Cornish, bass, vocals and drummer Dino Danelli. Also a member of the band is ex-Raspberry Wally Bryson, guitar/vocals. Guitarist Lew Marchesi penned most of the 10 songs which fall into the rock pop variety. The music is melodic with a hard rock edge. Marchesi's lead vocals flow smoothly on the rockers and more midtempo tunes. An even blend of outstanding vocals and keen instrumentals showcases the hand's full potential. Kiss, Led Zeppelin producer Kramer applied his distinctive mark to the production.

Best cuts: "Where Have You Been All My Life," "Can I Please Have Some More, "Say The Same For You," Two Can Make It Work

Dealers: Cover immediately attracts attention.

JIMMIE MACK, Big Tree BT76007 (Atlantic). Produced by Michael Tschudin. A very pleasant pop surprise this is: very tight, very melodic and very much in the rock mainstream. Mack plays guitars and sings, while a basic three-man rock group backs him up both instrumentally and vocally. Working with these basics. Mack comes up with some very interesting and fresh arrangements. The LP is well paced with strong passages yanking back the listener's attention. The songs range from soft to hard rock, all standing up very well on their own. There is very little throwaway stuff here.

Best cuts: "Waiting For Tonight," "Side Street Girl," "Let Me Down Easy. "Bump in The Night."

Dealers: Mack is a former member of the Earl Slick Band.

FUZZY HASKINS-Radio Active, Westbound WT6102. (Allantic). Produced by Gig Productions. Smooth, danceable r&b backed with strings and full orchestra ably augment singer/ songwriter Haskins' vocalizing. The eight songs run from mellow, romantic to funky. Haskins' voice is well suited to his lyrics and it appears he could sing the songs of others as well.

The music is accessible to more than just the soul crowd Best cuts: "Not Yet," "The Things We Used To Do," Woman, "I Think I Got My Thang Together,

Dealers: Stock soul.

Billboard's Recommended LPs

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RENAISSANCE-Song For All Seasons, Sire SRK6049 (Warner Bros.) Produced by Daniel Hentshcel. Employing acoustic and electric guitar, bass, keyboards, drums and percussion, this quintet offers an intriguing blend of progressive tolk rock offerings. The melodies are catchy and hypnotic while Annie Haslin's lead vocals alternate between tame and rousing Best cuts: Opening Out. The Day Of The Dreamer, Back Home Once Again, Northern Lights, A Song For AH The Seasons.

STARLAND VOCAL BAND-Late Nite Radio, Windsong BXL12598 (RCA). Produced by Milton Okun. The quartet's sound, drawing as it does from country and folk, with some rock overtones, has never sounded better. Harmonies and solo work shine, particularly on the simple uncluttered charm of "Fly Away" and the title track. It's that wide open spaces feel, and there are plenty of city people who buy it. (Continued on page 87)

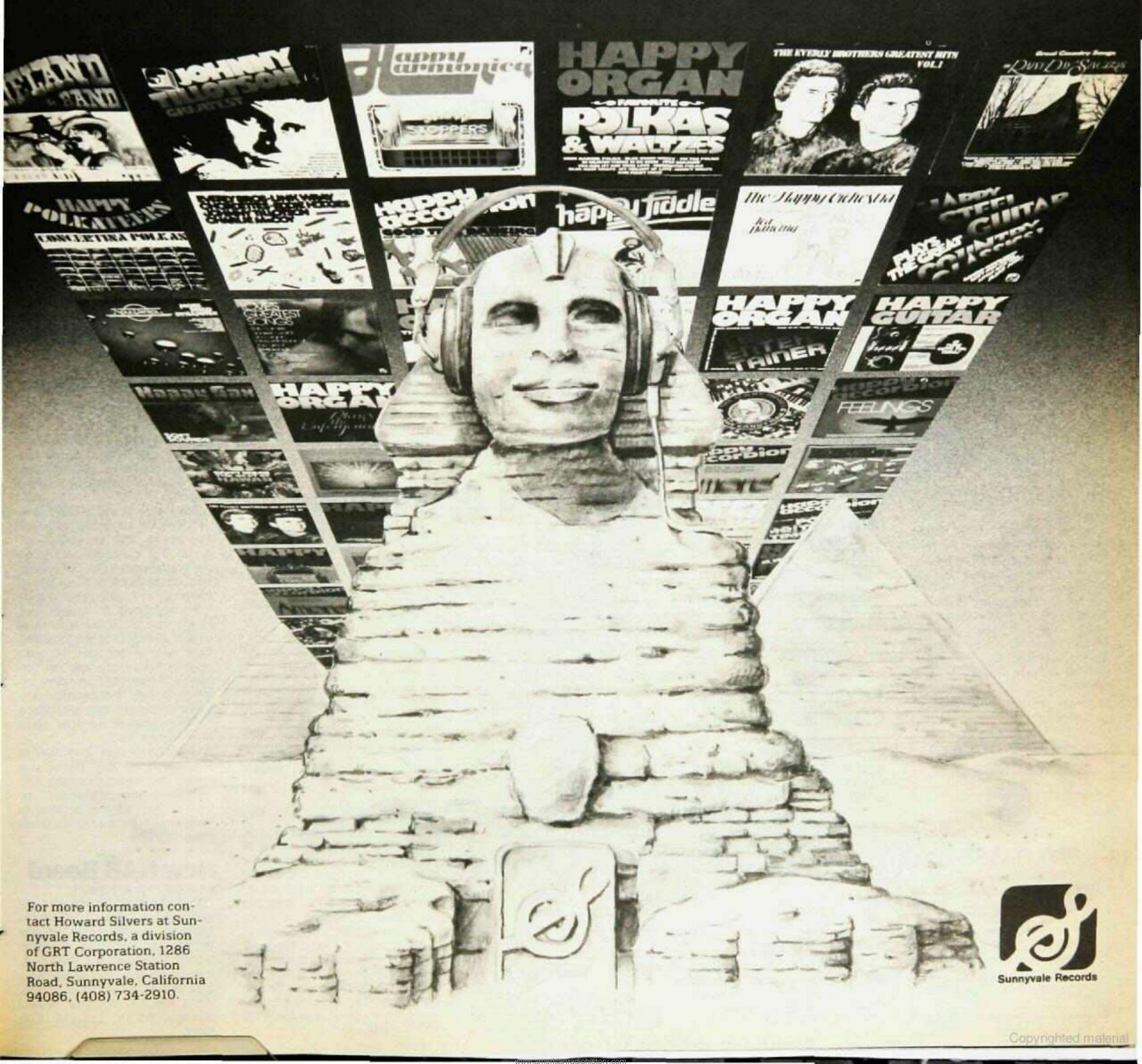
Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the opinion of the reviewer, recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliat Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dester Jr., Pat Nelson, Sally Kinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullaugh, Paul Grein,

Music with many ages.

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McClinton has moved to Macon's Capricorn label after three encounters with brilliance on ABC and collaborated with producer Sandlin to unveil one of his most dramatic statements of rhythmic control todate.

Ft. Worth-born and primed and practiced with such blues greats as Buster Brown, Jimmy Reed, Joe Tex. Bobby Bland and Howlin' Wolf. McClinton's unique and unadulterated blend of white and black music has garnered him such appropriate titles as "true-born king of Texas rock'n'roll" by one music critic.

Five self-penned excursions dis-



Delbert McClinton

play the fire of McClinton's original driving rhythms and the twice-felt pleasures and pain found in his scorching lyrical phrases. Other selections contributed by writers including Jesse Winchester, Taj Mahal and Jesse E. Davis are return ventures to the real guts of classic Southern r&b blues.

The moving instrumental forces behind McClinton's more than soulful vocals and rousing sensitized harmonica work consist of band members Louis Stephens, organ and clarinet; Robert Harwell, tenor sax, and Billy Sanders, electric guitar, as well as Barry Beckett on acoustic and electric piano, Jimmy Johnson and Johnny Sandlin on electric guitars, David Hood on electric bass; Roger Hawkins, drums; John Hug on electric, accoustic and lead guitar, and Bobby Hall on percussion and congas.

The Muscle Shoals Hom Section emphasizes the sound with Harrison Calloway on trumpet, Ronnie Eades on baritone sax, and Harvey Thompson on tenor sax, with Dennis Good filling in on trombone. Background vocalists Clydie King, Sherlie Mathews, Marty McCall, Bonnie Bramlett and Mickey Thomas add intensity to the lyncal tales of lust, hate, violence and love sweet love.



NEW RELEASES

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HANK JONES TRIO

Order from your favorite distributor or direct from Progressive Records, Raute 4, Tifton, GA 31794 Seething electric guitar introduces the LP's first cut, ""B' Movie," that's recognizably a McClinton original with its emphatic promises of how he's "trying to get back to you." McClinton wails from the beginning with complex rhythms and seemingly impossibly timed lines like "the way she did what she did when she did what she did what she did we made me think of you."

Drums, bass, piano, horns and electric guitar follow each other in rapid succession to set the pace for "Isn't That So," penned by Jesse Winchester, which aptly adapts to McClinton's intriguing style. Bluesy harp work and lusty electric guitar riffs give soulful direction to the mood set by the emotion in McClinton's vocals.

Slightly milder tempoed "Cornia," written by Taj Mahal and Jesse E. Davis, comes in with electric piano that McClinton tastefully punctuates with harmonica.

"Take It Easy" is beyond a doubt a classic McClinton original. He's recorded this one three or four times, but, because the recordings never provoked the live emotionalism that came from his stage version, he was never satisfied enough with the cuts to put them on record.

"Spoonful" is a mellow blues rendering about how a spoonful of anything, most of all love, is never enough. Lots of soulful rock electric guitar riffs become the instrumental focal point throughout the cut.

Side two opens with "It Ain't Whatcha Eat But The Way How You Chew It," the album's prime example of McClinton's ability to control rhythm.

"Sick And Tired," with its whining electric guitar runs, frequently
sporadic horn and harp touches and
underlying electric piano accents, is
one of those sleazy excursions
through love and hate that
McClinton really gets to the guts of
vocally. Who wants to live with experiences like "Well I get up in the
mornin' fix you somethin' to eat/before I go to work I even brush your
teeth/come back in the evenin' your
still in bed/got a rag tied round your
head." That's the blues, brother.

Another original, "Maybe Someday Baby," starts out with McClinton's screaming harmonica and once again exemplifies amazing rhythmic intricacies.

His version of "Big River" will make you forget that its author, Johnny Cash, ever recorded it.

The LP winds up as energized, emotional and lusty as it began with McClinton's "Lovinest Man." All musical and vocal elements combines to bring home an album full of rockin 'n' rollin' rhythm and blues.

PAT NELSON

TK Grabs 2nds On Cleveland Products

NEW YORK—TK Records has signed an agreement with Steve Popovich, president of the Cleveland Entertainment Co., where TK gets second refusal on product that CBS doesn't care to release for Popovich's Cleveland International label.

Cleveland International is distributed by CBS. First release on TK following the agreement is "It's A Heartache," recorded by Ronnie Spector which will appear on TK's Alston label.

Burton LP Out

by Wendell Burton, who starred opposite Liza Minnelli in "The Sterile Cuckoo," has been released by Lamb & Lion Records.



HAPPY BIRTHDAY—Jay Leipzig, center, president of The Music Agency Ltd., is joined by his staff to celebrate the New York-based agency's 10th anniversary as an advertising house for labels and publishers. Seated are Barbara Delaney, left, Leipzig, and Gayle Lifshitz. Standing, left to right, are: Mary Dee English, John McKinzie, Joel Borowka, Bill Mulhern and John Rosica.

Fowley Mystery Label Set

Continued from page 3

Steven T., an artist on Dream whom Fowley produces, has been appointed musical director while Des Stroble is art director.

In addition to being an artist, Diamond, who is 16 years old and plays eight instruments, will act as a producer as will Jersey Red, Doctor Dog and Fowley.

Although running the label, Fowley will also continue to work independently in a variety of areas in record production and publishing.

Recently he signed with the Entertainment Co. here (Billboard, March 11, 1978) as a producer on selected projects including Helen Reddy

The 38-year old Fowley has been awarded 54 gold and 11 platinum records for songwriting, production and publishing ventures.

Mystery Records, according to Fowley, will also use unorthodox methods of merchandising.

Singles and albums by the same artists will not necessarily be released simultaneously in different parts of the world. Releases will be based on the various radio and demographic patterns Fowley will research in those countries.

In addition, four-color picture

sleeves will be used on all singles containing biographical information on the artist. Information will also be added about coming Mystery product.

There will also be a Mystery newsletter that will go out via a mailing list of 20,000 names Fowley has collected through the years. The newsletter will also go to dealers and licensees internationally.

Fowley characterizes Mystery Records' musical direction as "taking the promise of punk rock and extending it 10,000 light years into the demographic future."

Describing the music of his initial artists. Fowley says, "Dyan Diamond excels at a modern brand of rockabilly or animal rock. Tommy Rock is very much London meets Oklahoma with streetrunner overtones and Question Mark is really one of the founding fathers of garage street punk rock." Diamond was with a group called Venus & the Razor Blades which had two charted singles in England last year.

Fowley also notes that his artists will all be skilled, studio-oriented musicians who will be able to compete in oriented different radio arenas.

IMIC '78's Springboard

Continued from page 1

He says: "These awards have been assessed over the entire 1977 sales campaign and we plan to reward salesmen who did so much to establish three new specifically-French acts, Bande A Basile, Space and Plastic Bertrand. All these acts won gold awards for sales of both singles and albums.

"IMIC brings the industry together and so we are using it as a base for carrying on important business at the company level."

Members of the United European Publishers will hold a series of meetings at IMIC to discuss further development of the catalog they presently jointly control. The group was set up to provide a continental European chain within the publishing industry so that copyrights could be corporately represented through the seven territories involved.

In London, Peter Phillips, managing director of ATV Music, part of the chain, says. "We all support IMIC but also plan to make ourselves available in Venice to hear any product free for Europe either collectively or on an individual territory basis.

"We see IMIC as an opportunity to discuss and hear the problems of the industry as a whole, plus a chance to meet participants from all over the world with whom we might do future business."

Converging on the Lido Venice and the Excelsior Palace Hotel will be chiefs of all seven publishing companies. They are: Peter and Trudi Meisel of Edition Intro Meisel, covering Germany, Austria and Switzerland, Claude Pascal of Editions Musicales, France; Peter Phillips of ATV Music, U.K.; Stig Anderson of Sweden Music Forlags AB, from Scandinavia; Elisabel Mintangian of Duriums SPA, Italy, Julio Guiu Clara of Grupo Editorial Armonico of Spain and Portugal: and Roland Kluger of Roland Kluger International of Belgium and Holland.

IMIC headquarters will be the Excelsior Hotel Registration fee is \$450 with a special spouse rate of \$175. Registration does not include hotel or air fare. There are no more suites available at the Excelsion, although they are available at the Des Bains Hotel.

For registration information in the U.S. contact Diane Kirkland, IMIC conference director, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. In Europe and the U.K. contact Helen Boyd, Billboard, 7 Carnaby St., London WIV, IPG England.

Lifelines_ Births

A son, John Wesley, to Mike and Kathy Hyland at Coliseum Park Hospital in Macon, Ga. Father is Capricorn Records' vice president of public relations.

Marriages

Tom Collie, regional sales manager out of Dallas for Pickwick Records, to Ann Allison, March 11 in Austin.

Deaths

Nat Brandwynne, 67, for more than 40 years a noted pop pianist and bandleader, of a heart attack March 7 in Las Vegas. For the past 12 years he had conducted his orchestra at Caesars Palace and earlier had made numerous records while appearing for 25 years at New York's Waldorf-Astoria Hotel. He is survived by his widow, Betty Jean, and five daughters.

Dudley C. "Dud" Mecum, 81, pianist and composer whose song "Angry" was recorded by Perry Como, March 6 at his home in Hamilton, Ohio. He was a member of ASCAP and is survived by his widow, two sons and two daughters.

Joe Marsala, 71, Chicago jazz clarinetist, bandleader, songwriter and music publisher, of cancer March 3 in Santa Barbara, Calif. Marsala became prominent in the 1930s on New York's West 52nd St., introducing such talents as Buddy Rich, Bobby Hackett, Shelly Manne, Joe Bushkin and others. He was the first to lead an integrated band when he featured the trumpet of the late Henry "Red" Allen Jr. Marsala is survived by his widow, harpist Adele Girard, a daughter and three grand-children.

Casablanca Soars

· Continued from page 4

WEA where he was assistant director of advertising and later manager of marketing services. As our marketing director, he will create and implement campaigns, working with Phonodisc."

Joining Gold will be Jaye Howard, who will coordinate with Gold and oversee r&b marketing campaigns. He was Southeast regional marketing manager out of Atlanta-Replacing him will be Keith Allen, a

Approximately 20 persons from FilmWorks, which had been based on the Columbia Pictures lot in Burbank, have moved into the office complex. Peter Guber and Bill Tennant, chairman and president, respectively, head that department.

Harris estimates the present threebuilding quarters comprise about 14,000 square feet.

Casablanca's New York staff of 15, headed by Ray Dariano, is quickly outgrowing its present 3 W. 57th St. quarters. Casablanca intends to buy its own building in Manhattan in the near future, Harris states.

New NAB Board

· Continued from page 33

Cullie M. Tarleton, vice president and general manager, WBT-AM and FM, Charlotte, N.C., Herben W. Hobler, president, WHWH/WPST, Princeton, N.J., Walter L. Rubens, president and general manager, KOBE/KOPE, Las Cruces, N.M., and J.T. Whitlock, general manager, WLBN, Lebanon, Kentucky.

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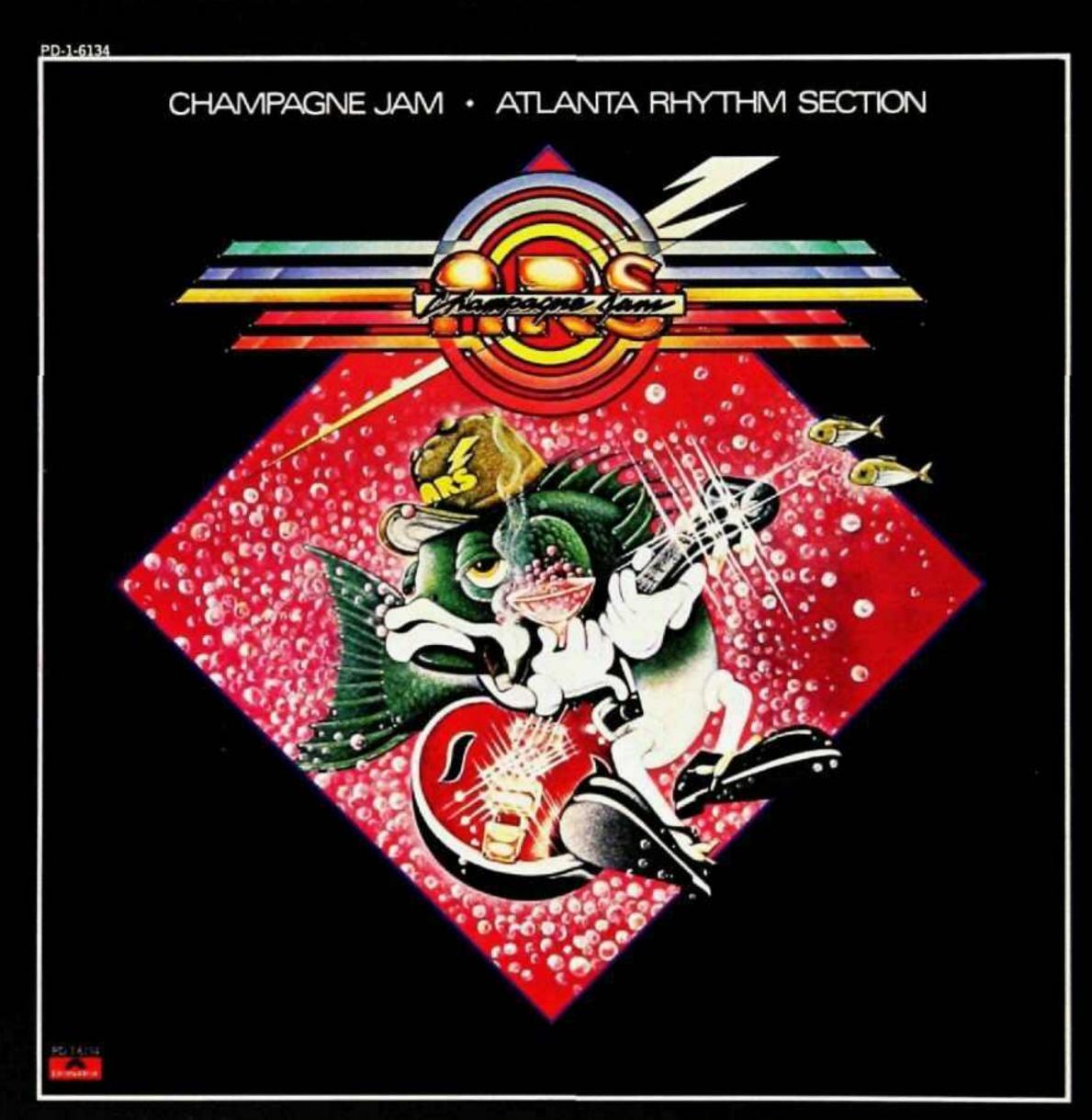
Robert Palmer's new release. On Island Records and Tapes.

Produced by Robert Palmer and Tom Moulton





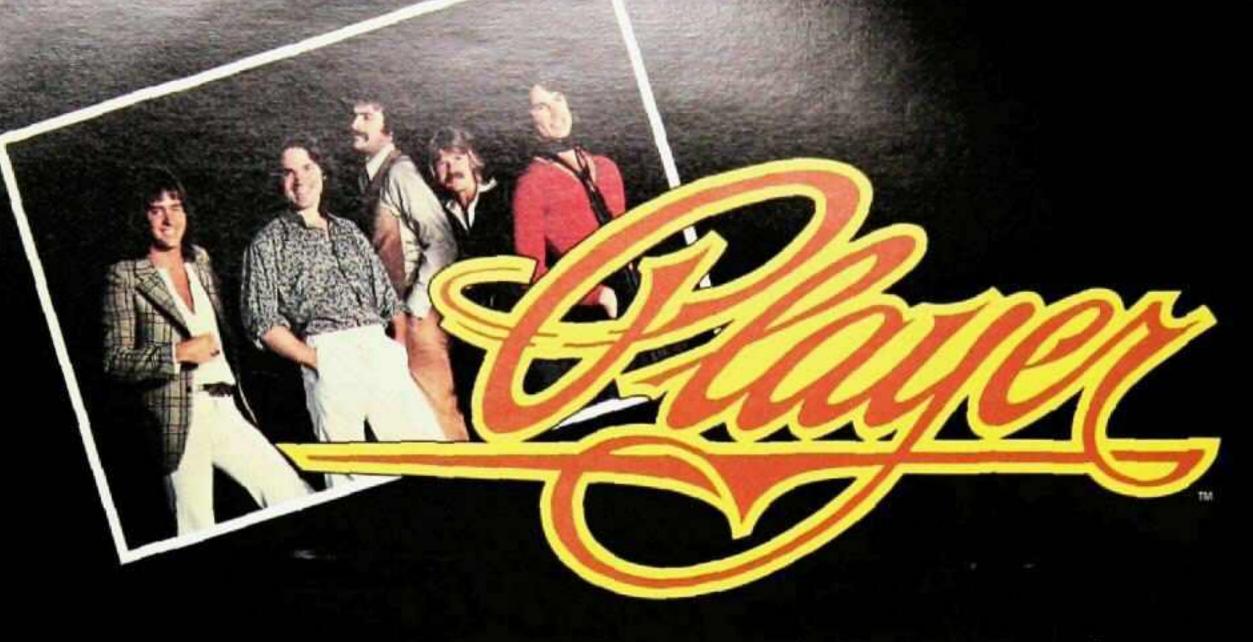
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Billboard's Biliboard SPECIAL SURVEY For Week Ending 3/18/78 Number of singles reviewed this week 101 Last week 97 Copyright 1978, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher.



DOLLY PARTON-Two Doors Down (3:04); producer: Gary Klein; writer: Dolly Parton, publisher: Velvet Apple, BMI. RCA JH11240. Parton follows her gold "Here You Come Again" with another catchy tune, a current top 10 country hit for RCA's Zella Lehr. Parton's vocals alternate between a soft, girlish, singsong quality and a louder, more gutsy approach. The instrumentation is strong and rousing, relying heavily on drums and guitar.

BILLY JOEL-Movin' Out (Anthony's Song) (3:30); producer Phil Ramone, writer B. Joel; publisher Joelsongs, BMI. Columbia 310708. A thumping rhythmic backdrop backs loel's strong vocal on this upbeat narrative that is sort of a commentary on upward mobility. The dynamic orchestrations and vocals are a change of pace from Joel's high charting "I Love You Just The Way You Are" ballad.

recommended

ERIC CARMEN-Marathon Man (3:49); producer Eric Car men writer Eric Carmen; publisher C.A.M., BMI, Arista AS0319

HENRY GROSS-Only The Beautiful (3:48); producers: Terry Cashman, Tommy West; writer: H. Gross, publisher: Blend ingwell ASCAP Lifesong ZS81761 (CBS)

PATTI SMITH GROUP-Because The Night (3:22); producer Jimmy lovine, writers Smith, Springsteen, publisher. Ramrod Arista AS0318

BILL WITHERS-Lovely Night For Dancing (3:30); producers: Bill Withers, Keni Burke: publisher: Golden Withers, BMI. Columbia 310702

ANGEL-Ain't Gonna Eat Out My Heart Anymore (2:44); producer: Eddie Leonetti; writers: P. Sawyer, L. Burton; pub-

Isher Wey IV, BMI, Casablanca NB914 GALLAGHER & LYLE-Heartbreaker (3:40); producer: Bill Schnee; writers: B. Gallagher, G. Lyle; publisher Irving, BMI.

A&M 20175. GINO VANNELLI-One Night With You (3:05); producers: Gino & Joe Vannelli; writer: Gino Vannelli; publishers: Almo/

Gwa, ASCAP, A&M 2025S B.T.O.-Down The Road (3:20); producer. B.T.O.; writer: B.T.O. publishers: Overhaul/Turnup, PRO. Mercury 549

VICKI SUE ROBINSON-Trust In Me (3:20); producer: Warren

Schatz; writer: Warren Schatz, publisher: W.P.N., ASCAP, RCA JH11227.

MISSOURI-Movin' On. (3:32); producer, not listed, writer R. West, publisher Fritzoid, ASCAP, Panama PRS2202.

TREASURE-I Wanna Love You (3:33); producer Felix Cavaliere: writer: F. Cavaliere: publisher: Ki, ASCAP. Epic 850519

PETE TOWNSHEND & RONNIE LANE-Keep Me Turning: (3:44); producer: Glyn Johns, writer. Peter Townshend, pub-Irsher: Reswot Tunes, BMI, MCA MCA40878.

LISA HARTMAN-Nobody Likes Lovin' More Than 1 Do (A Dreamer Of Dreams); (3:20); producer: left Barry, writer: A. Toussaint; publishers Warner-Tamerlane/Marsaint, BMI Kirshner ZS84275 (Columbia)

THE JAM-I Need You (For Someone) (3:03); producers: Vic Smith, Chris Parry, writer: P. Weller, publisher: Front Wheel, BMI Polydor PD11462

STARCASTLE-Shine On Brightly (3:02); producer Roy Thomas Baker, writers S. Hagler, H. Schildt, M. Stewart, G. Strater, T. Luttrell, S. Tassier, publishers: Blackwood/Sunsinger, BMI Epic 850518

DAVE LOGGINS-Ship In A Bottle (3:24); producer: Brent Maher, writer D. Loggins, publishers Leeds/Patchwork, ASCAP, Epic 850491



THE BLACKBYRDS-Supernatural Feeling (3:47); producer Donald Byrd, writers: Saunders Toney, publisher Blackbyrd, BMI. Fantasy F819AS. Super-tight production by Byrd helps highlight the pulsating bass and drum lines. The funky rhythms are tight as are the slick vocals which are in the Earth, Wind & Fire vein.

recommended

ISLEY BROTHERS-Take Me To The Next Phase (4:00); producer-writers: E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, publisher Bovina, ASCAP Columbia 2S82272

RUDY LOVE & THE LOVE FAMILY-This Song Is For You (3:38); producer: Rudy Love, writer T. Matthews, publish ers: Kalisha/ShaKat/Blackwood, BMI. Calla ZS83008 (CBS).

GIL SCOTT-HERON & BRIAN JACKSON-Under The Hammer (4:14); producers: Gil Scott-Heron, Brian Jackson, writer Scott Heron, publisher Brouhaha, ASCAP Arista ASO317

JAMES BROWN-Love Me Tender (2:46); producer James Brown, writers Elvis Presley, V. Matson; publisher Elvis Presley, BMI, Polydor PD 14460.

JIMMY "BO" HORNE-Dance Across The Floor (2:50); producers Casey/Finch, writers H.W. Casey, R. Finch, publishers: Sherlyn/Harrick, BMI. Sunshine Sound 1003 (T.K.).

LONNIE JORDAN - Junkie To My Music (3:38); producer Lonnie Jordan, writers: LeRoy "Lonnie" Jordan, Susan Buckner, Deborah Pratt, publishers Far Out/River Jordan, ASCAP MCA MCA40882

KONGAS-Gimme Some Lovin'/Africanism (3:39); producer Cerrone; writers: S. Winwood, M. Winwood, S. Davis, D. Ray, Cerrone, publishers: Island/Sacom Cerrone, BMI Polydor PD14461

CURTIS MAYFIELD-You Are, You Are (3:39); producer: Curtis Mayfield; writer C Mayfield, publisher: Mayfield, BMI. Curtom CMS0135 (Warner Bros.)

CLINT HOLMES-Got To Give In To Love (3:10); producers: Ron Galbraith, Bruce Dees, writers, R. Galbraith, B. Dees, K. Flemming, D. Morgan, publishers. Pi-Gem/Mad Lad, BMI. Private Stock PS45186

MIRAGE-Romeo (3:20); producer: Jerome Gasper, writers: Valerin Simpson, Nick Ashford, publisher, Nick O. Val. ASCAP. RCA JB11210.



ELVIS PRESLEY-Softly, As I Leave You (3:00); producer: Felton Jarvis, writers: A. deVita-Hal Shaper, publisher: Miller, ASCAP, RCA JH11212. Another highly prophetic song that will bring an emotional reaction from Presley's dedicated following. The topic deals with a man dying, and the note he leaves to the world. It's part recitation, part song and all emotion.

WILLIE NELSON-Georgia On My Mind (3:55); producer Booker T. Jones, writers H. Carmichael S. Gorrell; publisher Peer, BMI. Columbia 310704. A laidback treatment of the evergreen gives the song Nelson's unmistakable stamp of originality and talent. There's sparse instrumentation with some non-intrusive guitar, piano and bass and, on the bridge, har

JOE STAMPLEY-Red Wine And Blue Memories (2:46); producer Billy Sherrill, writers B. Sherrill C. Taylor M. Sherrill, publisher Algee, BMI Epic 850517. Stampley returns with an uptempo offering colored by an effective piano/guitar blend. The voice is smooth and melodious, especially on the chorus

CHRISTY LANE-I'm Gonna Love You Anyway (2:08); producer Charlie Black, writer L. Martine Jr., publisher Ahab, BMI. LS GRT156. A fast paced number with guitars, organ and drums driving the vocal to a strong finish. Lane should broaden her audience appeal with this lively song.

REX ALLEN JR.-No, No, No (I'd Rather Be Free) (3:11); producer Norro Wilson, writers. Wayland Holyfield-Bob McDill; publishers Hall-Clement/Maple Hill/Vogue, BMI. Warner Bros. WBS8541 The title, repeated in the refrain, provides a catchy hook for this new Allen outing. Guitars, including a healthy dash of steel, and bright background voices en hance the tune.

STELLA PARTON-Four Little Letters (2:10); producers lim Malloy David Malloy, writers. Dan Tyler-Even Stevens, publishers: DebDave/Briarpatch, BMI. Elektra E45468A. A sensitive song is delivered convincingly by Parton. Production is simple and clean, supported by an intriguing background rhythm pattern and a mellow blend of instruments.

TOM JONES-No One Gave Me Love (3:50); producer: Gor don Mills, writers. P. Galdston P. Thom, publisher Chappell, ASCAP. Epic 850506. The battle will rage over just how country this song is, but it's a tremendous record. With Jones as a proven country chart artist, this could take him high in this market, even though it's more pop-priented than some of his previous entries. Excellent singing and production highlight

recommended

BONNIE SESSIONS-Cash On The Barrelhead (2:47); producer Chip Young, writers Ira & Charlie Louvin, publisher. Acuff-Rose, BMI, MCA MCA40875.

PEGGY SUE-Come And Lay Down With Me (2:30); producer Gene Hennedy, writers: Ran Muir, Larry Shell, publisher. Chip N Dale, ASCAP, Door Knob WIGDK8052A

DAVID HOUSTON-No Tell Motel (3:13); producer Tommy Hill, writers. Robert Jenkins, Larry Shell, publisher. Power Play, BMI, Gusto SD184

EDDY RAVEN-Colinda (Dancer Petite) (2:40); producer Fred Foster, writers: Fred Foster, Eddy Raven; publishers: Acuff-Rose, BMI/Milene, ASCAP, Monument 45245.

THE CHARLIE DANIELS BAND-Maria Teresa (3:33); producer Paul Hornsby, writers C. Daniels, T. DiGregorio, publisher Hat Band, BMI Epic 850516

RITA REMINGTON-To Each His Own (2:52); producer: Shelby S. Singleton Ir., writers: Livingston, Evans; publisher; Paramount, ASCAP, Plantation PL171

ERNEST TUBB-A Month Of Sundays (2:37); producer Peter Drake, writer: Justin Tubb, publishers. Window/Cary & Mr. Wilson, BMI 1st Generation FGS002

DAWN CHASTAIN-Never Knew (How Much I Loved You 'Til I Lost You) (2:55); producer Larry Morton, writers Kelly Bach, Betty Jones, publisher, Annextra, BMI Prairie Dust PD7623AA



DR. BUZZARD'S ORIGINAL SAVANNAH BAND-Mister Love (3:31); producer Stony Browder Jr., writers Stony Browder Jr., August Darnell, publisher, Browder & Darnell, BMI, RCA JH11239. A big band instrumental introduction leads into the Savannah Band's alternating 40's and 50's vocals which also encompasses various other musical styles. The disco beat is there along with textures of pop and r&b.

THE SUNSHINE BAND—Black Water Gold; producers: Casey/ Finch, writer Louis Zillery; publishers, Su-Ma/Rogan, BMI. T.K. 1026:



recommended

HERB ALPERT/HUGH MASEKELA-Skokiaan (3:25); producers: Stewart Levine, Herb Alpert, Caiphus Semenya, writer. not listed; publishers living/Munjale/We've Got Rhythm, BMI/Almo, ASCAP. Horizon HZ115S (A&M)

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 80

Best cuts: "Late Nite Radio," "Don't Go To Oregon," "Fly Away." "Third Rate Romance

MARC JORDAN-Mannequin, Warner Bros. BSK3143. Produced by Gary Katz. Jordan delivers some sensitive lyncs backed by subtle jazz flavored orchestrations. Gary Katz, who produced Steely Dan, handled this emotion-filled, instrumentally sound album. Jordan is backed by L.A.'s best sidemen including Tom Scott, Dean Parks, Harvey Mason, Jeff Porcaro and Donald Fagen. Best cuts: "Survival," "Mystery Man," "Dancing On The Boardwalk."

CHARLIE DANIELS-Te John, Grease & Wolfman, Epic JE34665. Produced by Gary Klein. All of the material on this LP has been released previously Nonetheless, it's vintage Charlie Daniels music-good time country rock based on guitar, fiddle, mandolin, bass and keyboards that really cranks up at times. Lead vocals are shared by Daneils and Joel Di-Gregorio on this mix. Best cuts: "Great Big Bunches Of Love," "I'll Try Again Tomorrow," "Tomorrow's Gonna Be Another Day," "Billy Joe Young."

JAMES VINCENT-Waiting For The Rain, Caribou JZ34899 (CBS). Produced by James Vincent. Vincent has an easygoing mellow vocal style which he puts to good use here on romantically styled ballads and midtempo pop. Lots of flashy synthesizer and horn work gives some cuts a jazz-like flavoring. Best cuts: "What Does It Profit A Man," "Daniel, Daniel,"

"How Can I Thank You Enough." MIKE FINNIGAN-BASER And Write, Columbia 1035258. Pro-

duced by Ron Nevison. Finnigan is the former keyboardist with Dave Mason, and Mason returns the favor here by handling lead guitart chores on one cut. Basically this is sophisticated, sensuous adult rock reminiscent of Boz Scages, with polished string and horn arrangements and instrumental backup by such top jazz musicians as Les Dudek Best cuts: "Just One Minute," "I Could Never Leave You," "Hideaway From Love," "Sailfish."

JUDAS PRIEST-Stained Glass, Columbia JC35296. Produced by Dennis MacKay, Judas Priest. A tough heavy metal band that brings to mind Deep Purple and Black Sabbath, this fiveman English group pulls no punches on its second U.S. release. The band's formula of high shrieking vocals above crunching guitars and a pounding beat is familiar, but in its execution the band does very well. Best cuts: "Better By You Than By Me," "Stained Glass," "Saints In Hell," "Beyond The Realms Of Death."

DEAF SCHOOL-English Boys, Working Girls, Warner Bros. BSK3169. Produced by Robert John Lange. This eight-piece English avant-garde outfit plays intelligent rock songs that contain a sense of melody as well. The rhythms get intense at times, as do the lyrics, but the energy and vocal delivery really are the most effective element. The material here is far more cohesive than other new wave bands have yet come up with. Best cuts: "Working Girls," "English Boys With Gloves," "Thunder And Lightning."

ELLEN McILWAINE, United Artists, UALA851. Produced by Jerry Schoenbaum. A crisp collection of fast paced r&b flavored pop/rock and MOR styled ballads is presented here. All the arrangements are catchy with strings and horns added for depth and texture. Throughout, McIlwaine's gusty vocal style is slick and soulful Best cuts; "We Got Each Other," "Isn't That So," "You May Be All That I Need," "Steal Him Away," "(I Gotta) Ramble Just Like You."

STIFFS LIVE, Arista STF0001. No producers listed. Arista is now distributing the English new wave label which first recorded Elvis Costello, Ian Drury, Nick Lowe and other foremost English new wavers. This collection features live performances by artists on the Stiff roster like Costello, Drury, Wreckless Eric and Larry Wallis. The music is interesting to say the least and reflects the energy behind the movement. Best cuts: The choice is yours.

IAN DURY-New Boots And Panties! Stiff STF0002. (Arista). Recorded by Peter Jenner, Laurie Latham, Rick Walton. Another Stiff release, this features Dury throughout. Most of the titles are on par with album title, yet surprisingly contains some solid rock'n'roll despite the strange subjects Dury chooses to faud in song. A favorite in England, his appeal here might be limited. Best cuts: "Wake Up And Make Love With Me," "Sweet Gene Vincent," "Sex & Drugs & Rock N' Roll."

Original Soundtrack Recording-The World's Greatest Lover, RCA ABL12709. Produced by John Morris. This odd collection of comedy bits from the Gene Wilder film includes a nostalgic 1920s-styled vocal number by Harry Nilsson. The zany album has little more than left field camp value, but that should drawn customers in college markets. Best cut: "Am't It Kinda-Wonderful.'

soul

BRAINSTORM-Journey To The Light, Tabu JZ35327 (CBS). Produced by Jerry Peters. A vocally superior effort by this seven male, two female ensemble. Group vocals are as impressive as solos by both male and female lead singers. Background vocals as well as instrumentation are good with percussion the most outstanding. This group shows its versatility by taking on highly complex numbers. Best cuts: "We're On Our Way Home," "Every Time I See You I Go Wild," "Journey To The Light," "If You Ever Need To Cry."

TYRONeE DAVIS-I Can't Go On This Way, Columbia JC35304 Produced by Leo Graham. Blues continue to dominate but Davis also takes a disco approach to the blues on a couple of tunes, then launches full force back to his blues roots. Instrumentation as usual tends to be simply structured, even on disco-oriented cuts. Horns, as always, are outstanding. Best cuts: "Get On Up," "I Can't Go On This Way," "I'm Still In Love With You

JOHN HANDY-Where Go The Boats, Warner Bros. BSK3170. Produced by Esmond Edwards. This is a progressive and experimental outing. Included are soul, r&b, boogle and jazz elements combined into a unique, pulsating vision by reedman Handy. Co-starring are top ranked session men such as Lee Ritenour and Steve Gadd who add a variety of stings, horns, bass, guitar and percussion. Handy's vocals are soulful and sensitive. Best cuts; "Right There, Right There," "Where Go The Boats." Moogie Woogie." "The Hissing Of Summer Lawns, "She Just Won't Boogle With Me opyrighted material

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*Chart Bound

MARATHON MAN-Eric Carmen (Arista 0319) SEE TOP SINGLE PICKS REVIEWS,

| na bri | o> ==== | IT DUTMI | REMAN OF THE DISTURNING | - | - | | | | _ | 0 | | page 87 | |
|---------|-------------|-----------------|--|--------------------|-----|-----------------|---|--------------|------|--------|-----------------|---|-----|
| N X X X | 1921 MES | WES ON CHARF | TITLE—Artist (Producer) Writer, Label & Nur (Distributing Label) | THE PARTY NAMED IN | 100 | MAS ON CHART | TITLE-Artist (Producer) Writer, Label & Number (Distributing Label | 0 | THIS | UAST | UNS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Labe | 10 |
| dr | 2 | 7 | NIGHT FEVER—Ber Gres . (Barry, Robin, Maurice Gibb, Karl Bichardson, Albhy Galuten) | 35 | 15 | 26 | HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Aarl Richardson, Albhy Caluten/For Karlbhy Productions), B. Gibb, R. Gibb, M. Gibb, MSO 882 | WBM | 由 | nte i | - | TWO DOORS DOWN-Dolly Parties (Gary Ment), D. Farton, RCA 11240 | CPI |
| 4 | 6 | 15 | B. Gibb, R. Gibb, M. Gibb, RSD 889 WBM STAYIN' ALIVE—Bee Gees | 36 | 26 | 22 | WE ARE THE CHAMPIONS - Queen . | A CONTRACTOR | 70 | 71 | 5 | LET'S LIVE TOGETHER—Carz (Date Hawkins), F. Fanney, Number Dise 002 (Big Tow) | |
| 4 | | 10 | (Bee Gees, Karl Hichardson, Albhy Galuten For Karlbyh Productions), B.R.M. Gibb, RSO 885 WBM EMOTION—Samantha Sang ® | 37 | 38 | 8 | (Queen), F. Mercury, Elektra 4544) YOU REALLY GOT ME—Nan Halen | CPP | 血 | 82 | 2 | ON BROADWAY - George Benson (Tommy L. Puma), B. Mann, C. Weil, J. Leiher, M. Stroller, | |
| | 4 | 10 | (Barry Gobb, Albhy Galoten, Karl Richardson), B. Gibb, R. Gibb, Prixate Stock 45178 WBM | 由 | 40 | 7 | (Test Templeman), R. Davies, Warner Bros. #515 IT'S YOU THAT I NEED—Enchantment | CPP | 22 | 74 | 16 | Warner Bres. 8542 | CPF |
| a | 5 | 12 | LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSD RR6 (Pulydur) WBM | 100 | | | (Michael Stokes), M. Stokes, V. Lanier, Road Show 1324 (United Artists) | CPP | 72 | 4 | 16 | UNTIL NOW-Bobby Arven (John Lombarde), B. Arven, First Artists 41000 (Mercury) | CPF |
| 5 | 1 | 20 | LOVE IS THICKER THAN WATER—Andy Glibb (Barry Gibb, Albhy Galuten, Aarl Richardson), B. Grbb & A. Gibb, WBM. | 血 | 48 | 5 | THE CLOSER I GET TO YOU-Roberts Flack (Rubino Flake, Joe Perla, Eugene McDaniels), J. Mitume, R. Lucas, Atlantic 3463 | | 血 | 83 | 2 | NEVER GET ENOUGH OF YOUR LOVE—LTD (Bobby Martin for Bobby Martin Productions), R. Dabrouge, ALM 2005 | B-3 |
| 4 | 10 | 7 | CAN'T SMILE WITHOUT YOU - Barry Manilow * (Ron Dante, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Anista 0305. WEM | 台 | 44 | 6 | FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001 | | 血 | 84 | 2 | KINGS & QUEENS—Aerosmith (Jack Douglas, Aerosmith), T. Hamilton, J. Kramer, S. Tyler, | |
| - | 8 | 30 | I GO CRAZY — Poul Dovis (Faul Basis), F. Davis, Sang 733 (Web IV) WBM | 血 | 43 | 6 | BOOGIE SHOES-K.C. & The Sunshine Band (K.C. & Finch), K.C. & Finch, TK 1025 | CPP | 由 | 88 | 4 | 8. Whitford, J. Souglas, Columbia 319699 THAT'S YOUR SECRET—Sea Level | WBI |
| 8 | 3 | 17 | SOMETIMES WHEN WE TOUCH—Dam Hill (Matthew McCauley, Fred Mollin), D. Hill, B. Mann. | 台 | 46 | 6 | THE CIRCLE IS SMALL—Gorden Lightfoot (Lenny Waronher, Gorden Lightfoot, | (semant) | | 1 | 2 | (Slewart Levine, R. Bramblett, D. Causey), Caprician 0287 | |
| | 7 | 21 | DANCE, DANCE, DANCE, YOWSAH | 由 | 47 | 5 | Warner Mros. 8518 DISCO INFERNO—Trammps | WBM | 76 | 78 | 3 | LET'S ALL CHANT—The Michael Zager Band (Michael Zager), A. Fields, M. Azgor, Private Stock 45184 | CF |
| | | 522 | YOWSAH - Chic. ● (Nil Rogers, Kenny Lehman & Bernard Edwards), K. Lehman. | 44 | 45 | 6 | (Baker, Harris and Young), L. Green, R. Kersey, Atlantic 45-3389 MAMAS DON'T LET YOUR BABIES GROW UP | CPP | 77 | 81 | 4 | I LOVE MY MUSIC - Wild Cherry (Robert Parissi, Carl Madon), R. Parissi, Epic 8-50506 | |
| 0 | 9 | 19 | B. Edwards. N. Rodgers, Atlantic 3435 WBM JUST THE WAY YOU ARE—Billy Joel (Phil Ramoon). B. Inel. Columbia 3.10646 ABP/BP | | | | TO BE COWBOYS Waylon & Willie (Not Listed), E. Bruce, # Bruce, RCA 11138 | CPP | 78 | 59 | 19 | NATIVE NEW YORKER-Ddyssey (Sandy Linzer, Charlie Calello), S. Linzer, D. Randell, RCA 11129 | CH |
| 1 | 14 | 14 | THUNDER ISLAND—Jay Ferguson | 血 | 56 | 3 | IMAGINARY LOVER—Attanta Rhythm Section (Buddy Bule), Bure, Nix. Daughtry, Pulydor 14455 | CPP | 血 | 10 B | - | MOVIN' OUT-Eilly Joel (Phil Ramone), B. Joel, Columbia 3-10798 | |
| | 12 | 13 | (Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum/Nonesuch) NAME OF THE GAME—Abbo | H | 54 | 5 | FOOLING YOURSELF—Styl. (Styl.), T. Stow, A&M 2007 | ALM | 80 | 80 | 10 | LOVE ME RIGHT—Denne LaSalle (Denne LaSalle), D. LaSalle, ABC 12312 | WE |
| 3 | | | (Senny Anderson, Sjorn Ulvacus), B. Anderson, S. Anderson, B. Ulvacus, Atlantic 3449 B-3/IMM | 47 | 41 | 25 | BABY COME BACK—Player (Dennis Lambert, Brian Potter), P. Beckett, J.C. Crimley, RSO 873 (Polydor) | CPP | 山 | ata ta | - | SITTING IN LIMBO—Don Brown (Don Brown), Cliff/Bright/Plummer, First American 102 | WB |
| | 13 | 16 | WHAT'S YOUR NAME—Lynyrd Skynyrd (N.A.) G. Russington, R. Van Zant, MCA 40819 IF I CAN'T HAVE YOU—Younne Elliman | 48 | 27 | 13 | THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND-John Williams | | 82 | 85 | 2 | I'LL BE THERE-starz | |
| | 17 | 23 | (Freddie Persen), B. Gibb, R. Gibb, M. Gibb, RSO 884 WBM FALLING—Lettan: & Carr | 49 | 31 | 8 | (John Williams, Rick Chertoff), J. Williams, Arista 0300 POOR POOR PITIFUL ME—Linda Ronstatt | CPP | 83 | 86 | 4 | (Stars), Stars, Capital 4546 READY FOR THE TIMES TO | |
| | 16 | 14 | (Pete Carr), L. LeBlanc, E. Struzick, Big Tree 16100 (Atlantic) CPP HAPPY ANNIVERSARY—Little River Band | 50 | 42 | 19 | (Peter Asher), W. Zevon, Asylum 45462 SHORT PEOPLE—Randy Memmas: | WBM | | | | GET BETTER—Crystal Gayle (Allen Reynolds), A. Reynolds, United Artists 1136 | 1 |
| | | | (John Boylan & Little River Band), B. Birtles, D. Briggs, Capitol 4524 WBM | 150 | 62 | A | (Lenny Warrenker & Rus Titelman), R. Newman, Warner Briss. 8492 BABY HOLD ON—Eddie Money | ALM | 84 | 87 | 4 | DANCIN' FEVER-Claudia Barry (Jurgen S. Korduletsch), Euers, Korduletsch, Barry, Salsona 2058 | |
| 7 | 18 | 9 | WONDERFUL WORLD—Art Gartunkel with James Taylor 4 Paul Simon (Phil Ramons), L. Adler, H. Alpert, S. Cook, Columbia 3 10676 CPP | 血血 | 63 | 4 | (Bruce Betnick), E. Money, J. Lyon, Columbia 3-10663 I'M GONNA TAKE CARE OF | | 85 | 89 | 4 | WE FELL IN LOVE | |
| 1 | 19 | 10 | OUR LOVE—Natalie Cole (Charles Jackson & Maryin Yanny For Jay's Enterprises) | Щ | 0.5 | | EVERYTHING — Rubscon (Richard Podolor), M. Haskett, 20th Century 2362 | CPP | | | | WHILE DANCING—Bill Brandon (Moses Dillard, Jesse Boyce), J. Boyce, M. Dillard, Preliade 71102 | 0 |
| - | 22 | 10 | JACK & JILL—Raydin | 53 | 55 | 7 | SWEET, SWEET SMILE—Carpenters (Richard Carpenter), J. Newton, O. Young, A&M 2008 | ALM | 86 | 53 | 7 | SILVER DREAMS—Babys (Ran Nevison), Brock Warte, Chrysalis 2281 | |
| , | 20 | 10 | (Ray Parker Jr.), R. Parker Jr., Arista 0283 CPP THE WAY YOU DO THE THINGS | 台 | 65 | 3 | FANTACY Earth, Wind & Fire (Maunce White), M. White, E. del Barrio. | 200 | 87 | 57 | 10 | STORYBOOK CHILDREN—Betts Midler (Brooks Arthur), D. Pomeranz, S. Proffer, Atlantic 3431 | H |
| | | | YOU DO-Rita Coolidge (David Anderle), W. Robinson, R. Regers, A&M 2004 CPP | 55 | 60 | 6 | A. White, Columbia 310688 LITTLE ONE—Chicago | | 88 | 90 | 2 | DON'T COST YOU NOTHING-Ashford & Simpson (Nickolas Ashford and Valerie Simpson), N. Ashford, Y. Simpson, | |
| | 23 | 12 | ALWAYS & FOREVER—Heatwave (Barry Blue), R. Temperton, Epic 8-50490 ALM | | | | (Lames William Guercio), D. Seraphine, D. Wolinski, Columbia 310683 | CPP | 4 | MON E | | Warner Brus. 8514 BOMBS AWAY—Bob Weir | - (|
| I | 24 | 8 | EBONY EYES—Bob Welch (John Carter), B. Welch, Capitol 4543 CPP | 56 | 58 | 5 | (Sweet), A. Scott, T. Griffen, Capital 4549 | WBM | 4 | | | (Keith Disen), Barlow & West, Arista 0315 | |
| | 25 | 8 | DUST IN THE WIND—Namas (Jeff Glizman), K. Liugren, Kirshner 84274 WBM | 血 | 67 | 4 | ROCKET RIDE—Kos (Kiss, Eddie Kramer), A. Frehley, S. Delaney, Casablanca 915 | ALM | щ | WEN ER | | TWO OUT OF THREE AIN'T BAD—Meet Last (Todd Rundgren), J. Stemman, Cleveland International 850513 (Epic) | |
| | 28 | 14 | GOODBYE GIRL—David Gates (David Gates), D. Gates, Dektra 45450 WBM | 血 | 70 | 2 | COUNT ON ME—Jefferson Starship (Larry Cox & Jefferson Starship), J. Barish, RCA 11196 | CPP | 91 | 91 | 3 | DISCO RUFUS—Stargard (Mark Davis), M. Nash, M. Davis, MCA 40825 | , |
| | 39 | 4 | RUNNIN' ON EMPTY—Jackson Browne (Jackson Browne), J. Browne, Asylum 45460 WBM WE'LL NEVER HAVE TO SAY | 59 | 51 | 21 | YOU'RE IN MY HEART—Red Stewart • (Tom Dowd), R. Stewart, Warner Bros. 8475 | WEM | 92 | 95 | 3 | LOVE IS ALL YOU NEED—High Inergy (Kent Washburn For Gwen Productions), C. Drayton, | |
| 4.5 | ,, | - | GOODBYE—England Dan & John Ford Coley (Kyle Lehning), J. Comanor, Big Tree 16110 (Atlantic) B-3 | 山 | 75 | 5 | MORE THAN A WOMAN—Tavares (Freddie Perren), B. Gibb, M. Gibb, R. Gibb, Capitol 4500 | WBM | 93 | 93 | 3 | Gordy 7357 (Motown) DANCE WITH ME—Peter Brown | 1 |
| 7 | 29 | 8 | WHICH WAY IS UP-Stargard (Mark Davis), N. Whitfield, Warner Tamerlane/May 12th/Dutchess. | 血 | 73 | 3 | RUMOUR HAS IT—Donna Summer (Giorgio Moroder, Pete Bellote), B. Summer, G. Meroder, P. Bellote, Casabianca 916 | | 94 | 1000 | 2 | (Cory Wade), P. Brawn, R. Ram, Drive 6269 (TK) | 4 |
| - | 30 | 6 | MCA 40825 WBM FLASHLIGHT—Parliament | 古 | 72 | 3 | PUT YOUR HEAD ON MY | | | 94 | 3 | WOMEN TO WOMEN—Barbra Mandrell (Tem Collins), J. Banks-E. Marion, H. Thigpen, ABC/Det 17736 | 1 |
| | 32 | 5 | (George Clinton), G. Clinton, B. Wurrell, W. Collins, Casablanca 909 ALM SWEET TALKING WOMAN—Electric Light Orghestra | - | - | | SHOULDER—Leit Garrett (Michael Lloyd), P. Anka, Atlantic 3456 | 8-3 | 95 | 97 | 2 | YOU'LL LOVE AGAIN—Notel (Dain Ericl, M. Phillips, Mercury 73979 (Phonogram) | 1 |
| | 33 | 7 | (Jeff Lynne), J. Lynne, Jet 1145 (United Artists) BEFORE MY HEART FINDS OUT—Gene Cotton | 山 | 76 | 3 | YOUR LOVE IS SO GOOD TO ME-Dana Ross (Richard Perry), K. Peterson, Motown 1436 | ALM | 96 | 96 | 2 | I CAN'T STAND THE RAIN—Eruption (Frank Farian), D. Bryant, A. Peebles, E. Miller, Ariolo 7626. | |
| - | 34 | 9 | (Steven A. Gibson), R. Gondrun, Ariola America 7675 CHA LADY LOVE—Low Rawls | 64 | 68 | 4 | HONEY DON'T LEAVE L.A.—James Taylor (Pete Asher), D. Kortchmar, Columbia 110689 | CPP | 97 | 98 | 2 | MISS BROADWAY - Belle Epoque (Prima Linea), E. Lenton, A. Weyman, Big Tree 16109 (Atlantic) | |
| | | | (Sherman Marshall, Von Gray, Jack Faith), V. Gray, S. Marshall, Philadelphia International 8-3634 ABP/BP | 山 | 79 | 2 | THIS TIME I'M IN FOR LOVE—Player (Bennis Lambert & Brian Potter), S. Pippin, L. Keith, RSO 850. | CPP | 98 | MEN E | | I LOVE YOU, I LOVE YOU, I LOVE YOU - Rennie McDewell | |
| | 11 35 | 18 | PEG-Sheely Dan (Gary Katz), W. Beckert & D. Fagen, ABC 12320 CPP HOT 1 EGS | 仚 | 77 | 4 | LET ME PARTY WITH YOU-Bunny Sigler (Bunny Sigler), B. Sigler, K. Miller, R. Earl, S. Miller, Gold Mind 4008 (Salpoul) | CPP | 00 | | | (Sim Williamson), E. McDevell, Scorpson 145 (GRT) | |
| | 36 | 6 | HOT LEGS—Rod Stewart (Ton Dowd), R. Stewart, Warner Bios. 8535 WBM THANK YOU FOR BEING A | 67 | 49 | 7 | HOLLYWOOD-Box Scages | BP/BP | 99 | nto t | | NUMBER ONE-Doise Laws (Linda Greed & Serry Galdstein), P. Vegas, L. Vegas, ASC 12341 | |
| AR I | 90 | 0 | FRIEND-Andrew Gold | 68 | 69 | 3 | IT AMAZES ME—John Denver | | 100 | 92 | 5 | PSYCHO KILLER—The Talking Heads (Tony Bongious & Lance Quinn), D. Byrne, M. Weymouth, C. | |

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 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) A Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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| HOT 100 A-Z-(| Publisher-License | e) Hang Dor't Laure (.A. (Colgania (MCKorlebras ASCAP) |
|---|--|--|
| Always & Foreier (Almorfitedor ASCAP) Baty Come Back (Touch Of Gelor Creebeck/Stiglecod, BMI) Baby Hold On (Grapinos, BMI) Before My Heart Fords Out Cladiniaher Chappel, ASCAP) Buretts Away (Ice Prine, BMI) Buoge Shoes (Deerlyn, BMI) | 21 Vat 1980) 21 Vat 1980) 22 Vat 1980) 47 Dust in The Wind (Ecm Kirchise) 48 Eboty Eyes (Glenwood Capar. ASCAP) 30 Emotion (Bisrry Gibb Flamm) 51 Silgwood (BM1) 41 Falling (Carrbonn, BMI (Moss; Mill.) | Heat Lego (River, ASCAP) Hear Deep is Your Love Congressed, 10Mc; 23 I Carri Servic Womanit You (Earl Service Matter) 24 I Carri Stand The Stan (Surington 10Mc); 25 I Carri Stand The Stan (Surington 10Mc); 26 Unchappet (IMC) |

| vat (BM) Vat (BM) upst in The Wind (Don Keshnor BM) | 68 Hard Copy (New ASCAS) Hard Copy In Your Love Congressed. 1994) 23 Capit Seeks Williams For Cork | |
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| 51 | Ebony Eyes (Glenwood/Cgar. | | I Car'd Seville Willhold You (Circh. James, 1985) |
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| _ | ASCARI | - 22 | |
| 363 | | | I Card Stand The Non-(Burington |
| 30 | Emption (Burry Grids Flamm) | - 14 | (MAI) |
| 41 | Stigwood, BMH | - 13. | If I Can't Hook You Dispersion |
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| 100 | ASCAPS | 1.5 | 1 Go Crary (Web IV: DMO |
| 39 | Fantasa (Saffine, BMI) | 154 | |
| | Feets Se Good (Gates, RM1) | 40 | Of the Diam (Rock Messly) |
| 58 | | - 500 | Sterzorigo, ASCAP's |
| | Translight (Rick L/Malbor, BMI) | 49 | I Liver My Music (Berrin, 1998) |
| | Footing Yourself (Almor Shipien | | ASCMP) |
| 14 | ASCAP's | 45 | Close Voc 1 Love You 1 Love You |
| ALK. | Goodbye Garl (WR Kipphula) | | Oliver, SESACI |
| - | ASCAP) | - 24 | tenaginary Love (Low Sat. DM): |
| 4646 | | -70 | |
| 93 | | 16 | For Gorean Take Care Of Everythin |
| SAME. | Turntriewend: (IMI) | 18.7% | (Fire Fanfaire No Cition, BMN) |
| 43. | Hollywood (Buz Scaggs, Mordow | 100 | M. Azmaian Mar (Charry Laren. |
| 38.1 | Hidge: ASCAFS | 67 | ASCAP) |

| Always & Foreign (AlmorRendor ASCAP) ASCAP) Buty Corre Back (Touch Of Gear) Chester's (Sign-cood, BMI) Buty Hold On (Coppings, BMI) S1 Ebory Eyns (Sign-cood) Cgar ASCAP) S2 I Card Store Back (Touch Of Gear) S3 Bits (power than Supplement Sign-cood, BMI) S4 Bits (power than Supplement Sign-cood, BMI) S5 Bits (Sign-cood, BMI) S6 Bits (Sign-cood, BMI) S7 Bits (Sign-cood, BMI) S8 Bits (Sign-cood, BMI) S1 Ebory Eyns (Sign-cood) Cgar ASCAP) S2 I Card Store Broad For Sign-cood Bits (Sign-cood) Cgar ASCAP) S6 Mourrings Lembel Weese (art. ASCAP) S8 Bits (Sign-cood, BMI) S8 Bits (Sign-cood, BMI) S1 Ebory Eyns (Sign-cood) Cgar ASCAP) S1 Ebory Eyns (Sign-cood) Cgar ASCAP) S2 I Card Store Broad Sign-cood Bits (Sign-cood) Cgar S3 Bits (Sign-cood, BMI) S6 Bits (Sign-cood) Bits (Sign-cood) Cgar S6 Bits (Sign-cood, BMI) S6 Bits (Sign-cood, BMI) S1 Ebory Eyns (Sign-cood) Cgar ASCAP) S2 I Card Store Broad Sign-cood Bits (Sign-cood, BMI) S3 Bits (Sign-cood, BMI) S4 Bits (Sign-cood, BMI) S5 Bits (Sign-cood, BMI) S6 Bits (Sign-cood, BMI) S6 Bits (Sign-cood, BMI) S6 Bits (Sign-cood, BMI) S6 Bits (Sign-cood, BMI) S7 Bits (Sign-cood, BMI) S8 Bits (Sign-cood, BMI) S1 Ebory Eyns (Sign-cood) Cgar ASCAP) S6 Bits (Sign-cood, BMI) S6 Bits (Sign-cood, BMI) S7 Bits (Sign-cood, BMI) S8 Bits (Sign-cood, BMI) S9 Bits (Sign-cood, BMI) | Chiquenni Arely Gibb High A. Bartons Gibb Unachageari BMD. Love Me Right (Number Semestane) Ordena BMH) Mannes Dren't Lef Your Bobses Gibb - 1 to De Comboys (Tree-Sugarphon BMS) Max Brookless (Plant Lines Side ASCAP) Move Unan A Warton (Originated) Conchageari BMH Mover Out (Seelings BMD) Partie Mere Yarker (Featherbed) Deside ato (Dischagear BMI) Name Of The Game (Countless Song), LTO BMI Nerver Get Eroseich Of Your Cove (Side John Vignette BMI) Perser Have To Say Goodbye (Desiderbooker BMI) Perser Have To Say Goodbye (Desiderbooker BMI) Perser Have To Say Goodbye (Desiderbooker BMI) | Surrider One (Novembers (BM)) (Int Brisishesty (Screen Germ EM) (Bit) Our Lines (Dhappell ASCAP) (N) Peg (ABC (Durinit, BMI) Flam From Pithut Me (Warren) Lameriania (BMI) 44 Protto Klast (Blue (Bropullindea, ASCAP) (I) Put Your Head On My Snowber (Sponta, BMI) (I) Beady For The Timers To Carl (I) Sometimes (Haghtees (BMI) (I) Sometimes (Haghtees (BMI) (I) Sometimes When We Touch (ATV) Wellers ASCAP Mann/Weil (I) BMI) | Steper Acce (Steper Uncohapped Ber 18 Steper Challen Challen Series Seri |
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| | Love In Trocker Drive Water Utigrament: Army Gibbs Frage A. Barbara Gibb Unichagnest EMC |
|-----|--|
| MI. | Line Me tright offurner Lamertane |
| 19. | Civiliana, Ethiri |
| | Manne, Don't Let Your Dates |
| 101 | Marras Don't Let Your Dobies Grow Yo Kie Comboys (Tree- Sugarysiam, 1981) |
| M | SDRM ASCAPS |
| H | |
| | More Than A Worton Cingwood: Unichoppel: BMN |
| in. | Mount Out Lineburgs, RMO |
| 7E | Native New Yorker (Featherbed): |
| | Desiderate (Dochapper, 1981) |
| 20 | Name Of the Game (Countless Songs LTO, BMI) |
| | Never Get Enough Of Your Love |
| 55 | (Sinter John / Vignette, DMI) |
| - | News Have To Say Goodbye |
| 90. | (Convitations (DAR) |
| | |

| | Plumber One (Novalene IBM) |
|-----|------------------------------------|
| | On Drondway (Screen Gene EM: |
| | |
| 100 | Chill Estive (Ethnopers, ASCAP) |
| 997 | Ping (ABC (Durinit, BMI) |
| | Flow Place Phillips Mr. (Warren) |
| | Entractions (MAC) |
| 44 | |
| - | Paytho Killer (Blue Disputchales) |
| | ASSAP |
| 91 | Plut Your Heart Circ My Streadster |
| | Clasma DMC |
| 60 | Steady for The Time's To Get |
| | |
| 758 | Steller (Aurel, Philly v., 1885) |
| | Mocket Rate Shick & Rock Block |
| THE | Steadyl |
| 178 | Burner On Empty Chestine Turn. |
| | ASCAP1 |
| 12 | |
| 77 | Rumeaur Max II (Rick's, BMI) |
| 25 | Short People (Highbox, DM) |
| 778 | Salvan Drawins (Hadson Bay, 1988) |
| | |
| 2% | Sifting In Limbo (Island, BMI). |
| 100 | Sometimes When We Touch (ATV) |

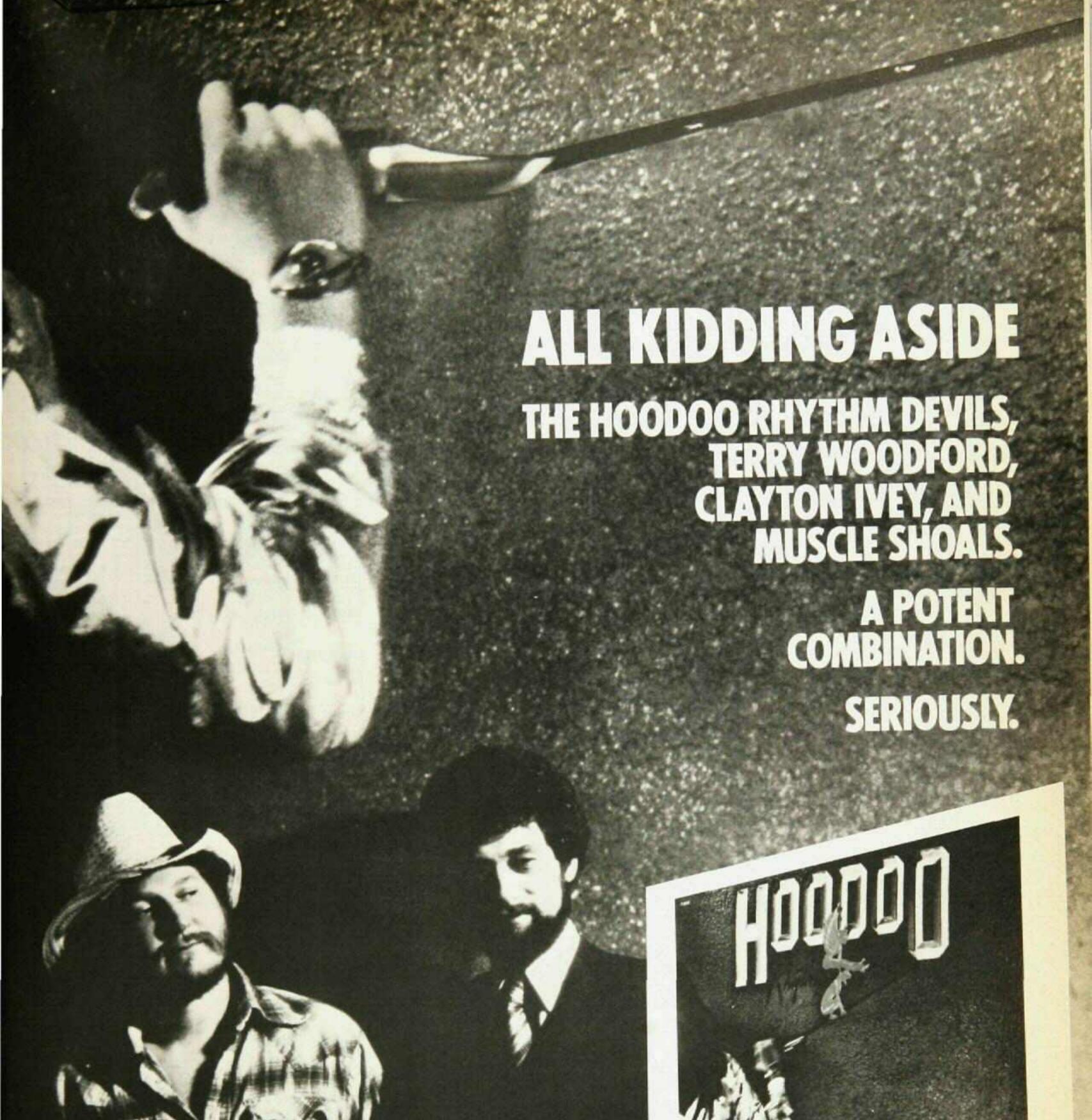
| 98 | Stayor Alive (Stigwood) Unichapped (MA) | | Thunder Island (Parriess, ASCAPS | 11 |
|-----|---|-----|---|-----|
| 21 | Storytesia Onlitter (ATV: Sasha | | Two District Directs (Vehicle Apple) | - |
| 18 | Sengs Warner Turnerlare: Upweld Spend, 8880 | 9.7 | Two Out Of These April Bad | |
| NW. | Sweet Sweet Smile, (Starting) | | (Edward E. Marks/Newcland) Pag. 8860 | 102 |
| 177 | Andrew ASCAPS Sweet Turking Woman (Unant) Jet. | 53 | Unid New Coopers, EMI First Artisty, ASCUP: | 72 |
| NO. | (MI) | 29 | We Are The Champions (Queen | |
| 62 | Thank You For Elerg A Freed (Locky Special SAR) | 34 | ASCAP) What's Your Name (Durhess/Get | × |
| 83 | That's Your Secret (Stoned | 8 | Loose EMIT | 13 |
| 57 | The Circle in Small (Masse Muse) | -79 | Which Way is Up. Women To Women (East Memphis. | 27 |
| 25 | CAPAC) | 42 | BMI) | 34 |
| 50 | Thema From Cline Encounters Of The Third Xind (Gold Horizon. | | You Resit Got Mr. (Jay Boy, BMI) | 17 |
| 50 | The Way You Do The Things You | 46 | You'll Love Again (Blair Hotel. | |
| mr. | Dis (Jobets ASCAP) | 20 | Vocable in the street inter Advance. | 75 |

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| WEEK | WEEK | on Charl | ARTIST | | THE | CKC | 34) | TTE | TO REEL | WEEK | WEEK | on Charl | STAR PERFORMER—LP's registering greatest proportion attributes are progress that were ARTIST | 2 | CONEL | CK | Abr. | TO REEL | WEEK | WEEK | s on Chart | ARTIST | BUM | WANTED. | HACK & TAPE | SETTE | and page |
| THIS | UAST W | Weeks | Title Label, Number (Dist. Label) | ALBUN | ALCHA | R.TRA | 0.8 14 | CASSE | NEED, | THIS | LAST | Weeks | Title Label, Number (Dist. Label) | ALBU | 15 | 8.TBA | 1 10 | HEEL CASE | THIS | LAST | Weeks | Title Label, Number (Dist. Label) | ALBIA | 5 | 1 80 | CASSETT | |
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| | | L | Attention : Capital ST 11 | Shoppers 730 | | 5.98 | | 7.90 | | 7.58 | | 140 | 143 | 51 | COMMODORES | | | | | | | | 1000 | | Fresh Fish Special Fresh Stock PS 7008 | 7.98 | | 7.58 | | 7.50 |
| 09 | 107 | 78 | BOSTON Fper IE 34189 | | | 7.98 | | 7.50 | | 7.98 | | 141 | 67 | 10 | MECO MI SSARI | | 7.98 | | 7.58 | 7.58 | | 血 | 185 | Z | FRANK MARTINO & MAHOGAN RUSH | | | 224 | | |
| 10 | 112 | 20 | HIGH INER | RGY | | 7.44 | | | | | | | No title | | Close Encounter | of Every Kind of (Casabiance) | 2.58 | | 7.56 | 7.58 | | 174 | 180 | 28 | Columbia IC 15257 FOGHAT | 7.58 | 1 | 7.58 | | 7,50 |
| | | | Turnin' On Goody GE 978 | | | 6.50 | | 7.98 | | 7.51 | L | 142 | 71 | 18 | DENIECE WILLIA | MS | | | | | | | | - | Live Bearpelle BMA 6971 (Marrier Bros.) | 7.56 | | 7.58 | | 7.50 |
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| 112 | 115 | | fac it 35011 | ROBINSON | | 7.98 | | 7.96 | | 7.56 | - | | - | | Anytime Any | where | 7.58 | | 7.58 | 7.58 | | | | | RGA ASI, (2522 | 7.50 | | 7.58 | | 7.9 |
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| 13 | 103 | 10 | DETECTIVE | E | | 1.54 | | | | | | | | | Mercury SRM1 3713 | | 7.58 | | 7.58 | 7,58 | + | 177 | 167 | 13 | ANNIE HASLEM | 1.00 | | 1.50 | | |
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| 15 | 119 | 29 | CRYSTAL 6 | GAYLE | | • | | | | | | | - | 4.0 | Hold On 20th Century T 326 | Mark III | 7.98 | | 7.98 | 7.98 | | 179 | 188 | 65 | 20th Century 1 543 EAGLES | 7.91 | | 7.98 | | 7.3 |
| | | | We Must E United Artists | Believe In Mi | agic | 6.58 | | 7.50 | | 7,98 | 1 | 147 | 88 | 12 | JONI MITCHELL Don Juan's Reck | less Daughter | | | 1.00 | 120 | | | | 31 | Hotel California Asslum 6E 103 | 7.58 | | 7.56 | | 7.5 |
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| 血 | 124 | 7 | THP ORCH | ESTRA | | 6.74 | | - | П | 1 | | 150 | 155 | 3 | KAYAK | | 7.98 | | 7.55 | 7.95 | - | - | | | Affantic SD1 9146 WET WILLJE | 7.58 | 1 | 7.58 | | 7,5 |
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| dr. | 129 | 5 | SWEET Level Head | ded | - | 1 | | | 1 | | | 153 | 157 | 2 | CRACK THE SKY Safety in Number | | | | | | | | | | LeBLANC & CARR | 11.50 | | | | |
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| 23 | 125 | 36 | | SONS PROJE | СТ | | | 1.00 | | 130 | | 巾 | 166 | 2 | BE BOP DELUXE | | 1.00 | | 34 | 7.34 | | 187 | 187 | 16 | AVI 6012 GENESIS | 7.56 | | 7.58 | 7 | 2.5 |
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| | 1111 | | RCA APL1 261 | 6 | | 7.98 | | 7.58 | | 7,56 | - | -4- | 170 | 4 | CLAUDIA BARRY | | 6.56 | - 1 | 7.58 | 7.58 | -1 | 由 | | | See SRX 6048 (Warner Bros.) | 6.56 | - | LSE | | LS |
| 町 | 138 | 2 | HEAD EAST | T | | 2.56 | | 7.58 | | 7.88 | | 血 | | | Claudja Satiest SA 5525 | | 6.58 | | 7.54 | 7.58 | | 191 | 190 | 16 | JOHN DENVER I Want To Live BCA AVL J 2521 | | | | | j |
| 28 | 132 | 20 | SANTANA Moonflowe | | | | | | | | | 160 | 163 | 4 | MUDDY WATERS | | | | | | | 192 | 152 | 19 | OLIVIA NEWTON-JOHN | 736 | | 7,50 | | 7.9 |
| | | | Columbia (2) | 24914 | | 9.38 | | 9.94 | | 1.58 | - | | 171 | 2 | ANNE MURRAY | (5) | 7.58 | | 150 | 7.58 | - | | | | Greatest Hits | 7,96 | | 7.56 | | 7,9 |
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| 命 | 142 | 4 | HORSLIPS | i d | | 6.98 | | 7.95 | | 7.95 | | 162 | 122 | 14 | BETTE MIDLER | | 0.70 | | | 1.38 | - | 194 | 196 | 2 | MARY TRAVERS | 1.38 | | | | 4 |
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| 32 | 137 | 3 | ZUBIN ME Star Wars | And Close Er | ncounters | | | | | | - | 100 | 165 | 9 | T-CONNECTION | | 7.56 | | 7.56 | 7.58 | - | | .50 | ** | Feelin' Bitchy Spring IP 1 6715 (Polydor) | 6.36 | 1 | 7.58 | | 7.9 |
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| | 147 | - | Buttertly FET | | | 6.58 | | 2.98 | | 7.58 | | 107 | 172 | 103 | BOZ SCAGGS Silk Degrees Eclumbia IC 33920 | | 738 | | 7.98 | 7.98 | | 199 | 162 | 21 | DEBBY BOONE You Light Up My Life | - | + | | | |
| 血 | 151 | 2 | TUBES What Do Yo | ou Want Fro | m Life | | | | | | | 168 | 168 | 19 | RAY CHARLES | | 7.56 | | | 7.36 | | 200 | 200 | 66 | You Light Up My Life Warner Carb 85 3118 | 1.51 | - | 2.98 | | 7,8 |
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Every care for the accuracy of suggested hat proces has been taken. Sillboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSN. OF AMERICA saat for sales of 500,000 smile.

Foghat Foreigner Art Garfunkel

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Johnny Paycheck Tom Putty & The Hearthreakers

Little Feat.

Le Blanc & Carr
Le Pamplemousse
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Wings Withers Steva Wander Heil Young Warren Zeven

Slave Spinners Starz

Stargard ...

Saturday Night Fever. Star Wars

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Bee Gees & RSO Maintain Dominance Of Pop Charts

LOS ANGELES—The Bee Gees and their label, RSO, continue their domination of the pop charts.

• The trio hits No. 1 this week with "Night Fever," which comes on the heels of the No. 1 hits "How Deep Is You Love" and "Stayin' Alive." This makes the Bee Gees the first act to reach No. 1 with three consecutive single releases since the Jackson Five had four No. 1 hits in a row in 1970.

• The brothers also tie Elton John for the most No. I singles in the 1970s. Both acts have had six, with the Bee Gees' successes on Polydor-distributed RSO preceded by a 1971 No. 1 on Atco, "How Can You Mend A Broken Heart," and a 1975 topper on RSO when it was still distributed by Atlantic, "Jive Talkin."

(Paul McCartney & Wings and Stevie Wonder are in second place with five No. 1 hits in this decade; the Jackson Five, John Denver, Diana Ross, the Eagles and K.C. & the Sunshine Band have each had four.)

• The group, which is No. 1 with "Night Fever" and number two with "Stayin' Alive," is the first act to have both of the top two singles in any one week since the Beatles occupied the top two slots for 10 consecutive weeks from February to April 1964.

• The Bee Gees' "How Deep Is Your Love," still in the Top 40, was the first record to have 17 consecutive weeks in the top 10 in the 20 year history of the Hot 100. Runnersup with 16 weeks are Bobby Darin's 1959 hit "Mack The Knife" on Atco and brother Andy Gibb's "I Just Want To Be Your Everything" from last year.

Fever album is No. 1 for the ninth straight week, the longest any soundtrack has remained on top of the LP chart in the 1970s. The previous title-holder was "A Star Is Born," which had six weeks last year. The last soundtrack to spend nine weeks at No. I was "The Graduate" in 1968; the last to have more than nine weeks was "Mary Poppins" in 1965, which had 14.

• RSO has had the No. 1 single for 13 consecutive weeks, through five successive No. 1 singles: the Three Bee Gees hits, Player's "Baby Come Back" and Andy Gibb's "Love Is Thicker Than Water." The last label to string together five No. 1 records in a row was Decca in 1943-44 (with the Mills Bros., Glen Gray, Jimmy Dorsey, Guy Lombardo and Bing Crosby).

 RSO has accumulated eight No.1 hits since September 1976, with these five disks preceded by the Bee Gees' "You Should Be Dancing," Rick Dees & his Cast Of Idiots' "Disco Duck" and "I Just Want To Be Your Everything." This is more No. 1 records than any other label has had in this 18-month period.

 The label has occupied both the number one and two slots on the Hot

Change Show Title

LOS ANGELES—"Elvis Fever,"
the name of Elvis Presley impersonator Alan's tribute to the late
singer set for the Los Angeles
Aquarius Theatre on May 4 for an
extended run, has been changed

The new title is "Elvis Forever, The World's Most Spectacular Tribute To Elvis."

Sponsoring the opening night will be KRTH, which will give away 1,000 tickets for the opening to winners of a special "Elvis Forever" contest to run in advance of the premiere. 100 eight times this year. At no time in 1977 did one label have both of the top two singles; and it happened only once in 1976, on Jan. 3, when Arista was No. 1 with the Bay City

Roller's "Saturday Night" and num-

ber two with Barry Manilow's "I Write The Songs."

By PAUL GREIN

RSO has four of the top five singles this week, with the two records by the Bee Gees and one by Andy Gibb joined by Eric Clapton's "Lay."

Down Sally" at number four. In fact, if RSO had not passed on Samantha Sang's Gibb-drenched "Emotion," which was ultimately released on Private Stock, it might have had the entire top five this week.

These highlights are culled from Hotline, a Billboard publication which includes chart analysis and the pop, soul, country and MOR charts, and is sent out several days in advance of the regular issue.

SPOILGH CNIALY

A Billboard Special Report Date of Issue: May 6, 1978 Advertising Deadline: March 31, 1978

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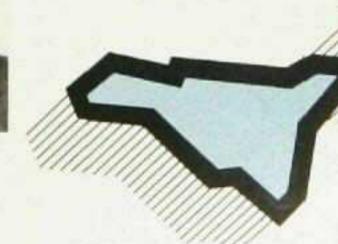
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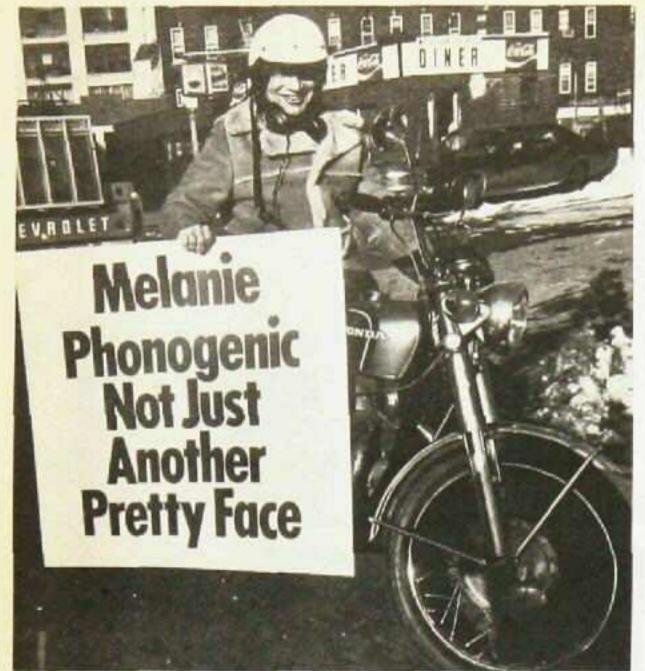
*Effective readership, based on Billiboard's subscription base of 40,000 estimated pass-along in excess of 4.0 readers per copy





Billboard.

Copyrighted materia



EXECUTIVE DELIVERY-Midsong Records' president Bob Reno gets set to deliver Melanie's latest LP, "Phonogenic: Not Just Another Pretty Face," which was personally delivered by Reno and seven motorcycle messengers to 130 writers and reviewers in New York. Each album was delivered with a set of Sanyo stereo headphones.

Statler Push

Continued from page 15

cert appearances by the Statlers in many markets."

"The Best Of The Statler Brothers" album, released in 1975, was certified gold early in 1977 and Bob Dahle of Lieberman's in Minneapolis notes that it continues to maintain high sales figures.

"That album ranks 90 overall out of several thousand albums," Dahle points out. "Some of the higher ratings by individual branches range between 27 and 86 in cities such as Des Moines, Minneapolis, Atlanta, Detroit, St. Louis and Baltimore."

Oddity By Hohner

NEW YORK-M. Hohner Inc., musical instrument manufacturers. recently introduced a clavinet/pianet keyboard on the market.

The combo is a portable, electromechanical keyboard with 60 keys and a five octave range. The keyboard "splits," allowing clavinet or pianet tonal effects. The new instrument represents a further step for the German-based firm, whose D6 model clavinet is considered a leader in the field.

Cuban Trip

Continued from page 78

place to start" in developing exposure for pop music in Cuba This would later "lead to desire for exposure on radio," he says.

Of the Cuban radio scene, Drew observes there are four governmentcontrolled networks, each dedicated to different fields-drama, pop music classical news and cultural

He says there is at least one youthoriented show on the air in Havana aimed at the 25% of the population under 21 years old. The show plays some American product. Drew says, but not the latest material

Drew says there are also discotheques for the young people in Ha-

"The fact that they go out of their way to get American records for the discos and the radio," he notes, "means there is a demand for the product."

In his meetings, especially with Cuba's radio and tv people. Drew says they expressed hope that this initial contact would "be only the beginning of a long and warm friendship.

He says, however, he was not allowed the opportunity to actually visit a radio or tv facility though he "made more than one firm request."

Executive Turntable

Continued from page 4

Paynter, formerly national director of publicity for Columbia, takes over at ABC Records in Los Angeles as national director of publicity and artist relations. Maureen O'Connor, East Coast press coordinator for Capitol Records in New York, becomes manager, East Coast press and artist relations, basing in New York Annette Monaco, a departmental secretary, assumes the vacated O'Connor slot. . . Pat Cox to Atlantic Records, New York, as associate director of national publicity, from director of publicity at DIR Broad-

Paul Bloch, for two years a senior vice president and principal of Rogers & Cowan public relations in Los Angeles, named president of the firm's contemporary music division. Samuel Way steps to sales manager for S.S.S. Broadcasting, Inc., at San Antonio, Tex. He joined the company from his own business operations in Tyler, Tex. . . . Cary Lipman joins Associated Artists, Los Angeles, as Western regional coordinator, moving from the William Morris agency.... Samuel Goldrich is now vice president of East Coast production services for Talent Payments/Production Payments, New York. He was a course teacher in motion picture accounting ... Melanie Ross becomes national media coordinator for Quincy Jones Productions in Los Angeles. Ross was previously with Atlantic Records where she was West Coast publicist. . . . Yvonce Alaniz named manager of tour coordination for Maranatha Music, Costa Mesa, Calif., after having booked personal appearances for the concert arm of the company previously.

Inside Track

Richard Trugman, vice chairman of the board of Casablanca Record and FilmWorks, is taking a leave of absence to act as campaign fund director for the campaign of California Gov. Jerry Brown, seeking reelection. Neil and Joyce Bogart must have done well at their recent \$2,500 plate dinner for some 150 top industryites at their Beverly Hills manse on behalf of fund raising ... Coen Solleveld, chief of Polygram worldwide, denies emphatically the report which persists that the global giant is dickering or has purchased the United Artists Music Group's holdings Solleveld's denial follows a similar "no" from TransAmerica (Billboard, March 11, 1978).

Harry Bergman, who founded the Record Bar national record/tape retail chain in 1960 in the Durham, N.C., area, enjoys an unusual distinction among his confreres. He has just been appointed a member of the board of directors of the Northwest Bank, a branch banking firm which operates through North Carolina. Industryites are more often on the outside looking in, seeking loans for capital expansion. Is Al Bramy headed for the Pablo label, where he will reassociate with Norman Granz, for whom he was San Francisco distributor for so many years? Bramy is hinted for sales manager nationally with the jazz label seeking new distribution.

Island Records bowing Omni label, an r&b line. First acts are the Imperials and the Main Ingredient. ... NBC-TV carving a two-hour 9 p.m. special slot in prime time programming April 5 to show "The Largest Indoor Country & Western Festival," starring Kenny Rogers, Dottie West, Minnie Pearl, Roy Acuff, the Oak Ridge Boys, Porter Waggoner and Grandpa Jones and Ramona. Concert tapes at the Pontiac (Mich.) Silverdome. Rudy

Callicutt is producing.

ASCAP's East Coast membership meeting scheduled March 18 at the New York Hilton. . . The narcotics conviction of ex-Allman fraters band road manager John C. Herring has been reversed by a U.S. appeals court. Published newspaper reports concerning threats against Herring's life in the wake of Allman's testimony may have "prejudiced the jury" against Herring, the court ruled. The reversal comes at a time when the Allman Brothers band is reuniting again ... Exactly the opposite is rumored for the Beach Boys. They are splitsville. with a farewell concert set for this summer on the West

The more than 2,000 registrants at the NARM summit. will receive a two-pocket sampler, "Return To Casablanca," which contains 21 cuts from 19 different albums which the label distributes. The sampler later will be serviced to accounts by Casablanca domestic distributors. Parliament and Cameo, two of the label's acts, will participate in the Rev. Jesse Jackson's PUSH program in Indianapolis in March ... Wayne Bennett, general manager of Cream Records, returns to his Los Angeles office soon on a part-time basis, following critical ulcer surgery

If that car in the April 2 Long Beach, Calif., Grand

Prix looks familiar as it whizzes by on your tv screen, it's because it carries a custom paint job based upon the cover of Jethro Tull's upcoming album, "Heavy Horses," The group's Ian Anderson is sponsoring the car, driven by Ian Ashley.... VeeJay International's Betty Chiapetta has bought a Belgian master. "From The Radio" b Coddy, for U.S. distribution. . . . Ron Anton, BMI Wes Coast topper, answers questions at the ASKAPRO seal sion Wednesday (15) at AGAC offices, 6430 Sunse Blvd., Hollywood at 4:30 p.m. John Mahan of ASCAP did the bit several weeks ago. AGAC presents Paul Francis Webster with its "Aggie" March 29 in the Tudor Room of the Westwood Holiday Inn. Jerry Livingston and Don Kahn are co-chairmen.

Al Berman, president of the Harry Fox Agency, addresses the Assn. of Independent Music Publishers Tues day (14) at lunch at the Villa Capri, Hollywood.... Berle Adams, the original Mercury Records a&r chief and former MCA and Motown executive, is producing "Brass Target," a forthcoming MGM film. ... The Henry Tobiases' 50th wedding anniversary fest will be held Saturday (18) at Hollywood Temple Beth El's Sapper Hall. ... David Bowie does his second film role in "Just A Gigolo," with Marlene Dietrich and Kim Noval ... Among CBS tv pilots slated for next season is "Friends," a Universal product about two youths in the music business. Lorenzo Music is producing. ... The Justice Dept.'s investigation of trade practices in the industry, now stretching over 18 months, moved from its Los Angeles base to Scattle last week. Three investgators including Brian Robbins queried Northwest indestryites, ... Mary Rosencrantz, wife of MCA Records a&r topper Denny, came in second and didn't win the car on "Hollywood Squares" Tuesday (6) on ABC-TV.

Look for United Artists Records to hire an outside pr firm to handle it in New York. The record division is relinquishing its office space to the film division in Manhattan. General manager Gene Armond will work from his home, while his son, Dennis, a merchandising coordinator, and Milt Allen, regional promo director, will quarter at Malverne Distributors. . . . Arista has made a mini-ty special of clips of its recent tribute on the Griffin show, the Barry Manilow special and several spots by new acts. "The Arista Video Roadshow" will be shown to distributors and accounts ... "Formerly The Harlettes." once Bette Midler's backup, thank students of Gotham's Fashion Institute of Technology Tuesday (16) for designing new glad rags for them when they do a special show there, modeling the new costumes.

Lainie Kazan has stretched her bow in Lainie's Room the refurbished New York Playboy Club lounge The room has booked Freda Payne, Stan Getz, Morgani King and Billy Eckstine. . . To avoid confusion over name similiarity, new wave diskery. Big Sound, is changing the name of its act, Van Duren, to Van Duren and the Durelicks. The old name was confusing in that i sounded like Van Halen, a Warner Bros. act.

Victor Renewed As MCA Distrib

LOS ANGELES-MCA Records has extended its licensee agreement with Victor Musical Industries of Japan through 1981. In recent years Victor has been responsible for exceptional sales successes with MCA catalog, most notably Tanya Tucker, Brenda Lee and War,

The agreement was concluded in Japan with Roy Featherstone, managing director of MCA England; Lou Cook, vice president administration; Saburo Watanabe, president of Victor Musical Industries and Shoo Kaneko, managing director of Victor Musical Industries:

Mercury Offering 3 Rush LPs Deal

CHICAGO-Mercury has combined three early albums by the Canadian group Rush in a new reduced price package.

Mercury says the repackaging is aimed at the many purchasers of Rush's later LPs-three of which have been certified gold-who do not own the earlier material.

The three-record set called "Archives" contains the group's first three Mercury albums, "Rush," "Fly By Night" and "Caress Of Steel." Suggested retail price is \$13.98 in LP and tape configurations.

Mercury says the albums will remain available individually.

Mercury, In-Store Video

 Continued from page 8 cial video committee set up within the label and chaired by Jules Abra-

mson, senior vice president of marketing.

Involved is vice president of sales Harry Losk, artist development manager Mike Bone, artist tour manager George Knemeyer and two from the firm's advertising agency, Marvin Frank, namely Bill Raffel and Jack Badofsky.

Abramson's message to retailers with video hardware already installed is that the firm has a wide range of films available for in-store use. It will supply them at no cost in the necessary configuration, and help them build product displays keyed to the screenings.

Provision of the films and sales aids will be through Phonodisc, with local branch management taking care of dealers' needs and mapping the merchandising program.

Abramson feels that disk dealers should carry stocks of prerecorded software. "Video is the new, exciting home entertainment medium, and it's only natural that music stores should be in on ground level."

He sees many parallels with the development of the 8-track market in the '60s, with new outlets springing up to specialize in tapes and hardware. "If record retailers don't get involved, they'll find themselves on the outside looking in."

The percentage involved so far a small, he admits, but growing. The latest Mercury moves are designed to add momentum to the trend, "and we would like to be satisfied that other companies are aggressively pursuing this. It will benefit us all.

In cost commitment, adds Abramson, videotaping the acts shape up as the most expensive item. This can range from \$500 to \$25,000, according to location, type of presentation and a number of other vanables. Mercury favors one act per film, repeated several times on the tape, because consumer attention instore is reckoned to be 10 minutes at

Butterfly Flitting To a \$7.98 Price

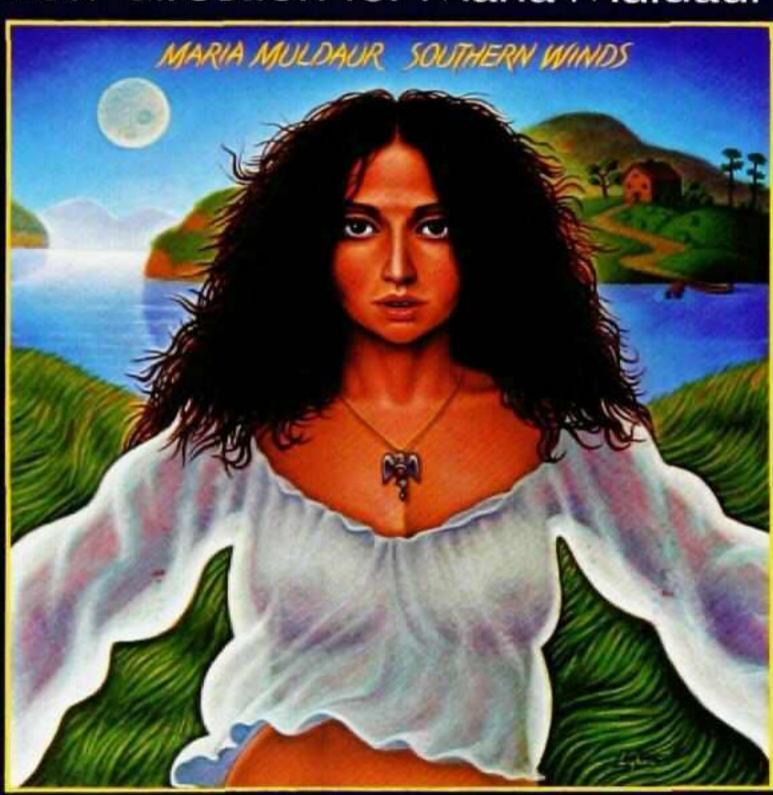
LOS ANGELES-Butterfly Rec ords will increase all its \$6.98 list catalog albums to \$7.98 effective March 21. All future product as well will list for \$7.98.

The price increase will affect SL Tropez's "Je T'Aime," P.J. & Bobby's "Love," THP Orchestra's "Two Hot for Love," "Tuxedo June tion" and Cheryl Dilcher's "Blue Sailor."

Catalog numbers affected are FLY02 through FLY10

Southern Winds

blow in an altogether new direction for Maria Muldaur



Southern Winds (BSK 3162) Produced and Arranged by Christopher Bond

On Warner Bros. Records and Tapes





15 (15)

March

Joe Farrell - Farrell and his

torrid tenor are in top form for this Latin-influenced LP. An in-

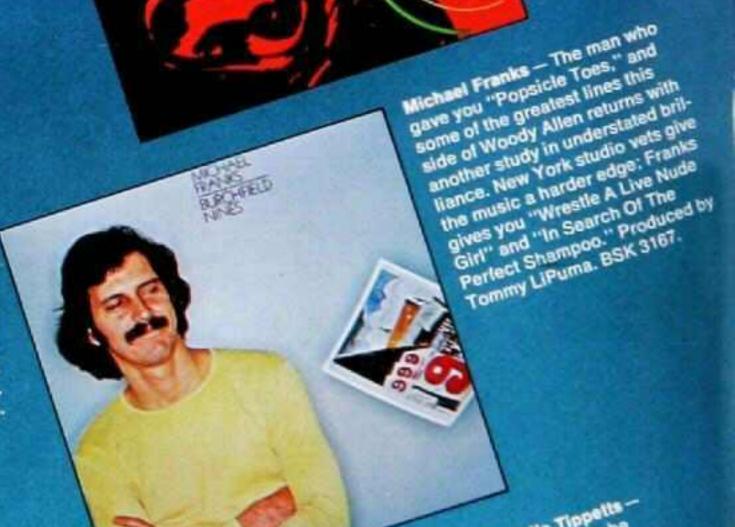
sistent, cross-rhythmic foundation

sistent, cross-rhythmic foundation
propels this one into crossover
territory. Produced by Ralph
MacDonald and William Eaton.
BSK 3121 (Re-release)



Wester

John Handy — Appealing to just about everybody has been this man's fortune since he became the first jarr act to play the first j man's fortune since he became
the first jazz act to play the fillmore West. Following up his
widely description more West. Following up his widely danced-to, grooved-to widely danced-to, grooved, altoist. Hard Work LP and single, anoker. Handy delivers another smoker. Produced by Esmond Edwards. BSK 3170.



Brian Auger & Julie Tippetts

Brian Auger can arguably be

Brian Auger can arguably be

given credit for starting the and rock scene back in 1964 with and rock scene back in 1964 with the rock scene back in 1964 with the rock of the and later with his trinity and later with his rinity and with and with the re-learns with his rock with the ace vocalist of the later vocalist of the later vocalist formerly Driscontine ace vocalist formerly Driscontine Tippetts, fo

