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## ABC Racks Sold To Lieberman; 2 Retail Outlets To Integrity

By JOHN SIPPEL &amp; STEPHEN TRAIMAN

LOS ANGELES—ABC Inc. last week agreed in principle to sell its rackjobbing wing, ABC Record and Tape Sales Inc., to Lieberman Enterprises for \$16 million and sold off two of its 10 Wide World Of Music retail stores to Integrity Entertainment.

The Lieberman acquisition, expected to receive board's approval by May's end, will further secure the Minneapolis firm's hold on third place among U.S. rackjobbers, boosting its 1978 projected gross to more than \$100 million.

The Integrity takeover of two Arizona stores firms its declaration by president/founder Lee Hartstone to stockholders (Billboard, Nov. 29, 1977) that the publicly held chain retailer would expand for the first time in its eight-year history outside of California.

The 5,000 square foot mall locations in Phoenix and Tucson bring the Integrity store total to 103. Ben

Bartel, executive vice president, stated. It is not certain, but Bartel feels that the stores will drop audio components and musical instruments to concentrate on records, tapes and accessories. The takeover was completed Wednesday (3), with Integrity in control at both outlets.

(Continued on page 73)

## AFM, Networks OK 17% \$ Pact

By DOUG HALL

NEW YORK A two-year contract between the American Federation of Musicians, the television networks and tv show producers which grants a 17% increase in key benefits has been approved by negotiators for both sides. Rank and file of the union will vote on the pact by secret ballot shortly.

(Continued on page 73)

## Italy Pledges Antipiracy Action At IMIC Conclave

By ELIOT TIEGEL

VENICE—The Italian government plans a stronger legal drive against piracy, IMIC '78 attendees were told by Italy's Carlos Pastorini, minister of tourism and the arts, at the opening plenary session here Tuesday (2) at the Excelsior Palace Hotel.

The minister, representing Premier Giulio Andreotti, unable to at-

tend because of the political situation, told the star-studded audience of major international executives attending the four-day conference: "We are preparing laws to stop something we know is a pure crime."

Pastorini asked for minutes of the IMIC '78 discussions on piracy "to use in future planning" of Italy's own antipiracy activities.

The minister said he hoped to attend the ninth IMIC (International Music Industry Conference) to "show results of Italy's new laws" and to show his government's "awareness of the problem" and its "solidarity" in fighting crime.

The topic of piracy filled the entire opening morning session, with Stephen Stewart, director general of IFPI, the International Federation of Producers of Phonograms and Videograms, proposing a resolution calling for increased funds for fighting piracy around the world as part of a stepped-up campaign against the problem (see separate story on page three). IMIC '78 attendees unanimously accepted his proposal. Piracy also filtered down to other panels including the closing session on classical music.

Minister Pastorini made a favorable impression on the audience when he said, "The Italian government is aware of the problems which

(Continued on page 69)

## New Digital And Mastering Units Highlight AES Meet

By JIM McCULLAUGH

LOS ANGELES—At least three digital recording systems will be operational inside commercial U.S. recording studios before the end of the year with 3M prepared to make the first installations this fall.

And a revolutionary new desk-size, disk mastering system from California company Cybersonics will also find its way into the rapidly

changing recording studio environment before 1978 is out.

Both of these were key developments for the technical side of the music industry at the 60th Audio Engineering Society (AES) convention which ended a four-day run here Friday (5) at the Los Angeles Hilton.

(Continued on page 58)

## Disco Decibels May Be Deafening To DJs According To Survey, Research

By RADCLIFFE JOE

NEW YORK—Scores of disco deejays across the country may be going deaf as a result of over-exposure to constant high decibels of sound demanded by disco dance fanatics.

Existence of the problem came to light through a recent nationwide Billboard survey of disco deejays. The poll showed a growing concern among many deejays who are only now becoming aware of varying degrees of hearing impairment which they feel convinced are "job related."

One of the most tangible pieces of evidence of the existence of this problem comes from Jill Carty, a student at the Univ. of Utah's College of Medicine. Carty, who is working on her master's degree in

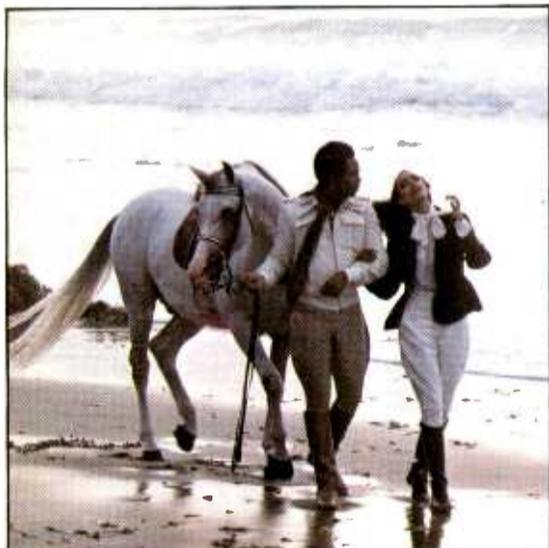
community medicine, also works as a disco deejay at a Salt Lake City club to help defray college costs. She is doing her thesis on occupational health, with special emphasis on the effects of noise on disco deejays.

Carty's interest in this area developed when she discovered hearing impairment following three consecutive nights of spinning records at her club for more than five hours at a time.

She states: "I noticed definite hearing after-effects. My hearing ability was muted, much like the effect of using earplugs. There was also a ringing in my ears and I felt physically and psychologically depressed."

Carty discovered later that what

(Continued on page 55)



The brilliant new album by master drummer, composer and producer NORMAN CONNORS is the crowning achievement of his distinguished career. Soulful, groovin', beautiful music featuring guest artists Pharoah Sanders and the remarkable vocalist Eleanor Mills. "THIS IS YOUR LIFE" (AB 4177) by Norman Connors. It's the album of his life. (Advertisement)



Allan Clarke wasn't born yesterday. For the past 15 years he has been the lead vocalist, writer and guiding force of the Hollies' more than 30 international hits. Today, Allan Clarke steps out on his own with a stunning solo album, "I WASN'T BORN YESTERDAY," on Atlantic Records and Tapes. The album, including his hit single, "(I WILL BE YOUR) SHADOW IN THE STREET" is one you'll be listening to today and tomorrow. (Advertisement)

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IN 8 CATEGORIES

# Trendsetter Kudos Revealed At IMIC

VENICE—Trendsetter Awards in eight categories were presented by Billboard Thursday (4) at the closing banquet of IMIC '78.

This was the fewest number of awards presented by the publication as voted by its editorial staff in recent years.

In two categories, multiple Trendsetters were awarded.

The winners:

- **Robert Stigwood**—for spawning the successful marriage of contemporary music with motion pictures while himself producing a series of films which promotes pop music.

- **The Bee Gees**—for achieving true across the board popularity with top charted hits in pop, MOR, disco and soul.

- **John Hollands**, chairman of BSR/USA and chairman of the EIA/CEG's audio committee, and **Joe Cohen**, National Assn. of Recording Merchandisers' executive vice president—for linking software and hardware in industry conferences to benefit both fields.

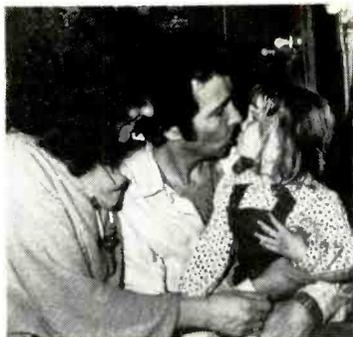
- **Sheffield Labs' Doug Sax** and **Lincoln Mayorga**—for their pioneering work in the direct-to-disk field and **Crystal Clear Records**—for marketing the first commercial direct-to-disk contemporary product in the U.S.

- **Stephen Stewart**—director general of the International Federation of Producers of Phonograms and Videograms—for playing a strong role in coordinating the fight against piracy on an international level.

- **The Country Music Assn.**, for expanding country music around the world as it celebrates its 20th anniversary as a leading music trade organization.

- **Nippon Columbia**—for the development of the digital recording process which has emerged as a commercial practicality in the U.S. and Japan.

- **Isaac Stern**—for using his enormous prestige to promote worthwhile causes in and out of music while also supporting and guiding young musical talents.



**PATERNAL AFFECTION**—Trumpeter and A&M executive Herb Alpert receives a congratulatory buss from his daughter, Aria, 3, following his return to the concert stage at New York's Bottom Line after a four-year absence. Alpert's wife, singer Lani Hall, is at right. Alpert is performing with Hugh Masekela.

# Consumer Video Mart Sees Software & Hardware Action

By STEPHEN TRAIMAN

NEW YORK—While consumer video sales may be lagging through early 1978, a spate of activity in new software offerings and upgraded hardware underscore the industry's confidence in the market.

Test marketing of the industry's first program rental plan by Home Video Corp., commitment of Casablanca as the first major label to original programming, expansion of videocassette offerings by Magnetic Video and others to record retailers are just some of the recent software developments.

Complementing these, recent distributor/dealer/press previews by major equipment importers saw Sony highlight a new three-hour Betamax with built-in timer plus a portable consumer model and lightweight, low-cost camera; JVC prep a stepped-up two-hour Vidstar and confirm a portable VHS model and color camera kit for this fall, with both formally introducing new large-screen projection television systems, as did Panasonic.

- Home Video, a wholly-owned

(Continued on page 58)

# U.S.-U.K. Tax Treaty To Senate

By MILDRED HALL

WASHINGTON—A tax treaty between the U.S. and Britain, which performers call discriminatory but which will save taxes for EMI-Capitol Records, has been approved by the Senate Foreign Relations Committee.

A two-thirds vote of the Senate is required to ratify it.

The U.S.-U.K. treaty is one of the standard types of mutual agreement between the U.S. and other countries. It would avoid double taxation on incomes of visiting artists, per-

formers, professionals and athletes, while closing some existing tax loopholes (Billboard, Aug. 6, 1977).

Union spokesmen for performers have criticized the treaty for discriminating against U.S. actors and musicians, by providing an exemption from U.K. taxes only if costs and income together total less than \$15,000.

The visiting British artists would get the same treatment here. If his fee and expenses go above \$15,000 the entire amount of earnings is taxed.

But non-performers, such as promoters, agents, salesmen or any others covered by the "independent personal services" classification, are exempt from the visitor income tax entirely, if they remain fewer than 183 days and have no fixed base of operation.

Under the treaty terms, the performer would be subject to tax no matter how short a time is spent in the host country once his total goes above \$15,000. The total includes expenses incurred before, during or after a performance.

The effect is to give low-earning performers and musicians a tax break, but none to the bigger, higher paid touring stars or bands.

California has been fighting a new provision in the treaty that would prohibit individual states from requiring a company like Capitol Records to include, in its tax base, profits from other unrelated

(Continued on page 69)

# FBI Hits 5 L.A. Plants

By AGUSTIN GURZA

LOS ANGELES—Teams of FBI agents conducted simultaneous raids Friday (28) on five Southeast Los Angeles locations, confiscating equipment and raw materials believed used in the manufacture of pirated and counterfeit 8-track tapes.

In an unrelated action, the Torrance Police Department with FBI assistance moved against another allegedly illegal duplicating operation in the early morning hours of Monday (1). No further details were available on this raid however.

About 30 agents participated in Friday's five-pronged FBI move which netted tape duplicating equipment such as slaves and masters as well as a printing press and

(Continued on page 66)

# STONES ARE SET TO ROLL ON U.S. TOUR

LOS ANGELES—The Rolling Stones will begin the first of six U.S. outdoor summer concerts June 17 at JFK Stadium in Philadelphia.

Other dates include Cleveland Municipal Stadium July 1, Rich Stadium in Buffalo July 4, Soldier Field in Chicago July 8, the New Orleans Superdome July 13 and Anaheim Stadium near Los Angeles on July 23.

The group will also do indoor dates, not as yet announced, and while touring the U.S. will detour to Europe for one concert each in a British, French and West German city.

Coinciding with the tour is a new studio LP on Atlantic called "Some Girls" set for release in early June. A single entitled "Miss You" will be released May 10.

# Intl Pubs To Activate Assn.

By IS HOROWITZ

VENICE—Further steps to activate the International Federation of Popular Music Publishers were taken during the run of IMIC '78 here last week when its executive committee approved a dues structure based on market size of member associations.

Fifteen national publisher associations now belong to the new group, whose purpose is to promote the broad interests of pop publishers around the world.

Publishers of serious music are due to meet in Paris next month to form their own international federation, which is then expected to join with the pop group in a confederation affiliated with the International Publishers Assn. Three delegates from each of the two organizations will confer later this year to define their relationship.

Leonard Feist, secretary general of the Pop Federation, says the dues formula will be presented for approval to the group's general assembly which will be convened next January at MIDEM.

National associations whose delegates comprise the executive committee were all represented at the meeting here with president Sal Chiantia. They include organizations in the U.S., U.K., Italy, the Netherlands, France, Belgium, Sweden and Japan.

Feist is the president of the U.S. publishers assn. (NMPA) and Chiantia, its former chairman, is an NMPA board member.

Both have played leading roles in the formation of the new federation. The international pop group was first proposed at MIDEM in 1976 and held subsequent organizational meetings at IMIC last year in Holland and at this year's MIDEM.

# Bread Breaking In L. A. Court Over Business

LOS ANGELES—Dissension has breached the ranks of Bread, two individual Superior Court actions filed here indicate.

David Gates has asked the court to invalidate an April 4, 1978, shareholders' meeting of Bread Enterprises, held in Memphis by James Griffin, Bill Lewis and Dick Collins. Gates claims the meeting was illegal because he was not notified in advance, there was no quorum present to do business and the meeting was not held at 6430 Sunset Blvd. here, as is prescribed in the incorporation papers.

Gates and Griffin each hold 100 shares of the stock, constituting total ownership of the parent firm. The court is asked to appoint a provisional director of the corporation because with Gates and Griffin, equal shareholders deadlocked, the activ-

(Continued on page 20)

# CBS & Jet In Alliance

LOS ANGELES—Jet Records has reached agreement with CBS for a four-year distribution deal which was set for official signing Friday (5).

The Jet operation, which recently pulled out of its distribution pact with UA after that label's sale by Transamerica, will now be distributed in the U.S. through the Epic, Portrait & Associated Labels division of CBS.

Jet president Don Arden declines to divulge details of the contract until the signing is official.

Arden does say, however, that Jet will see a "dramatic increase" in its artist roster in the next few months, promising that "there'll be some surprises."

He confirms also that the label will beef up the New York side of its operation now headquartered in Los Angeles.

# Dismiss Suit Over Stinging Reed Review

NEW YORK—A libel suit stemming from a devastating review of a singer's performance was dismissed by a state Supreme Court justice here on the grounds the libel laws are not concerned with a critic's opinion, "no matter how severe, hostile, rough, caustic, bitter, sarcastic or satirical."

"Criticism can be said to be part of an entertainer's life," notes Justice Israel Rubin, in granting a motion by the N.Y. News for dismissal. The review, written by Rex Reed, appeared in the Sunday News Nov. 23, 1975 and concerned a benefit performance featuring several Broadway performers, including plaintiff Jerry Orbach, appearing at the time in the musical "Chicago."

Among other things, Reed had called Orbach "a tone-deaf mediocrity" and a "non-professional embarrassment," both statements later being cited as grounds for the libel action. Plaintiff charged that medically he was not "tone-deaf" and his then current employment made him clearly "a professional."

"No doubt the writer's review was exaggerated," the judge declared. "However, the law of libel is not concerned with questions of exaggeration, taste or propriety in the use of language." Justice Rubin then cited an earlier judge's opinion that states in part:

"All of those delightful touches of style which go to make an article readable do not push beyond the limitations of fair comment."

DICK NUSSER

MAY 13, 1978, BILLBOARD

# Boney M To Sire For U.S.

By ELIOT TIEGEL

VENICE—Sire Records has acquired U.S. distribution for the hot European act Boney M from Hansa Records of Germany. The Jamaican quartet was previously distributed domestically by Atlantic.

Seymour Stein, Sire's director, and Trudy Meisel, head of Hansa and Intro GEBR Meisel Music, completed their agreement here at IMIC '78.

First product cut on Sire will be the single, "Rivers Of Babylon" already out on the Continent. The hit

European single will be included in the forthcoming LP "Night Flight To Venus" due for release in Germany in four weeks, according to Meisel.

Stein plans releasing a lengthier version of the single for discos. The disk was produced by Frank Farian who produced "I Can't Stand The Rain" by Eruption which is in release in the U.S. by Ariola. Hansa is itself distributed in Germany by Ariola.

Meisel says she signed Boney M

two years ago when the act came to Germany looking for work. It had found doors closed in other countries, she says. The upcoming LP will only be its second. Atlantic released its debut product plus the hit disco-flavored single, "Daddy Cool."

The act is a major attraction in Japan, according to Stein and Meisel, and its new LP will ship gold in Germany and Holland, according to the two executives.

Intro Music handles its publishing in Germany; Al Gallico music in the U.S. Gallico plans supplementing Sire's promotional efforts on behalf of the single, Stein says.



**HAPPY BIRTHDAY**—Pickwick International's year-old classical label Quintessence celebrates its natal day with label executives whooping it up. From left: Ken Yastic, national sales manager, Pickwick Records; Bob Newmark, general manager, Pickwick; Peter Munves, classical a&r manager for the label; and Ron Harvieux, firm's marketing director.

## Mercury Nabs Midwest Label

LOS ANGELES—Phonogram/Mercury Records has entered into a production deal with Midwest Records in Cleveland. All singles and albums will carry both the Mercury and Midwest logos.

President of Midwest is Carl Maduri, who also has a production deal with Epic via his Sweet City label. Other principals at Midwest include vice presidents Jules Belkin and Mike Belkin; Joey Porrello, national singles promotion director; Chris Maduri, national secondary promotion; and Wendy Stein, national album-oriented rock promotion.

According to Maduri, there will be a total of four acts with Midwest/Mercury. Initial singles under the deal are by Samona Cooke, cousin of Sam Cooke, and the Unexpected.

## For the Record

LOS ANGELES—In the closeup review of the Marshall Tucker Band's "Together Forever" album last week, its breakout song was erroneously identified. It should have been "Heard It In A Love Song," not "There Goes Another Love Song."

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## Executive Turntable

Richard Bibby has departed as vice president of marketing for MCA Records in Los Angeles with future plans to be announced. The position will remain temporarily unfilled while candidates are being screened. ... **Bernie Sparago**, former national accounts coordinator for Casablanca Record and FilmWorks, Los Angeles, promoted to national sales manager. ... **Phil Jones**



Sparago

joins Fantasy/Prestige/Milestone/Stax, Berkeley, Calif., as director of marketing. A 25-year veteran of the music business, he spent 12 years as marketing director at Motown. ... **Shad Helmstetter** joins GRT Corp., Sunnyvale, Calif., as general manager of the company's direct marketing division. Past affiliations include eight years with Ampex Corp. as national sales manager and national merchandising manager, consumer tapes. At



Helmstetter

the same time, **Richard Taylor**, formerly with Ampex Corp., joins GRT as advertising and sales promotion manager. He will initially assume responsibility in the Music Tapes division. ... **David Marshall** has resigned his post at Fantasy Records, Berkeley, Calif., as director of national promotion to establish his own independent promotion firm with **Nancy Marshall** to cover the San



Marshall

Francisco, the Bay Area and Northern California. He had been in his slot with Fantasy for the past three years. ... **Heinz Voigt** assumes the presidency of Polygram's publishing division, embracing Chappell and Intersong Worldwide (see story, International). Previously executive vice president, Hamburg-based Voigt succeeds founder-president, **George Meyerstein-Maigret**, who has reached retirement age. ... **Doreen Reilly**



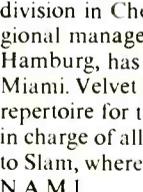
Voigt

named a&r coordinator, East Coast, for Epic Records, New York. She was secretary to the senior vice president and general manager, E/P/A. ... **Fred Sussmann** is new director, personnel and office services, for Arista Records, New York, from vice president of administration with Miner Industries. ... **Dan Blaylock** steps to manager, college program, for CBS Records, New York,



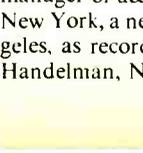
Blaylock

from field merchandiser at CBS, Washington, D.C. ... **Don Love** is director of black music at SESAC, New York, joining from Mark V Productions, where he was president. ... **Shelley Arnow** takes over as coordinator, press and public information, for E/P/A, New York. She came to the department last year. ... **Irwin Rawitz** has resigned his post as president for purchasing, production and sales at Dynamo Records,



Love

New York, and will announce future plans shortly. ... **Lee Senk**, vice president of College Entertainment Associates, New York, has left the company after 17 years. ... **Kathy Rowe** joins DIR Broadcasting, New York, as executive assistant to president Bob Meyrowitz and executive vice president Peter Kauff. She most recently worked on the Ringo Starr tv special for NBC. Taking over



Senk

as temporary head of public relations at DIR is **Suzi Oxley**, previously with C.J. Strauss & Co. ... **Davin Seay** exiting his publicity post at United Artists Records and assumes a similar slot at Warner Brothers Records. **Burt Levitt** becomes Casablanca's new Midwest regional marketing director. He's a former sales representative for Music Trend Distributors and will be basing in Detroit. In other label moves, **Ruben Rodriquez**, North-



Jones



Taylor



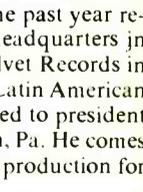
Reilly



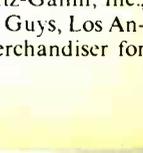
Sussmann



Blaylock



Love



Senk

MAY 13, 1978, BILLBOARD

## SETS UP FUND

# Rodgers Donates \$1 Mil For Production Award

NEW YORK—The American Academy & Institute of Arts & Letters has received a gift of \$1 million from composer Richard Rodgers for the establishment of an annual Richard Rodgers Production Award.

The award will be offered for the production of a musical play by a composer, librettist and lyricist not already established in the professional theatre. Money for its funding will come from income realized from the investment of the \$1 million. At Rodgers' request, guidelines for eligibility will be made as broad as possible to accommodate plays with music, musical revues, operettas or the adaptation of classic or typical Broadway shows.

Following its selection, the Academy will offer the winning entry, along with funds for its

production, to a non-profit theatre organization in New York City for staging and presentation to the public.

Material submitted for consideration can come through a school, college, university, stage group or individual professional or amateur composers and lyricists who have not had a major professional production.

Applicants must be citizens or permanent residents of the U.S., and must submit a complete script and vocal scores. Outlines or concepts will not be considered.

The award will be administered by the Academy, and a special committee of members will make its designation. Winning material will remain the property of its creators. The first award will be presented next year.

## TV BECKONS NASHVILLE

By SALLY HINKLE

NASHVILLE—It's been a long and hard battle for Nashville talent agencies to get Nashville acts exposure on television, but with the popularity country music is assuming now and the success network television is having rating-wise with country programs, the doors are opening and the talent is ready, willing and able.

"There was a time when you could hardly talk to anybody about a country artist on network tv," notes Joe Taylor of the Joe Taylor Artist Agency. "But then the success of art-

(Continued on page 40)

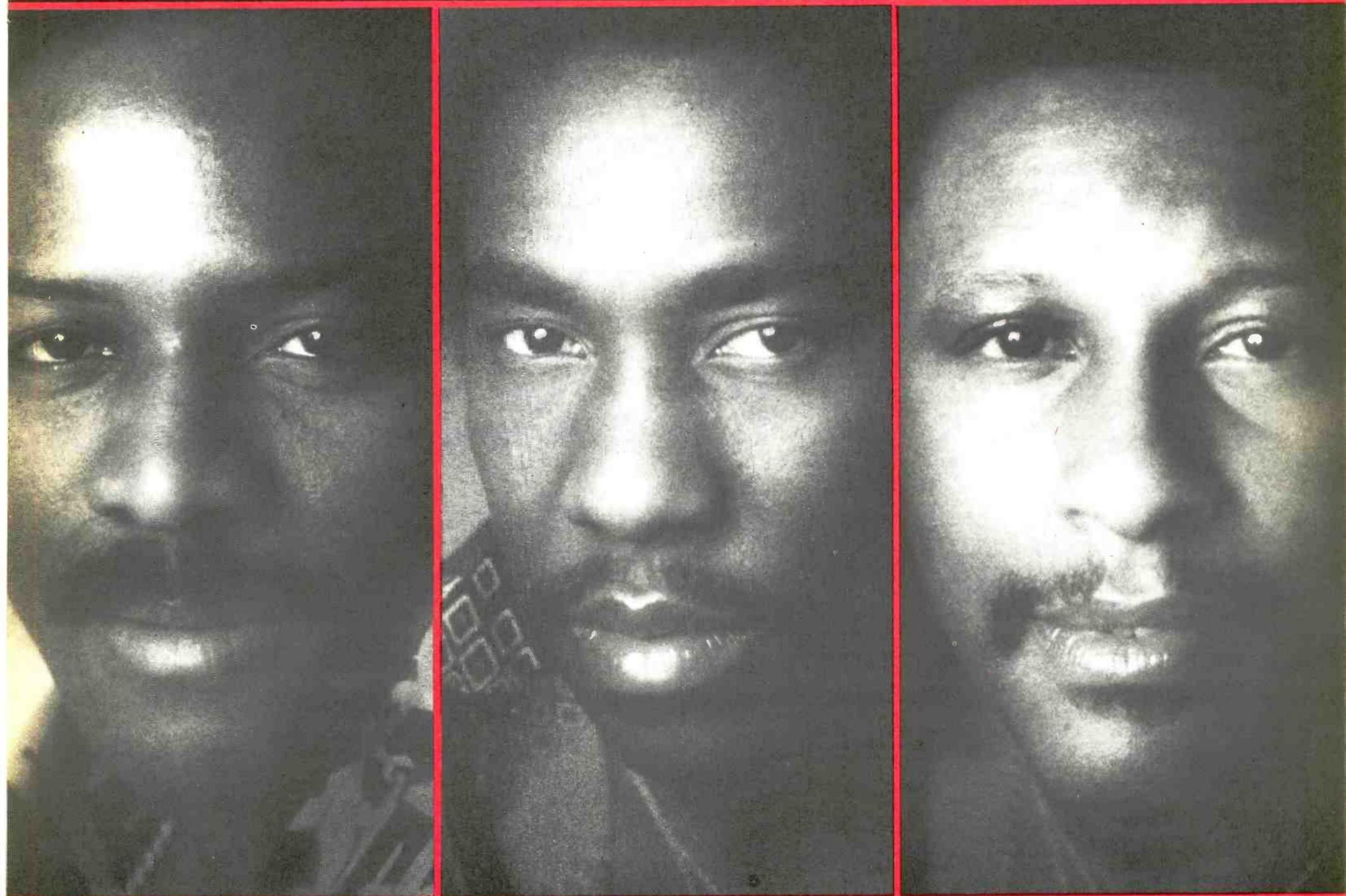
## Calif. Scalping Bills Defeated

SACRAMENTO—An Assembly committee has junked two measures which were designed to halt ticket scalping at entertainment events in California.

The bills were defeated for lack of a motion by the state's criminal justice committee. Authors of the defeated legislation were Mel Levine, Santa Monica, and Jim Ellis of San Diego.

California law prohibits the resale of tickets at the site of an event at more than the printed price. A spokesman at the state capital says "there was not enough evidence available to show that the system is being abused."

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The O'Jays have had a long and distinguished career in the music business. They've already sold well over twenty million records. But they've never had a single like "Use Ta Be My Girl"† or an album like "So Full of Love."††

"Use Ta Be My Girl" is number 1 at R&B radio and has crossed over explosively. Over 100 Top-40 stations in all 50 states have jumped on this single and it's doing especially well in Detroit, Cleveland, New York, Baltimore, Atlanta, Memphis, Nashville, New Orleans and Washington, D.C. It's on its way to gold and is bulleted across the board: 63\* in Billboard, 68\* in Record World and 29\* in Cashbox. It looks like the biggest O'Jays single ever.

"So Full of Love" is the fastest-breaking O'Jays album ever. Helped by the single and by acceptance in many different formats—R&B, Top 40, Adult Contemporary and Progressive Black—it's sold more than seven hundred thousand in just three weeks. In Washington, D.C. it knocked "Saturday Night Fever" out of the number-one sales spot.

With a start like that, it looks we'll soon be running out of superlatives to describe those overwhelming O'Jays.

"Use Ta Be My Girl," the single. "So Full of Love," the album. The biggest O'Jays records ever. And that's big. On Philadelphia International Records and Tapes.

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Vol. 90 No. 19

## General News

# Disco-Radio Alliance Topic At June Forum

NEW YORK—The inter-relationship between discotheques and secondary radio in breaking disco records, the impact of movies on the growth of the disco industry, and ways and means of sustaining the disco momentum as the industry enters its fifth year of operation are among key issues slated for discussion at Billboard's International Disco Forum IV, to be held at the New York Hilton hotel June 22-25.

According to Bill Wardlow, the Forum's director, there will also be greater involvement of disco owners and managers, and among the problems to which this group will address itself is the growing need for entertainment variety in the clubs.

Also slated for discussion at the four-day convention is the growing influence of disco on the every-day lifestyles of the people, and the development of disco artists using all available marketing and merchandising tools.

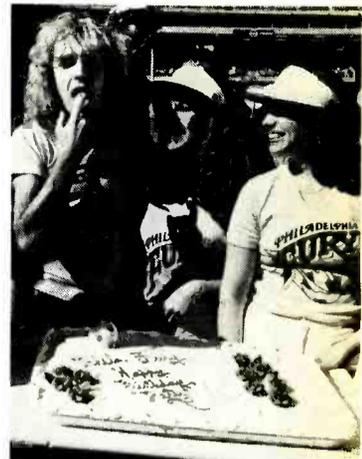
According to Wardlow, the forum's Hot Seat panel will address itself to the sociological significance of dance music as an international communicator and the music's growing popularity and domination of the airwaves.

Other topics to be discussed at the event include a producers' session on current trends in disco music and the creation of disco hits; royalties and licensing reductions for 12-inch disco disks used as promotional tools for albums; the need for standardization of the 12-inch disk; and viable ways and means of utilizing independent promotion personnel in the evolution of a disco hit.

There also will be a session dealing with problems and solutions to creative sound environments in discotheques, and one dealing with recent increases in disco record prices.

The forum will not, however, be all work and no play. Wardlow has

(Continued on page 54)



WINNING TEAM—Rock star Peter Frampton celebrates his 28th birthday at half-time at a recent Philadelphia Fury soccer match flanked by some of the team's cheerleaders. Frampton is part-owner of the team, which coincidentally won the match 2-1 against the Memphis Rogues, making it their first home game win.

# Pickets Hit CBS Plants Beyond N.J.

NEW YORK—With the strike at the CBS pressing plant at Pitman, N.J. entering its second month, striking Teamsters Local 676 is increasing its pressure nationwide against the manufacturing giant.

Negotiations between the union and CBS, under auspices of the federal mediator, are at a standstill with no new negotiating sessions scheduled as of Thursday (4).

The union, meanwhile says it has thrown up pickets around CBS headquarters in New York, its pressing plants in Terre Haute, Ind., and Santa Maria, Calif.; its broadcast outlet in Philadelphia (WCAU), and some outside pressing plants that would press CBS product.

"The problem is that the workers in the other CBS plants are non-union, so they are crossing the picket lines," says John Greeley, president of the Teamsters local. "But the truck drivers are honoring the pickets. They are using some non-union truckers and these are getting through."

At the CBS plant in Terre Haute, "the pickets were here but they are not around any more," according to a company source. Picketing of corporate headquarters in New York has been an every day affair.

"CBS called us about doing some of their pressing, but the next day there were pickets outside," says William Joseph, general manager of the Presswell plant near Pitman. "We are busy enough with our own work, so we are not doing any pressing for CBS."

Another facility being picketed by the union has been Campbell Trucking in New Jersey, that also does warehousing for CBS, says Greeley.

Greeley says the Teamster Union truck drivers have their own contract with CBS and are prevented from joining the strike, though they can honor the picket lines.

Separating CBS and the union are the issues of mandatory work on Sundays and the question of pay.

"There are about 10 to 15 cents between us," says Greeley, "but CBS doesn't want to move on a damned penny."

A spokesman at the Columbia manufacturing plant, Santa Maria, said two pickets, representing the teamsters, were standing in front of the plant.

## PROGRESSIVE NOVUS

# Arista Pledges New Jazz Line To 'Probing' Artists

By ADAM WHITE

NEW YORK—Arista intends its new jazz line, Novus, as a vehicle for what series director Steve Backer calls "probing, experimental" artists.

He claims no other major is presently making as full a commitment to progressive jazz, and emphasizes that all involved with Novus are fully fledged contract acts, not merely part of a distribution deal.

First release, shipping this month, features newly recorded repertoire by pianists Muhai Richard Abrams and Warren Bernhardt, Trio Air, 11-piece band Baird Hersey and the Year of the Ear, and saxophonist Oliver Lake.

Backer anticipates two annual releases of between five and seven albums, and says this year's second set might be recorded at the Montreux Festival. "That," he explains, "is under discussion at the moment."

The Arista executive has in mind a roster maximum of 10 acts, embracing certain special, individual projects within that figure.

Backer's experience in the jazz field—he was general manager of Impulse at ABC for four years, before assuming the Arista responsibilities—has been invaluable in artist acquisition, he asserts. "I knew which acts I wanted, and simply went after them."

"Novus is getting involved with new, adventurous musicians because it is vital that this music be documented on a major record company level. To me, this series is about tomorrow, not yesterday, and our acts are innovative and influential on the direction which jazz takes."

Backer began negotiating for a number of the acts toward the end of last year, while Novus itself took shape in January. He says Arista is trying to strike a balance between crossover jazz—notably successful for the label via the Brecker Brothers, Gil Scott-Heron and Harvey Mason, among others—and progressive product. "You can't be either all esthetic or all commercial."

He is certain that Novus can operate profitably, "though perhaps we won't make as much money as if we recorded crossover." Backer continues: "We'll get the kind of sales that

pay a return. I understand the parameters of what we're doing here; I understand what I can and cannot invest. We're not going to run in the red."

"It's critical to understand the business of the jazz esthetic. If we

(Continued on page 74)

# Party Spots Duke's Music

NEW YORK—A number of top jazz musicians, including Dave Brubeck, Ellis Larkin, Roland Hanna, Mary Lou Williams, Hazel Scott, Marian McPartland and Earl "Fatha" Hines all performed the music of the late Duke Ellington at a special champagne party hosted by the National Academy of Popular Music to commemorate his birthday Friday (28) at the No. 1 Times Square Academy site here.

At the same party, the Duke's widow and son Mercer presented the Academy with a seven-foot grand piano, the favored instrument of Ellington. The Ellington family is also donating photos and other memorabilia of the Duke to the Academy's Hall of Fame, according to Academy president Sammy Cahn.

A number of top national figures including Andrew Young, U.S. Ambassador to the U.N.; newscaster Walter Cronkite and entertainers Woody Herman, Rosemary Clooney, Tony Bennett and Katherine Crosby, widow of Bing, were to receive busts of Ellington.

A film featuring Ellington receiving the Presidential Medal of Freedom was shown and the reception was attended by representatives from ASCAP, BMI and SESAC as well as music publishers and record company executives from around the world.

The reception also featured the opening of a Duke Ellington exhibit organized by Oscar Brand, curator of the Songwriters Hall of Fame, with the assistance of archives manager Frankie McCormack, Charles Scully of SESAC, Russell Sanjek of BMI and Walter Wager of ASCAP.

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## SOLID 13.5% INCREASE

## Bertelsmann Turns \$120 Million

By WOLFGANG SPAHR

MUNICH — The Bertelsmann group's music, film and television section, made up of music publishing and film outlets plus 10 record companies in Europe, the U.S. and Mexico, produced a turnover of \$120 million in the fiscal year 1976-77, an increase of 13.5% over the previous year.

Monti Leuftner, Ariola chief, says: "The record companies' licensing and record sales contributed to the success, with 77% of the total turnover. The continual growth of Ariola in Germany, and by newly-formed firms abroad, boosted business."

"Ariola is now represented by its own companies in 10 foreign countries, territories which together account for 75% of the world record sales turnover. We set up in the U.S. and U.K. and now have more and more productions at our disposal, a vital factor because it has become

even more difficult to acquire licensing rights to international artists and catalogs."

In the U.S., Ariola America Inc., Beverly Hills, scored its first hits, with 1976-77 turnover doubled, though results were marred by high costs connected with the company expansion.

Leuftner said: "Creating productions which can be internationally exploited is the goal of the youngest affiliated company, Ariola Eurodisc in the U.K., started in 1977."

"In the spring of 1977, Interworld Music Group Inc., Hollywood, was founded, a publishing house which has acquired original and sub-publishing rights to the noted Schroeder Music Publishing Co. The UFA music publishing group in Munich, with catalogs based on standards, has been successful for many years, with contemporary copyrights constantly added.

"The current fiscal year reveals an above average turnover trend in music publishing and stage rights."

Leuftner said Ariola-Eurodisc in Munich has maintained its position as the most successful record company in Germany in the singles field and has expanded its share of the album and cassette market. Its total turnover increase in Germany of 10.5% was above the average of the entire industry, though the price level had been hit by low price imports.

He added: "Albums of German and international pop advertised on television were especially successful. Though German-language catalog still hold top place in our repertoire, our international repertoire is growing fast, almost to the 50% mark."

Ariola Vienna increased its turnover in Austria by 16.8% and maintained its leading market position, results built on Ariola's successful

(Continued on page 64)

## Market Quotations

As of closing, May 4, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
46%	34%	ABC	7	638	46	44%	46	+ 1%
40%	34%	American Can	7	133	40%	39%	40	+ 1/4
15	9%	Ampex	13	298	14%	14%	14%	- 1/4
3%	2%	Automatic Radio	—	13	3%	3	3	- 1/4
25%	22	Beatrice Foods	11	348	24%	24%	24%	+ 1/4
55	43%	CBS	8	652	52%	52	52%	Unch.
19%	13%	Columbia Pictures	4	382	18%	18%	18%	+ 1/2
13%	8%	Craig Corp.	4	25	10%	10%	10%	Unch.
40%	31%	Disney, Walt	13	1105	37%	35%	37	+ 1/4
3%	2%	EMI	6	159	2%	2%	2%	- 1/4
13	8%	Gates Learjet	5	18	11%	11%	11%	Unch.
14%	11	Gulf + Western	5	348	13%	13%	13%	Unch.
13%	9%	Handleman	8	213	13%	12%	13%	- 1/4
4%	3	K-tel	—	—	—	—	4	Unch.
6%	4%	Lafayette Radio	—	45	6%	6%	6%	Unch.
35	22%	Matsushita Electronics	10	5	33%	33%	33%	- 3/4
47%	32%	MCA	9	284	46%	45%	45%	- 1
44%	26%	Memorex	8	249	43%	41%	42%	+ 1/4
52%	43	3M	14	681	50%	50%	50%	+ 1/4
45%	35	Motorola	12	1101	44%	43%	43%	- 3/4
28%	24%	North American Philips	6	9	28%	28%	28%	- 3/4
16%	10	Pioneer Electronics	12	18	16%	16%	16%	+ 1/2
10%	6%	Playboy	19	53	9	8%	8%	- 1/4
29%	22%	RCA	8	678	28%	27%	28%	+ 1/4
8%	6%	Sony	14	1217	8%	8	8	- 1/4
13%	9%	Superscope	68	19	11%	11%	11%	Unch.
41%	29%	Tandy	8	419	39%	37%	39%	+ 1%
9%	5%	Telecor	7	28	8%	8%	8%	- 1/4
5%	2%	Telex	11	272	4%	4%	4%	+ 1/4
2%	1%	Tenna	—	7	2%	2%	2%	+ 1/4
16%	12%	Transamerica	6	346	15%	15%	15%	- 1/4
32%	20%	20th Century	5	713	32%	30%	31%	- 1/4
40%	29%	Warner Communications	7	293	37%	37%	37%	- 1/2
16%	11%	Zenith	—	515	16%	15%	16%	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	8	5%	6%	Integrity Ent.	8	299	3%	3%
Electrosound Group	—	—	2%	3	Koss Corp.	17	19	5%	5%
First Artists Prod.	3	12	5%	5%	Kustom Elec.	—	4	2%	3%
GRT	5	64	1%	2%	M. Josephson	8	124	15	15%
Goody, Sam	10	6	6%	7%	Orox Corp.	—	104	35/16	39/16
					Recoton	12	2	3%	4
					Schwartz Bros.	4	1	3%	4%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, vice president, Dean Witter Reynolds, Toluca Lake office (213) 872-3333, 788-9250, member of the New York Stock Exchange, Inc.

## EMI Shares Drop Sharply

LONDON—A slump in EMI's share price, partially caused by poor third quarter results from Capitol, was being blamed here last week for contributing to a fall in the Financial Times Index. EMI is an index stock and its price dropped by 20 cents to \$256 at one point.

Capitol's disappointing figures were again primarily caused by "re-scheduling releases of a number of key artists," according to president Bhaskar Menon. "Additionally, net income was adversely affected by increased recording, marketing and talent development costs" (Billboard, May 6, 1978).

The figures show that despite increased sales, net income for the third quarter was down by \$1.075 million compared to the same quarter last year, and down by \$5.15 million on the nine-month period compared to last year.

## RCA Chief Hits On Label Profit, Vidisk Advance

NEW YORK—New light was shed on RCA Records' profit and sales levels within the music industry, and a more positive view of the RCA SelectaVision videodisk project was noted by Edgar Griffiths, RCA Corp. president and chief, executive officer, at the annual meeting here May 2.

Earlier this year at a meeting of Philadelphia security analysts he indicated the after-tax profit gap between the label and the industry leader was in the area of \$25 million. "It is now down to \$20 million or less," he said in his report to stockholders.

Using the average corporate tax (Continued on page 73)

## 20th Logs 1st Qtr. Double Over 1977

LOS ANGELES—20th Century Records and music publishing's first quarter report reveals the firms have more than doubled their revenues over the same period last year.

Revenues from the two divisions for the first quarter 1978 are \$5,130,000 over 1977's \$2,106,000. Losses for 1978 are \$58,000 down from last year's \$568,000.

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by LILY ANN MONTALVO

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## Off The Ticker

Walt Disney Productions reports record revenues and net income for the second quarter and six months ended March 31, with the consumer products division that includes records and music publishing noting divisional operating income up 5% and 17% respectively, according to president Card Walker. Second quarter income rose 29% to \$23.028 million on a 21% revenues gain to \$169.92 million; six-month net income was up 23% to \$36.381 million, on an 18% revenues increase to \$307.026 million.

Warner Communications Inc. is redeeming all outstanding shares of its series B convertible preferred stock effective May 22, if not converted on or before May 15, at a price of \$102.25 per share, together with accrued but unpaid dividends to the redemption date. WCI also intends to make a cash tender offer for any and all shares of its series C con-

vertible preferred stock, at a price of \$7.50 per share.

Chicago-based Bell & Howell Co. and TeleMation Inc., Salt Lake City, have signed an agreement under which Bell & Howell is to purchase the assets of the latter's video hardware manufacturing division, with no purchase price announced. No appreciable change in stockholders equity is involved and TeleMation retains all its other assets including TeleMation Productions, the Chicago-based tv commercial division, and real estate including a 60,000-square-foot manufacturing plant in Utah on which Bell & Howell has arranged a long-term lease to continue production with present personnel.

## 'Wives' To Parker

LOS ANGELES—John Parker is set to score "Hungry Wives," a two-hour movie for NBC-tv. The mystery-drama stars James Franciscus and Jessica Walter.

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On Warner Bros.  
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# Buffalo Dealers Reaping Canadian \$ Bonanza

By JIM BAKER

BUFFALO—One distinct advantage to establishing a record and/or high fidelity equipment business along the northern border is the attractive sales market offered by bargain-hunting Canadians.

Even with the value of the Canadian dollar depleted to record lows between 86 and 87 cents on the American exchange, business among Canadians flocking to U.S. border towns to snap up records and hi fi components has been brisk in recent months.

The Toronto-to-Buffalo route

provides an excellent example. And the hi fi traffic is particularly lucrative.

"We try to give the Canadians a good price and, if they buy their components over here, they can probably save 5% or 10%," declares Dan Abelson, vice president of Purchase Radio Electronics in Buffalo.

"That's with all the duty taxes included. A lot of people sneak their purchases over the border and, if they don't pay the duty, they can save between 30% and 40%."

Abelson says he noticed on a re-

cent trip to Toronto an Altec Lansing Model No. 1 hi fi (speaker system) selling in a retail store for \$199.95. "Our price for the same thing is \$99.95 and that's the list price," he says. "We believe in discounts, so Canadians would save even more than the \$100 difference."

Why is the American price considerably lower? "The Canadians charge a manufacturer's duty on imports which can be almost 30% and with the Canadian dealer's profit margin added in, the difference can

become 40% or more," Abelson says.

According to Abelson, Canadians must pay an extra 28.8% to carry U.S.-purchased equipment back to their country, but that's only if they declare the items at the border as required by law. Many do not and are getting away with the practice due to conservative customs procedures.

Abelson estimates that between 5% and 10% of Purchase Radio's hi fi sales go to Canadians. "This year, it's been somewhat less because of the value of the Canadian dollar going down," he says. "But they're still

coming and they can save big money.

"In the Buffalo area, some Canadian dealers have been more aggressive with their advertising (trying to lure Americans to buy in Canada) because of the increased value of the American dollar over there. But I think Americans go there, see the prices and don't buy."

Canadians are also snapping up records in large quantities (at big savings) on the American side, although the hi fi traffic is the biggest news here.

"Weekends are really big for Canadian business," observes Mark Willard, who manages the 18,000 square foot Record Theatre store in Len Silver's Transcontinent Record Sales chain.

"And the weekends with the Canadian holidays are especially big. Around 5% of our total retail record sales is Canadian volume. This goes for LPs, magazines and tapes. We have a large selection and our record store, the largest in the country, is a fun place to come. Canadians are paying their 15% exchange and the duty because prices in Canada are higher."

Silver, kingpin of a 21-store Record Theatre chain through three states, smiles when he talks of Canadian business on this side of the border. "They come with those big \$50 Canadian bills," he says. "We have a separate counter for the Canadian market."

## Merchandiser In Prefab Move To Canada's Boonies

By DAVID FARRELL

TORONTO—Roblan Distributors of Toronto is seeking to expand over-all sales with a merchandising unit that is aimed at secondary and hinterland markets which lack a pop music outlet.

The unit, known as the RD2000, is comprised of a set of prefabricated modular sections, specially designed to fit into minimal space in an existing retail business. The merchandiser can be assembled in minutes, without tools, and can be expanded as business increases for the outlet.

(Continued on page 67)

## WB Finds Right Hoenig LP Pitch

LOS ANGELES—How do you create consumer excitement for an artist whose music is so avant-garde that its not programmable on any format and because of foreign dwelling and expense is in no position to tour?

Warner Bros. believes it's found the answer by placing coupons in seven consumer magazines whereby for 25 cents fans may buy a 33 r.p.m. EP of German composer Michael Hoenig performing four abbreviated cuts from his electronic "Departure From The Northern Wasteland" LP.

Warner's initially pressed 5,000 of the 7-inchers, but because of the reported enthusiastic response, is going into a second pressing. Nearly 4,000 coupons have been received in the two-week period since the ad first began appearing in Rolling Stone, Crawdaddy, Interview, Synapse, Village Voice, Stereo Review and Contemporary Keyboard.

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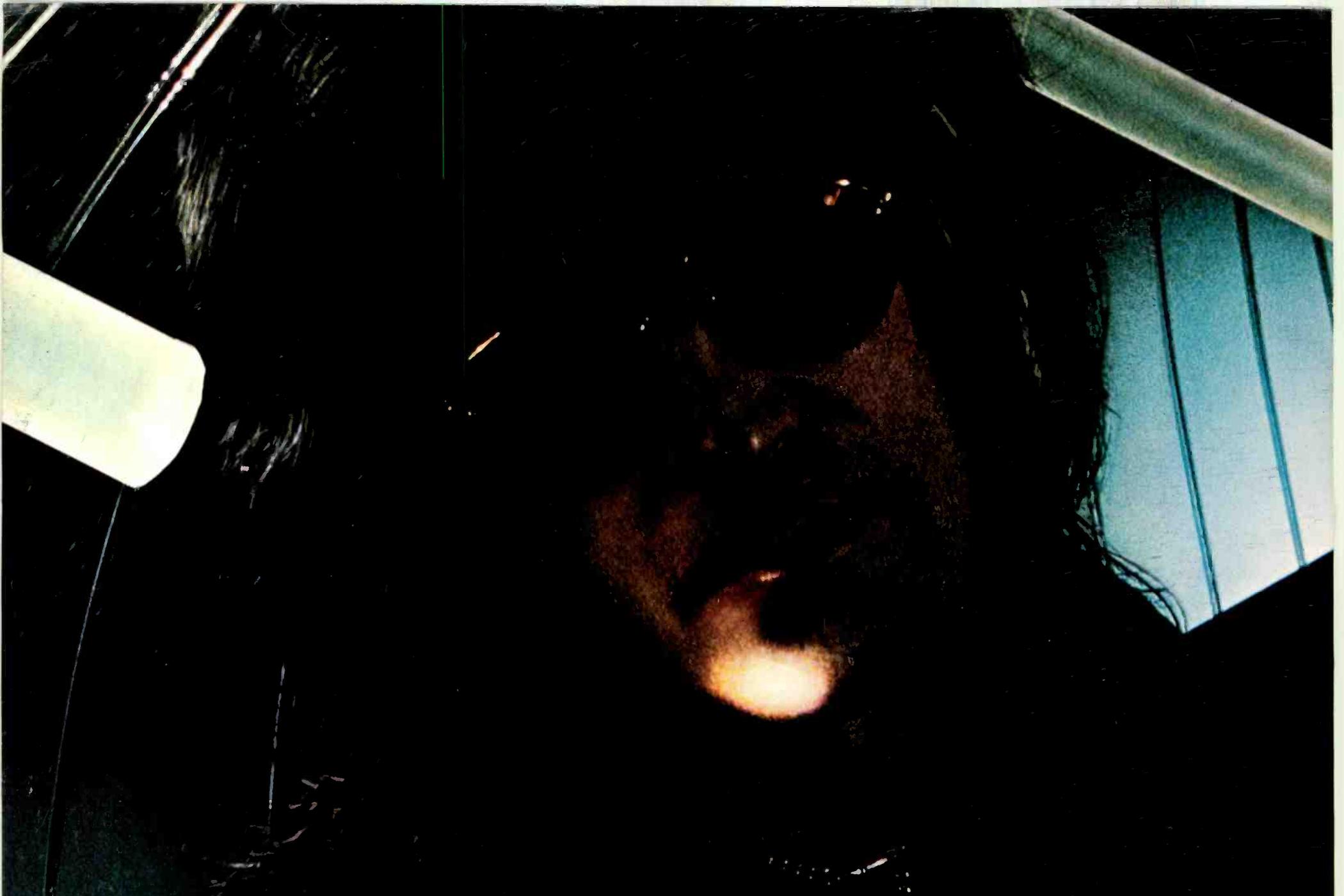
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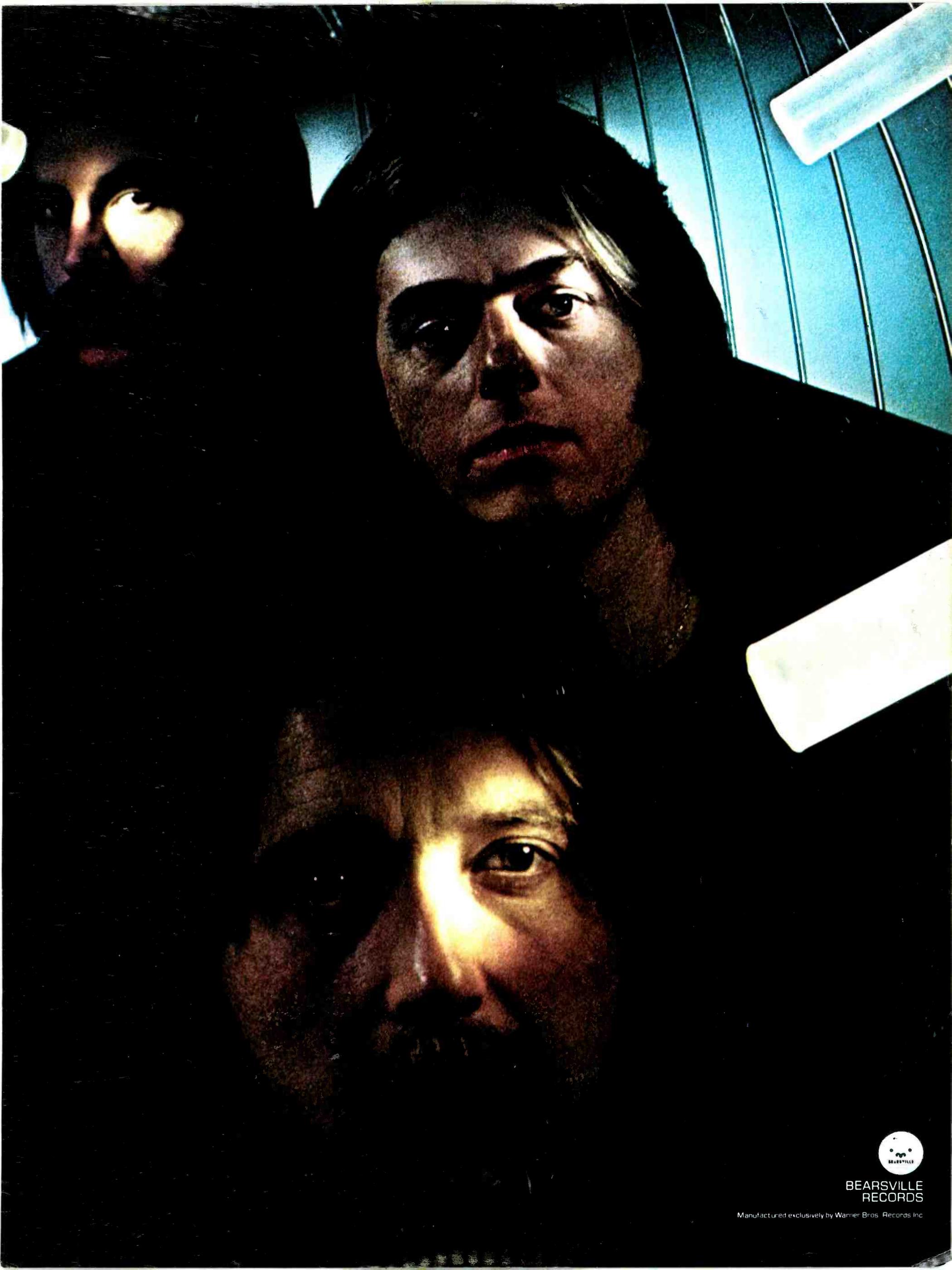


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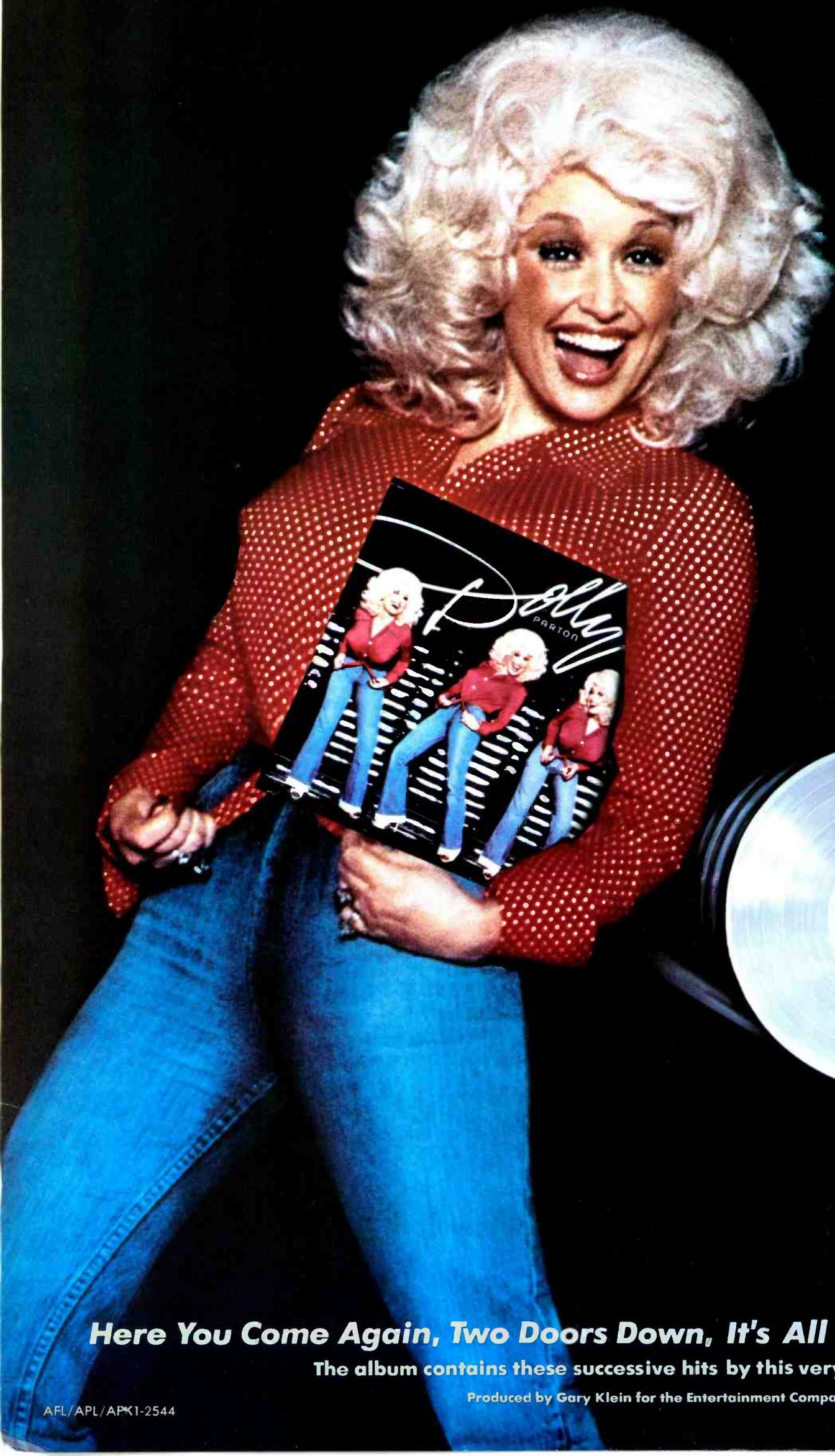
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# A&M In Europe: Sales Spurt 50% As Result Of CBS Move

By MIKE HENNESSEY

PARIS — The long-established concept that there must necessarily be a variable response to international product from country to country in Europe is being systematically overturned by A&M's European operation headquartered in the CBS International building in the Ave. Franklin Roosevelt here.

The establishment of the European operation, headed by managing director Marcus Bicknell, coincided with the signing of the long-term licensing agreement with CBS Records International, dating from July 1 last year, which gives CBS exclusive distribution rights of A&M product in continental Europe.

Bicknell points to a 50% increase in sales in the first six months of the CBS deal as an indicator of the viability of the declared A&M policy of treating Europe as one market.

He says: "I believe that marketing problems are the same from country to country. There are few ethnic barriers and the bulk of A&M's catalog

is equally exploitable in all European countries. I think the idea that there are varying degrees of resistance to international product in the different European territories is a myth.

"Our approach is pan-European with a coordinated promotion policy, a uniform release schedule and reliance on the concert tour as the most effective marketing tool."

The most dramatic vindication of A&M's "one market" philosophy has been the success of Supertramp, whose albums have sold more than 1.2 million copies in Europe in the last six months.

"The Supertramp operation," says Bicknell, "was really the first opportunity for this office to flex its muscles. We knew when we signed the group that we would have them tour in September or October 1977—we were planning the tour even before we signed the CBS deal. The group had had some previously unsuccessful tours, but we were certain

it would work the third time because there was a bubbling groundswell of enthusiasm right down the line and promoters were competing to present them.

"The tour began in Copenhagen Aug. 22 and continued through Oct. 11. In that time Supertramp played 44 concerts in 10 countries, and only one performance wasn't a sellout."

The Supertramp success is something which Bicknell believes can be repeated by other A&M acts. "We are in the exciting position of being almost a major label with a much under-exploited repertoire in a growing market.

"While unit sales have declined in the U.S.—fewer records were sold in 1976 than in 1969, even though the dollar volume increased—Europe offers huge scope for expansion, especially where international product is concerned."

The responsibility of generating substantial European mileage from A&M's back catalog is primarily that of A&M Europe's newly appointed marketing manager Russ Curry, who has had extensive European experience with the Polygram group.

Says Curry: "Our plan will be to take certain artists in the catalog and work on them in a concentrated way. We have so much good product which has either been unreleased or

(Continued on page 63)



Strolling in Paris, from left, are Peter De Rougement, CBS Records Intl vice president, European operations; Marcus Bicknell, managing director, A&M Records Europe S.A., and Pat Hurlley, CBS Intl vice president, manufacturing, planning and personnel.

## New And Veteran Singers Vie In Japanese Festival

TOKYO—The biggest, most spectacular entertainment event of the year in Japan starts May 26 with the Silver Canary Contest, a part of the seventh annual Tokyo Music Festival.

Two days later, on May 28, will come the Golden Canary Contest. And that will lead into the event's climax June 18, the prestigious international contest with Diana Ross flying in from California as top guest attraction and 23 stations beaming the action via the Japan News Network.

The opening Silver Canary event, at Yubin Chokin Hall here, will present 30 Japanese singers who made their debut on records between June 1, 1977, and May 31 of this year. Top prize for the winning singer is a 500,000 yen cash award.

The Golden Canary competition, in contrast, will present leading Japanese singers who have been around a while. Twenty are entered. Three singers will be awarded 500,000 yen and the opportunity to perform in the international event June 18, at the Nippon Budokan Hall. Thirteen songs from six nations have been selected from among 62 songs from 14 countries for the finals.

A year ago the international contest was won by Marilyn McCoo and Billy Davis Jr. for their singing of "The Two Of Us," written by Steve O'Hara.

## Artist Development Sues Gino Vanelli

LOS ANGELES—Artist Development Corp., Providence, R.I., claims Gino Vanelli jumped his January 1977 personal management pact

with the agency and asks Superior Court here to determine damages based on loss of its 15% of gross commission.

Joe Vanelli and William Johnson, doing business as Bill Johnson, are alleged to have persuaded Gino Vanelli to terminate his binder, which ran into 1980 with Artist Development Corp. The plaintiff claims it negotiated a new pact with A&M Records for Gino Vanelli, covering several years in the future and asks the court to rule that it should get 15% on moneys received by the artist for the contract's duration.

The plaintiff wants \$5,125 worth of furniture returned by the defendants. It is also alleged that the defendants forged the name of Marvin Lerman of Artist Development Corp. on a credit card charge of \$1,903.34. The plaintiff claims it loaned Johnson \$38,000, which it wants returned.

## Set Subpublishing

LOS ANGELES—Terri Fricon, head of Filmways Music publishing subsidiaries, has signed a subpublishing agreement with Morning Music and Skinner's Pond Music to represent Filmways Music and Musicways' catalog of film and television compositions in Canada.

## Rock Radio's Listeners Up 90% In Study

By DOUG HALL

NEW YORK—Rock formats, album-oriented rock and progressive are up 90.7 in audience share, according to a study by the rep firm McGavren Guild.

The mail and telephone survey, which centers on the nation's top 25 markets, finds the rock formats with the largest percentage of growth for both 1977 over 1976 and the period since 1973. The 90.7% growth rate is the increase since 1973 and the rate of increase of 1977 over 1976 is 33.8%.

But the contemporary formats, into which McGavren Guild includes top 40, mellow, and disco, still have the largest share of 12+ audience: 22.8%. The rock formats only have a 10.3% share.

The study finds beautiful music, MOR, black, talk, classical, and old-

(Continued on page 31)

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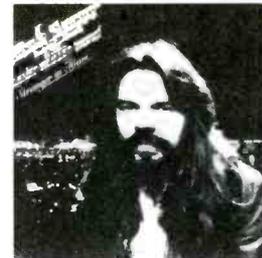
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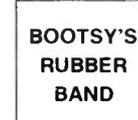
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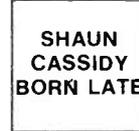
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# Rackjobbers Target Of Frisoli

By ADAM WHITE

NEW YORK—The responsibilities of rackjobbers have been called into question by Polygram Distribution president John Frisoli.

Speaking here at a May 1 meeting of the Music and Performing Arts Lodge of B'nai B'rith, he said: "What is the function of the rack? When one walks into a racked account and sees nothing but hit product, the question has to be asked."

Frisoli continued: "The rack should perform a function which we do not. It is 'selling' to a customer

from which the consumer will buy. We couldn't do that, we couldn't create a sales force to do everything."

But he accused some racks of falling short, in the light of the recent three-tier price introduction. "We have not received the sub-distributor function which the (relevant) price entails."

The Polygram executive was not specific, however, about solutions to the problems he sees. Instead, he continued in similar rhetorical fash-

ion to raise other industry issues, including returns.

"We will soon have to face this problem head on. Unless we do, it can only hurt us more."

Breaking down the costs involved, and also referring to how Europe handles returns, Frisoli observed: "We cannot afford to give service without someone paying."

He admitted the "partial" responsibility of manufacturers for the problem, while hinting that "you'll be seeing some dramatic, interesting changes on this score from Polygram Distribution."

Frisoli also claimed that the industry is suffering from a credibility gap among disk buyers, as a result of the recent retail price wars. "We have to convince the consumers of product value now more than ever. It's an industrywide problem."

On another issue, the distribution mogul spoke of his pleasure at seeing an increase in the percentage of free-standing retail stores, and of his doubts about mushrooming store sizes.

"I'm not convinced that the emphasis on size is as important as some believe. We have to ask how well some retail superstores actually serve the needs of the buyer."

He called for a period of self-appraisal at all levels of retailers, manufacturers and distributors. "We must develop mutual approaches to mutual problems. We are not so different from other industries that basic business principles do not apply."

# Allen Klein Resisting Another Taxing Trial

By ROBERT ROTH

NEW YORK—Former Beatles manager Allen Klein told a federal appeals court last Tuesday (2) that a second trial on income tax evasion charges would violate his fifth amendment right against double jeopardy.

A mistrial was declared at Klein's first trial after six days of jury deliberations and U.S. District Judge Vincent L. Broderick subsequently refused to dismiss the indictment against Klein (Billboard, Nov. 19, 1977).

Klein's attorney, Gerald Walpin, told the three-judge panel that the case was unusual because the defendant had objected to the mistrial. "He wanted that jury to decide his fate," the attorney emphasized. Walpin argued that the jury was not "hopelessly deadlocked" but in fact was prepared to continue discussion of the case. For that reason, he claimed, Judge Charles Metzner, who presided at the case, abused his discretion in discharging the jury.

"The whole purpose of double jeopardy," the defense attorney contended to Judges Wilfred Feinberg, Thomas Meskill and Edmund Port, "is to prevent the defendant from having the burden of a second trial." Walpin cited the five-week long duration of the trial, the "enormous expense" incurred by Klein, and the claim that the prosecution had been brought by the government solely as a "trial run."

Alluding to the testimony of

former Klein associate Pete Bennett that promotional albums had been sold and money given to Klein (Billboard, Oct. 22, 1977), Walpin said the government's case was "based upon the uncorroborated testimony of an accomplice."

At the 45-minute hearing before the U.S. Court of Appeals for the Second Circuit, many of the original parties returned to witness the appeal. Sitting on opposite sides of the courtroom were Allen and Betty Klein and the three IRS agents, Connor, Cohen and Huzar, who testified for the government.

Assistant U.S. Attorney Thomas Engel indicated the government's position would be that "Klein's claim that the mistrial was improper does not withstand analysis because of the broad discretion of the trial judge."

Engel, assistant criminal division chief in the Southern District of New York, also branded "frivolous" the defense claim that "prosecutorial misconduct" at the trial warranted dismissal of the indictment.

A decision of the court is expected within the next two months. According to Professor Arthur Miller of the Harvard Law School, should the defendant lose, he could "technically" petition for a rehearing before the panel or before the entire 17-judge court, but that such rehearings were "rarely granted." The only remaining step would be to ask the U.S. Supreme Court to review the case.



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# Tribunal May Set Rates Higher Than Asked

By MILDRED HALL

WASHINGTON—In laying guidelines for setting music use rates by public broadcasters, the Copyright Royalty Tribunal last week said it had the authority to set rates even higher than what copyright owners ask for.

Furthermore, the tribunal chairman Thomas Brennan pointed out that "If the fair value we determine requires payment that turns out to be beyond the ability of public broadcasting to pay, we would nevertheless have to adopt the fair value standards."

If such a hypothetical situation should arise, "the remedy would have to lie elsewhere—perhaps in Congress," said chairman Brennan. The commissioners Douglas Coulter, Mary Lou Burg, Clarence James Jr. and Frances Garcia agreed.

Also, at its open meeting (May 4), the Tribunal indicated that it was sure the music payments "would have no significant impact on the growth of public broadcasting."

The Tribunal did not get into the mechanics of rate making at the hearing, but laid out all possible approaches.

The commissioners discussed possible bases for the rates, including commissioner Burg's suggested use of market population rather than the station revenues of public broadcasters.

In reaching their decision, the commissioners will "look at" but not give too much weight, if any, to the voluntary agreements reached by public broadcasters with BMI, SESAC and the Fox Office.

ASCAP lost out on one of its cherished proposals: the Tribunal rejected the idea that each public broadcast station or entity must have a separate individual music license. The commissioners agreed that the law does not require it.

The Copyright Act of 1976 simply allows the compulsory licensing of music by public broadcasters, subject to rates to be set by the Tribunal. The statute makes no reference to licenses in this connection, the chairman pointed out.

ASCAP's proposal to grant a 50% discount for the first two years on its

proposed \$3.6 million rate, but shrink the discount to 20% thereafter, was rejected outright (Billboard, April 29, 1978).

Tribunal members found this to be an illogical pattern for compulsory licensing. However, once the rate is set, if ASCAP chooses on its own to give discounts to public broadcasters, they are free to do so, the commissioners agreed.

Other guideline decisions, not

voted on but generally agreed to by the majority included these:

The Tribunal rate will have a built-in adjustment for inflation—probably on an automatic annual basis, geared to the Consumer Price Index.

The music use rates will be based on the total gross revenues of public broadcasting.

This will include federal and all other funds, from whatever source.

There will be no ceiling put on the amount of the final fee to be charged for the music use—no matter what total results from the Tribunal's rate formula.

Also, there will be no exemptions. Something must be paid for the copyright owner's music, even if it is only a small token fee.

About the rates for some 200 small campus stations unaffiliated with ei-

(Continued on page 36)

TYLER, RAFFERTY, ABBA

## European Hits Break In U.S.

By ADAM WHITE

NEW YORK—Special promotion efforts by three labels have helped bring a trio of major European hits to the U.S. charts.

For RCA's Bonnie Tyler and UA's Gerry Rafferty, "It's A Heartache" and "Baker Street" respectively mark their first major success in this territory.

Both companies claim extra kudos because the records have happened during the Arbitron radio sweeps, when stations are traditionally nervous of programming new names.

For Atlantic's Abba, "Take A Chance On Me" is one of their fastest-breaking 45s in America. This, says the label, has been achieved by careful planning with the group's management, to avoid competition from European countries which, in the past, have been ahead in Abba releases—thereby influencing U.S. activity via advance airplay and imports.

"Being one record behind the rest of the world has always caught us off balance," explains Dickie Klein, senior vice president in charge of promotion, "and it took the edge off what we were trying to do."

"Avid Abba stations would add the next record while we were still working the current one."

As before, "Take A Chance On Me" has already been a major hit overseas. But Atlantic and Abba manager Stig Anderson arranged that it would have the benefit of six weeks' release in the U.S. before the European availability of its follow-up, "Eagle."

As a result, the single took what Klein calls "its natural course." Stations in the South and Midwest went on the record early, giving it a momentum which speeded up when Abba regulars like WRKO added it.

"Take A Chance On Me" is also adding weight to Atlantic's declaration of May as "Abba month." Campaign slogan is "The Largest Selling Group In The History Of Recorded Music," and there is heavy merchandising backup for "Abba—The Album," recently released (Billboard, April 22).

Other elements include a special promotion LP intended for use in radio giveaway contests, and an "Abba Buck" incentive scheme for retailers.

RCA's efforts for Bonnie Tyler began when the label sent out European pressings of "It's A Heartache" in advance to key tip sheets.

"We all felt the record was a smash," comments director of field promotion liaison Mike Bece, "but we knew we couldn't take it for granted, especially when we heard that there were covers from Juice Newton on Capitol and Ronnie Spector on TK."

First station to go on the disk, says Bece, was WZDQ in Chattanooga,

where music director Anne McCartney came back from her native England with a copy.

Other significant adds in Houston and New Orleans followed, "and after the first week, we knew that we had the edge over the competition."

Extra support came from Tyler herself, who flew in for a special radio promotion tour.

The singer is RCA's first new British act to break in some years. Ironically, her debut European hit, "Lost In France," was acquired for U.S. release by Chrysalis, but the label did not pick up subsequent options.

For United Artists, Gerry Rafferty's "Baker Street" is a twin triumph. Not only is the company's promotion team new, but the label is on the verge of switching from independent distribution to Capitol handling.

National promotion director, Peter Mollica, says that the indies, knowing they were losing UA, could have let the record go. "That they

didn't is a tribute to all of them," he observes.

Mollica joined UA only in February, while Charlie Minor, vice president of promotion, and his colleague, Steve Resnick, came aboard even later, in April.

All three were keen to show their paces, and exploited initial acceptance of Rafferty's UA album on a number of AOR stations to help the single, released several weeks later.

"This firm foothold and commitment at AOR helped immeasurably," adds Mollica. "Baker Street" started on 10Q-FM in Philadelphia, and snowballed via other credible stations, he says.

The UA staffer continues that they expect to wrap up outstanding stations on the single this week, and take it "all the way"—making the disk, for UA as RCA with Tyler, its first significant hit by a new British solo act since Maxine Nightingale's "Right Back Where We Started From" in 1976.

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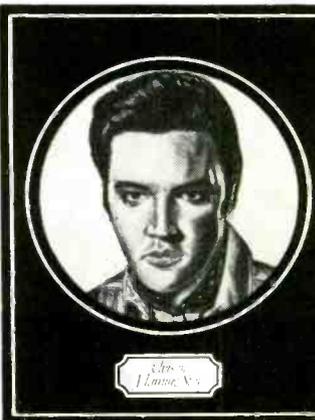
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## Calif. Retailers Deny Retaliation For CBS Hike

LOS ANGELES—Three major chain record retailers based in California were reportedly taking individual retaliatory measures against CBS Records' recent price restructuring (Billboard, April 22, 1978).

One, Tom Heiman of Peaches and Nehi Distributing here, denied emphatically any such reported reprisals. "We are not happy with it. Columbia has been a strong supporter. We respect their right to raise price. We will absorb the higher price through Nehi."

Ben Bartel, executive vice president of Integrity Entertainment, which operates more than 100 Wherehouse, Big Ben and Hits-For-All outlets across the state, would not comment on a report that his Gardena central warehouse was dropping 1,200 CBS fringe titles from its inventory.

Tower Records, the Sacramento-based retail network, currently opening its 20th store, was rumored as halting its ordering of CBS product in protest over what chains generally feel is an anti-central warehousing program by CBS. General manager John Schairer, reached at the new West Covina location, would not comment except to say that Tower was displeased with the CBS provisions.

Heiman, asked about recurrent reports that Peaches was closing several of its superstores cross country, said: "All our stores are profitable. We are not closing any of them."

## STARK EMPLOYEES GRAB PRIZES In-Store Promotion Pays Off

LOS ANGELES—Proof that in-store merchandising is paying hefty dividends came at the Stark Record Service convention banquet Thursday (27) when Casablanca Records shelled out an estimated \$9,000 in prizes to winners and Capitol Magnetics awarded a \$6,700 fully-loaded Chevrolet Camaro to a single winner.

Capitol's blank tape business with the 69-store and 40-racked locations' firm increased 500% in March, the period of the point-of-purchase competition, Oscar Arslanian, national sales manager for Capitol Magnetics, said. "Joe Bressi of Stark told us we were the No. 1 line among blanks," Arslanian explained. "Then Dennis Schleich, Jim Hawn and Tom Shannon who service Stark got together and called me about the car giveaway. It was the largest prize I was ever asked to approve."

"The results were well worth it. We supplied each store and location with only the normal promo pack and they had to put their own ingenuity to work. The store display was important, but the written report of support promotion and sales

### Nightwatch Moves

LOS ANGELES — Howard Burke's Nightwatch Management, which handles Asylum's Warren Zevon, has moved to a new location. The address is 1514 Crossroads of the World, Suite 104, Los Angeles 90028, (213) 465-2196.

strategy we asked each participant to provide was even more convincing. There were eight finalists we had to choose from among about 70 entries. It was a tough job for Ed Khoury, Harry Preston and myself."

"Yvonne Tymcio of Elyria, O., deserved the car. She used the theme, 'hottest name in tape.' Her sharp color pictures showed how her mammoth display of Capitol I and the Music Tape lines dominated her mall location. It was right near the door and a huge self-created header drew additional attention to the bulk display. She worked up an in-store employee incentive contest, with each employee depositing a signed receipt from each Capitol pack sold in the month-long program. The employee having the most receipts in the box at the contest's end got a day off with full pay."

"Tymcio made her own store employee two-color badges, reading 'Try A Capitol 4-Pak.' She ran small classified want ads daily for a week in the local newspaper at her own expense. She printed bag stuffers. She had a large sign made for the top of a sports car owned by an employee, and the car was parked every morning early at the entrance to the mall's parking lot. She dressed two female employees in sandwich boards and they paraded around the mall over the weekends when they could leave the store."

"Customers who bought Capitol tapes participated in a drawing. The winner got a 20-inch fan to keep cool, two passes to the opening of Cedar Point amusement park and Bob Welch LP's and Capitol blank tape. She personally got 20 lighters which carried the campaign slogan for giveaway to the first buyers of Capitol blank tape," Arslanian said.

Arslanian is working with Fred Traub of the Record Bar chain on a similar contest for their pre-early August national convention in Nashville.

District manager Jeff Tomlinson of Pittsburgh and store manager Doug Holder of Winston-Salem, N.C. each received 10-day roundtrip

(Continued on page 59)

### Bread Breaking

• Continued from page 3

ity of the corporation is stalemated.

In a separate suit, Bread Enterprises asks the same court to force Al Schlesinger, who resigned as a director of the corporation Feb. 17, 1978, Gates, the Crocker National Bank here, Prager & Fenton, Elektra Records William Leopold and the Concert Express, Deferred Benefits Inc., and the Lloyds Bank of California, to turn over business records of the corporation to them.

## Indie Label Distrib In Detroit Bow

CHICAGO—Progress Distributing has moved officially into the Detroit market with what president Joe Simone calls "strong verbal commitments" from several labels.

The Cleveland-based indie supplier will unshutter its new sales branch at 19025 W. 10 Mile Rd., Southfield, Mich., with labels to be named "when the merchandise is on the floor," Simone said.

However, the distributor revealed that CTI Records would be handled by the new branch. The label has "pulled" from Detroit's Music Trend distributors, according to Simone.

Simone also operates out of Chicago with a stocking branch and has sales offices in Pittsburgh, Columbus, Cincinnati and Indianapolis. A promotion office had been operated in Detroit since 1977.

The new branch contains 2,500-square feet of offices and houses a dj mailing service, Simone says.

Orders will be shipped out of the Cleveland stocking center with service on an overnight basis, he indicates.

Andre Morgan, Progress regional promotion manager, will oversee the new operation.

## A&M Execs Hit Road To Stump Spring Releases

LOS ANGELES—A&M executives will take to the road this week (8) for a personalized presentation of the label's May 26 releases.

Label president Gil Friesen believes the release is so strong that it was important "to take our message to the streets even before our albums reach the marketplace."

Product to be featured include "Love Me Again" by Rita Coolidge, "Togetherness" by LTD, "Worlds Away" by Pablo Cruise, "Sounds... And Stuff Like That" by Quincy Jones, "Smitty" by William D. Smith, "Common Ground" by Paul Winter, "Three's A Crowd" by the Tarney/Spencer Band, the debut by "U.K. Squeeze," Sylvia Sims' "She Loves To Hear The Music," Gap Mangione's "Suite Lady" and "Black And White" by the Stranglers.

The presentation will be shown to distributor sales people and A&M staffers in each market. In addition, five videocassettes are also being serviced to each market so that A&M regional marketing personnel can show subsequent product presentations to their staffs and major retail outlets and chains.

The trek includes Boston, hosted by Friesen and Ernie Campagna, national director of sales; Chicago, hosted by Harold Childs, vice president promotion; Derry Johnson, Southeast regional special projects; Bernie Grossman, national sales manager and Mike Gormley, director of communications.

The Atlanta presentation will be hosted by Bob Fead, senior vice president, sales and marketing and Marv Dorfman, national accounts director. Bob Elliott, national tape director Bob Reitman, director of advertising and merchandising will host in Dallas. Kip Cohen, vice president a&r, hosts in Los Angeles.

MAY 13, 1978, BILLBOARD

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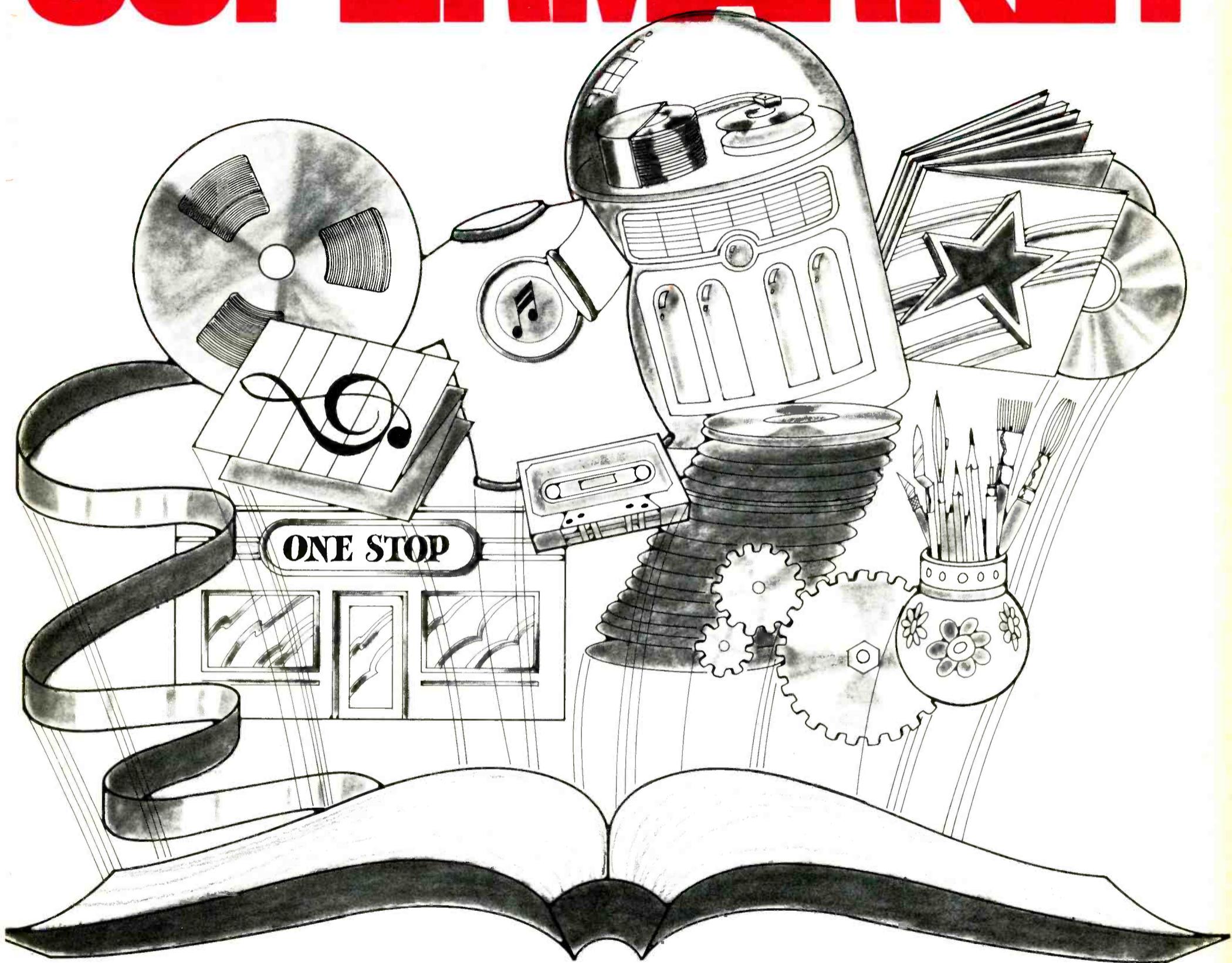
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**BILLBOARD'S 1978-79  
INTERNATIONAL  
BUYER'S GUIDE**

**Billboard®**

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/11/78)

## TOP ADD ONS - NATIONAL

**GERRY RAFFERTY**—Baker Street (UA)  
**EDDIE MONEY**—Baby Hold On (Columbia)  
**BOB SEGER**—Still The Same (Capitol)

### D—Discotheque Crossover

**ADD ONS**—The two key products added at the radio stations listed, as determined by station personnel.  
**PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist, as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

## Pacific Southwest Region

### TOP ADD ONS:

**EDDIE MONEY**—Baby Hold On (Columbia)  
**GERRY RAFFERTY**—Baker Street (UA)  
**ROBERT PALMER**—Every Kinda People (Island)

### PRIME MOVERS:

**ANDY GIBB**—Shadow Dancing (RSO)  
**MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia)  
**JEFFERSON STARSHIP**—Count On Me (Grunt)

### BREAKOUTS:

**ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor)  
**CHUCK MANGIONE**—Feels So Good (A&M)  
**ROBERTA FLACK & DONNY HATHAWAY**—Closer I Get To You (Atlantic)

### KHJ—Los Angeles

- **EDDIE MONEY**—Baby Hold On (Columbia)
- **GERRY RAFFERTY**—Baker Street (UA)
- ★ **ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor) 13-14
- ★ **KC & THE SUNSHINE BAND**—Boogie Shoes (TK) 25-21

### TEN-Q (KTNQ)—L.A.

- **ROBERT PALMER**—Every Kinda People (Island)
- **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 30-23
- ★ **TRAMMPS**—Disco Inferno (Atlantic) 14-10

### KFI—L.A.

- **SWEET**—Love Is Like Oxygen (Capitol)
- **CARLY SIMON**—You Belong To Me (Elektra)
- ★ **ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor) 24-14
- ★ **GERRY RAFFERTY**—Baker Street (UA) 20-15

### KEZY—Anaheim

- **EDDIE MONEY**—Baby Hold On (Columbia)
- **GERRY RAFFERTY**—Baker Street (UA)
- ★ **DAVID GATES**—Goodbye Girl (Elektra) 12-9
- ★ **ROBERTA FLACK & DONNY HATHAWAY**—Closer I Get To You (Atlantic) 18-15

### KCBQ—San Diego

- **EDDIE MONEY**—Baby Hold On (Columbia)
- **JIMMY BUFFETT**—Cheeseburger In Paradise (ABC)
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 21-13
- ★ **TRAVOLTA & NEWTON-JOHN**—You're The One That I Want (RSO) 22-14

### KFXM—San Bernardino

- **TRAMMPS**—Disco Inferno (Atlantic)
- **GEORGE BENSON**—On Broadway (WB)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 18-5
- ★ **JEFFERSON STARSHIP**—Count On Me (Grunt) 15-4

### KERN—Bakersfield

- **GERRY RAFFERTY**—Baker Street (UA)
- **STEELY DAN**—Deacon Blues (ABC)
- ★ **JEFFERSON STARSHIP**—Count On Me (Grunt) 9-5
- ★ **WINGS**—With A Little Luck (Capitol) 3-1

### KAFY—Bakersfield

- **EDDIE MONEY**—Baby Hold On (Columbia)
- **ROBERT PALMER**—Every Kinda People (Island)
- ★ **CHUCK MANGIONE**—Feels So Good (A&M) 22-14
- ★ **ROBERTA FLACK & DONNY HATHAWAY**—Closer I Get To You (Atlantic) 10-5

### KRIZ—Phoenix

- **ROBERTA FLACK & DONNY HATHAWAY**—Closer I Get To You (Atlantic)
- **CHUCK MANGIONE**—Feels So Good (A&M)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 23-17
- ★ **WINGS**—With A Little Luck (Capitol) 16-11

### KTKT—Tucson

- **ROD STEWART**—I Was Only Joking (WB)
- **BILLY JOEL**—Movin' Out (Columbia)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 15-5
- ★ **BONNIE TYLER**—It's A Heartache (RCA) 18-11

### KQEO—Albuquerque

- **SEALS & CROFTS**—You're The Love (WB)
- **BOB SEGER**—Still The Same (Capitol)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 29-16
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 26-17

### KENO—Las Vegas

- **JEFFERSON STARSHIP**—Count On Me (Grunt)
- **PLAYER**—This Time I'm In It For Love (RSO)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 32-20
- ★ **WINGS**—With A Little Luck (Capitol) 8-1

## Pacific Northwest Region

### TOP ADD ONS:

**GERRY RAFFERTY**—Baker Street (UA)  
**O'JAYS**—Usta Be My Girl (Philadelphia International)  
**BONNIE TYLER**—It's A Heartache (RCA)

### PRIME MOVERS:

**MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia)  
**ANDY GIBB**—Shadow Dancing (RSO)  
**WINGS**—With A Little Luck (Capitol)

### BREAKOUTS:

**CARLY SIMON**—You Belong To Me (Elektra)  
**HEART**—Heartless (Mushroom)  
**CHUCK MANGIONE**—Feels So Good (A&M)

### KFRC—San Francisco

- **GERRY RAFFERTY**—Baker Street (UA)
- **O'JAYS**—Usta Be My Girl (Philadelphia International)
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 12-6
- ★ **HEART**—Heartless (Mushroom) 21-16

### KYA—San Francisco

- **NONE**
- **CHUCK MANGIONE**—Feels So Good (A&M) 10-4
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 15-11

### KLIV—San Jose

- **ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor)
- **BONNIE TYLER**—It's A Heartache (RCA)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 14-7
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 11-6

### KNDE—Sacramento

- **PAUL DAVIS**—Darlin' (Bang)
- **FOGHAT**—Stone Blue (WB)
- ★ **CARLY SIMON**—You Belong To Me (Elektra) 26-16
- ★ **HEART**—Heartless (Mushroom) 22-15

### KROY—Sacramento

- **ABBA**—Take A Chance On Me (Atlantic)
- **LEIF GARRETT**—The Wanderer (Atlantic)
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 27-17
- ★ **GEORGE BENSON**—On Broadway (WB) 15-11

## PRIME MOVERS - NATIONAL

**ANDY GIBB**—Shadow Dancing (RSO)  
**MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia)  
**TRAVOLTA & NEWTON-JOHN**—You're The One That I Want (RSO)

### KYNO—Fresno

- **FRANKIE VALLI**—Grease (RSO)
- **CARLY SIMON**—You Belong To Me (Elektra)
- ★ **ROBERTA FLACK & DONNY HATHAWAY**—Closer I Get To You (Atlantic) 7-2
- ★ **CHUCK MANGIONE**—Feels So Good (A&M) 9-4

### KGW—Portland

- **NONE**
- **ANDY GIBB**—Shadow Dancing (RSO) 20-13
- ★ **BEE GEES**—More Than A Woman (RSO) 15-11

### KING—Seattle

- **BONNIE TYLER**—It's A Heartache (RCA)
- **TRAMMPS**—Disco Inferno (Atlantic)
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 21-16
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 12-8

### KIRB—Spokane

- **ROD STEWART**—I Was Only Joking (WB)
- **MICHAEL JOHNSON**—Bluer Than Blue (EMI)
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 23-12
- ★ **BONNIE TYLER**—It's A Heartache (RCA) 21-14

### KTAC—Tacoma

- **TRAMMPS**—Disco Inferno (Atlantic)
- **GEORGE BENSON**—On Broadway (WB)
- ★ **WINGS**—With A Little Luck (Capitol) 20-16

### KCPX—Salt Lake City

- **BOB SEGER**—Still The Same (Capitol)
- **FRANKIE VALLI**—Grease (RSO)
- ★ **CARLY SIMON**—You Belong To Me (Elektra) 26-18
- ★ **GERRY RAFFERTY**—Baker Street (UA) 18-11

### KRSP—Salt Lake City

- **ROD STEWART**—I Was Only Joking (WB)
- **CHICAGO**—Take Me Back To Chicago (Columbia)
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 22-12
- ★ **TRAVOLTA & NEWTON-JOHN**—You're The One That I Want (RSO) 11-5

### KTLK—Denver

- **EARTH, WIND & FIRE**—Fantasy (Columbia)
- **ANDY GIBB**—Shadow Dancing (RSO)
- ★ **ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor) 18-10
- ★ **WINGS**—With A Little Luck (Capitol) 13-6

### KIMN—Denver

- **GEORGE BENSON**—On Broadway (WB)
- **ABBA**—Take A Chance On Me (Atlantic)
- ★ **WINGS**—With A Little Luck (Capitol) 17-10
- ★ **EDDIE MONEY**—Baby Hold On (Columbia) 20-13

## North Central Region

### TOP ADD ONS:

**GERRY RAFFERTY**—Baker Street (UA)  
**BOB SEGER**—Still The Same (Capitol)  
**STEELY DAN**—Deacon Blues (ABC)

### PRIME MOVERS:

**ANDY GIBB**—Shadow Dancing (RSO)  
**WINGS**—With A Little Luck (Capitol)  
**TRAMMPS**—Disco Inferno (Atlantic)

### BREAKOUTS:

**MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia)  
**ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor)  
**HEATWAVE**—The Groove Line (Epic)

### CKLW—Detroit

- **GERRY RAFFERTY**—Baker Street (UA)
- **BOB SEGER**—Still The Same (Capitol)
- ★ **RUFUS/CHAKA KHAN**—Stay (ABC) HB-21
- ★ **HEATWAVE**—The Groove Line (Epic) HB-22

### WDRQ—Detroit

- **O'JAYS**—Usta Be My Girl (Philadelphia International)
- **REO SPEEDWAGON**—Roll With The Changes (Epic)
- ★ **STEELY DAN**—Deacon Blues (ABC) 24-18
- ★ **PAUL DAVIS**—I Go Crazy (Bang) 7-3

### WTAC—Flint

- **BONNIE TYLER**—It's A Heartache (RCA)
- **CARLY SIMON**—You Belong To Me (Elektra)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 20-10
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 26-17

### Z-96 (WZZM-FM)—Grand Rapids

- **BOB SEGER**—Still The Same (Capitol)
- **CARLY SIMON**—You Belong To Me (Elektra)
- ★ **BONNIE TYLER**—It's A Heartache (RCA) 24-16
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 20-13

### WAKY—Louisville

- **PLAYER**—This Time I'm In It For Love (RSO)
- **WARREN ZEVON**—Werewolves Of London (Elektra)
- ★ **PLASTIC BERTRAND**—Ca Plane Pour Moi (Sire) 20-10
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 10-3

### WBGW—Bowling Green

- **SAMANTHA SANG**—You Keep Me Dancing (Private Stock)
- **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia)
- ★ **MEATLOAF**—Two Out Of Three Ain't Bad (Cleveland International) 18-10
- ★ **PATTI SMITH**—Because The Night (Arista) 28-20

### WGCL—Cleveland

- **GERRY RAFFERTY**—Baker Street (UA)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 17-7
- ★ **WINGS**—With A Little Luck (Capitol) 10-5

### WSAI—Cincinnati

- **STEELY DAN**—Deacon Blues (ABC)
- **EARTH, WIND & FIRE**—Fantasy (Columbia)
- ★ **STYX**—Fooling Yourself (A&M) 28-21
- ★ **WINGS**—With A Little Luck (Capitol) 12-8

### Q-102 (WKRQ-FM)—Cincinnati

- **GEORGE BENSON**—On Broadway (WB)
- **ANDY GIBB**—Shadow Dancing (RSO)
- ★ **ROBERTA FLACK & DONNY HATHAWAY**—Closer I Get To You (Atlantic) 19-14
- ★ **YVONNE ELLIMAN**—If I Can't Have You (RSO) 6-2

### WCOL—Columbus

- **GEORGE BENSON**—On Broadway (WB)
- **CARLY SIMON**—You Belong To Me (Elektra)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 28-18
- ★ **TRAMMPS**—Disco Inferno (Atlantic) 29-20

### WNCI—Columbus

- **STEELY DAN**—Deacon Blues (ABC)
- ★ **CHUCK MANGIONE**—Feels So Good (A&M) 10-6

### WCUE—Akron

- **ROD STEWART**—I Was Only Joking (WB)
- **BARRY MANILOW**—Even Now (Arista)
- ★ **ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor) 22-9
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 5-1

## BREAKOUTS - NATIONAL

**ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor)  
**BONNIE TYLER**—It's A Heartache (RCA)  
**CARLY SIMON**—You Belong To Me (Elektra)

### 13-Q (WKTQ)—Pittsburgh

- **BILLY JOEL**—Only The Good Die Young (Columbia)
- **HEATWAVE**—The Groove Line (Epic)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 21-12
- ★ **SWEET**—Love Is Like Oxygen (Capitol) 24-18

### WPEZ—Pittsburgh

- **DIANA ROSS**—You Got It (Motown)
- **GINO VANELLI**—One Night With You (A&M)
- ★ **WINGS**—With A Little Luck (Capitol) 22-12
- ★ **TRAMMPS**—Disco Inferno (Atlantic) 11-3

## Southwest Region

### TOP ADD ONS:

**HEATWAVE**—The Groove Line (Epic)  
**ABBA**—Take A Chance On Me (Atlantic)  
**EDDIE MONEY**—Baby Hold On (Columbia)

### PRIME MOVERS:

**ANDY GIBB**—Shadow Dancing (RSO)  
**MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia)  
**WINGS**—With A Little Luck (Capitol)

### BREAKOUTS:

**SWEET**—Love Is Like Oxygen (Capitol)  
**TRAVOLTA & NEWTON-JOHN**—You're The One That I Want (RSO)  
**ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor)

### KILT—Houston

- Do **PETER BROWN**—Dance With Me (Drive)
- **HEATWAVE**—The Groove Line (Epic)
- ★ **SWEET**—Love Is Like Oxygen (Capitol) 38-17
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 24-14

### KRBE—Houston

- **HEATWAVE**—The Groove Line (Epic)
- **O'JAYS**—Usta Be My Girl (Philadelphia International)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 31-18
- ★ **ENGLAND DAN & JOHN FORD COLEY**—Never Have To Say Goodbye (Big Tree) 35-27

### KLIF—Dallas

- **EDDIE MONEY**—Baby Hold On (Columbia)
- **ERIC CLAPTON**—Wonderful Tonight (RSO)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 15-4
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 29-18

### KNUS-FM—Dallas

- **TAVARES**—More Than A Woman (Capitol)
- **ROBERT PALMER**—Every Kinda People (Island)
- ★ **ATLANTA RHYTHM SECTION**—Imaginary Lover (Polydor) 23-8
- ★ **JACKSON BROWNE**—Running On Empty (Asylum) 29-18

### KFJZ-FM (Z-97)—Ft. Worth

- **BILLY JOEL**—Movin' Out (Columbia)
- **GEORGE BENSON**—On Broadway (WB)
- ★ **TRAMMPS**—Disco Inferno (Atlantic) 18-8
- ★ **BEE GEES**—More Than A Woman (RSO) 11-6

### KINT—El Paso

- **GEORGE BENSON**—On Broadway (WB)
- **ANDY GIBB**—Shadow Dancing (RSO)
- ★ **ROBERTA FLACK & DONNY HATHAWAY**—Closer I Get To You (Atlantic) 16-8
- ★ **MATHIS & WILLIAMS**—Too Much, Too Little, Too Late (Columbia) 22-14

### WKY—Oklahoma City

- **CARLY SIMON**—You Belong To Me (Elektra)
- **PLAYER**—This Time I'm In It For Love (RSO)
- ★ **ANDY GIBB**—Shadow Dancing (RSO) 20-10
- ★ **WINGS**—With A Little Luck (Capitol) 13-7

### KOMA—Oklahoma City

- **EDDIE MONEY**—Baby Hold On (Columbia)
- **PLAYER**—This Time I'm In It For Love (RSO)
- ★ **CHUCK MANGIONE**—Feels So Good (A&M) 17-7
- ★ **WINGS**—With A Little Luck (Capitol) 14-5

### KAC—Tulsa

- **SEALS & CROFTS**—You're The Love (WB) Dancing (20th)
- **BARRY WHITE**—Oh What A Night For (20th

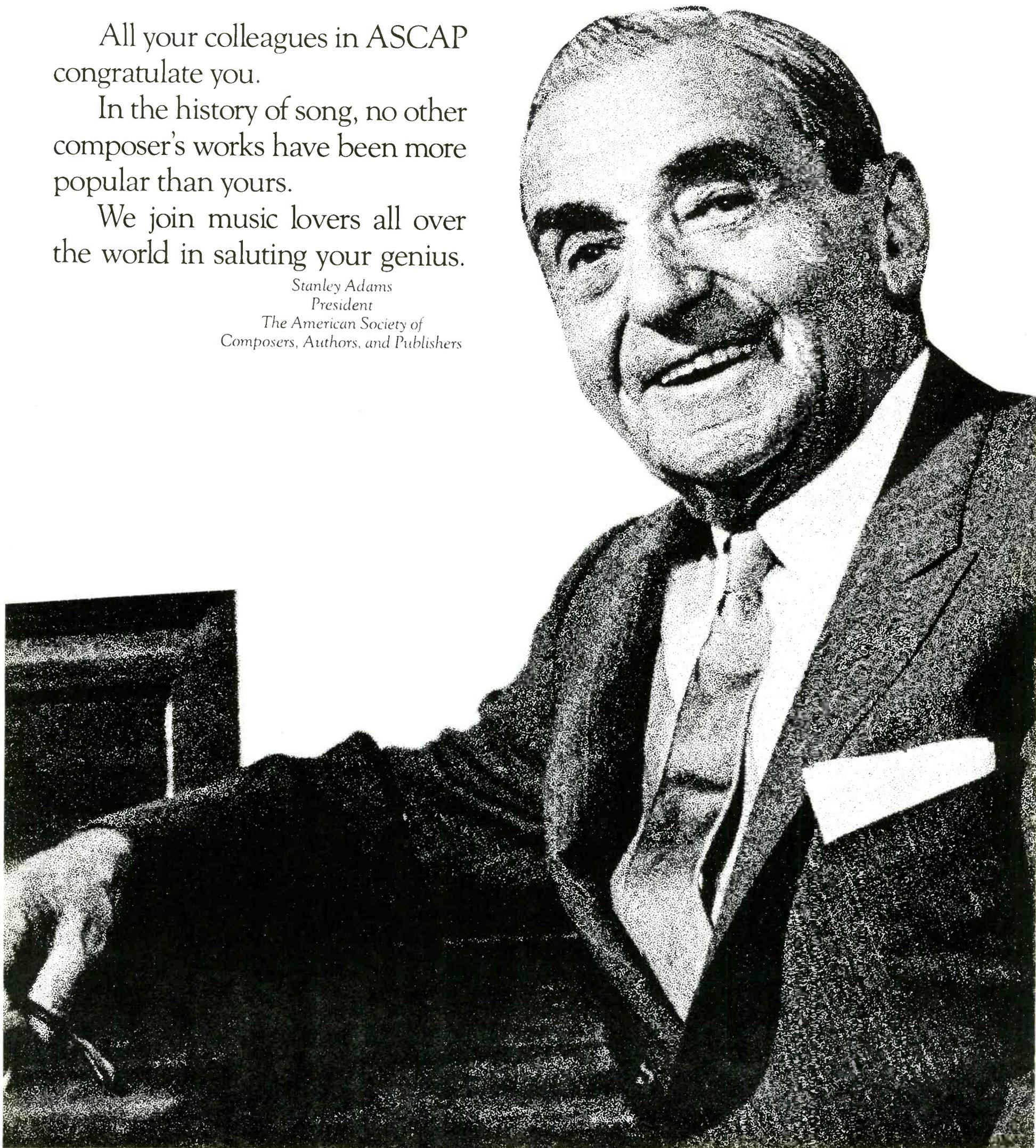
# Happy 90th Birthday, Irving Berlin

All your colleagues in ASCAP  
congratulate you.

In the history of song, no other  
composer's works have been more  
popular than yours.

We join music lovers all over  
the world in saluting your genius.

*Stanley Adams  
President  
The American Society of  
Composers, Authors, and Publishers*



# Billboard Singles Radio Action

Based on station playlists through Thursday (5/11/78)

Playlist Top Add Ons ●  
Playlist Prime Movers ★

● Continued from page 22

**WROK—Rockford**

- BILLY JOEL—Movin' Out (Columbia)
- EDDIE MONEY—Baby Hold On (Columbia)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 32-22
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 20-11

**WIRL—Peoria**

- STEELY DAN—Deacon Blues (ABC)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ CHUCK MANGIONE—Feels So Good (A&M) 18-10
- ★ ROBERTA FLACK & DONNY HATHAWAY—Closer I Get To You (Atlantic) 20-13

**WNDE—Indianapolis**

- ELTON JOHN—Ego (MCA)
- ABBA—Take A Chance On Me (Atlantic)
- ★ BILLY JOEL—Movin' Out (Columbia) 24-18
- ★ EDDIE MONEY—Baby Hold On (Columbia) 28-22

**WOKY—Milwaukee**

- GERRY RAFFERTY—Baker Street (UA)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ ANDY GIBB—Shadow Dancing (RSO) 18-5
- ★ EDDIE MONEY—Baby Hold On (Columbia) 27-18

**WZUU-FM—Milwaukee**

- CHICAGO—Take Me Back To Chicago (Columbia)
- FOGHAT—Stoneblue (Bearsville)
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 17-8
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 19-10

**KSLO-FM—St. Louis**

- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ ANDY GIBB—Shadow Dancing (RSO) 13-4
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 24-19

**KXOK—St. Louis**

- GERRY RAFFERTY—Baker Street (UA)
- REO SPEEDWAGON—Roll With The Changes (Epic)
- ★ BEE GEES—More Than A Woman (RSO) 32-23
- ★ WARREN ZEVON—Werewolves Of London (Elektra) 28-22

**KIOA—Des Moines**

- EDDIE MONEY—Baby Hold On (Columbia)
- PLAYER—This Time I'm In It For Love (RSO)
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 17-5
- ★ WINGS—With A Little Luck (Capitol) 19-12

**KDWB—Minneapolis**

- EDDIE MONEY—Baby Hold On (Columbia)
- STEELY DAN—Deacon Blues (ABC)
- ★ WINGS—With A Little Luck (Capitol) 12-1
- ★ ROBERTA FLACK & DONNY HATHAWAY—Closer I Get To You (Atlantic) 17-10

**KSTP—Minneapolis**

- GERRY RAFFERTY—Baker Street (UA)
- SEALS & CROFTS—You're The Love (WB)
- ★ ANDY GIBB—Shadow Dancing (RSO) 23-11
- ★ BONNIE TYLER—It's A Heartache (RCA) HB-20

**WHB—Kansas City**

- SWEET—Love Is Like Oxygen (Capitol)
- BARRY MANILOW—Even Now (Arista)
- ★ ABBA—Take A Chance On Me (Atlantic) 35-20
- ★ TRAMMPS—Disco Inferno (Atlantic) 40-25

**KBEQ—Kansas City**

- EDDIE MONEY—Baby Hold On (Columbia)
- GEORGE BENSON—On Broadway (WB)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 23-16
- ★ BILLY JOEL—Movin' Out (Columbia) 28-22

**KKLS—Rapid City**

- LE BLANC & CARR—Midnight Light (Big Tree)
- ABBA—Take A Chance On Me (Atlantic)
- ★ BONNIE TYLER—It's A Heartache (RCA) 18-12
- ★ EDDIE MONEY—Baby Hold On (Columbia) 22-16

**KQWB—Fargo**

- LE BLANC & CARR—Midnight Light (Big Tree)
- PLAYER—This Time I'm In It For Love (RSO)
- ★ ANDY GIBB—Shadow Dancing (RSO) 17-7
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 20-10

## Northeast Region

● TOP ADD ONS:

- GERRY RAFFERTY—Baker Street (UA)
- (D) MICHAEL ZAGER BAND—Let's All Chant (Private Stock)
- CARLY SIMON—You Belong To Me (Elektra)

★ PRIME MOVERS:

- ANDY GIBB—Shadow Dancing (RSO)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- BONNIE TYLER—It's A Heartache (RCA)

BREAKOUTS:

- CARLY SIMON—You Belong To Me (Elektra)
- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- BARRY MANILOW—Even Now (Arista)

**WABC—New York**

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 11-11
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 9-4

**99-X—New York**

- GERRY RAFFERTY—Baker Street (UA)
- HEATWAVE—The Groove Line (Epic)
- ★ ROBERTA FLACK & DONNY HATHAWAY—Closer I Get To You (Atlantic) 7-2
- ★ ANDY GIBB—Shadow Dancing (RSO) 21-17

**WPTR—Albany**

- TRAMMPS—Disco Inferno (Atlantic)
- GEORGE BENSON—On Broadway (WB)
- ★ ANDY GIBB—Shadow Dancing (RSO) 20-11
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 14-8

**WTRY—Albany**

- HEATWAVE—The Groove Line (Epic)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 19-6
- ★ BARRY MANILOW—Even Now (Arista) 26-15

**WKBW—Buffalo**

- ELTON JOHN—Ego (MCA)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ ANDY GIBB—Shadow Dancing (RSO) 15-11
- ★ SWEET—Love Is Like Oxygen (Capitol) 25-21

**WYSL—Buffalo**

- CELEBRATION—Almost Summer (MCA)
- GERRY RAFFERTY—Baker Street (UA)
- ★ CARLY SIMON—You Belong To Me (Elektra) 26-19
- ★ GENESIS—Follow You, Follow Me (Atlantic) 13-9

**WBFB—Rochester**

- GERRY RAFFERTY—Baker Street (UA)
- MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International)
- ★ TRAMMPS—Disco Inferno (Atlantic) 12-7
- ★ ABBA—Take A Chance On Me (Atlantic) 29-24

**WRKO—Buffalo**

- (D) MICHAEL ZAGER BAND—Let's All Chant (Private Stock)
- GERRY RAFFERTY—Baker Street (UA)
- ★ ANDY GIBB—Shadow Dancing (RSO) 14-6
- ★ CARLY SIMON—You Belong To Me (Elektra) 24-16

**WBZ-FM—Boston**

- KAYAK—I Want You To Be Mine (Janus)
- BOB SEGER—Still The Same (Capitol)
- ★ NONE

**F-105 (WVBF)—Boston**

● NONE

● NONE

★ NONE

★ NONE

**WDRC—Hartford**

- BARRY MANILOW—Even Now (Arista)
- ABBA—Take A Chance On Me (Atlantic)
- ★ ANDY GIBB—Shadow Dancing (RSO) 29-17
- ★ BONNIE TYLER—It's A Heartache (RCA) 28-20

**WPRO (AM)—Providence**

- ROD STEWART—I Was Only Joking (WB)
- (D) PETER BROWN—Dance With Me (Drive)
- ★ ANDY GIBB—Shadow Dancing (RSO) 22-15
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 12-7

**WPRO-FM—Providence**

- (D) MICHAEL ZAGER BAND—Let's All Chant (Private Stock)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ ANDY GIBB—Shadow Dancing (RSO) 15-5
- ★ BONNIE TYLER—It's A Heartache (RCA) 19-9

**WICC—Bridgeport**

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- BOB SEGER—Still The Same (Capitol)
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 26-18
- ★ CHUCK MANGIONE—Feels So Good (A&M) 16-11

## Mid-Atlantic Region

● TOP ADD ONS:

- GERRY RAFFERTY—Baker Street (UA)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ERIC CLAPTON—Wonderful Tonight (RSO)

★ PRIME MOVERS:

- WINGS—With A Little Luck (Capitol)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)
- ANDY GIBB—Shadow Dancing (RSO)

BREAKOUTS:

- TRAMMPS—Disco Inferno (Atlantic)
- (D) PETER BROWN—Dance With Me (Drive)
- CARLY SIMON—You Belong To Me (Elektra)

**WFIL—Philadelphia**

- TRAMMPS—Disco Inferno (Atlantic)
- GERRY RAFFERTY—Baker Street (UA)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 20-14
- ★ BARRY MANILOW—Even Now (Arista) 14-10

**WZDD—Philadelphia**

- BARRY MANILOW—Even Now (Arista)
- GEORGE BENSON—On Broadway (WB)
- ★ WINGS—With A Little Luck (Capitol) 14-9
- ★ TAVARES—More Than A Woman (Capitol) 7-3

**WIFI-FM—Philadelphia**

- BONNIE TYLER—It's A Heartache (RCA)
- GERRY RAFFERTY—Baker Street (UA)
- ★ WINGS—With A Little Luck (Capitol) 11-2
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 21-13

**WPGC—Washington**

- GERRY RAFFERTY—Baker Street (UA)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ CARLY SIMON—You Belong To Me (Elektra) 28-25
- ★ EDDIE MONEY—Baby Hold On (Columbia) 29-26

**WGH—Norfolk**

- SWEET—Love Is Like Oxygen (Capitol)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- (D) PETER BROWN—Dance With Me (Drive)
- ★ GERRY RAFFERTY—Baker Street (UA) 17-8

**WCAO—Baltimore**

- KAYAK—I Want You To Be Mine (Janus)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ ANDY GIBB—Shadow Dancing (RSO) 9-2
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 14-7

**WYRE—Annapolis**

- BARRY MANILOW—Even Now (Arista)
- HEATWAVE—The Groove Line (Epic)
- ★ ANDY GIBB—Shadow Dancing (RSO) 13-5
- ★ TRAMMPS—Disco Inferno (Atlantic) 12-6

**WLEE—Richmond**

- EDDIE MONEY—Baby Hold On (Columbia)
- GERRY RAFFERTY—Baker Street (UA)
- ★ TRAMMPS—Disco Inferno (Atlantic) 22-16
- ★ CARLY SIMON—You Belong To Me (Elektra) 26-21

**WRVQ—Richmond**

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ WINGS—With A Little Luck (Capitol) 8-3
- ★ JACKSON BROWNE—Running On Empty (Asylum) 12-7

## Southeast Region

● TOP ADD ONS:

- BOB SEGER—Still The Same (Capitol)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- CARLY SIMON—You Belong To Me (Elektra)

★ PRIME MOVERS:

- ANDY GIBB—Shadow Dancing (RSO)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)

BREAKOUTS:

- BONNIE TYLER—It's A Heartache (RCA)
- EDDIE MONEY—Baby Hold On (Columbia)
- GERRY RAFFERTY—Baker Street (UA)

**WQXI—Atlanta**

- JEFFERSON STARSHIP—Count On Me (Grunt)
- PAUL DAVIS—Darlin' (Bang)
- ★ ANDY GIBB—Shadow Dancing (RSO) 19-10
- ★ BONNIE TYLER—It's A Heartache (RCA) 11-5

**Z-93 (WZGC-FM)—Atlanta**

- HEART—Heartless (Mushroom)
- FRANKIE VALLI—Grease (RSO)
- ★ ANDY GIBB—Shadow Dancing (RSO) 16-8
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 8-1

**WBBQ—Augusta**

- HEATWAVE—The Groove Line (Epic)
- ROGER VOUDOURIS—Don't Turn My Music Down (WB)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 24-16
- ★ MEATLOAF—Two Out Of Three Ain't Bad (Cleveland International) 29-23

**WFOM—Atlanta**

- ROD STEWART—I Was Only Joking (WB)
- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ ANDY GIBB—Shadow Dancing (RSO) 20-14
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 8-3

**WGA—Savannah**

- SWEET—Love Is Like Oxygen (Capitol)
- PLAYER—This Time I'm In It For Love (RSO)
- ★ ANDY GIBB—Shadow Dancing (RSO) 10-1
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 11-2

**WFLB—Fayetteville**

- BOB SEGER—Still The Same (Capitol)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 32-23
- ★ HEART—Heartless (Mushroom) 26-18

**WQAM—Miami**

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- PLAYER—This Time I'm In It For Love (RSO)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 34-19
- ★ ANDY GIBB—Shadow Dancing (RSO) 31-21

**WMJX (96X)—Miami**

- CARLY SIMON—You Belong To Me (Elektra)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ BARRY MANILOW—Copacabana (Arista) 20-11
- ★ KRAFTWERK—Trans Europe Express (Capitol) HB-20

**Y-100 (WHY-FM)—Miami**

- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- DONNA SUMMER—Last Dance (Casablanca)
- ★ ANDY GIBB—Shadow Dancing (RSO) 10-1
- ★ BARRY MANILOW—Copacabana (Arista) 18-9

**WLOF—Orlando**

- BOB SEGER—Still The Same (Capitol)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ DOLLY PARTON—Two Doors Down (RCA) 19-8
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 30-19

**Q-105 (WRBQ-FM)—Tampa**

- EDDIE MONEY—Baby Hold On (Columbia)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 17-12
- ★ WINGS—With A Little Luck (Capitol) 10-6

**BJ-105 (WBJW-FM)—Orlando**

- BOB SEGER—Still The Same (Capitol)
- ANDY GIBB—Shadow Dancing (RSO)
- ★ CARLY SIMON—You Belong To Me (Elektra) 30-25
- ★ TRAMMPS—Disco Inferno (Atlantic) 10-7

**WQPD—Lakeland**

- GERRY RAFFERTY—Baker Street (UA)
- ROBERT PALMER—Every Kinda People (Island)
- ★ SWEET—Love Is Like Oxygen (Capitol) 21-15
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 8-4

**WMFJ—Daytona Beach**

- O'JAYS—Usta Be My Girl (Philadelphia International)
- BOB SEGER—Still The Same (Capitol)
- ★ ANDY GIBB—Shadow Dancing (RSO) 17-6
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 19-9

**WAPE—Jacksonville**

- GEORGE BENSON—On Broadway (WB)
- SAMANTHA SANG—You Keep Me Dancing (Private Stock)
- ★ JIMMY BUFFETT—Cheeseburger In Paradise (ABC) HB-15
- ★ BONNIE TYLER—It's A Heartache (RCA) 14-9

**WAYS—Charlotte**

- EDDIE MONEY—Baby Hold On (Columbia)
- WARREN ZEVON—Werewolves Of London (Elektra)
- ★ BONNIE TYLER—It's A Heartache (RCA) 21-10
- ★ HEATWAVE—The Groove Line (Epic) 25-16

**WKIX—Raleigh**

- SEALS & CROFTS—You're The Love (WB)
- O'JAYS—Usta Be My Girl (Philadelphia International)
- ★ ANDY GIBB—Shadow Dancing (RSO) 23-14
- ★ HEATWAVE—The Groove Line (Epic) HB-20

**WTOB—Winston-Salem**

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- BARRY MANILOW—Even Now (Arista)
- ★ GERRY RAFFERTY—Baker Street (UA) HB-21
- ★ CARLY SIMON—You Belong To Me (Elektra) 23-17

**WTMA—Charleston**

- O'JAYS—Usta Be My Girl (Philadelphia International)
- BARRY MANILOW—Copacabana (Arista)
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 15-6
- ★ JEFFERSON STARSHIP—Count On Me (Grunt) 12-4

**WORD—Spartanburg**

- LINDA RONSTADT—Tumbling Dice (Asylum)
- ENGLAND DAN & JOHN FORD COLEY—You Can't Dance (Big Tree)
- ★ ALLAN CLARKE—Shadow In The Street (Atlantic) 26-19
- ★ O'JAYS—Usta Be My Girl (Philadelphia International) HB-23

**WLAC—Nashville**

- ROD STEWART—I Was Only Joking (WB)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ BONNIE TYLER—It's A Heartache (RCA) 20-10
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 12-3

**WMAK—Nashville**

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- BOB SEGER—Still The Same (Capitol)
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 15-9
- ★ GERRY RAFFERTY—Baker Street (UA) HB-23

ALAN BERNSTEIN

AFTER THE LOVIN',  
WE'RE STILL IN LOVE WITH YOU.

JOEL DIAMOND AND FRIENDS

# Billboard Album Radio Action

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

\*\*\*BASED ON PLAYLISTS THROUGH WEDNESDAY May 3 1978\*\*\*

### Top Add Ons-National

- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- LE ROUX—Louisiana's Le Roux (Capitol)

### Top Requests/Airplay-National

- JACKSON BROWNE—Running On Empty (Asylum)
- JEFFERSON STARSHIP—Earth (Grunt)
- THE BAND—The Last Waltz (W.B.)
- STEELY DAN—Aja (ABC)

### National Breakouts

- CARLY SIMON—Boys In The Trees (Elektra)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- MARSHALL TUCKER BAND—Together Forever (Capricorn)

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

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

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

KBPI-FM—Denver (Jean Valdez)

- NO ADDS
- SEALS & CROFTS—Takin' It Easy (W.B.)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- JETHRO TULL—Heavy Horses (Chrysalis)
- ★ JACKSON BROWNE—Running On Empty (Asylum)
- ★ JEFFERSON STARSHIP—Earth (Grunt)
- ★ FM/ORIGINAL SOUNDTRACK—(MCA)
- ★ ERIC CLAPTON—Slowhand (RSO)

KISW-FM—Seattle (Steve Slaton)

- MARSHALL TUCKER BAND—Together Forever (Capricorn)
- GERRY RAFFERTY—City To City (United Artists)
- FOGHAT—Stone Blue (W.B.)
- HEART—Magazine (Mushroom)
- ★ ERIC CLAPTON—Slowhand (RSO)
- ★ JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- ★ JETHRO TULL—Heavy Horses (Chrysalis)

KFIG-FM—Fresno (Art Farkas)

- JOHN HALL—(Asylum)
- BOB MARLEY & THE WAILERS—Kaya (Island)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- STRAWBS—Deadlines (Arista)
- HERBIE MANN—Brazil Once Again (Atlantic)
- ★ CARLY SIMON—Boys In The Trees (Elektra)
- ★ JEFFERSON STARSHIP—Earth (Grunt)
- ★ GENESIS—And Then There Were Three (Atlantic)
- ★ GERRY RAFFERTY—City To City (United Artists)

KMOD-FM—Tulsa (Bill Bruin)

- MARSHALL TUCKER BAND—Together Forever (Capricorn)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- SNAIL—(Cream)
- DEMIS ROUSSOS—(Mercury)
- ★ HEART—Magazine (Mushroom)
- ★ WARREN ZEVON—Excitable Boy (Asylum)
- ★ GENESIS—And Then There Were Three (Atlantic)
- ★ JEFFERSON STARSHIP—Earth (Grunt)

KBBC-FM—Phoenix (J.D. Freeman)

- SEALS & CROFTS—Takin' It Easy (W.B.)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- BEN SIDRAN—A Little Kiss In The Night (Arista)
- JOHN MILES—Zaragon (Arista)
- AMAZING RHYTHM ACES—Burning The Balroom Down (ABC)
- RICHIE FURAY—Dance A Little Light (Asylum)
- ★ CARLY SIMON—Boys In The Trees (Elektra)
- ★ JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- ★ WINGS—London Town (Capitol)
- ★ THE TIM WEISBERG BAND—Rotations (United Artists)

KRST-FM—Albuquerque (Bill Stambaugh)

- ALLAN CLARKE—I Wasn't Born Yesterday (Atlantic)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- CARLY SIMON—Boys In The Trees (Elektra)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- ★ RICHIE FURAY—Dance A Little Light (Asylum)
- ★ GERRY RAFFERTY—City To City (United Artists)
- ★ FM/ORIGINAL SOUNDTRACK—(MCA)
- ★ VAN HALEN—(W.B.)

WLVO-FM—Columbus (Steve Runner)

- FOGHAT—Stone Blue (W.B.)
- GARLAND JEFFREYS—One Eyed Jack (A&M)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- ★ STEELY DAN—Aja (ABC)
- ★ JEFFERSON STARSHIP—Earth (Grunt)
- ★ JACKSON BROWNE—Running On Empty (Asylum)
- ★ CHUCK MAGIONE—Feels So Good (A&M)
- ★ EDDIE MONEY—(Columbia)
- ★ STEELY DAN—Aja (ABC)
- ★ WINGS—London Town (Capitol)
- ★ STEELY DAN—Aja (ABC)
- ★ JACKSON BROWNE—Running On Empty (Asylum)
- ★ KANSAS—Point Of Know Return (Kirschner)

WDVE-FM—Pittsburgh (John McGahan)

- CARLY SIMON—Boys In The Trees (Elektra)
- STEVE HACKETT—Please Don't Touch (Chrysalis)
- FOGHAT—Stone Blue (W.B.)
- WINGS—London Town (Capitol)
- ★ STEELY DAN—Aja (ABC)
- ★ JACKSON BROWNE—Running On Empty (Asylum)
- ★ KANSAS—Point Of Know Return (Kirschner)

WZMF-FM—Milwaukee (Joe Benson)

- LE ROUX—Louisiana's Le Roux (Capitol)
- PASSPORT—Sky Blue (Atlantic)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- BENNIE MARDONES—Thank God For Girls (Private Stock)
- SPYRO GYRA—(Amherst)
- BEN SIDRAN—A Little Kiss In The Night (Arista)
- ★ GERRY RAFFERTY—City To City (United Artists)
- ★ CHARLIE—Lines (Janus)
- ★ GENESIS—And Then There Were Three (Atlantic)
- ★ REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)

KADI-FM—St. Louis (Peter Parisi)

- THE SUTHERLAND BROTHERS—Down To Earth (Columbia)
- ALLAN CLARKE—I Wasn't Born Yesterday (Atlantic)
- ANDREW LLOYD WEBBER—Variations (MCA)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- MARSHALL TUCKER BAND—Together Forever (Capricorn)
- WINGS—London Town (Capitol)
- ★ FM/ORIGINAL SOUNDTRACK—(MCA)
- ★ CARLY SIMON—Boys In The Trees (Elektra)
- ★ BILLY JOEL—The Stranger (Columbia)

### Southeast Region

• TOP ADD ONS:

- CLIMAX BLUES BAND—Shine On (Sire)
- LE ROUX—Louisiana's Le Roux (Capitol)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)

★ TOP REQUEST / AIRPLAY:

- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- JEFFERSON STARSHIP—Earth (Grunt)
- STEELY DAN—Aja (ABC)

BREAKOUTS:

- ALLAN CLARKE—I Wasn't Born Yesterday (Atlantic)
- MARSHALL TUCKER BAND—Together Forever (Capricorn)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- SNAIL—(Cream)

WRAS-FM—Atlanta (Mike Garretson)

- ROY BUCHANAN—You're Not Alone (Atlantic)
- DAVID JOHANSEN—(Blue Sky)
- BEN SIDRAN—A Little Kiss In The Night (Arista)
- PASSPORT—Sky Blue (Atlantic)
- BILLY COBHAM—Inner Conflicts (Atlantic)
- ALLAN CLARKE—I Wasn't Born Yesterday (Atlantic)
- ★ ELVIS COSTELLO—This Years Model (Columbia)
- ★ JEFFERSON STARSHIP—Earth (Grunt)
- ★ WARREN ZEVON—Excitable Boy (Asylum)
- ★ DIXIE DREGS—What If (Capricorn)

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

- DICKY BETTS & GREATS SOUTHERN—Atlanta's Burning Down (Capricorn)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- DAVID ALLAN COE—Family Album (Columbia)
- SNAIL—(Cream)
- MICHAEL BLOOMFIELD—Count Talent & the Originals (Cloud)
- ★ THE BAND—The Last Waltz (W.B.)
- ★ AMAZING RHYTHM ACES—Burning The Balroom Down (ABC)
- ★ JERRY GARCIA BAND—Cats Under The Stars (Arista)
- ★ LES DUDEK—Ghost Town Parade (Columbia)

### Western Region

• TOP ADD ONS:

- GENERATION X—(Chrysalis)
- DAVID JOHANSEN—(Blue Sky)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- FOGHAT—Stone Blue (W.B.)

★ TOP REQUEST / AIRPLAY:

- JACKSON BROWNE—Running On Empty (Asylum)
- THE BAND—The Last Waltz (W.B.)
- JEFFERSON STARSHIP—Earth (Grunt)
- ELVIS COSTELLO—This Year's Model (Columbia)

BREAKOUTS:

- GERRY RAFFERTY—City To City (United Artists)
- CARLY SIMON—Boys In The Trees (Elektra)
- BOB MARLEY & THE WAILERS—Kaya (Island)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)

### Southwest Region

• TOP ADD ONS:

- SEALS & CROFTS—Takin' It Easy (W.B.)
- SNAIL—(Cream)
- DEMIS ROUSSOS—(Mercury)
- FM/ORIGINAL SOUNDTRACK—(MCA)

★ TOP REQUEST / AIRPLAY:

- GENESIS—And Then There Were Three (Atlantic)
- JEFFERSON STARSHIP—Earth (Grunt)
- WINGS—London Town (Capitol)
- VAN HALEN—(W.B.)

BREAKOUTS:

- RICHIE FURAY—Dance A Little Light (Asylum)
- CARLY SIMON—Boys In The Trees (Elektra)
- SPYRO GYRA—(Amherst)
- JOURNEY—Infinity (Columbia)

KRLV-FM—Houston (Michael Jones)

- FOGHAT—Stone Blue (W.B.)
- EDDIE MONEY—(Columbia)
- CLIMAX BLUES BAND—Shine On (Sire)
- ALDI MEOLA—Casino (Columbia)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- RINGD STARR—Bad Boy (Portrait)
- ★ WINGS—London Town (Capitol)
- ★ GEORGE BENSON—Weekend In L.A. (W.B.)
- ★ CHUCK MAGIONE—Feels So Good (A&M)
- ★ VAN HALEN—(W.B.)

KLOL-FM—Houston (Paul Riann)

- SPYRO GYRA—(Amherst)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- JOURNEY—Infinity (Columbia)
- DEMIS ROUSSOS—(Mercury)
- B.B. KING—Midnight Believer (ABC)
- SNAIL—(Cream)
- ★ JEFFERSON STARSHIP—Earth (Grunt)
- ★ CHARLIE—Lines (Janus)
- ★ WHA-KOO—Berkshire (ABC)
- ★ GENESIS—And Then There Were Three (Atlantic)

WNDE-FM—New Orleans (B. Reno/S. Segraves)

- NORMAN CONNORS—This Is Your Life (Arista)
- MICHAEL BLOOMFIELD—Count Talent & the Originals (Clouds)
- FRIENDLY ENEMIES—Round One (Prodigal)
- GREASE/ORIGINAL SOUNDTRACK—(RSO)
- THANK GODD IT'S FRIDAY/ORIGINAL SOUNDTRACK—(Casablanca)
- STANLEY CLARKE—Modern Man (Nemperor)
- RARE EARTH—Band Together (Prodigal)
- ★ BOB JAMES—Heads (Columbia/Tappan Zee)
- ★ PETER BROWN—Fantasy Love Affair (Drive)
- ★ MICHAEL FRANKS—Burchfield Nines (W.B.)

### Midwest Region

• TOP ADD ONS:

- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- FOGHAT—Stone Blue (W.B.)
- MARSHALL TUCKER BAND—Together Forever (Capricorn)

★ TOP REQUEST / AIRPLAY:

- JACKSON BROWNE—Running On Empty (Asylum)
- WINGS—London Town (Capitol)
- STEELY DAN—Aja (ABC)
- GENESIS—And Then There Were Three (Atlantic)

BREAKOUTS:

- CARLY SIMON—Boys In The Trees (Elektra)
- AIRWAVES—New Day (A&M)
- THE BAND—The Last Waltz (W.B.)
- GARLAND JEFFREYS—One Eyed Jack (A&M)

WABX-FM—Detroit (Carl Galeana)

- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- AIRWAVES—New Day (A&M)
- THE BAND—The Last Waltz (W.B.)
- IAN THOMAS BAND—Still Here (Atlantic)
- JACKSON BROWNE—Running On Empty (Asylum)
- FRANKIE MILLER—Double Trouble (Chrysalis)
- JOURNEY—Infinity (Columbia)
- WINGS—London Town (Capitol)

WJKL-FM—Elgin/Chicago (T. Marker/W. Leisinger)

- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- CLIMAX BLUES BAND—Shine On (Sire)
- TOWNES VAN ZANDT—Flyin' Shoes (Tomato)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- EDDIE HINTON—Very Extremely Dangerous (Capricorn)
- ★ MARSHALL TUCKER BAND—Together Forever (Capricorn)
- ★ ROBIN WILLIAMSON & HIS MERRY BAND—American Stonehenge (Flying Fish)
- ★ LES DUDEK—Ghost Town Parade (Columbia)
- ★ NRBQ—At Yankee Stadium (Mercury)

WMMS-FM—Cleveland (John Gorman)

- NO ADDS
- FRIENDLY ENEMIES—Round One (Prodigal)
- GREASE/ORIGINAL SOUNDTRACK—(RSO)
- THANK GODD IT'S FRIDAY/ORIGINAL SOUNDTRACK—(Casablanca)
- STANLEY CLARKE—Modern Man (Nemperor)
- RARE EARTH—Band Together (Prodigal)
- ★ BOB JAMES—Heads (Columbia/Tappan Zee)
- ★ PETER BROWN—Fantasy Love Affair (Drive)
- ★ MICHAEL FRANKS—Burchfield Nines (W.B.)

### Northeast Region

• TOP ADD ONS:

- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- LE ROUX—Louisiana's Le Roux (Capitol)

★ TOP REQUEST / AIRPLAY:

- THE BAND—The Last Waltz (W.B.)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- JACKSON BROWNE—Running On Empty (Asylum)
- WARREN ZEVON—Excitable Boy (Asylum)

BREAKOUTS:

- GALE FORCE—Gale Force Two (Fantasy)
- ANDREW LLOYD WEBBER—Variations (MCA)
- U.K.—(Polydor)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)

WNEW-FM—New York (Tom Morrera)

- SNAIL—(Cream)
- ANDREW LLOYD WEBBER—Variations (MCA)
- GALE FORCE—Gale Force Two (Fantasy)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- U.K.—(Polydor)
- LE ROUX—Louisiana's Le Roux (Capitol)
- ★ THE BAND—The Last Waltz (W.B.)
- ★ FM/ORIGINAL SOUNDTRACK—(MCA)
- ★ GENESIS—And Then There Were Three (Atlantic)
- ★ CARLY SIMON—Boys In The Trees (Elektra)
- ★ WARR-FM—New York (Donna Lemiszki)

- BEN SIDRAN—A Little Kiss In The Night (Arista)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- DAVID SPINOZZA—Spinozza (A&M)
- DION—Return Of The Wanderer (Lifesong)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- ★ JACKSON BROWNE—Running On Empty (Asylum)
- ★ THE BAND—The Last Waltz (W.B.)
- ★ FM/ORIGINAL SOUNDTRACK—(MCA)
- ★ ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

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MAY 13, 1978, BILLBOARD

# Radio-TV Programming

## MAJORS UNAFFECTED

### Pulse Imprint Left On Smaller Markets

NEW YORK—Pulse is gone, but whether it is forgotten or not depends upon which market you're in. Programmers in major markets wrote the rating service off years ago.

But the programmers in smaller markets are wondering how they will get along without what was in some cases the only service that measured their listeners.

Possibly the largest market left without a rating service after the demise of New York-based Pulse last week is San Juan. The value of Pulse to such a market is illustrated by consultant Mike Joseph's shifting of WKAQ-AM to all-news from top 40.

Studying the demographics of the market and Pulse reports, he was able to change the station's format from the fall to winter Pulse books and gain in share from 13 to 15. In

doing this, he dumped the teen listeners and now aims the station to a 35+ audience.

In the major markets, even where the Pulse methodology was appreciated, particularly in measuring contemporary formats, sophisticated programmers commented, "We've got to program to the Arbitron diary keepers."

Gene Milner of WSHE/WSRF Fort Lauderdale comments, "I've seen it coming for some time and I'm greatly disappointed. I think the Pulse methodology was far superior for the 18-35-year old, which is our target demographic. It's a shame Pulse didn't have the money to pursue Arbitron on a parity basis. They could have convinced more buyers that they had a far better methodology. I'm on the Arbitron Advisory Council and I'll still say that."

## COUNTRY PROGRAM DIES

### 5 Former Filmways Outlets Lose Format

LOS ANGELES—The five country formatted stations orphaned by the bowout of Filmways Radio programming services will not be able to continue with their old Filmways programs as did their four "20-40" sister stations, according to former Filmways marketing man John Price.

The top 40 outlets were saved through founding of Pacific Programming Consultants by ex-Filmways programmer Steve Epstein and

station KEZR-FM, San Jose, Calif. (Billboard, April 29, 1978).

However, the five country outlets did not fare as well. Price struggled to find financing for a new firm of his own to continue their service, but could not pull it together.

He has now joined syndicator Radio Arts in Burbank, Calif., as a member of its sales and marketing staff.

"I had to give up attempts to salvage the country format," explains Price, who began his quixotic quest because he felt guilty about the way Filmways treated its former clients.

"Last week I phoned the five stations and told them to look elsewhere," he adds.

The five are KDIO in Ortonville, Minn.; KBRJ in Boise, Idaho; KMON in Great Falls, Mont.; KQEZ-FM in Bakersfield, Calif., and CKCL-FM in Kitchner, Ontario, Canada.

Price believes several of the five already have aligned themselves with Live Sound, a syndication firm which offers "Big Country" formats. Under its former name, "The Programme Shoppe," Price and Epstein had been employees until leaving to join Filmways.

The remaining two outlets are looking into the "Easy Country" format of Radio Arts, which syndicates to 100 stations.

## ABC-TV's Slate Bared

NEW YORK—ABC Television unveiled its 1978 fall schedule Monday (1) and there were not many changes: 84% of the current schedule will be back. There won't be much music in that programming either.

Donny & Marie will return for the new season, but there will be a new emphasis on comedy featuring Paul Lynde. The only music highlight of the presentation was that Diana Ross' "Lady Sings the Blues" will be among the films shown on ABC in the coming season.

## All Over the Dial In Manhattan: Danny Stiles And His Old Music

By DOUG HALL

NEW YORK—Danny Stiles is a phenomenon in New York radio. He's reached the point in his career in the nation's largest market where he regularly practices the ultimate DJ fantasy: he plays what he likes.

What Danny likes is nostalgia, the big bands, Bing Crosby, old Sinatra records and personalities—Jimmy Durante, Eddie Cantor, Al Jolson. He makes a success of this unlikely programming in an even more unlikely setting: Sandwiched between a Greek language program and a Jewish show on a station which is basically foreign language station, WEVD-FM.

Naturally the station doesn't show substantially in the ratings, but it sometimes seems from 10 a.m. to 1

p.m. in New York that in just about any cab you might climb into the radio will be playing "Stiles On Your Dials."

Actually considering the situation Danny doesn't do too badly in the Arbitron ratings. In the January/February book he had a more than 20,000 average quarter hour 12+ listenership, which more than drops in half when the Jewish program comes on.

Things are now going so well with the 10 a.m.-to-1 p.m. Monday-to-Friday show that Stiles is now adding a Saturday night show which is a remote from a Manhattan restaurant, Chez Z.

Stiles' success with the show also shows up in the advertising. He is

now selling spots for \$35, up from \$8 nine years ago, and advertisers he had pleaded with to try a week's schedule are now regulars. He cites Herman Liebensohn's HRB Records which has now been on the show three months.

When Stiles first approached Liebensohn the record executive was not interested because he believed only tv could sell mailorder records. Stiles reports he now generates double the number of leads per week needed to keep the account. He still is unable to sign CBS for mail-order nostalgia packages. They want a per inquiry deal or a guarantee and Stiles will offer neither.

Stiles started his show almost as an accident. "I didn't come here to be a performer," he says. He joined WEVD as sales manager, a post he still holds, and didn't expect to do a show, although he has an extensive background in on-air work. The program came about when the FCC ordered the AM-FM combination to cut back on simulcasting. There wasn't a foreign language program to put into the 9 a.m.-to-10 a.m. slot on the FM side and "The Danny Stiles Show" was born.

"I decided I would play the hits I like and the public adores," Stiles says. He didn't always play what he likes. Stiles is not too keen on rock, but back in the 1950s, "I was the Kat Man of the Kat Kingdom on WNJR Newark. I was the Alan Freed of New Jersey," he recalls.

Stiles says his program has been a success despite the fact that, "I have no help, no PR guy, no agency and we don't subscribe to Arbitron." Now Stiles is planning a big band live remote and he expects to sign up a national beer advertiser.

Would he be happier at a major station? "I've always had this dream of doing what I like instead of what the record companies want. They always want you to get off a record and get on a new one." Many of the records Stiles plays are 40 years old (yes, he even plays 78s) and he has no intention of getting off them.



Danny Stiles

Billboard photo by Chuck Pullin

## MOR, BEAUTIFUL SAG

### Rock Listeners Rise 90% In Format Study

• Continued from page 15

ies all losing share of audience. Country stations made slight gains during the 12-month period, up 9.0% and news outlets managed to hold onto an unchanged 5.2 share.

At stations in the top 10 markets oldies lost as much as 70% of audience share depending on daypart and demographic. MOR also continues to slip as much as 22.1%. Among women contemporary replaces MOR in some dayparts and beautiful music in others.

The rock formats in the top 10 markets show the best gains, but not as much as the top 25. These formats are up as much as 42.9%.

Among teens in the top 10 markets contemporary attracts, by far, the greatest percentage of listenership, with a 41.1 share for 3 p.m. to 7 p.m. and 44.7 share for 7 p.m. to midnight.

But these shares are off from a year earlier when teen audience for this format stood as high as 45%. News registered the heaviest increase among teens, up 57.1%, but this category only has 1.1% of the teen audience.

Rock made strong gains: up 8.8% to 19.8% for 3 p.m. to 7 p.m. and up 11.4% to 21.4% for 7 p.m. to midnight. MOR suffered the heaviest loss among teens; down 39.6% to an overall share of 2.9%.

## New On The Charts

Love & Kisses

"Thank God It's Friday"

This four-member group was formed in 1977, and has released two albums on Casablanca: "Love And Kisses," which had 14 weeks on the pop chart and peaked at number 135 last October; and "How Much, How Much I Love You," which debuts on this week's chart at number 200.

Love & Kisses peaked at number 11 on the disco survey last year with "I Found Love"/"Accidental Lover," and is up to number eight this week with its latest album.

This is the title track to Casablanca's triple-disk disco collection which also includes Love & Kisses' "You're The Most Precious Thing In My Life." The soundtrack enters the pop chart at 74 and on the disco action chart climbs to number four star.

Love & Kisses includes Don Daniels, male lead vocals; Elaine Hill, female lead vocals; Dianne Brooks and Jean Graham.

Its records are composed and produced by Alec R. Costandinos, who has also handled Casablanca disks by Sumeria ("Golden Tears") and the Syncophonic Orchestra ("Romeo & Juliet," "Sphinx" and "The Hunchback").

The group's management and booking is handled through Casablanca in Los Angeles, (213) 650-8300.

## Bubbling Under The HOT 100

- 101—KEEP ON DANCING, Johnnie Taylor, Columbia 3-10709
- 102—GEORGIA ON MY MIND, Willie Nelson, Columbia 3-10704
- 103—YOU'RE SUCH A FABULOUS DANCER, Wha-Koo, ABC 12354
- 104—SUPERNATURAL FEELING, Blackbyrds, Fantasy 819
- 105—TOO HOT FOR LOVE, THP Orchestra, Butterfly 1206
- 106—A LOVER'S QUESTION, Jacky Ward, Mercury 55018
- 107—OCEAN THOUGHTS & DREAMS, Dramatics, ABC 12331
- 108—ALMIGHTY FIRE, Aretha Franklin, Atlantic 3468
- 109—IF EVER I SEE YOU AGAIN, Roberta Flack, Atlantic 3483
- 110—I LOVE NEW YORK, Metropolis, Salsoul 2060

## Bubbling Under The Top LPs

- 201—B.B. KING, Midnight Believer, ABC AA 1061
- 202—MANDRE, Mandre Two, Motown 7-900
- 203—STYX, Best Of Styx, Wooden Nickel BWL 2250 (RCA)
- 204—WHA KOO, Berkshire, ABC AA 1043
- 205—STIFFS, Stiffs Live, Stiff STF 001 (Arista)
- 206—GENE COTTON, Save The Dancer, Ariola SW 50031
- 207—38 SPECIAL, Special Delivery, A&M 4684
- 208—ANGEL, White Hot, Casablanca NBLP 7085
- 209—BOBBY WOMACK, Pieces, Columbia JC 35083
- 210—AIRWAVES, New Day, A&M 4689



Party Goers: Louise and Lillian of Odyssey were among those on hand for the WXLO (99X) New York party. They are greeted here by Roxy Myzal, right, of the station.

## Vox Jox

By DOUG HALL

NEW YORK—It was too late to celebrate WXLO's (99X) fourth anniversary of taking on those call letters (that was in February) so it was simply called a "Special Evening With 99X."

And special evening it was. More than 500 turned out, mostly from agencies and advertisers, to meet station personnel including the newest members: p.d. **Bobby Rich**, 10 a.m.-to-2 p.m., DJ **Sue O'Neal** and news director **Charlie Steiner**.

Rich came to 99X from KFMB-FM San Diego in March. He in turn brought in O'Neal from WGLC Cleveland and Steiner from all-news WERE Cleveland. Among those attending were **Lillian** and **Louise** of

**Odyssey**, Jordanaires lead singer **Ray Walker** (now appearing in Broadway show "Elvis" with **Rick Saucedo**), and Presley's original drummer **D.J. Fontanna**.

Entertainment was provided by singer **Pat Benatar**, dubbed by New York columnists the next "Queen Of Rock," as well as star look-alikes who mingled with the crowd. There were look-alikes for **Telly Savalas**, **Liza Minnelli**, **Barbra Streisand**, **Liz Taylor** and **Phyllis Diller**.

\* \* \*

**Paul Sullivan** was released from programming duties at KWST-FM Los Angeles April 28. The album-oriented rock outlet, which has been

running a poor ratings race with format leaders **KMET** and **KLOS** in recent Arbitron books, will be programmed temporarily by Century Broadcasting's national p.d. **Bob Birch**.

Birch is looking for a new programmer and wants tapes, resumes, phone calls, etc. Birch will keep the station rocking with albums, but is looking for something more competitive than what he had. His phone is 213-657-6130. His address is KWST, 8833 West Sunset Blvd., Los Angeles, Calif. 90069.

\* \* \*

P.D. **Bob Pittman** shakes up WNBC New York lineup. He's not happy about shifts in the middle of a rating period, but he has no choice since a.m. drive DJ **Ellie Dillon** departed just before the rating period started. Pittman moved **Lee Masters** from afternoon drive to morning drive and put the staff on five-hour shifts to take up the slack of a missing personality. Now he's hired **Mark Driscoll** from KNDE Sacramento to take over the 6 to 10 p.m. shift. **Frank Reed**, who is now doing the 3 p.m. to 8 p.m. shift will settle into afternoon drive.

## P.D. to P.D.

By PAUL DREW

**LOS ANGELES—Dear P.D.: How far back should a Top 40 station go with its oldies? M.M.**

Dear M.M.: How far back a Top 40 station goes with its oldies depends on how long the station has been with the format and how long the station's Top 40 competitors have been with the same format. I think most Top 40 stations should be fairly selective with any oldies more than 10 years old. (The early Top 40 stations of the late '50s and early '60s didn't play the big band hits of the '40s or the so-called MOR hits of the early '30s.)

**Dear P.D.: I've heard that some stations use for their music research the plays from jukeboxes. Are you in favor of this? Carl**

Dear Carl: Yes, provided you know what you're looking for in advance. A jukebox is the one place where a person who likes a record can make a request and actually hear it within a few minutes. If you get into using jukeboxes as a source of music information, make sure you're familiar with exactly who puts the money into each box.

**Dear P.D.: I've always heard that it's necessary to program an up-tempo hit at the top of the hour. Do you agree? S.W.**

Dear S.W.: Yes. And, familiar too. **Dear P.D.: What's the best length for station promos? V.D.**

Dear V.D.: I believe that content is more important than length. I've heard some great promos that are less than 10 seconds and some that

are just as good that run almost a full minute. These are the commercials for your station. You can't spend too much time creating and producing these. They should be as good as the best national spots on your station, or better.

**Dear P.D.: How many times should the jockey give the weather in the hour? Jerry**

Dear Jerry: For most music formatted stations, I think that once per half-hour is satisfactory. Obviously, when and where critical weather situations occur, more frequently. I think that the DJ should give the weather several times an hour in morning drive.

**Dear P.D.: I'm in a small market at a station that can not afford to have a news staff. How do you feel about DJs doing newscasts? And, he does do the news, should he be the one to do the news during his own show? C.T.**

Dear C.T.: I believe the presentation of entertainment and news information should be separated, even where financial resources are limited.

**Dear P.D.: What do you think the length of the current playlist of a station should be? A.R.**

Dear A.R. Rather than give you an exact or even an approximate figure, let me say that in the past couple of years, generally those stations that are the comers are the ones which offer the listeners more than 17 or 20 currents.

with a Dolly Parton look-alike contest. There were 15 finalists chosen from a field of 60 entered. The finalists competed in a local club. The winner was given a cruise to Mexico and \$200.

\* \* \*

**Sandy Weiszer**, with five years on-air experience writes from KSEM Moses Lake, Wash., that he is looking for a medium market job anywhere in the country. He can be reached at 509-765-4271 from 5 a.m. to 10 a.m. . . . Bonneville Broadcast Consultants produces 18-page full color booklet on the services of the syndicator.

\* \* \*

Country stations **WCTX** Palmyra, Pa., and **WKNG** Tallapoosa, Ga., are both looking for improved service from record companies. Progressive country **WKNG** has a new p.d., **Dale Deason**. **WCTX** claims to be the only country music stereo station in the Harrisburg area.

**KWIZ** Santa Ana introduces new feature called "Memories Are Made Of Hits" and features oldies chosen from letters written in by listeners. Hits are from the 1950s, 1960s and early 1970s. . . . **Dan Bennett**, afternoon DJ on **WREN** Topeka, had **Joel Larson** and the Grass Roots as guests recently.

**WNBC**, which has made its recent reputation on an approach that personalities were played down, did an about face Sunday night (30) when the mike was turned over to legendary screamer DJ **Jackson Armstrong**. Armstrong, who might be remembered for his stint at high energy **WKBW** Buffalo, N.Y., appeared as the "Unknown DJ." He told numerous jokes between each record, most of them bad.

**Matt Frontera** is the new program director at **WTR-AM-FM** Rochester, N.Y. He succeeds **Kevin Patrick**, now head of upstate New York promotion for MCA Records. **WTR** continues in AOR format. . . . **Andy Barber** moves from night shift at **KING** Seattle to weekend work and fill-in air shifts at **KTNQ** (10Q) Los Angeles. . . . **Dwayne Allan** moves from **KOMA** Oklahoma City to program director at **KWHP** (FM 97) and switches station from AOR to mellow-contemporary-MOR format.

\* \* \*

**WHUC** Hudson, N.Y., music director **Bob Burke** shifts station from Top 40 to easy listening. He says request calls come in at the same rate. He is looking for easy-listening service. . . . **Bill Gardner** moves from morning drive man at **KSD** St. Louis to assistant program director and 9 a.m. to noon personality at **KVIL-AM-FM** Dallas. . . . **German Womack** has been promoted from music director to program director at **KOWH-AM-FM** Omaha.

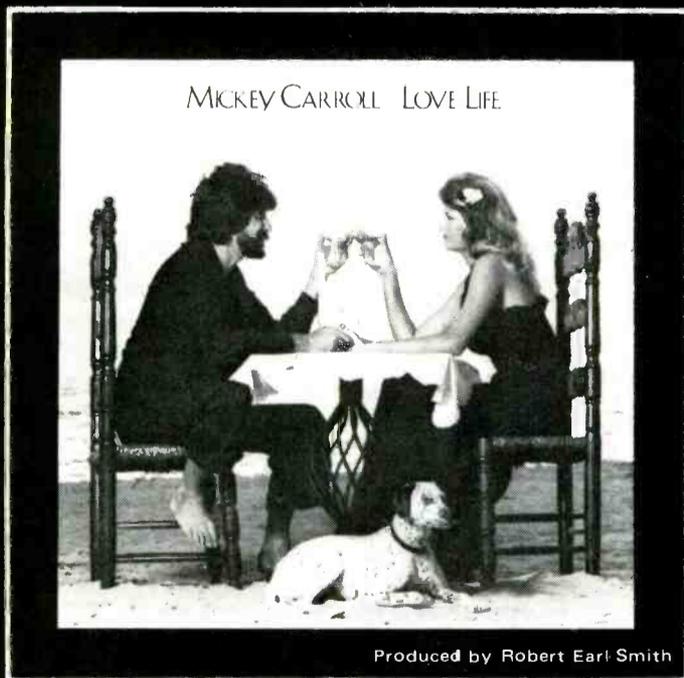
\* \* \*

General manager **Neil Sargent** of long-time Top 40 **KRIZ**, Phoenix, wants all DJ graduates of his station to check in with him for a "reunion" before the outlet, recently sold to Family Life Radio, finds religion. Switch will be late summer.

Sargent points out that not only are many **KRIZ** kids now programming L.A. rock radio (**Billboard**, April 1, 1977) but other major markets as well. He wants to find them all. Contact Sargent or **Chuck Dean**, 602/258-6717.

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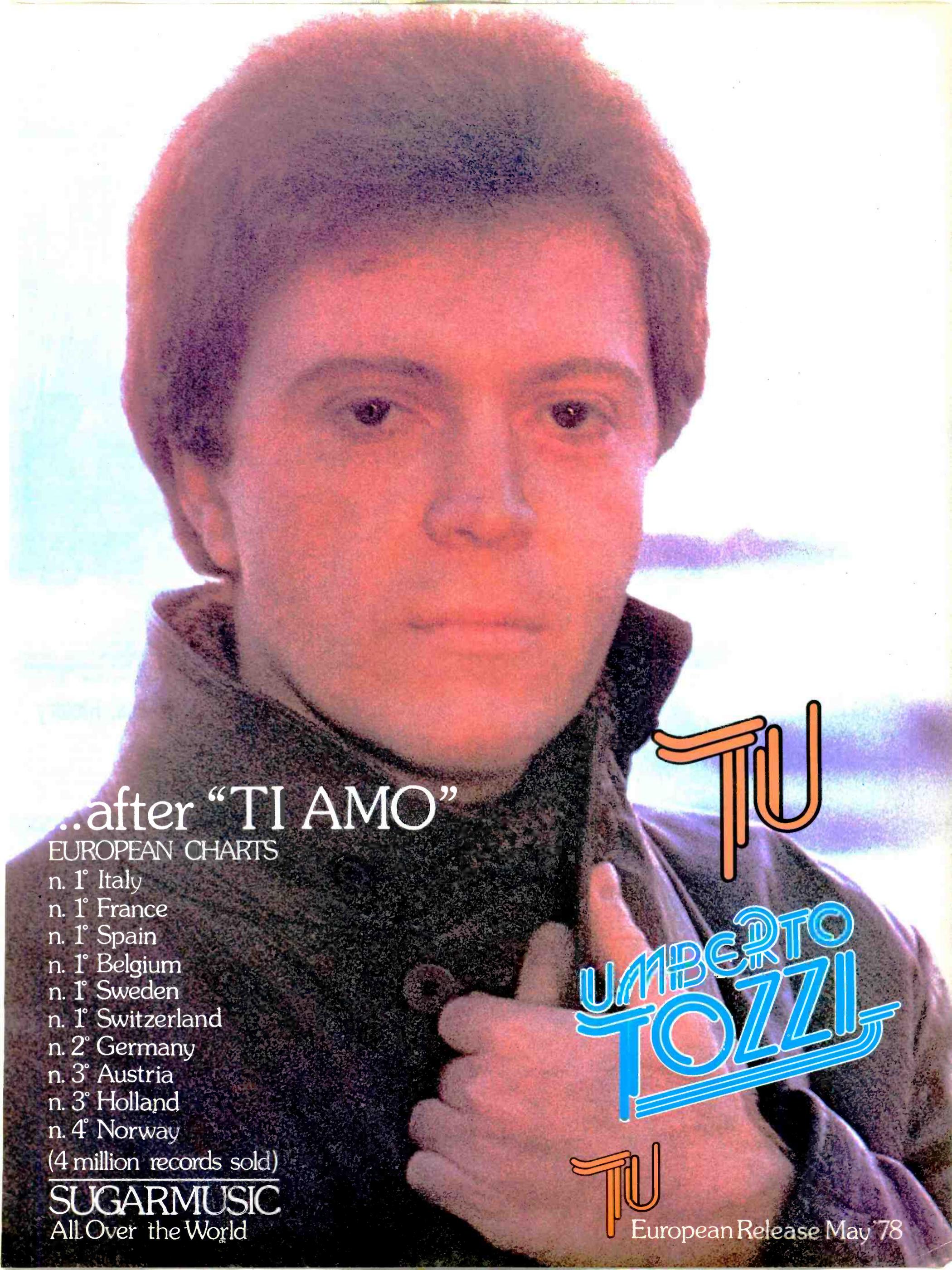


Bob Kingsley

"American Country Countdown" gets a new host as producer **Bob Kingsley** replaces **Don Bowman**, who's held the job since the show began almost five years ago. The Watermark-syndicated show is heard over 150 stations. . . . RCA Records artists **Pure Prairie** visited **KDKB** Phoenix on their recent cross-country tour.

\* \* \*

ABC outlet **WLS** Chicago ran a "Rock Hall Of Fame" based on votes from listeners. They determined the 500 favorite rock and roll songs from 1955 to present. . . . **KEEN** San Jose got good local press



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## TEXAS &amp; OKLAHOMA GET FIRST VIEWINGS

## 9 Stations Join World Premiere Promotion Of Buddy Holly Movie

By RAY HERBECK JR.

LOS ANGELES—Nine radio stations in major Texas and Oklahoma markets will participate promotionally in the simultaneous world premieres in each city May 18 of Columbia's "The Buddy Holly Story."

The outlets will host visits, now underway, from the film's stars to tape promo airspots, plus Fender guitars (Holly's favorite), T-shirts and premiere tickets—all paid for by Columbia, according to national promo director Don Barrett.

Additionally, he says, Epic Records is rushing the 100,000 advance copies of the soundtrack, originally scheduled for release May 29. Many of these sets will be placed with the stations.

"Because of today's tightly formatted radio," says Barrett, "we would never presume to dictate how a station should run a particular pro-

motion. However, we are providing the right tools."

The film, recounting Holly's three-year rise to rock stardom which ended in a fatal air crash Feb. 3, 1959, will first be shown in seven cities of Holly's native Texas and two in Oklahoma.

"The choice of Texas was for obvious reasons," says Barrett, adding that Governor Briscoe has declared May 18 "Buddy Holly Day." "We also went with Oklahoma because it's the native state of Gary Busey, who portrays Holly."

This marks the first starring role for Busey, who portrayed Kris Kristofferson's road manager in "A Star Is Born" and recently co-starred with Dustin Hoffman in "Straight Time." Busey also is a former DJ of Tulsa outlet KAKC, one of the participating stations.

Others are KOMA in Oklahoma City and Texas outlets KMGC "FM 102" in Dallas; KILT, Houston; KPUR, Amarillo; KUET, Austin; KSEL, in Holly's hometown Lubbock; KINT-AM and FM, El Paso, and KTSA, San Antonio.

The stations were chosen on the basis of input from Epic Records, Barrett adds, plus a combination of ratings in the particular markets "and an enthusiasm or willingness to participate with us."

Already, stations are approaching the promotion with individualistic flair. KAKC in Tulsa is exploring how to get all its former DJs, who were on-the-air the day Holly died, together for a broadcast "reunion" to recall their experiences of that day.

And KSEL in Lubbock is participating in the dedication of "Buddy Holly Memorial Park," to be attended by Busey, Holly's parents and Maria Elena, his widow and the administratrix of his estate who negotiated with executive producer Edward Cohen for rights to the story.

"Her reasoning was exceptional," Cohen explains, adding that he initiated the project 4½ years ago. "She refused three offers from Universal but accepted ours for a sound reason."

"She said that if Universal did the film and it was bungled, it really wouldn't matter that much to Universal because they'd just go right out the following week and shoot a different movie."

"But if we made the film as independents, and we blew it, we'd not make another movie for years. So, she felt we'd do the superior job."

Paul McCartney had purchased rights to the entire Holly catalog of 48 compositions "because Holly was his favorite composer," says Cohen. "So, I had to negotiate with Paul and his lawyers, John and Lee Eastman."

Cohen praises the trio for dealing with him honestly and fairly, something which they had promised from the beginning.

"In fact, after I'd arranged for my independent financing, I had to phone them to tell them to cash my check," Cohen adds. "They had held onto it to make things easier for me and not break my budget."

Cohen says 14 Holly tunes will be performed live on the film—no lip synching—which marks a first, he says, for a musical biography. All will be on the LP, produced by the film's producer and co-writer (with director Steve Rash), Fred Bauer. Music scorer and conductor is Joe Renzetti.

The tunes are "That'll Be The Day," "It's So Easy," "Rave On," "True Love Ways," "Oh Boy," "Peggy Sue," "Maybe Baby," "Not Fade Away," "I'm Gonna Love You Too," "Well Alright," "Listen To Me," "Every Day," "Rock Around With Ollie Vee" and "Whole Lotta Shakin' Goin' On."

Busey is a musician, Cohen explains, who performs on tour when time allows with Leon Russell and Willie Nelson, playing guitar under the pseudonym, "Teddy Jack Eddy." Two of Holly's closest friends in the film, who remain as two of the 12 Crickets through the years, are 38-film veteran Don Stroud (drummer) and Charles Martin Smith (bass player).

"Both are amateur musicians,"



JOURNEY TO ST. LOUIS—Recording group Journey stopped by KYYS, St. Louis, while in town for a performance at the Kiel Opera House. Journey drummer Aynsley Dunbar watches KYYS p.d. Max Floyd work the station's board and prepares to hand a new Journey album.

## WKOZ Ties Disco To Miss. History

LOS ANGELES—Program director Johnny Boswell of WKOZ, Kosciusko, Miss., saw promotional possibilities in a funky "down home" celebration and took action to involve his contemporary rock outlet in the fun.

His efforts paid off April 28 when more than 1,000 young dancers showed up for the "1st Annual Natchez Trace Festival Disco Dance Contest."

"I've been here two years," Boswell says, "and from the beginning, I felt the festival—which is eight years old—should be expanded to offer something for the younger generation."

The Natchez Trace Festival, spon-

says Cohen. "But to keep up with the pro musicians we used for the basic band, they each rehearsed constantly for three months. And they did a great job."

Cohen points out that anecdotes about Holly and the circumstances surrounding his plane crash (which also claimed "Big Bopper" J.P. Richardson and Ritchie Valens) have been surfacing throughout the project.

"For instance, Bobby Vee was in Fargo, N.D. the night Buddy died. Holly was en route to Fargo on that plane for a concert the following evening, which was performed by Vee as a substitute." Ironically, Vee now is seeking a comeback via a remake of Holly's "Well Alright" on United Artists.

"The stories are coming out of the

(Continued on page 37)

sored by the local chamber of commerce, celebrates the historic Natchez Trace, an early pioneer trading route which connected Natchez to Nashville. Kosciusko, the geographic center of Mississippi, was on the route.

Boswell explains that for the past seven years, the festival drew throngs of people from several counties to fiddler contests, flea markets and general "country fair" activities, which centered on the courthouse square. But it all took place on only one day—Saturday—and seldom attracted younger people.

He convinced local authorities to expand festivities to two days. Once approved, he lined up the local high school auditorium for the dance contest. It holds 1,000.

WKOZ pre-screened couples through call-ins to the station for the preceding week, which added to the on-air promotion of the event and attracted participants from several counties.

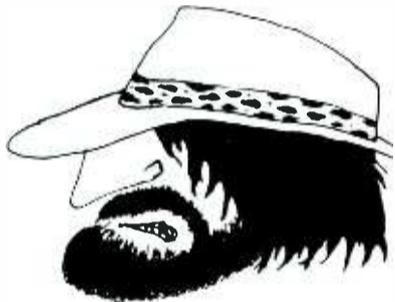
Prizes included movie tickets, dinners for two and T-shirts, plus more than \$500 in LPs were awarded over the air.

"Our station provided the music for the contest," Boswell adds, "and the two hosts." DJs Gary Pace and Jacky Paul emceed the two-hour show.

Additionally, Dan Roach, owner of professional lighting and sound firm Midsouth Music, donated a complete disco light show and sound system. Boswell charged only 50 cents admission and WKOZ donated the proceeds to the March of Dimes.

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GEORGE BOWLEY

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## Radio-TV Programming



IMPARTIAL SELECTION—Busch Gardens chimp "Barney" lends a hand to WFLA (Tampa) midday man Russ Offenbach in picking the station's "Horse Sense" contest winner, who received four season passes from Barney's employer.

## The Legal Side

By JASON SHRINSKY

Competition within the marketplace has brought with it a rash of promotions, contests and general giveaways that merit a revisit to the lottery archives.

The most asked question concerning a particular promotion and/or contest at the station level, at the FCC, and in discussions with counsel is—"Is it a lottery?"

In order for any particular contest or promotion to constitute a lottery three essential elements must *all* be present:

1. A prize must be offered;
2. Chance must be involved; and
3. The participants must have been required to pay money or give some other valuable consideration in order to be eligible to win.

*All three elements—prize, chance and consideration—must be present for a particular promotion and/or contest to be classified as a lottery.*

The above definition seems simple enough, yet there is still wholesale confusion, particularly as respects the most difficult element of consideration. However, a brief discussion of chance and prize are also in order because confusion does arise from time to time with respect to these key elements.

For the most part, skill will take the place of chance, thereby removing the particular contests from being a lottery, i.e., guessing the number of coins in a machine, jelly-beans in a candy jar, fishing for a prize.

What about the situation where all who participate by purchasing a ticket win something of value, but the value of the prize depends upon chance, or the situation where one participates in a drawing without payment or purchase, but that the payment or purchase makes one eligible for a larger or "bonus" prize? In both instances all three elements are present for the contest to constitute a lottery—prize, chance and consideration.

Take for example, the chain store that is introducing a new photography department and film developing service which sponsors a contest involving a mystery object which is selected each week and participants encouraged to turn in their photographs of what they believe the mystery object to be. In order to generate increased traffic and commerce in the photo department, the chain store throws in the added bonus of a

\$500 gift certificate if the winner has his or her photographs developed at the store.

The \$500 "bonus" prize converts what was otherwise an exempt promotion into a lottery since we now have prize in the form of a bonus; consideration in the form of the money paid to have the films developed and thus become eligible for the gift; and chance. In order to save the account and continue a successful promotion for both the advertiser and the station, it was suggested that the bonus prize be eliminated and the listening audience advised that anyone mentioning the station's call letters would receive a 10% discount on photo and film purchases, and a 15% discount on film developing.

The Commission's new third party concept is worth mentioning since many promotions and contests that were previously classified as lotteries now escape because of the third party payment principle.

Take for example, a radio station that is running a remote from a state fair. While an admission charge is made to the state fair, the consideration (the price of admission) goes to a third party and not the radio station.

Thus, if a station invites its listeners to stop by and pick up a free chance to win an automobile, this is now permissible since consideration (price of admission) was paid to a third party and not to the station.

The same is true with respect to charity walkathons and bikeathons. So long as the party, group and/or station awarding the prize is not receiving the consideration (entry fee) there is no consideration involved and thus no lottery.

### Smith, Betts Highlight 2 NBC-TV Programs

NEW YORK—Punk poetess and rocker Patti Smith appears on Tom Snyder's "Tomorrow" show on the NBC-TV network Thursday (11) where she will discuss the persons who make up today's rock music scene.

The following night (12) Dickey Betts hosts the network's "Midnight Special" with guests Genesis, George Benson, the Oak Ridge Boys, Charlie Daniels, Bonnie Bramlett, Mahogany Rush, Elvin Bishop and Kelly Warren.

# Buffalo's Clint Buehlman Returns To WBEN

By JIM BAKER

**BUFFALO**—Clint Buehlman, an institution in this city's morning broadcast circles for 46 years until his retirement last July, is back on the air at WBEN with a three-hour show Sunday mornings.

Larry Levite, president of WBEN AM-FM since the Buffalo-based Algonquin Broadcasting Corp. purchased the station from NEB Properties for \$3.775 million March 1, is bringing back popular personalities released or "retired" by the previous administration.

Buehlman is the keynote figure of that policy.

He spent 34 years as WBEN's morning drive personality and was the dominant figure in that time period, but was "retired" from the airwaves July 29. At the time, he was upset by the station's decision, and bitter. Since last summer, he has mainly serviced his advertising accounts with the station.

Now, Levite is drawing unusual attention to his Sunday morning programming by returning Buehlman to Buffalo's most adult-oriented AM station.

"We're calling the show 'Sunday Morning Nice And Easy With Clint Buehlman,'" Levite declares. "It's Clint in his own inimitable style. He talks about what's happening in Buffalo and he plays nice easy listening music, even softer than we use other days of the week."

"It's strictly a straight show," Buehlman says. "That means no loud music, but not three hours of Mantovani, either. We use MOR music—Barbra Streisand, Fifth Dimension and the like. And we have weather and as much public service as possible."

"We sell 15-minute segments to ad clients," the veteran morning man continues. "Sunday is wide open for the advertiser now with many of the stores open that day now."

Since Levite took over the 5,000-watt WBEN operation, he has softened its already popular music format, with an accent on the adult audience which has long been WBEN's base.

Buehlman is known as a sometimes salty, always conversational personality with an accent on service. "I service. I don't sell," he says. "I go out and talk with sponsors and make the relationship personal. Others do it under force. I've done it all my life. I'm not on the air to entertain myself. My program was founded on service."

"We had the biggest audience in Buffalo from the first day," Buehlman says about his long-popular morning show. "Some agency in New York or Los Angeles would say you have so many listeners in a certain age bracket, but they don't give a damn who I am. They ignore whether it's a budding audience they're measuring. And they'll know so many have their radios on, but are the people listening?"

Levite says negotiations with Buehlman, long Buffalo's best-paid radio figure, took one month. "Clint wanted to do something special," he points out. "I think he enjoys not

working every day, but this is a chance to do a nice, pleasant program for three hours on a Sunday morning."

Buehlman agrees.

"The thing I didn't want to do is get up at 4 in the morning anymore," he says.

Levite decided to beckon back Buehlman after a large number of

clients repeatedly asked him to make the move.

Buehlman becomes the second major personality long identified with WBEN, ousted by the previous

owners, to be returned to the air by Levite. Stan Barron, a sports-oriented evening personality, has been back on a six-evenings-per-week basis for a month.

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 Zip: \_\_\_\_\_ (allow 3 weeks for delivery)

MAY 13, 1978, BILLBOARD

## Holly Movie Promo

• Continued from page 34

woodwork," adds promo director Barrett. "It seems every DJ I've spoken with has his own 'Buddy Holly story.' Nobody has forgotten that day."

He points out that Don McClean was a paperboy when the crash occurred. He saw the news at 4 a.m. in the first edition. Years later, the effect inspired "American Pie."



**BLOW UP**—CBS artists Philippe Entremont, left, and Jean-Pierre Rampal sign autographs at L.A.'s Vogue Records against a back-drop of giant album cover art. The Frenchmen were appearing in joint performances in Los Angeles.

## BERNSTEIN MONTH *Musician's Birthday Sparks Tributes*

By ALAN PENCHANSKY

CHICAGO—On Aug. 25, the first U.S.-born conductor to assume charge of one of our major orchestras, a prolific recording artist, will celebrate his 60th birthday.

A leading American composer of symphonic and choral music and scores for motion pictures and Broadway shows turns 60 on the same day. So does an important pianist, a lecturer and author about music.

However the musical community needn't observe three anniversaries.

On Aug. 25, Leonard Bernstein will celebrate his 60th birthday, and one giant tribute will be offered to a man who combines all of the above talents and more.

Record companies, symphony orchestras, radio and tv stations, summer music festivals, newspapers and periodicals are planning to join in the salute to a multifaceted man who has illuminated the musical scene longer than 30 years.

The Bernstein birthday, crowning the 1978 classical calendar along with the Horowitz anniversary, will include these highlights:

- Deutsche Grammophon's release of the complete Bernstein Symphonies conducted by the composer in a deluxe three-record set. The works are newly recorded with the Israel Philharmonic, the first issues in a projected DG re-recording of the complete Bernstein catalog.

- Repackaging by CBS in special anniversary dress of several boxed editions including the complete Mahler Symphonies. "Bernstein's monumental achievement with CBS," says a source close to

the conductor, "will be promoted in a variety of ways."

- The first running of the Leonard Bernstein Festival of American Music, sponsored by the Univ. of Mass. at Amherst, June 29-July 23. The festival, honoring Bernstein as a son of Massachusetts, includes works of other Americans but focuses on compositions by the former N.Y. Philharmonic conductor. Bernstein's chamber opera "Trouble In Tahiti," will be produced and a new ballet to "Prelude, Riffs and Fugue" is staged. The festival is planned as an annual event.

- A musical salute to Bernstein, on his birthday, from Wolftrap Farm, presented by Mstislav Rostropovich, the National Symphony and Bernstein's "musical friends from all over the world." The concert is likely to be televised.

- Intensive programming of Bernstein compositions and performances by major radio stations including WFMT, Chicago, which will feature Bernstein throughout August, and WNCN in New York. Many other broadcasters will devote special attention to Bernstein—represented as composer, conductor, pianist and lecturer on record—in the coming months.

The birthday celebration, expected to garner space in major newspapers and arts periodicals, will be kicked off this month with release of seven new recordings by CBS. The albums feature Bernstein conducting the New York Philharmonic, the Israel Philharmonic and the Orchestre National de France.

Born in Lawrence, Mass., Bernstein graduated from Harvard in 1939 and attended the Curtis Institute where he studied conducting with Fritz Reiner. This led to an

apprenticeship under Serge Koussevitsky at Tanglewood. In the mid-'50s Bernstein became principal conductor of the N.Y. Philharmonic, the first native-born to gain such responsibility.

Zubin Mehta, new conductor of the Philharmonic, will pay tribute to his predecessor when he conducts Bernstein's "Chichester Psalms" on one of his first New York Philharmonic programs next fall.

According to a spokesman for Amberson Productions, Bernstein has no performances scheduled before the fall, when he will open the Israel Philharmonic's season in Tel Aviv. From Israel, Bernstein travels to Vienna to conduct and continue his Beethoven symphony cycle for DG.

The Beethoven pianos concertos, with Daniel Barenboim, also are being taped, according to a spokesman for the Bernstein's production company.

"He's composing, basically. More and more of his time is devoted to composing," Bernstein's aide explains.

"What he really wants to be working on is opera; he's devoting his creative efforts to finding a property he really wants to work on," says the spokesman.

Bernstein albums being released in May by CBS include Saint-Saens' "Organ Symphony," "Bernstein Plays and Conducts Mozart," Haydn's "Lord Nelson Mass," and programs of Ravel and Brahms orchestral pieces. Also Falla's "El Amor Brujo" and Ravel's "Sheherazade," with Marilyn Horne as soloist, and William Schumann's "Concerto On Old English Rounds," for solo violist, chorus and orchestra.

MAY 13, 1978, BILLBOARD

## Classical Notes

**Crossed Over:** MCA Records has published a family tree of compositions that take their inspiration from the 24th solo caprice for violin of Paganini—perhaps the most varied theme in all of music. The new Andrew Lloyd Webber album, "Variations," includes this graphic genealogy, which depicts more than two dozen compositions. In the highest tree branches sits Webber's new opus, a series of Paganini variations which

delightfully obscures the boundaries between classical and popular music. Scored for electronic and acoustic keyboards, drums and percussion, guitars, winds and cello, the piece was not simply realized in the studio but is intended for actual performance.

Distinctions between art and entertainment are dissolved in a new Nonesuch release, as well. The song duo Joan Morris and William Bol-

com don't so much crossover as restore missing links, forgotten avenues which connect the worlds of serious and popular music. Ties between the art song and rock'n'roll are explored in their latest effort, "Other Songs By Leiber And Stoller." The album presents 11 songs by the famous Brill building writing team, including two record premiers.

ALAN PENCHANSKY

Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 5/13/78

# Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	15	<b>FEELS SO GOOD</b> Chuck Mangione, A&M 2001 (Gates, BMI)
2	4	10	<b>TOO MUCH, TOO LITTLE, TOO LATE</b> Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
3	5	12	<b>THE CLOSER I GET TO YOU</b> Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
4	2	11	<b>WE'LL NEVER HAVE TO SAY GOODBYE AGAIN</b> England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
5	10	5	<b>YOU'RE THE LOVE</b> Seals & Crofts, Warner Bros. WBS8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
6	9	4	<b>I'M ON MY WAY</b> Captain & Tennille, A&M 2027 (Pink Flower, BMI)
7	7	6	<b>WITH A LITTLE LUCK</b> Wings, Wings 8812 (Capitol) (ATV, BMI)
8	11	3	<b>YOU BELONG TO ME</b> Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
9	1	15	<b>I CAN'T SMILE WITHOUT YOU</b> Barry Manilow, Arista 305 (Dick James, BMI)
10	38	2	<b>EVEN NOW</b> Barry Manilow, Arista 330 (Kamakazi, BMI)
11	8	15	<b>DUST IN THE WIND</b> Kansas, Kirshner 84274 (Don Kirshner, BMI)
12	14	8	<b>TWO DOORS DOWN</b> Dolly Parton, RCA 11240 (Velvet Apple, BMI)
13	16	4	<b>WE'LL SING IN THE SUNSHINE</b> Helen Reddy, Capitol 4555 (Lupercalia, ASCAP)
14	26	3	<b>BLUER THAN BLUE</b> Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
15	20	3	<b>TAKE A CHANCE ON ME</b> Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
16	25	3	<b>I WANT TO LIVE</b> John Denver, RCA 11267 (Cherry Lane, ASCAP)
17	13	23	<b>GOODBYE GIRL</b> David Gates, Elektra 45450 (Warner Brothers, ASCAP)
18	15	6	<b>COUNT ON ME</b> Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
19	6	14	<b>READY FOR THE TIMES TO GET BETTER</b> Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
20	22	4	<b>IT'S A HEARTACHE</b> Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
21	18	4	<b>BABY I'M YOURS/GOD KNOWS</b> Debby Boone, Warner-Curb 8554 (Blackwood, BMI)
22	27	4	<b>SHADOW DANCING</b> Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
23	17	16	<b>IF I CAN'T HAVE YOU</b> Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
24	23	7	<b>THIS TIME I'M IN IT FOR LOVE</b> Player, RSO 890 (House Of Gold/Windchime, BMI)
25	21	8	<b>IMAGINARY LOVER</b> Atlanta Rhythm Section, Polydor 14459 (Low-Sal, BMI)
26	24	6	<b>GEORGIA ON MY MIND</b> Willie Nelson, Columbia 3-10704 (Peer, BMI)
27	19	14	<b>THE CIRCLE IS SMALL</b> Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
28	28	6	<b>THE LAST OF THE ROMANTICS</b> Engelbert Humperdinck, Epic 8-50526 (W.B./The Holmes Line, ASCAP)
29	48	2	<b>BAKER STREET</b> Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
30	31	4	<b>YOU'RE THE ONE THAT I WANT</b> John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
31	12	17	<b>BEFORE MY HEART FINDS OUT</b> Gene Cotton, Ariola America 7675 (Sailmaker/Chappel, ASCAP)
32	29	18	<b>SWEET SWEET SMILE</b> Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
33	36	6	<b>CHATTANOOGA CHOO CHOO</b> Tuxedo Junction, Butterfly 1205 (Not Listed)
34	33	3	<b>ON BROADWAY</b> George Benson, Warner Bros. 8542 (Screen Gems-EMI, BMI)
35	44	2	<b>YOU GOT IT</b> Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
36	32	13	<b>NIGHT FEVER</b> Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
37	34	7	<b>I'VE NEVER BEEN TO ME</b> Mary Macgregor, Ariola 7677 (Stone Diamond, BMI)
38	30	11	<b>THANK YOU FOR BEING A FRIEND</b> Andrew Gold, Asylum 45456 (Luckyu/Special Songs, BMI)
39	43	6	<b>MORE THAN A WOMAN</b> Bee Gees, RSO (LP cut) (Stigwood/Unichappell, BMI)
40	50	3	<b>MOVIN' OUT</b> Billy Joel, Columbia 3-10708 (Joelsongs, BMI)
41	NEW ENTRY		<b>ONE LIFE TO LIVE</b> Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
42	NEW ENTRY		<b>I NEVER WILL MARRY/TUMBLING DICE</b> Linda Ronstadt, Asylum 45479 (Sanga, BMI/Colgems, ASCAP)
43	NEW ENTRY		<b>YOU KEEP ME DANCING</b> Samantha Sang, Private Stock 45188 (Featherbed/Unichappell, BMI)
44	NEW ENTRY		<b>HE'S SO FINE</b> Jane Olivor, Columbia 3-10724 (Bright Tunes, ASCAP)
45	NEW ENTRY		<b>YOU NEEDED ME</b> Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
46	NEW ENTRY		<b>I WAS ONLY JOKING</b> Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
47	NEW ENTRY		<b>OPINION ON LOVE</b> Mac McAnally, Ariola 7688 (I've Got The Music, ASCAP)
48	NEW ENTRY		<b>DEACON BLUES</b> Steely Dan, ABC 12355 (ABC/Dunhill, BMI)
49	NEW ENTRY		<b>EVERYTIME TWO FOOLS COLLIDE</b> Kenny Rogers & Dottie West, United Artists 1137 (United Artists, ASCAP/Window, BMI)
50	49	6	<b>STRANDED IN A LIMOUSINE</b> Paul Simon, Columbia 3-10711 (Paul Simon, BMI)

# KSJO Marks 10 Years With May 19 Concert

By JACK McDONOUGH

SAN JOSE—KSJO, the oldest FM station in the South Bay market and the oldest existing progressive rock station in the Bay Area, will mark its 10th anniversary with a May 19 concert at San Francisco's Winterland Arena.

PD Don Wright explains that Winterland was chosen because San Jose, home base for the station, does not have a concert facility larger than 3,000 capacity. Winterland holds 5,500 and allows room for dancing.

Wright claims the "oldest existing progressive" title because KSJO reportedly went to a rock format 10 years ago, about a month before San Francisco's well-known KSAN. However, adds Wright, the claim is not of great significance since so many rock stations are now coming up on a 10th anniversary.

KSJO first began broadcasting in the San Jose area in 1946.

The anniversary celebration is made more special by the fact that KSJO has recently upped its power from 20,000 to 50,000 watts and also by the fact that in the January/February Arbitron breakout of San Jose stations KSJO consistently scored No. 1 in almost all time periods for its 18-34 target audience. It also took the top spot in several time periods for men 18-34 in the metro reading, which includes all San Francisco area stations.

However, notes Wright, "the way the ratings are taken is still a big disadvantage to us because the San Jose-Santa Clara market is now almost as big as San Francisco, and counting us as part of that market can't really be justified any more. We're taking steps now to try to work that out with Arbitron."

The boost in power, says Wright, "has really helped us toward the south, toward Monterey and Santa Cruz, and also north toward San Francisco and Marin County. And this is still just the beginning. We expect soon to be raising our antenna height."

In addition to the power boost KSJO has been giving away BIC "beam boxes" so that distant listeners can pick up the station without investing in a large FM antenna.

Wright notes that the fact that KSJO does so well in men "is not a sexist thing. It's just that men 18-24, our specific target, like progressive rock and they always show in our numbers. Women are listening to softer rock, to Top 40 and country. San Jose doesn't look like Detroit or Cleveland or Allentown but the tastes are the same. Pat Travers recently sold out a 3,000-seat show here. Even the promoters didn't expect it. But we figured it would happen."

KSJO does a lot of special programming to appeal to the progressive audience. A principal feature is the "Live Wire" show done on location at concert sites and aired Sunday nights from 9-10. Host Sheila Rene recently did interview features with Genesis, Ronnie Montrose, Ted Nugent, J. Geils, Eddie Money and others and also was at California Jam II in Ontario to feed back live reports.

The "Live Wire" show is followed by "Wave On," a two-hour program focusing on New Wave, imports and "power pop." Wright says this shown has garnered a strong following. A listing of New Wave Top 10 is included in the weekly KSJO report which goes out to industry people and which lists the albums getting play on KSJO as well as albums that are top sellers in selected San Jose retail outlets.

The station has album features each Monday and Tuesday evening when entire new LPs are played. The Monday night feature is called the

"Lobster Platter" after music director Paul Wells, a man of some girth who is known as "the Lobster." In another project KSJO recently

put together a 50-hour retrospective program titled "77 In A Rear-View Mirror." They expect to syndicate it in a 48-hour form because, as

Wright explains, "many stations will be coming up on their 10th year and they'll be looking for this kind of historical programming."

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5 evening sessions, 7:30-10 pm, May 15-June 12, Ackerman Student Union, UCLA

Coordinator: Hal B. Cook, former publisher, *Billboard*; executive producer, "Jazz Album Countdown"

### Monday, May 15

#### The Music Press

An actual press conference to introduce new pop star from England, Chris Rea.

Moderator: Norman Winter, president, Norman Winter Associates  
Speakers:

Press: Diane Bennett, *The Hollywood Reporter*; Richard Cromelin, *Los Angeles Times*; Regina Jones, *Soul Magazine*; Maureen Orth, *New West, New York*

#### Music Executives:

Arthur Mogull, president, United Artists Records  
Russ Reagan, president, Parachute Records  
Michael Stewart, president, Inter World Publishing

### Monday, May 22

#### Talent Development

Moderator: Tony Scotti, president, Scotti Bros. Entertainment  
Speakers:

Kent Burkhardt, program consultant and radio personality  
Shep Gordon, Alive Entertainment, managing Alice Cooper, Marvin Hamlisch, Manhattan Transfer, and other artists. Additional speakers to be announced.

### Tuesday, May 30

#### The Phonograph and Record Industry After 100 Years

New techniques in recording and equipment, sounds of today and the future.

Moderator: Oscar Kusisto, former president, audio-products division, Motorola Corp.

#### Speakers:

Rex Isom, former chief engineer, RCA Records  
John Woram, president, Woram Audio Associates  
Jeff Weber, Pirouette Productions  
Steve Padgett, Technics product manager  
Rudy Vallee, star of stage, screen and recordings

### Monday, June 5

#### The Leading Edge in Radio

Moderator: Doug Hall, radio and TV editor, *Billboard*

#### Speakers:

Ed Little, president, Mutual Broadcasting Company

Rick Sklar, vice president, programming, ABC Radio

### Monday, June 12

#### Marketing the Music

Moderator: Ben Bartel, president, Big Ben's; co-owner, Wherehouse Records

#### Speakers:

Gil Friesen, president, A & M Records  
Ed Rosenblatt, vice president, Warner Bros. Records

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MAY 13, 1978, BILLBOARD

# TV's Gates Unshuttering For Country Talent

• Continued from page 4

ists such as Roy Clark and Johnny Cash, who have demonstrated that they are not only singers and pickers but all-around entertainers, have sparked an interest in putting country acts on tv.

Of course the biggest demand for network television is the crossover artist such as a Kenny Rogers, Crystal Gayle and Dolly Parton. Through their efforts, other Nashville-based acts are finding themselves on such network shows as "Midnight Special," and are the topics of such specials as "Fifty Years Of Country Music" and "Country Night Of Stars." Some are finding themselves co-hosts on summer variety series, such as Mel Tillis.

Responding to the successful artist tv exposure, Nashville talent agencies are gearing efforts in a concerted push in this medium area.

One such agency focusing on tv as a key factor to artist recognition and growth is Top Billing. Forming a special services division and working closely with its affiliate, the Brokaw Co. of Los Angeles, the agency has spearheaded a campaign that has netted recent appearances for its artists on 26 different network, Canadian and nationally syndicated shows.

"Our special services division was formed to increase our emphasis on all ranges of exposure, artist development and publicity," notes Tandy

Rice, president of the Nashville talent management/booking agency, whose efforts have netted artist appearances on such network programs as ABC's "Academy of Country Music Awards," NBC's "Country Night Of Stars," "Fifty Years Of Country Music" and the "World's Largest Indoor Country Music Show," CBS' "Grammy Awards Show" and on ABC, "Mel Tillis & Susan Together."

Among the Top Billing artists who have appeared are Jim Ed Brown, Helen Cornelius, Tom T. Hall, the Kendalls, Don Gibson, Kitty Wells, Jerry Clower, Billy Carter, Jeannie C. Riley, Jack Greene and Jeannie Seely, Dickey Lee, Johnny Wright, Connie Cato, Little Jimmy Dickens, Wendy Holcombe, Red Sovine, Porter Wagoner and Dottie West.

"The bottom line is better bookings in quantity and quality, increased record sales and overall career advancements," notes Rice.

A long range project for Top Billing is to develop a comprehensive videotape library that would comprise 10 to 15-minute presentations on each act.

The William Morris Agency works closely with its New York and Los Angeles-based tv departments, and according to Sonny Neal, has been pushing Nashville acts the last five years. Jerry Reed is one example.

More recently, the agency has

scored with such artists as Charlie Rich, Ronnie Milsap and Crystal Gayle.

"All of our acts have taped the NBC country music specials done here at the Opry House," says Neal. "We also have a Jerry Reed pilot

don't bend, won't make it. Showmanship is the key."

Billy Deaton of the Billy Deaton Talent Agency views tv exposure as a valuable tool in obtaining top dollar for concert appearances.

"They realize that it's essential to

need to work to preserve what we've built here."

Taylor has been involved for several years with artists on "Hee Haw," and notes that the success of "Hee Haw," along with other shows emanating from Nashville facilities, is



**MIDNIGHT COUNTRY**—The Oak Ridge Boys and Barbara Mandrell perform during a recent taping of the popular television show "Midnight Special." The Oaks, left to right, are Joe Bonsall, Duane Allen, Bill Golden and Richard Sterban.



that's being done which NBC will probably pick up for a sitcom in the fall and Crystal Gayle will be doing the 'Midnight Special' along with an Osmond Brothers special."

Commenting on the value of tv exposure, Neal says that acts now are almost forced to become all-around entertainers. "The ones that

their career in the long run," notes Deaton. "Letting the mass audience see their faces is vital to us in being able to work dates around the country for the top dollar and being in demand to do shows co-headlining with such artists as Merle Haggard and Tammy Wynette. And tv has played a big part in this."

Deaton has been successful in achieving exposure for Faron Young, Connie Smith and Hank Snow.

Competing against the New York or Los Angeles-based agencies that have managed to slip Nashville-based acts under their wings has caused a general concern among the Nashville agencies.

"The reason some of the Nashville-based artists are moving to these agencies is because of the direct 'ins' to the network shows," comments Joe Taylor of the Joe Taylor Artist Agency. "It's appetizing. But I think the main thing that these artists need to remember is that you don't know how long something like this will last. It's just like the Jerry Reed song, 'when you're hot, you're hot, and when you're not, you're not.' And when you're not, are those people going to take care of you?"

"I think there's more of a personal involvement with artists here, and I also believe that there needs to be more unity between agencies here in Nashville. Rather than everyone working to outbeat the other, we

going to attract more tv programs for this area.

"The more successful we are with locally produced network shows, the more it's going to help our Nashville artists and all of us, because our talent is going to be available here."

The Lavender-Blake Agency is also responding to tv exposure and has taken on Ray Pradines as director of public relations to concentrate heavily on the tv market.

Among the Lavender-Blake artists who have received exposure are Bobby Bare, Janie Fricke, Ray Price, Tammy Wynette, Johnny Paycheck and Barbara Mandrell.

## Wills Ends Hiatus With New Album

By ELLIS WIDNER

NASHVILLE—Johnnie Lee Wills, country swing bandleader and brother of the late Bob Wills, has ended a 16-year recording absence. Wills and many of his and his brother's former sidemen have cut some 18 tracks for a forthcoming album on Jim Halsey's newly-formed Tulsa Records.

The session—described as a "dream come true" for producer Steve Ripley and a "labor of love" by Halsey, who anticipates the LP release in three to four months—was the brainchild of Bob Burwell, creative director for the Halsey agency, and grew out of a meeting with Wills to promote the annual Tulsa Stampede rodeo.

Spending several weeks in preparation for the session, Ripley says, "I listened to the old records and thought about how to do it for nearly a month. Recording Wills has long been one of my goals."

Wills and Ripley worked together to select songs and musicians. "We were trying to get songs that were new and some old songs that hadn't been recorded much that we could add some fresh arrangements to," comments Wills.

Assembling a stellar group of musicians, all of whom have either played with Wills and/or his brother, and such selections as "Silver Bells," "Four Or Five Times," "Memories Of You," "Spanish Mis-

(Continued on page 51)

### ANOTHER EXPANSION

## Halsey Looks At Disks, And Likes What He Sees

By ED HARRISON

LOS ANGELES—The Jim Halsey Co., Tulsa-based artist management firm, is expanding its activities with a thrust on records. The first step in the expansion plans was the appointment last week of former vice president of ABC Records, Nashville Larry Baunach to the post of vice president, special projects.

Headquartered in Los Angeles, Baunach will direct all liaison activities for Halsey's stable of artists which include Roy Clark, Don Williams, the Oak Ridge Boys and others.

In addition Baunach will direct expansion of Halsey's international division for record releases, creative marketing and song publishing, label coordination at the International Music Festival, concert support in conjunction with record companies and the establishment of an independent record production firm.

The Halsey production arm will set up and supervise record deals for artists considered to have strong country/pop crossover potential. This includes matching artists with compatible producers. In line with this are plans for a concept called "total advisory services" which include a&r, sales and promotion for independent labels and country music publishers.

There has also been talk that Halsey is about to establish his own record label. Says Halsey: "A lot of people have asked about the formation of a record company. I won't make any comment about it, but won't deny it either."

Says Baunach: "We're waiting for the right deal. We want to get

our feet wet with our other activities."

Meanwhile Dick Howard, Halsey vice president in charge of West Coast operations, says the new label, when formed, will probably be a mix of new artists and artists under Halsey management.

"If an artists contract comes up at a label, we'll make an evaluation," says Howard.

Baunach, along with John Randolph, general manager of Halsey-owned radio stations KTOW-AM and KGOW-FM in Tulsa, will direct acquisition of more radio stations leading to the development of a major chain of compatible radio properties.

"We're looking for properties that can be turned around," says Baunach. He will also be involved with new radio syndication projects of country/pop shows. Plans are being worked on now with involved labels for a spinoff album of the International Music Festival as well as other television packages.

Baunach says that future projects and acquisitions are not restricted to country acts but crossover and rock acts as well.

Says Baunach: "Nashville has to become an important pop center or lose its hold in country. Los Angeles will be playing an increasingly more important role than Nashville in terms of marketing and creativity. I think Nashville is losing ground to Los Angeles where there are more dynamics and initiative."

"I hope this will spur Nashville to open its doors and expand rapidly."



**U.K. FAVORITE**—Elektra/Asylum's Stella Parton receives an award from the British International Country Music Assn. for most promising international artist. She receives it from Ralph Emery on his syndicated television show. The award was announced at the recent Wembley country music festival.

### FIRMED BY MERVYN CONN

## U.S. Acts For U.K. TV

NASHVILLE—London country promoter Mervyn Conn secured various television appearances for visiting U.S. country acts after his 10th International Wembley Festival, including a 45-minute special for Kenny Rogers with guests Dave & Sugar.

After Charley McCoy's performance of "Stone Fox Chase" on BBC's "Val Doonican Show," viewer response was such that McCoy was invited back for a second appearance. BBC-2's rock program "Old Grey Whistle Test" uses the song as its theme, so McCoy's clip was rerun on their program as well.

Other artists set by Conn to appear on the "Val Doonican Show" include George Hamilton IV, Dave

& Sugar, Kenny Rogers, Hargus "Pig" Robbins and Lloyd Green. Charley Pride will also appear on the program on his forthcoming European tour, as well as guesting on the British comedy program "The Little And Large Show."

In a co-production deal, Mervyn Conn and British independent operator Westward Television are preparing a five-show series featuring Carl Perkins, Hamilton, Don Everly, Raymond Froggatt, Skeeter Davis and British country act Lynch and Lawson.

These tv spots are in addition to the six 40-minute specials filmed at the Wembley Festival by BBC-2 for airing mid-summer.



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# CHARTS, SALES & REQUESTS COMING HARD & FAST ON

# Randy Barlow's 'Slow and Easy'

(REP-017)



**28** Billboard

**34** Cashbox

**37** Record World

**REPUBLIC RECORDS**

MAY 13, 1978, BILLBOARD

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 5/13/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	15	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
★2	3	5	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UAL864H
3	2	16	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835 H
4	4	15	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
★5	9	24	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
★6	8	4	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
7	7	29	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
8	5	11	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1 2478
9	6	7	HE WALKS BESIDE ME—Elvis Presley, RCA AFL 1-2772
10	11	31	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
11	13	17	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
★12	17	5	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
13	10	37	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
14	12	35	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation DV 1719
15	16	3	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★16	23	5	BILLY "CRASH" CRADDOCK, Capitol ST 11758
17	14	43	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
★18	NEW ENTRY		STARDUST—Willie Nelson, Columbia JC 35305
19	19	31	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
20	18	36	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1 2439
21	24	4	OLD FASHIONED LOVE—The Kendalls, Ovation DV1733
22	22	6	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
23	20	39	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
24	15	13	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
25	21	6	EASTER ISLAND—Kris Kristofferson, Monument JZ 35310 (Columbia)
26	27	71	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
27	28	52	OL' WAYLON—Waylon Jennings, RCA APL 1 2317
★28	35	9	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
29	26	20	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
30	32	3	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
31	31	31	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
32	29	36	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
33	30	29	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
34	25	13	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
35	37	3	BURNING THE BALLROOM DOWN—Amazing Rhythm Aces, ABC 1063
★36	44	6	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
37	36	56	KENNY ROGERS, United Artists UA-LA689-G
38	41	14	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
39	39	2	I STILL BELIEVE IN LOVE—Charlie Rich, United Artists UA-LA876-H
40	40	88	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
41	33	23	I WANT TO LIVE—John Denver, RCA AFL12521
42	34	14	ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
43	38	5	GREATEST HITS—Tanya Tucker, MCA MCA 3032
44	45	3	A LOVER'S QUESTION—Jacky Ward, Mercury 55018 (Phonogram)
45	50	4	RED HOT MEMORY—Kenny Dale, Capitol ST-11762
46	NEW ENTRY		I'LL NEVER BE FREE—Jim Ed Brown & Helen Cornelius, RCA APL12781
47	47	3	SWAMP GOLD—Freddy Fender, ABC 1062
48	NEW ENTRY		LIVE AT THE SAM HOUSTON COLISEUM—Mel Tillis, MGM 2-5404
49	48	3	FLYING HIGH—Mickey Gilley, Playboy KZ 35099 (Epic)
50	NEW ENTRY		I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313

## Churchill Distributing Star-Fox

NASHVILLE—Star-Fox Records and subsidiary Star-Fox Recording Studios, headquartered in Ft. Wayne, Ind., have signed a distribution agreement with Churchill Records, Ltd.

All releases from Star-Fox will be

handled on a national basis via Churchill Records, Ltd. distribution outlets.

The first single release to be handled by Churchill is "The Giver" by Paul Schmucker, scheduled for June release.

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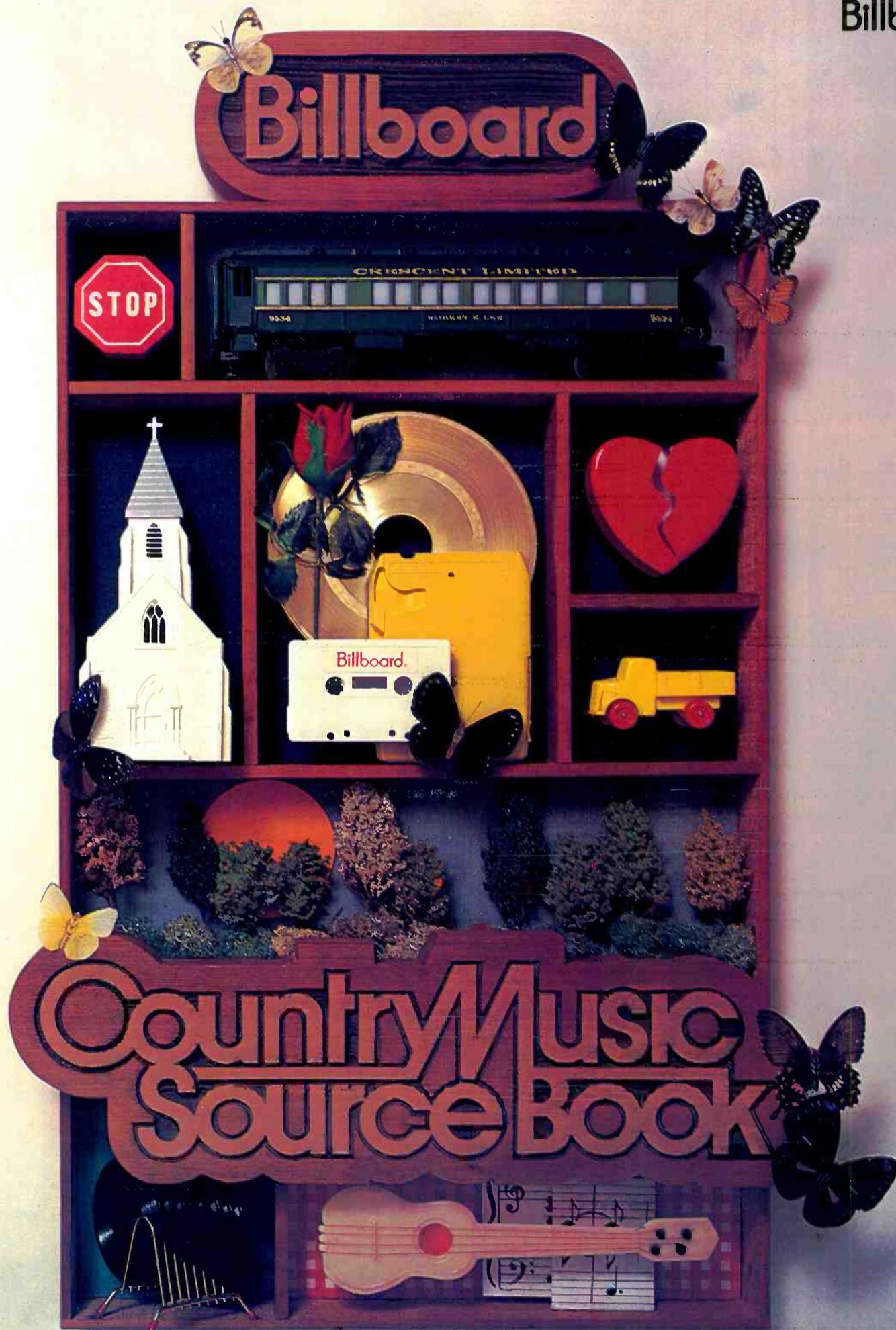
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# Nashville Scene

By PAT NELSON

RCA's Steve Young and ABC's Randy Gurley were caught jamming along with Nashville musicians Tommy Allsup, Chip Young and Bob Moore at the Sunset Club in Globe, Ariz. after Sammi Smith's benefit concert for the Apache Indians.

Capitol songstress Connie Cato is off to Los Angeles for a recording session with Swedish producer Ben Palmer. . . . Cornelia Wallace's resurgence into the entertainment field sparked an in-depth interview with her in People Magazine.

Poet, songwriter and playwright Billy Ed Wheeler has been back in Nashville working on an album project for National Geographic. . . . Producer Jimmy Bowen completed a master session on singer/songwriter Larry Barnes, who writes for Little David Wilkins' publishing company, and is now being managed by Lamar Pike.

Don Williams and Eddie Rabbitt will headline a concert sponsored by KSOP Radio in Salt Lake City Saturday (20).

Kansas rewarded Woodland Sound Studios and mastering engineer Denny Purcell with a gold album for his contributions to the group's LP "Masque." The Kirshner album received RIAA certification after the more recently recorded success, "Point Of Know Return," which was also recorded at Woodland. Other album projects underway at the Nashville studio include the Wilson Brothers LP for Big Tree produced by Kyle Lehning with engineers Danny Hilley and Mike Porter, and Joe South's new album engineered by David McKinley and Bob Langford. The Oak Ridge Boys have completed a new ABC LP with producer Ron Chancey while Dave Burgess wrapped up production on Kathy Barnes' LP for Republic.

"Grand Ole Opry" stars, the Pour Guys, have been booked for a week's engagement at the Executive Inn in Evansville, Ind., June 12-17, before heading to the Executive Inn in Owensboro, Ky. for a week beginning June 19. At the group's Owensboro appearance, the Pour Guys are scheduled to share the billing with Ginger Rogers. . . . WOKK's mid-day announcer Larry Edwards and WOKK/WALT music director Van Mac stopped by to meet Ronnie Milsap after his performance at the Meridan, Miss. Lively Arts Festi-

val. Crystal Gayle and Larry Gatlin were among others featured at the week-long event at the Temple Theatre.

New York's nitery O'Lunney's celebrates its fifth anniversary in country music Wednesday (10) with entertainment by Troy Ferguson, Sue Smith and the Country Gentlemen, Wayne Phillips, Sherry Ellis, and High in the Saddle. . . . Before their appearance on the Academy of Country Music Awards show, Ovation Records' duo the Kendalls spent five days with West Coast media. Synchronizing their efforts, the label has embarked on a major point-of-purchase campaign for the Kendalls which emphasizes extensive retail level display material including three-by-three foot album blow-ups, posters, p-o-p divider cards and mobile dummy jackets.

Talent manager and publisher Don Light is making a grand entry into Nashville's racing scene. In his second race, Light qualified first and finished fifth in the mini-stock division at the Nashville Speedway. Light manages the orange #50—a modified Austin Healey. . . . Canadian promoter Harry Joyce is taking a cue from Rudy Callicutt's success with the "Grand Ole Opry Stars On Tour" shows and is staging similar concerts for Canadian markets. Jim Ed Brown & Helen Cornelius, Jack Greene & Jeannie Seely, Tom T. Hall and Red Sovine have been set for the northern tour.

Cin/Kay Records has paired Linda Cassady and Bobby Spears for an album to be released June 1. Produced by Hal Freeman and Jim Foster with arrangements by Sonny Garrish, the LP will be distributed by All American Record Distributing. . . . Arista Records artist Don McLean Of "Bye, Bye Miss American Pie" and "Vincent" fame has been recording at Jack Clement Studios with Larry Butler producing.

Lewis Anderson, writer of songs for such artists as Helen Reddy, the Carpenters, Shirley Bassey and Jane Oliver, is now in Nashville and has secured cuts for Crystal Gayle, Seals & Crofts, Johnny Lee, Chuck Woolery and Laney Smallwood. "One More Time" and "That I Love You, You Love Me Too Love Song" were released in April by Seals & Crofts and Smallwood respectively.

Columbia Records hosted a special in-house listening preview of Bobby Bare's debut LP "Bare" and Janie Fricke's album premiere "Singer Of Songs" at the label's corporate office in New York. On hand were label execs Bruce Lundvall, Jack Craig, Rick Blackburn and Billy Sherrill.

The J.D. Summer Show, featuring Ed Enoch and the Stamps, commenced a 90-day tour Monday (1) in Dallas continuing through Aug. 9 in Washington, D.C. The tour also includes dates in Hawaii.

## Anderson On Soap

NASHVILLE—Bill Anderson has become the first country music singer-writer to guest star on a network soap opera with his recent appearances on ABC-TV's "One Life To Live." Anderson played himself on the popular daytime series and also sang three songs.

## King New President Of CMF's Trustees

NASHVILLE—The Country Music Foundation Board of Trustees met in Washington, D.C., recently to elect new officers and make plans for future foundation activities. Bill Ivey, executive director of the foundation termed it "one of the most energetic and enthusiastic meetings we've ever had."

Among the items discussed, in addition to the election of officers, was a major revision in the Hall of Fame area of the Country Music Hall of Fame and Museum which will take place by Fan Fair.

Trustees also gave extremely favorable responses to three new publications of the foundation including Truth Is Stranger Than Publicity, Alton Delmore's Autobiography, the revised Journal of Country Music, and the entirely new souvenir and guide book to the Hall of Fame and Museum.

The board was encouraged to learn that, despite severe winter weather, attendance at the Hall of Fame and Museum was up some 30% over the same period last year.

Hall of Fame and long-time board of trustee member Pee Wee King was elected president at the meet, while Bill Lowery of Lowery

Music was elected executive vice president.

Other vice presidents elected were Roy Horton of the Peer-Southern organization, Brad McCuen of SESAC, and Jim Foglesong of ABC Records.

Joe Talbot of Joe Talbot and Associates will continue as treasurer, while WSM air personality Ralph Emery will join the board of trustees for the first time, serving as secretary.

Elected to new three-year terms were Talbot, Connie B. Gay and Wesley Rose. Trustees continuing terms included Frank Jones, Capitol Records, as chairman of the board; Bill Denny, Cedarwood Publishing Co.; Grelun Landon, RCA Records; Dorothy Owens, Buck Owens Ent.; Frances Preston, BMI, and Bud Wendell of WSM. W. Michael Milom serves as legal counsel for the foundation.

The CMF is a non-profit organization which directs the activities of the Country Music Hall of Fame and Museum, the Country Music Foundation Library and Media Center, and the Country Music Foundation Press in Nashville.



**SOAPY START**—Bill Anderson becomes the first country music artist to appear on a network soap opera with his appearance on ABC-TV's daytime serial, "One Life To Live." Anderson played himself while Jill Voigt, left, played Becky Lee Hunt.

## Halsey, Clark Look To Latin America

By MARV FISHER

MEXICO CITY—Jim Halsey and Roy Clark are making plans to penetrate the Mexican and Latin American markets with country artists and music.

Here for the recent taping of a CBS-TV special, "Fiesta del Sol," Clark observes, "We have made some penetration into the European market, so now it's time to turn some attention down this way."

Once headway is made in Mexico, Halsey would like to set up a caravan of country artists for the rest of Latin America. He feels that State

Department sponsorship which he had when he went to Russia last year with a group of artists, may be the way to handle those plans best.

"To make some even closer ties with this neighboring land, we also have plans to introduce a few of these local artists at our annual jamboree, the Tulsa '78 International Music Festival—Nov. 3-5," Halsey says.

The first step in the plan is to release an LP of the best of Clark's ABC/Dot product through their local distributor, Discos Musart.

At the same time negotiations are

(Continued on page 64)

## Firm Exits N.Y. For Nashville

NASHVILLE—Lance Productions, Inc., headquartered in New York for the past 25 years, has moved its main offices to Nashville. The firm, which produces films, television commercials and records, as well as booking talent and publishing music, is now headquartered at 1010 17th Ave. South.

Subsidiaries operating from Nashville are Country International Records, Dom Melillo Talent Booking Agency, Lance Music Publishing Companies and the Ford Land Development Co. The firm maintains offices in Halifax, Canada; Manchester, England, and Yonkers, N.Y.

Executives based in Nashville include Dom Melillo, vice president, who heads the booking agency and record company sales; John Lance, secretary, who operates film and tv production; and Jake Payne, vice president and general operations manager for the company.

Artists on the Country International label include Van Trevor, Joy Ford, Johnny Swendel, Jo Ann Steele and Sydney Devine.

Although Lance Productions is predominantly involved in country music, the agency books top forty, disco and rock groups throughout the eastern U.S. and Canada.

## Ask Full Names For Songsters

NASHVILLE—In its increasing efforts to provide due attention to its songwriter members, the Nashville Songwriters Assn. International has requested publishers to furnish full names to labels when crediting recording projects.

"When we first began this project, which was one of our earliest aims," notes Maggie Cavender, executive director of the association, "we

## New Face For CMF Journal

NASHVILLE—The Country Music Foundation has redesigned and expanded its tri-annual Journal of Country Music.

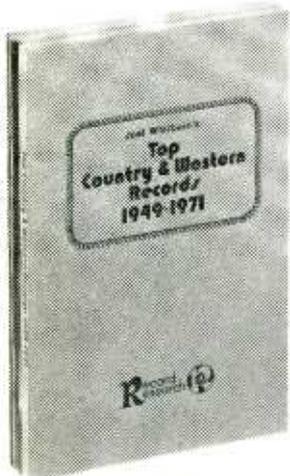
Under the editorship of Kyle D. Young, the magazine has assumed an attractive 8½" square format, and features, within its 100 pages of numerous illustrations, a more comprehensive book and record review section, and a continuing photographic exhibit—the JCM Gallery.

The journal, which had its beginnings several years ago in a mimeographed newsletter and later a small stapled format is, according to its new editor, "devoted to the publication of primary source material and interpretive articles treating subjects related to the country music tradition."

One of the foremost bridges between the country music community and the academic world, the revised journal also contains features of interest to the music business as well as the scholarly community.

The publication is available on a subscription basis at \$10 yearly from the Journal of Country Music, 4 Music Square East, Nashville 37203.

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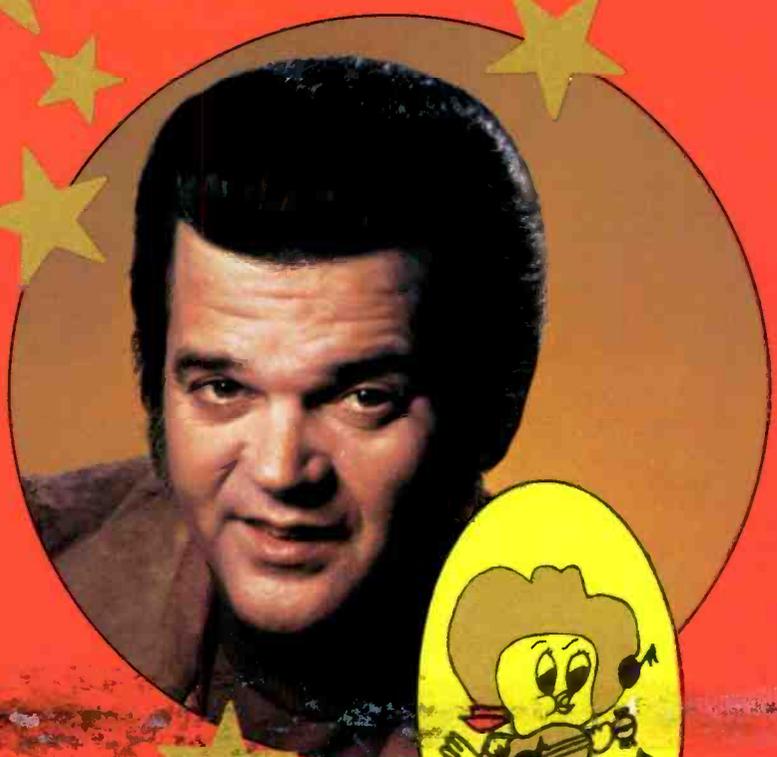
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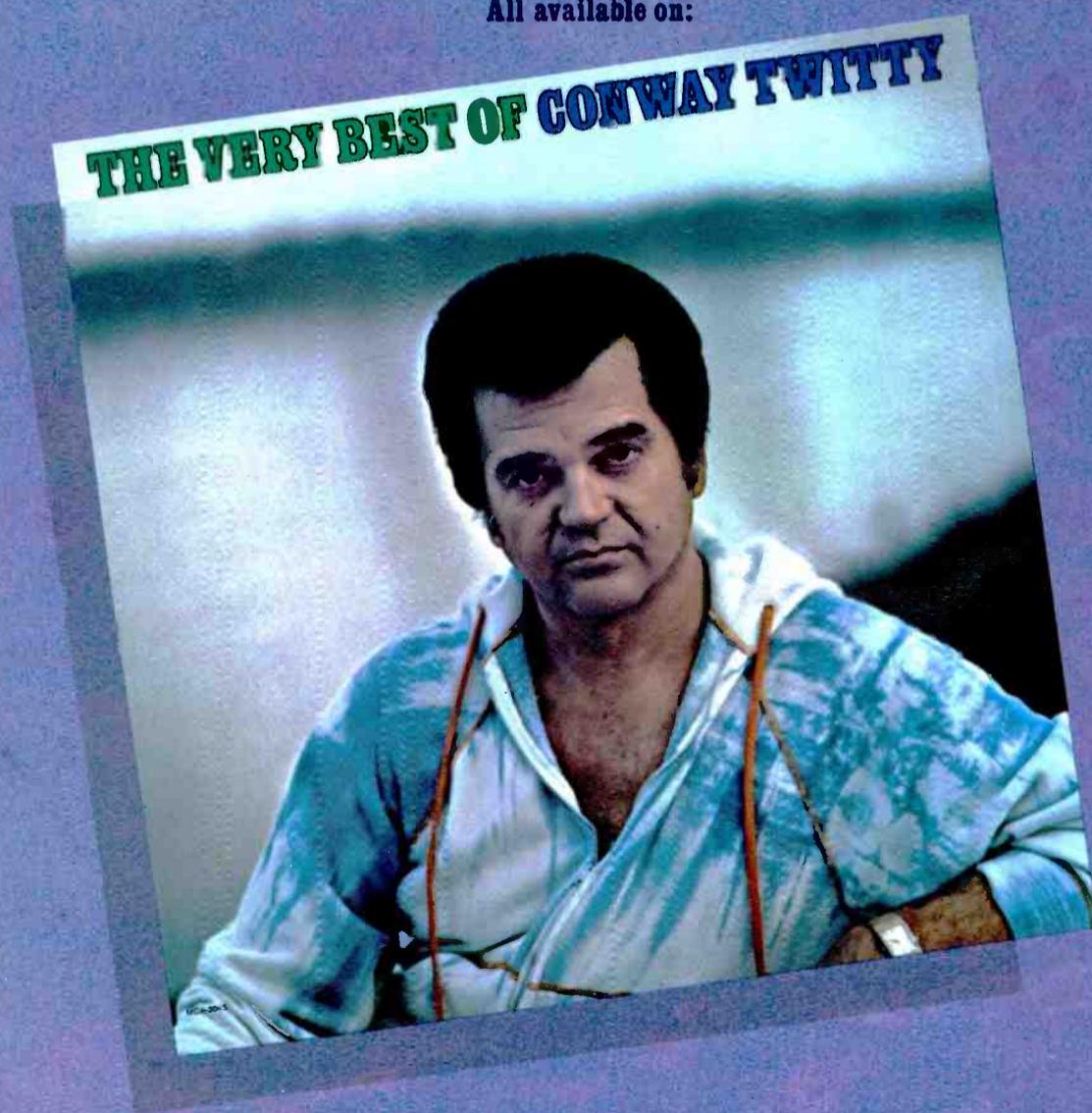
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MCA RECORDS

**Conway the Performer, Writer,  
Producer and Mentor:**

# He Does It All

By GERRY WOOD

Conway the Creator.

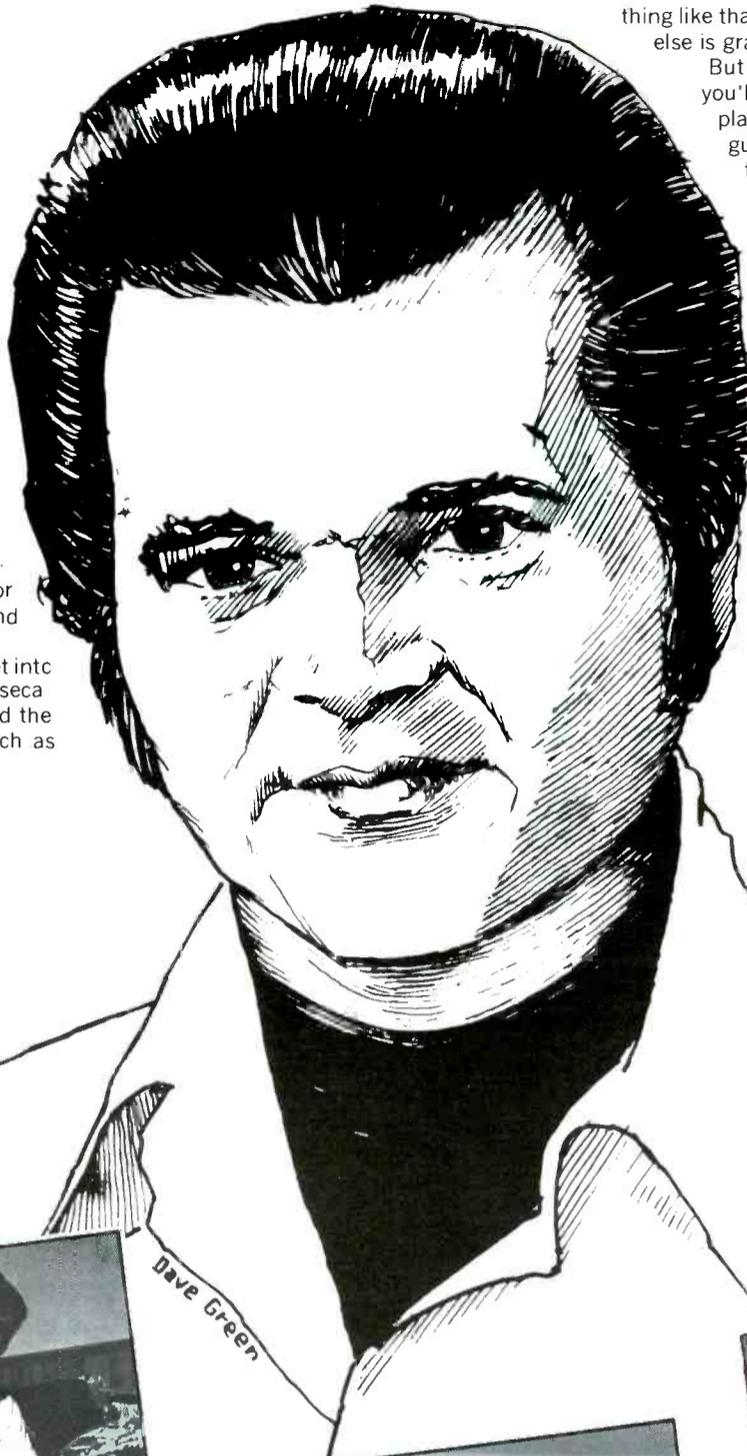
Best known as a recording artist, Twitty's creativity surges into other artistic fields, too. Don't forget Conway the writer and Conway the producer.

Twitty has spent much time, and money, in a myriad of business ventures in the past. Some were successful, some weren't. All took a lot of time.

When 24 hours a day were too few to handle it all, Twitty had to decide between business and the music business. He opted for the latter. "I made a decision that there are so many facets of the music business—such as production—that I wanted to get involved in," recalls Twitty.

Enter Twitty Bird Productions. Conway's new production company is headed by Snuffy Miller, a former in-house producer for MCA Records. David Barnes is a producer for Twitty Bird—and Twitty helps out with all of the productions.

"The company was set up mainly to help young new talents get into country music," comments Twitty. Talents such as Joni Lee, Jesseca James, Charlie Tango, Peggy Forman and Linda Plowman. And the scope of operations has enlarged into established talents such as Nat Stuckey and Cal Smith.



thing like that would ever happen to me. Since that record, everything else is gravy because I never figured I'd get that far."

But to get back to the roots of Twitty's career as an artist, you'll have to go back to his tender age of four when he was playing guitar and singing country songs. "My dad played guitar a little bit and I learned three chords from him, and taught myself from there."

If starting at four was early, listen to this: at age 10, Twitty had his own radio show on KFFA, Helena, Ark.

"The boy that plays steel for me now played steel for me then—John Hughey. We had our own radio show and band all the way through school."

Ironically, Twitty's first success came in the rock field even though his first love was country. "The thought of country music as a profession never crossed my mind."

He couldn't think about competing with the country music singers who had influenced him so much—artists such as Roy Acuff, Bill Monroe, Ernest Tubb, Red Foley, Eddy Arnold, Kitty Wells, Johnny & Jack, Carl Smith, Webb Pierce, Ray Price and the inevitable Hank Williams. They were major influences on the young Twitty.

"I didn't know what a record was, but I heard them on the 'Grand Ole Opry' on the radio."

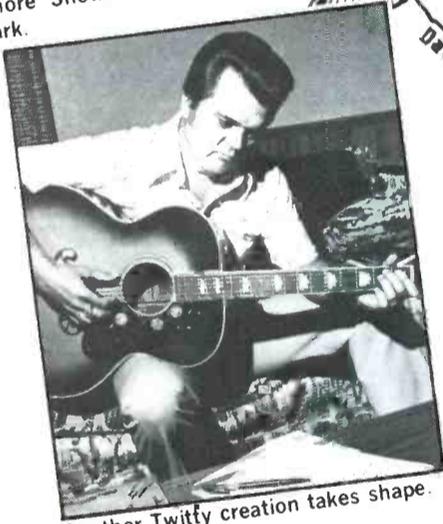
Even when his success soared as a rock singer, his



Reminiscing on the Dinah Shore Show, with Annette Funicello and Dick Clark.



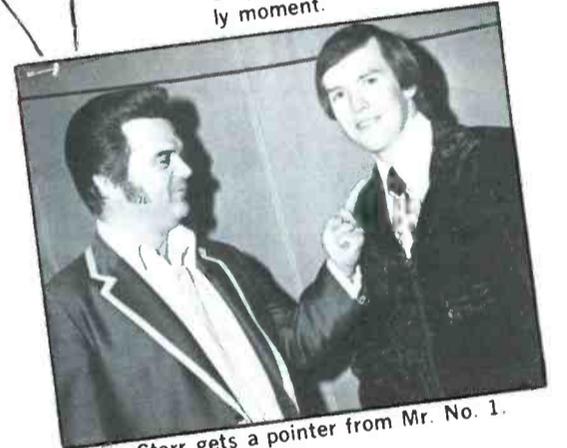
Gary Stewart and Twitty share a friendly moment.



Another Twitty creation takes shape.



With songstress Donna Fargo.



Kenny Starr gets a pointer from Mr. No. 1.



Dynamic Duo—Twitty and Lynn.

Twitty loves to produce. "A lot of personal rewards come from starting with nothing except you and the artist, and creating a sound that people will like. The company is going good, but it takes time, especially when you're dealing with brand new people getting into the music business."

As a producer-mentor, Twitty as an artist has what many people believe is the best producer in Nashville's impressive history: Owen Bradley. "He's been fantastic for me," claims Twitty. "He's one of the very best in the business."

Their relationship spans more than a dozen years. "Back in 1965, Owen recognized that I had an ear for a good country song. He's not the type of producer who will say, 'We're going to do what I want to do, you're going to listen to me, and you just get out there and sing.' If someone has something to offer, then he listens. He's been very good about that."

Conway the Writer. He likes every facet of show business, but believes that writing "may be the most rewarding thing."

"To sit down, write a song, put it on record with people liking it and remembering it for years, is one of the biggest tracks you can leave. I really enjoy that part of it."

Like most songwriters, Twitty has a close, personal relationship with a song. "A song is like one of your children. It lives and breathes and communicates with people who learn to love the song—and it stays with them for years."

Conway the Artist. With a capital A.

He has succeeded with consistency and professionalism matched by few other country performers. Gaining the No. 1 spot in the charts and hearts of America for a solid decade is an amazing accomplishment.

And to think it all started some two decades ago with a No. 1 pop and country hit makes it even more impressive. The rapid rise to success must have had Twitty singing—in wonderment—the title of his hit that made it all possible, "It's Only Make Believe."

"I wrote 'It's Only Make Believe' back in 1958, and, in my wildest dreams, I didn't think any-

heart was still in the country. "Back in the rock days, when I had a few days off and there was a country music show anywhere near, we'd go to see it."

Twitty's early producer at MGM Records was Jim Vienneau, the Nashville legend who's now heading a&r at Polydor/Nashville. "A fantastic man" is how Twitty describes Vienneau. "He's a good one." Vienneau produced "It's Only Make Believe," which set the pop world on its ear, and also produced the other Twitty MGM hits.

Many of these songs were written when Twitty was an unknown playing the Flamingo Lounge in Hamilton, Ont., Canada. The group was originally booked in for two weeks, but remained there—by popular demand—for 20 weeks.

"We were the first downhome type rock'n'roll band to go up there to that area," Conway recalls. "They had never seen anything like us. Elvis was just getting started and the rock thing was beginning to be born. After these people got over the initial shock, they really liked it."

Twitty, and the music industry, didn't have a name for what they were doing, but he was confident he could do it well. He wasn't so confident about country.

"After I was in the rock thing for about eight years, I began to think that maybe I had lived long enough and experienced enough of the things that a country song is all about to be able to do justice to a country song."

That's the reason, says Twitty, that it's so tough for young people to break into country music with heart-wringing country songs. "The country fan just won't accept a cheating song or love song or hurting song from a young person because country fans have to believe what you're singing. They've got to think that you've lived what you're singing—and most country singers have—unless it's a real young person, and then it's not believable."

The big switch from rock to country came in 1965. When he first made the transition, Twitty signed with Decca Records. Here's how it happened:

Harlan Howard, the famed Nashville songwriter, had been after Twitty for several years to go country. He heard something in Twitty's voice and nature that demanded a country interpretation and audience. Howard had attended several Twitty rock shows and discovered that this rock'n'roll artist was singing a lot of country songs, too, and singing them good.

"You ought to be singing country songs—you'd be in your natural habitat singing country music," Howard told Twitty.

(Continued on page CT-24)

# Twitty Takes To The Road



9:07 a.m. Hendersonville, Tenn. The garment bags and instruments have been stashed into the recesses of the Twitty Bird Special.

The musicians wander from the offices of Conway Twitty Enterprises, drawn to the bus as they're drawn to the road—like a moth to the flame: an innate, though not always enjoyable, attraction.

Then Howard Jenkins, Conway's brother (remember, before Twitty merged the names of Conway, Ark. and Twitty, Tex. into his rock 'n' roll monicker he was named Harold Jenkins), who handles the fine details of these trips, and bears an expected brotherly resemblance to Conway, hops aboard.

Finally, Conway, fresh from a long distance call to one of his sons, climbs aboard this homebrew customized contrivance that makes Greyhound look like a Heinz 57 pup.

These traveling homes, so popular among country stars and some rock acts, are something else. There's a driver's seat with enough controls to do a 747 proud, a jumpseat across from it that's occupied by anyone wired enough and wise enough to realize he should be prodded to duty by a drive toward self-preservation that results in many all-night conversations—be it about wine, women or song—to keep the driver alert, awake, responsive and alive.

Then there's a table for four—good for working, planning or playing cards—and a couch opposite the table—good for sitting and talking or watching one of the highly competitive cardgames, a form of Interstate Roulette.

Beyond that, there's a door that leads to a couple of rows of bunks that can sleep 10, storage and a swivel chair in front of a combination desk and makeup table.

Billy Parks, the driver who's as dependable as the morning sunrise, closes the door and the Twitty Bird Special swings toward I-65 and a southbound swing to Ozark, Ala.

There's hardly a harder life than that of a country road musician. Yes, there's a bus with bunks instead of a station wagon with a metal slab good for about 39 winks, and, yes, Colonel Sanders is here exposing his greasy, fingerlickingood drumstick, instead of a No-Name Greasy Spoon with cold grits and hot milk.

But, as Confucius once said, "It ain't home."

And, after the show, these musicians who have to set up and take down the instruments, also hawk Twitty tapes, LPs

blessed by acres of kudzu and more barbecue pits than you can shake a mint julep at, we stopped for some Kentucky Fried after passing dozens of incredibly dirty barbecue restaurants that yearned to offer some of the best barbecue on earth, outside Kentucky and Kansas City.

Somewhere along the way to Ozark, we were stopped by a state patrol car (I won't name the state to protect the trooper involved). This tricky fellow had bypassed a Fuzzbuster, C.B. radio and Billy's sixth sense for bluecoats, and brought the Twitty Bird Special to its first, and only, unscheduled stop of the trip.

One autographed Conway Twitty photo later, we were on our way—ticketless.

"How're you going to write that up in Billboard, Gerry?" asked one of the band members.

"I'll simply say that 'Five autographed photos, three autographed LPs and two autographed tapes later, we arrived safely in Ozark, Ala.'"

THE TWITTY BIRDS. The Band. Nashville needs a daily newspaper just to keep up with all of the musicians quitting one band and joining a new one. It's kind of a musical Musical Chairs.

Not so with the Twitty Birds. Conway's musicians tend to stay with him through thick and thicker.

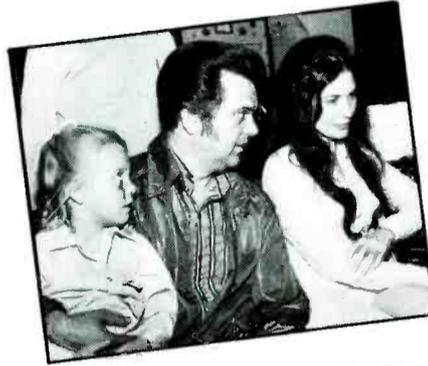
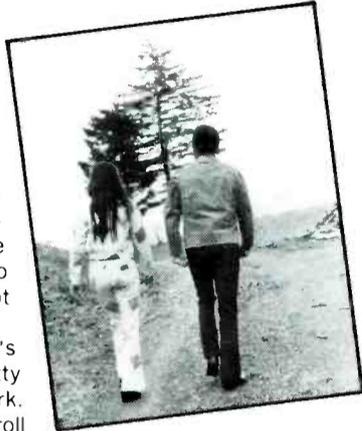
They're typified by John Hughey, who played steel for Twitty when Twitty was 10 years old. Keeping it in the family, John's brother Gene plays bass and sings harmony. Gene fills the position once handled perfectly by Joe E. Lewis who tragically died in a car accident a couple years ago. Lewis had been with Twitty for 20 years.

Tommy "Pork Chop" Markham, who likes to play some mean drums and hates to be called "Pork Chop," has been with Conway since 1961. We won't say Pork Chop eats a lot, but in the first restaurant I ventured into with him, he looked at the menu and ordered Page One with Roquefort.

Al Harris, one of the friendliest characters you'd want to meet, plays piano and deals with the everpresent headaches of sound and lights.

On guitar is Charlie Archer whom Conway met in Oklahoma five years ago.

(Continued on page CT-18)



Conway and Loretta scout around after a long trip. Above right, they are with steel player John Hughey's daughter. Lower right, Twitty and Mooney Lynn, Loretta's husband.



and souvenir books. It all falls under that often quoted, seldom attributed, category of "paying your dues."

Drawing stares from trucks and cars, the Twitty Bird Special—appropriately painted—makes its first stop 24 miles south of Nashville at an Interstate truck stop.

Breakfast. The sausage and biscuits and grits were great. The coffee tasted as though it had been aged in rubber.

An elderly and admiring foursome approaches the table, telling Conway, "We love you back in Indiana."

"Thank you, ma'am."

Now, if there's one thing I have against Conway Twitty, it's this. This \$200,000+ bus has no refrigerator, no oven. It's dependent upon interstate food which, after consumption, is likely to register 10 on the Richter scale.

A few hours later, deep in the heart of Alabama, a state

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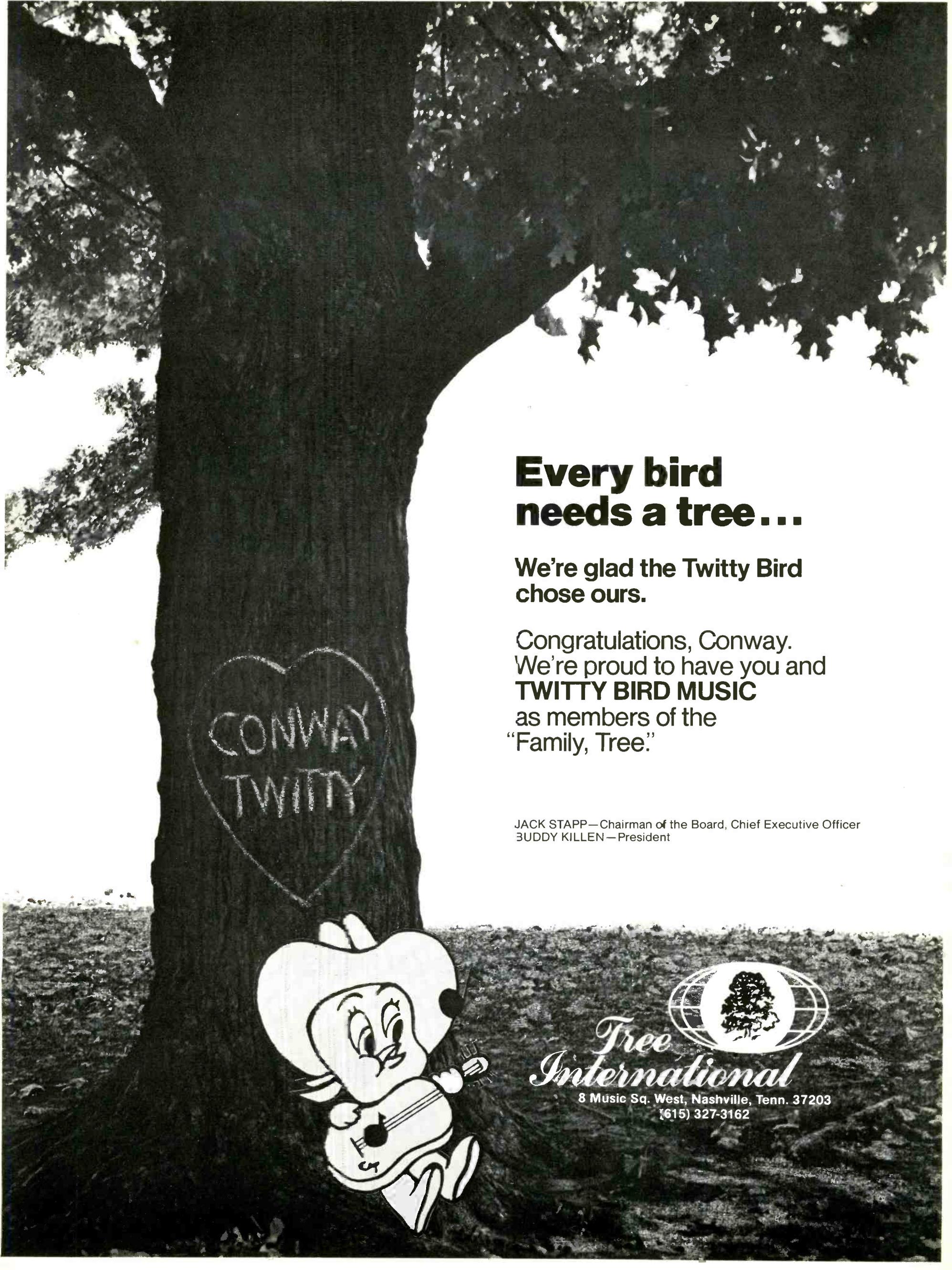
Margo  
Smith



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PALOMINO



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BUDDY KILLEN—President



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# Harold Jenkins' Star Road To Conway Twitty



Termed as the most consistent hit-maker in country music in the last decade, Conway Twitty performs to sellout crowds in more than 200 cities each year. It's a far cry from the days when the toddler Harold Lloyd Jenkins started learning songs from his father—a Mississippi River boat captain.

"From the time I

was five until I was 21, I spent a lot of time on Dad's ferryboat," Twitty remembers. "The boat went from the Arkansas side of the river to the Mississippi side. Once in a while, we'd go up and down the river turning on the channel lights."

Much of that time, the boy spent in the pilot's house playing his guitar and singing. He later worked as a deckhand. When he was 10, young Jenkins put his first band together—the Phillips County Ramblers.

"When I was 15, I wanted to do something meaningful like becoming a doctor, veterinarian or, most of all, a minister." He preached for two and a half years at youth revivals and his local church.

Graduating from high school, Twitty, an excellent baseball player, had an offer to join the Philadelphia Phillies baseball organization. "I didn't want to accept it until I had enough money to buy a car to get around. So I went to Chicago and worked for the International Harvester Co. until I earned enough money to buy a 1948 Buick. It must be about 550 miles from Chicago to Mississippi and I used 14 quarts of oil to get back. When I got back home, my mother told me I had a draft notice. So I gave the car to my brother."

In the service, Twitty formed his second band, the Cimmarons, and toured the service club circuit in Japan, still not knowing that music would become his career.

Not until 1956 when he was discharged from the Army did Twitty consider a professional music career.

"When I came out of the Army, I still had the same opportunity in baseball, but I decided to go into music instead." His love for baseball remains strong. He's one of the owners of Nashville's new Southern League team, the Sounds, and his

son Jimbo is preparing to attend Vanderbilt Univ. in Nashville on a baseball scholarship.

Although his first love was country music, he felt his best bet was rock'n'roll. During this period he changed his name. "I wasn't exactly shooting any stars out of the sky as 'Harold Jenkins and the Rockhousers,'" he recalls.

Then came years of hard work culminating in the million-selling "It's Only Make Believe." This song remains his personal favorite. "It's the song that did the most for me. It's the

try Music Award. Twitty and Loretta Lynn have become country music's most celebrated duet while also pursuing solo careers.

Despite the seemingly endless touring, recording at Bradley's Barn in Mt. Juliet, Tenn., and overseeing his other business interests, Twitty still manages to be a family man. "I don't have the same lifestyle that some recording artists have. I enjoy the downhome type of living—reading, fishing, doing things things with my kids, not going to big parties."

The father of four children, Twitty has been married to the same woman, Mickey, since before entering the music business.

There's more music and business in Twitty's future. He wants to continue what he's doing and expand into new ventures, too. He's presently conducting a planning survey to turn another make-believe project into reality: a museum.

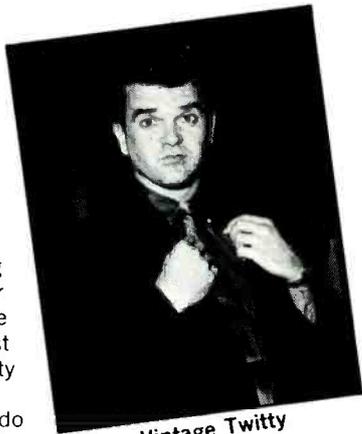
The building would contain many of the awards and gifts that Twitty has received through the years, and other music memorabilia. He plans to couple it with an antique and unusual car museum, and a recording studio.

"The fans could walk in, go upstairs and, through a huge one-way window, watch a recording session in progress." It would also feature a souvenir shop and the return of the Twitty Burger—"the hamburger with a Polynesian Punch," so named because its recipe includes pineapple. A stand will sell Twitty Burgers, perhaps using the Burger's past slogan, "Tweet Yourself To A Twitty Burger."

Twitty stays in good shape thanks to the road work and games of softball, but he's in best shape on stage, behind the mike, crooning one of his country songs about love or trouble or both.

It wasn't only make believe, Twitty learned, but the reality of what his life has become sometimes seems unbelievable.

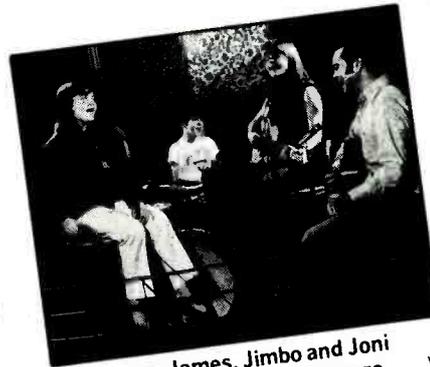
GERRY WOOD



Vintage Twitty



Billy "Crash" Craddock, Twitty, Jimmy Jay and Dale Morris (from left).



Jesseca James, Jimbo and Joni Lee with Dad a few years ago.

last song on each of my shows and I still get goosebumps everytime I perform it. I get wrapped up in the whole song and lose track of everything except making it better than the last time I did it."

His live version of the song now is even more soulful than the original.

Eight years and three gold records later, Twitty decided to return to country music. The switch from rock to country was a conscious event: "I chopped the other thing off, and the next week I was singing country."

Twitty remembers that the deejays were at first skeptical about his switch into country music. His success and fame as a country artist increased with the release of each song, but it wasn't crowned until the release of "Hello Darlin'" in 1970.

Bob Neal was Twitty's first booking agent in Nashville and started booking him on his first country package shows through Carlton Haney and Keith Fowler.

The awards have been numerous, including the Grammy, CMA Award, Trucker Award, American Music and Academy of Coun-



try songs about love or trouble or both.

It wasn't only make believe, Twitty learned, but the reality of what his life has become sometimes seems unbelievable.

GERRY WOOD

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on

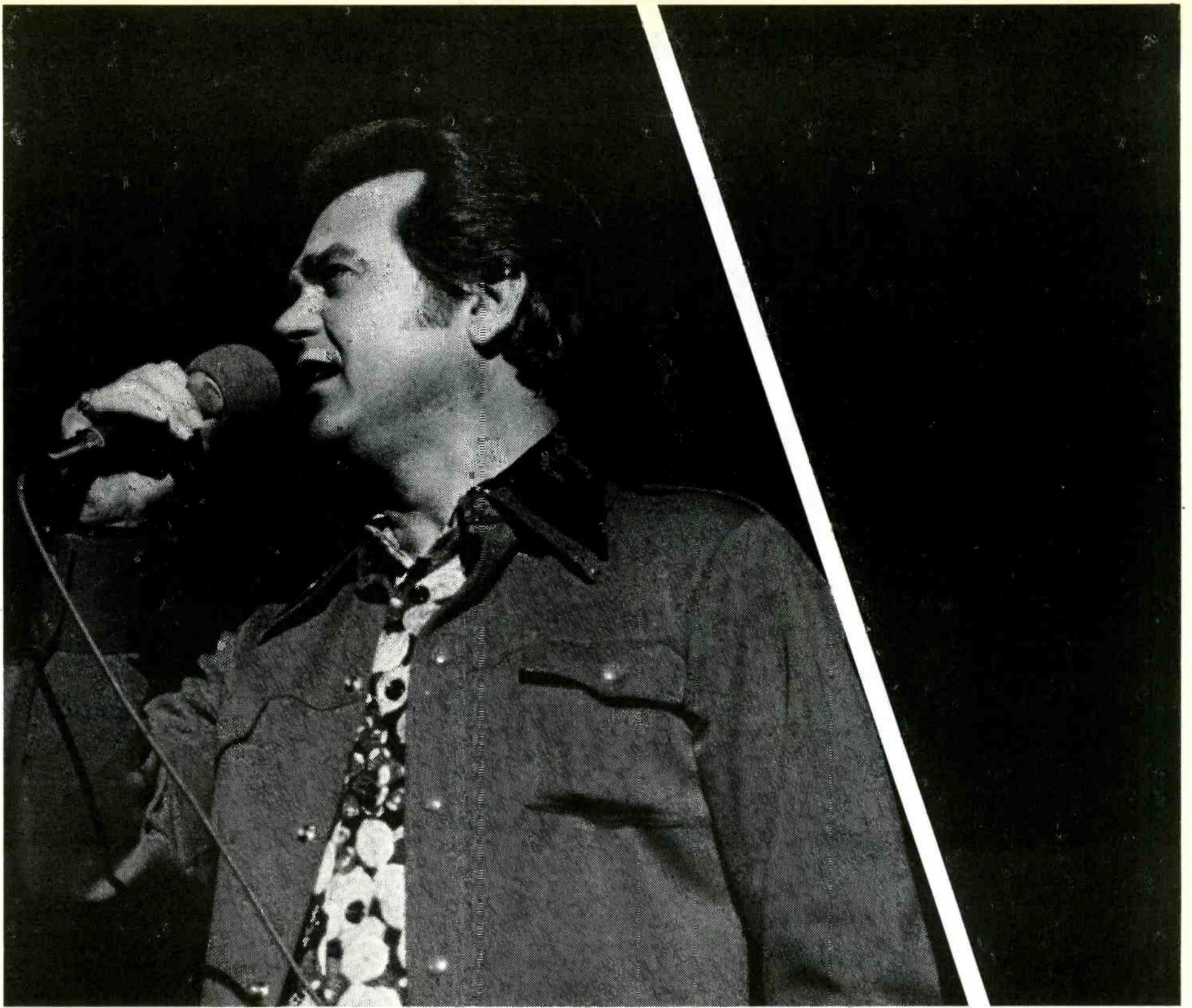
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# LIVING WITH CONWAY

By MICKEY TWITTY

One of the hardest relationships to master is being the wife of a rock'n'roll star or a country star. Mickey Twitty has been both through

her marriage to Conway. Their love affair has been going on for some 22 years—and it's a torch of understanding for those both inside and outside the music business where divorce comes easy and quick.

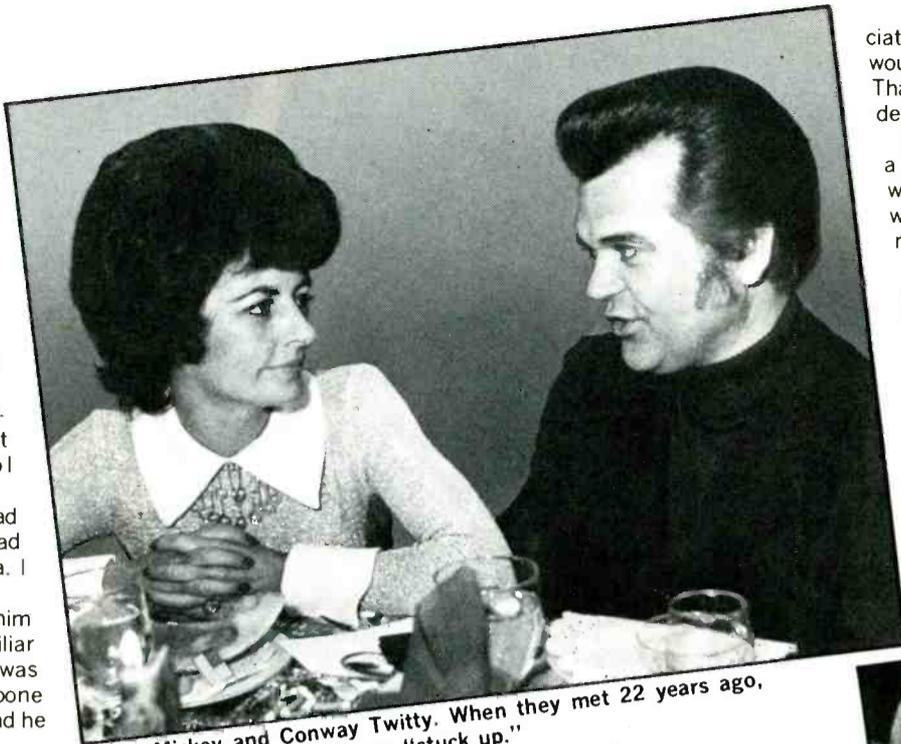
I met Conway when I was attending cosmetology school in Helena, Ark., in 1956. I didn't like him.

I thought he was stuck up. But I found out the reason why is that he was looking at me and he didn't want me to know it—so he sort of stuck up his nose so I wouldn't think he was interested.

He had just returned home from the service, had formed a small band called the Rockhousers and had started performing, working small clubs in our area. I had never seen him perform.

On our second date, he asked me to go with him where he was performing. I went, and I wasn't familiar with his kind of music—I wasn't a Presley fan and he was doing the new rock sound. I was more the Pat Boone type. So his music didn't impress me at that time—and he didn't too much, either.

But there was something about him I liked a lot in spite of all these other things. One thing that really made me like him is what happened when he took me on a date that was a centennial street dance in Helena. His band was playing. And it started a long line of situations I would become very familiar



Mickey and Conway Twitty. When they met 22 years ago, Mickey thought he was "stuck up."

At first, I went with him on certain dates and I traveled with him quite a bit. Then we both lived with my parents because of his traveling. This worked out real well.

There were some lean times for us as far as finances, and sometimes we didn't have a choice but for me to stay home.

We went to Canada for a long period of time. He was advised not to do too much work in the U.S. until he had a strong record.

This was our first big step into what it's like to be married. We got our first apartment there. He went to work at a club every night. I had the responsibility of the cooking and home-making. Those were some happy days for us.

One night he got his car towed away because we couldn't pay a parking fine we had. He came literally running home from work—about three miles. He ran in the door and said, "I've written a song." He got out his guitar and sang me, "I'll Try."

The next night he comes charging back in the same way and says, "I've written another song." So he sang "It's Only Make Believe." I said, "I like the one you wrote last night the best."

"No, you're wrong," he said. "You just can't hear it like I can hear it. This song is much better."

Just recently our youngest daughter was on a promotion trip for her own record. One of the deejays she ran into said, "This is phenomenal. About 20 years ago, I remember your daddy running in with this song and saying, 'I'd appre-



With Jesseca James and Snuffy Miller.

with: I'd be standing off to the side by myself watching him perform.

The first go-round with this was a very frustrating thing. I thought, "I'm not important at all—I'm standing here by myself." As a young girl, this wasn't exactly what you wanted.

I walked off and left him standing there singing. I left and went back home, not trying to hurt him, but I was offended at the whole idea. As soon as he got through with his last song, he drove over and started explaining to me that these girls hanging around him and all that, wasn't his doing—it was just a part of what he did. He said he was very interested in dating me and hoped that I would understand. He made such a nice plea that I sort of weakened and we went out and had a coke. From that time on, he didn't date anyone else and neither did I.

In two or three months, I thought I could live with all that, so we decided to get married.

He was 23 and I was 17. I thought I had found the right guy. They're hard to find—and when the right one comes along, you know it. I knew it then—and it's proven to be a pretty good deal.

I saw a very considerate person, a very good conversationalist. And he didn't try to take advantage of the situation sexually.

An embarrassing situation developed the first time he kissed me. I was living in a boarding house and the landlady was very protective. Conway and I had been out—and when he walked me to the door, he very gently was going to peck me on the mouth. Just as our lips met, the landlady opened the door and screamed that we were to stop that smooching out there on her front porch.

It was very embarrassing for me—and I'm sure it was for him. He immediately left, and I thought he'd probably never call me again. But he was very understanding about anything that happened to us. We had a beautiful relationship then—and do now.

Our early marriage was a very bad situation for me to adjust to. I had never been around entertainers in any way. As I got into this, it was a new kind of life for me. It was sort of strange to him, too. We adjusted together to the music business—and he made me feel very much a part of it.

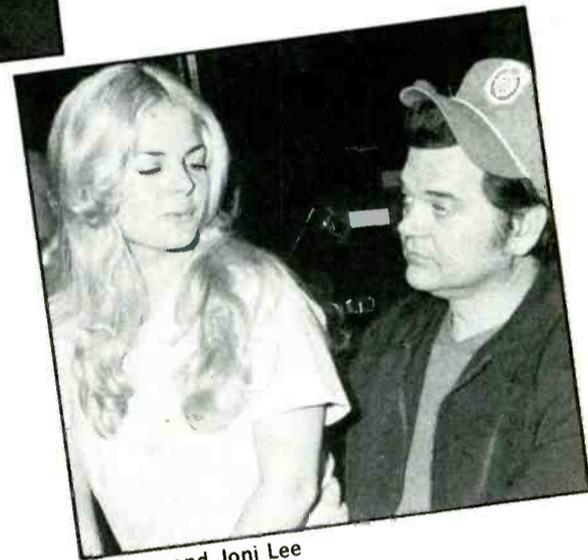
ciate it so much if you'd play my record.' We decided we would play it because he looked so anxious and so eager. That's when we started 'It's Only Make Believe.' The deejay tried to help my daughter, too.

After Canada, things got hectic. We were thrown into a No. 1 song bracket which we had prepared for in every way except mentally. Conway was called to do big things which were above our heads at that time. I went back to my mother's place in Arkansas.

By this time, I had a daughter 18 months old and a new baby—Kathy was born on the exact day that "It's Only Make Believe" was the No. 1 song across the nation—Nov. 8, 1958.

I was limited in my ability to travel. A lot of times I was left at home with the babies and I felt sort of strapped. He was in his glory because he had achieved something that meant a lot to him and should have meant more to me at that time—but I was feeling sorry for myself.

We had another adjustment period there; we had some problems. In about three years, we decided to



Conway and Joni Lee

break away and start a clean slate in Oklahoma because we realized how good the adjustment in Canada had been for our marriage.

With three kids, we went to Oklahoma City and bought our house there and started over. It was fantastic. It grew into a beautiful home life that I was able to live with and enjoy. He seemed to need a home so desperately because it's a fantasy when you get out there on the road. You can lose your values and sense of direction real easy if you don't have a stabilizer somewhere in your life. So I tried to be this for him. A lot of times, I'm sure, I failed, but over-all it must have worked.

As a rock star it's hard for a man with children and a wife to tolerate the screaming of a bunch of teenage girls. After a few years that would lose its thrill because they'll scream over most anything.

When Conway got into country, the audience that was once

## Young Twitty's Fly On Their Own

If you're breaking into show business, does it help if your parent is a show business star? Yes and no.

For Joni Lee, Jesseca James and Charlie Tango—all offspring of Conway Twitty—the answer might as easily be no.

Conway Twitty discovered some resistance to deejays playing records by his kids in 1977, and after voicing his complaints in a Billboard article, heard from deejays all over the country.

"After that Billboard article came out, deejays all across the country would come to shows and say they had had that attitude and didn't realize it," claims Twitty. "It wasn't just my kids, but any young person trying to get in the business."

Twitty noted the deejays had their own problem. "Every time they turned around, here comes a Twitty record. I can understand that."

But he emphasizes, "I wanted them to understand that these were individual people with hopes and dreams and problems, and not to be associated with Conway because they had their own thing they were trying to get going."

Twitty wanted the deejays to look on his children "on that basis alone, and give them their own shot at it."

He's willing for the ultimate basis to be talent alone. "If the record is not good enough, throw it in the trash can. If you think it is good, play it."

Twitty points out that all of his children have changed their names from Twitty so they won't capitalize on the famous name. To further the Twitty separation, all of the three singing sibling Twitty talents have moved off the MCA Records label that's home for their dad.

GERRY WOOD



Charlie Tango

those little screaming teenagers were now married people with families—they stuck with him, plus he picked up new fans. His new fans were settled and very appreciative of the music itself.

The women who are his fans now are my friends. I don't look at them as competitive to our marriage situation. I look at them with an appreciation that they're his fans. There's no room in a marriage for jealousy. Most of the time jealousies are needless anyway, and it'll only start a problem where you run your husband off. We've never had much jealousy in our marriage.

It's like that with Loretta Lynn and me. She and I are good  
(Continued on page CT-26)



## Conway Twitty---Ten Years of #1 Records Custom Coach---Twenty Years of #1 Coaches

Conway Twitty is the most consistent hit-maker in country music in the last decade. So when the "High Priest of Country Music" travels to all his engagements, he goes with style, comfort, and convenience in his "Land Cruiser" by Custom Coach, the Number One in motor coach modifications for over 20 years.

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# There's No Business Like Twitty Business



## Conway Twitty Enterprises

By SALLY HINKLE

In just a few short years, Conway Twitty has formed and is the acting head of such enterprises as United Talent Booking Agency, directed by general manager Jimmy Jay; Twitty Bird Music Publishing Co., directed by manager L. E. White; Hello Darlin' Publications, directed by Jimmy Jay, and within the past two years, Twitty Bird Productions, directed by Snuffy Miller.

According to Hugh Carden, president of Conway Twitty Enterprises, Twitty's firm didn't just begin, it evolved.

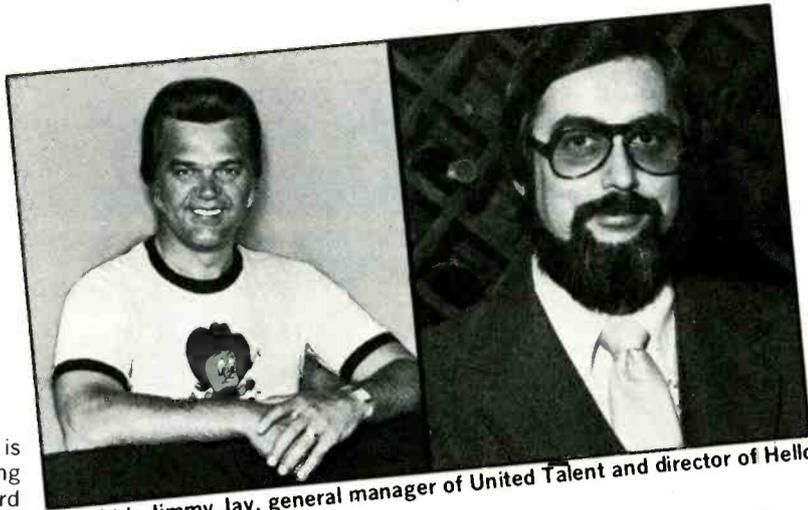
"When Twitty entered the country music field, one of his first steps, other than recording, was to enter into the publishing business because when he was in rock'n'roll, he had written a lot of songs, country songs, that he had never done anything with because of the type of music he was into at the time.

"So he entered into a partnership with Harlan Howard in Wilderness Music in 1965, and as he became popular as a country singer and songwriter, he went on to form Hello Darlin' Music, a SESAC publishing firm, then Twitty Bird Music, a BMI firm, and Neverbreak Music, ASCAP.

"Along about 1969, Tree bought out the share in Wilderness and Twitty then entered into a partnership with Tree, which is still a working partnership today with our publishing operations located in the Tree building.

"Also in 1969, Conway and Loretta Lynn formed United Talent, then came Hello Darlin' Publications and Twitty Bird Productions, which is also headed by Lou Manley, who heads the promotion end."

All of Twitty's companies are run independently and are located in and around the Nashville area with the main base located in Hendersonville, Tenn.



At right is Jimmy Jay, general manager of United Talent and director of Hello Darlin' publications.

## Twitty Bird Music

Only one publishing company in Nashville, or most other places for that matter, can claim that one of their copyrights has been transmitted from an American space craft to Russian cosmonauts somewhere beyond the earth's atmosphere.

Twitty Bird Music Publishing Co., Inc., one of Conway Twitty's four publishing firms, was justifiably honored when the American astronauts asked Twitty to record a Russian version of one of his most valuable self-penned hits, "Hello Darlin'," for presentation to the Russians during the first outer space connection.

A BMI affiliate, Twitty Bird Music began in 1963 with four songs—two by Twitty and two by Harlan Howard. Since then, Hello Darlin' Music, a SESAC company, and Neverbreak Music, ASCAP, have been formed with more than 5,000 songs in the combined catalogs. The publishing umbrella also includes Conway Twitty Music, BMI, that contains material from Twitty's rock'n'roll days.

These companies have contributed 23 No. 1 songs to Twitty's list of chart toppers garnering approximately 80 SESAC awards, 50 BMI awards, and eight Gold Tree No. 1 awards from Tree International, administrator of Twitty Bird Music since 1974.

(Continued on page CT-24)

## United Talent

By PAT NELSON

It began in September 1971 with a staff that equalled its number of clients. Since then United Talent, Inc. has grown to include 12 staff members, a roster of 25 artists and claims some of the brightest stars in country music today.

Conceived by Conway Twitty and Loretta Lynn, joint owners of the talent magnet, as well as its first clients, the agency has increased its profits 50% each year and in 1977 grossed \$6 million in bookings.

Jimmy Jay joined the firm at its inception, along with Barbara Smith, and still serves as general manager for the talent agency that handles bookings for Conway Twitty, Loretta Lynn, Moe Bandy, Billy "Crash" Craddock, Kenny Dale, Ralph Emery, Peggy Forman, Mickey Gilley, Beverly Heckel, Jessica James, Sonny James, Johnny Lee, Joni Lee,

Bob Luman, Linda Plowman, Ernest Rey, Johnny Russell, Cal Smith, Margo Smith, Billie Jo Spears, Kenny Starr, Nat Stuckey, Charlie Tango, Karen Wheeler and Little David Wilkins.

"The agency was formed just to handle bookings for Lynn and Twitty," Jay says. "At the time we never dreamed it would develop into what it is today.

"We operate differently from any talent agency I know of," Jay points out. "We have no contracts with any of our acts—we work strictly on a handshake basis—and most of them have been with us for many, many years."

Through the years, United Talent has succeeded in gaining increased television exposure for its artists and last year signed an annual 16-week contract for appearances by Twitty and Lynn at the Aladdin Hotel's Bagdad Theatre in Las Vegas.

Jay has also noticed country music's sophistication in booking contracts, sound and lighting, venues now available to these acts, and an upward rise in boxoffice figures for pure country music shows.

"A promoter from Washington, D.C. recently called to tell me he grossed \$100,000 on a show with Twitty, Lynn and Gilley," Jays says. "That's a lot of bucks even in the pop market. And that's a strictly country show—none of those artists has had crossover records. There's too much emphasis placed on crossover these days. Country music is there without the crossover. Crossover is just a plus."

Looking toward the future, Jay foresees a day when United Talent will possibly attempt to broaden its base.

(Continued on page CT-24)

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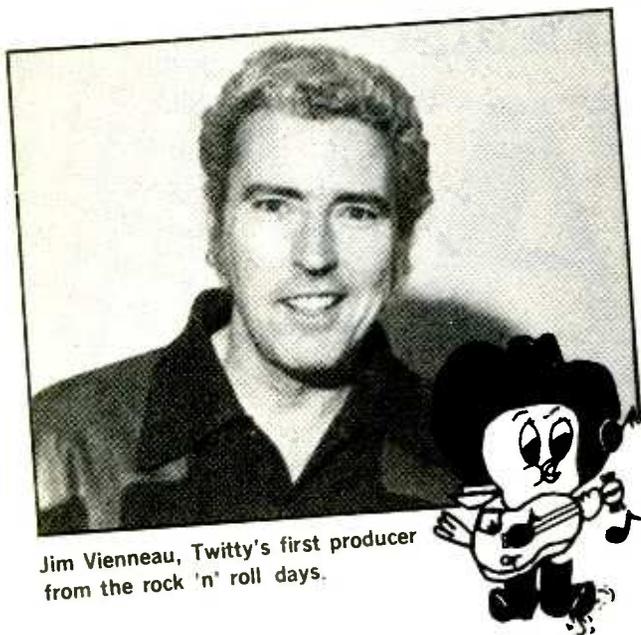
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## DISCOGRAPHY



Jim Vienneau, Twitty's first producer from the rock 'n' roll days.

Conway Twitty's remarkable string of hit records gave him a No. 1 hit record on at least one of three trade charts over an unbelievable 10 year span, starting in 1967. There are many familiar titles in this listing that include Conway Twitty's golden decade in the No. 1 position.

## SINGLES

## SINGLES RELEASED BY MGM

- 1958—IT'S ONLY MAKE BELIEVE\*; Flip: I'll Try\*; Album: Conway Twitty Sings  
 1958—STORY OF MY LIFE\*; Flip: Make Me Know You're Mine; Album: Conway Twitty Sings  
 1959—HEY LITTLE LUCY; Flip: When I'm Not With You\*; Album: Saturday Night With Conway Twitty  
 1959—MONA LISA; Flip: Heavenly\*; Album: Conway Twitty Sings  
 1959—DANNY BOY; Flip: Halfway To Heaven; Album: Saturday Night With Conway Twitty  
 1960—LONELY BLUE BOY; Flip: Star Spangled Heaven\*; Album: Lonely Blue Boy  
 1960—WHAT AM I LIVING FOR; Flip: Heart in My Heart; Album: Conway Twitty Greatest Hits  
 1960—IS A BLUE BIRD BLUE; Flip: She's Mine\*; Album: Conway Twitty Greatest Hits  
 1960—WHAT A DREAM; Flip: Tell Me One More Time\*; Album: Portrait Of A Fool  
 1960—WHOLE LOTTA SHAKING GOING ON; Flip: The Flame\*; Album: The Rock & Roll Story  
 1961—C'EST-SI-BON; Flip: Don't You Dare Let Me Down; Album: Portrait Of A Fool  
 1961—THE NEXT KISS; Flip: Man Alone\*; Album: Portrait Of A Fool  
 1961—I'M IN A BLUE MOOD; Flip: A Million Teardrops; Album: Portrait Of A Fool  
 1961—IT'S DRIVING ME WILD; Flip: Sweet Sorrow; Album: Portrait Of A Fool  
 1962—PORTRAIT OF A FOOL; Flip: Tower Of Tears\*; Album: Portrait Of A Fool  
 1962—COMFY 'N' COZY; Flip: Little Piece Of My Heart; Album: Hit The Road  
 1962—UNCHAINED MELODY; Flip: There Is Something On Your Mind; Album: Hit The Road  
 1963—I HOPE, I THINK, I WISH; Flip: The Pick Up\*; Album: Hit The Road  
 1963—SHE AIN'T NO ANGEL; Flip: Got My Mojo Working; Album: Hit The Road

## SINGLES RELEASED BY ABC PARAMOUNT

- 1963—GO ON AND CRY\*; Flip: She Loves Me\*  
 1964—MY BABY LEFT ME; Flip: Such a Night

## SINGLES RELEASED BY MERCURY

- 1957 & 1958—MAYBE BABY\*; Flip: Shake It Up\*  
 BORN TO SING THE BLUES\*; Flip: I Need Your Loving\*  
 WHY CAN'T I GET THROUGH TO YOU; Flip: Double Talk Baby

## SINGLES RELEASED BY MCA—DECCA

- 1965—TOGETHER FOREVER\*; Flip: That Kind Of Girl\*; Album: Conway Twitty Sings  
 1965—GUESS MY EYES WERE BIGGER THAN MY HEART; Flip: Honky Tonk Man; Album: Conway Twitty Sings  
 1966—LOOK INTO MY TEARDROPS; Flip: If You Were Mine To Lose\*; Album: Look Into My Teardrops  
 1966—I DON'T WANT TO BE WITH ME\*; Flip: Before I'll Set Her Free\*; Album: Look Into My Teardrops  
 1967—DON'T PUT YOUR HURT IN MY HEART\*; Flip: Walk Me To The Door\*; Album: Conway Twitty Country  
 1967—FUNNY, BUT I'M NOT LAUGHING\*; Flip: Working Girl; Album: Conway Twitty Country  
 1968—THE IMAGE OF ME (No. 1); Flip: Dim Lights, Thick Smoke; Album: Here's Conway Twitty  
 1968—NEXT IN LINE (No. 1); Flip: I'm Checking Out\*; Album: Next In Line  
 1969—DARLING YOU KNOW I WOULDN'T LIE (No. 1); Flip: Table In The Corner\*; Album: Darling You Know I Wouldn't Lie  
 1969—I LOVE YOU MORE TODAY (No. 1); Flip: Bad Girl\*; Album: I Love You More Today  
 1970—TO SEE AN ANGEL CRY\* (No. 1); Flip: I Did The Best I Could\*; Album: To See My Angel Cry/That's When She Started To Stop Loving You  
 1970—THAT'S WHEN SHE STARTED TO STOP LOVING YOU (No. 1); Flip: I'll Get Over Losing You\*; Album: To See My Angel Cry/That's When She Started To Stop Loving You  
 1970—HELLO DARLIN'\* (No. 1); Flip: Girl At The Bar\*; Album: Hello Darlin'\*  
 1970—FIFTEEN YEARS AGO (No. 1); Flip: Up Comes The Bottle\*; Album: Fifteen Years Ago  
 1971—AFTER THE FIRE IS GONE (Conway & Loretta) (No. 1); Flip: The One I Can't Live Without; Album: We Only Make Believe  
 1971—HOW MUCH MORE CAN SHE STAND (No. 1); Flip: Just Like A Stranger\*; Album: How Much More Can She Stand  
 1971—I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING (No. 1); Flip: Heartache Just Walked In\*; Album: I Wonder What She'll Think About Me Leaving

- 1972—LEAD ME ON (Conway & Loretta) (No. 1); Flip: Four Glass Walls; Album: Lead Me On  
 1972—I CAN'T SEE ME WITHOUT YOU\* (No. 1); Flip: I Didn't Lose Her\*; Album: I Can't See Me Without You  
 1972—OUR LAST DATE\* (No. 1); Flip: I'll Never Make It Home Tonight; Album: Our Last Date/I Can't Stop Loving You  
 1972—I CAN'T STOP LOVING YOU (No. 1); Flip: Since She's Not With The One She Loves\*; Album: Our Last Date/I Can't Stop Loving You  
 1973—SHE NEEDS SOMEONE TO HOLD HER (No. 1); Flip: This Road That Walk\*; Album: She Needs Someone To Hold Her  
 1973—BABY'S GONE\* (No. 1); Flip: Dim Lonely Places\*; Album: You've Never Been This Far Before/Baby's Gone  
 1973—YOU'VE NEVER BEEN THIS FAR BEFORE\* (No. 1); Flip: You Made It Hard; Album: You've Never Been This Far Before/Baby's Gone  
 1973—LOUISIANA WOMAN—MISSISSIPPI MAN (Conway & Loretta) (No. 1); Flip: Living Together Alone; Album: Louisiana Woman—Mississippi Man  
 1974—HONKY TONK ANGEL (No. 1); Flip: Don't Let It Go To Your Heart\*; Album: Honky Tonk Angel  
 1974—I'M NOT THROUGH LOVING YOU YET\* (No. 1); Flip: Before Your Time\*; Album: I'm Not Through Loving You Yet  
 1974—I SEE THE WANT TO IN YOUR EYES (No. 1); Flip: Girl From Tupelo; Album: I'm Not Through Loving You Yet  
 1974—AS SOON AS I HANG UP THE PHONE (Conway & Loretta)\* (No. 1); Flip: A Lifetime Before; Album: Country Partners

- 1974—LINDA ON MY MIND\* (No. 1); Flip: She's Just Not Over You Yet\*; Album: Linda On My Mind  
 1975—TOUCH THE HAND OF THE MAN\* (No. 1); Flip: Don't Cry Joni\*; Album: High Priest Of Country Music  
 1975—DON'T CRY JONI\* (No. 1); Flip: Touch The Hand; Album: High Priest Of Country Music  
 1975—FEELIN'S (Conway & Loretta) (No. 1); Flip: You Done Lost Your Baby\*; Album: Feelin's  
 1975—THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME (No. 1); Flip: She Did—It Did—I Didn't; Album: Twitty  
 1976—AFTER ALL THE GOOD IS GONE\* (No. 1); Flip: I've Got A Good Thing Going\*; Album: Now & Then  
 1976—THE LETTER\* (No. 1); Flip: God Bless America Again; Album: United Talent  
 1976—THE GAMES DADDIES PLAY\* (No. 1); Flip: There's More Love In The Arms You're Leaving; Album: Greatest Hits Vol. II  
 1976—I CAN'T BELIEVE SHE GIVES IT ALL TO ME\* (No. 1); Flip: I Can't Help It If She Can't Stop; Album: Play Guitar Play  
 1977—PLAY GUITAR PLAY\* (No. 1); Flip: One In A Million\*; Album: Play Guitar Play  
 1977—I CAN'T LOVE YOU ENOUGH (Conway & Loretta); Flip: The Bed I'm Dreaming On; Album: Dynamic Duo  
 1977—I'VE ALREADY LOVED YOU IN MY MIND\*; Flip: I Changed My Mind\*  
 1977—GEORGIA KEEPS PULLING ON MY RING; Flip: Talkin' 'Bout You\*  
 1978—THE GRANDEST LADY OF THEM ALL; Flip: I'm Used to Loving You

\*Written or co-written by Conway Twitty.

## Two Producers Recall

Vienneau:  
Rock Days Revisited

Conway Twitty's first producer back in the rock'n'roll days was Jim Vienneau, who, at the time, was employed by MGM Records in New York as a producer working with such acts as Mark Dinning, who had a big record with "Teen Angel," and Connie Frances. Vienneau is now director of a&r for Polydor Records in Nashville.

"Conway was submitted to me as a possible act to produce, and after working with him, I believed that he had a lot of potential as an artist," says Vienneau. "So I signed him with the label and the first record that we did together was "Only Make Believe," which was recorded in Nashville.

"At the time, MGM didn't have an office in Nashville, so I used to fly in from New York for the sessions for which I used mainly Nashville musicians."

Twitty and Vienneau's recording relationship lasted some eight years and produced other well known Twitty songs such as "Danny Boy," "Lonely Blue Boy," "C'est Si Bon," "Mona Lisa" and "What Am I Living For."

"I had a very fine relationship with Conway. He was not only a fine person, but a very talented performer and singer and it was a lot of fun producing him."

When Conway turned to the country music field from rock'n'roll, he also moved on to another producer, Owen Bradley, thus terminating his work with Vienneau.

"Conway was always very interested in country music, and at the time, when his contract expired, MGM was not set up as a country label. So he moved over to what was Decca Records then—now MCA—and started to really get into the country field.

"Since that time I see him occasionally and he hasn't changed. He's still a great guy."

Bradley:  
Back To Country

Owen Bradley has been producing Conway Twitty ever since he became a country artist and his reflections on his relationship with Conway are filled with respect and fondness.

"Harlan Howard called me sometime in the early 60s and said that Conway, whom I'd known for some time as a rock singer, wanted to record country material as well as pop. He had been under another label and he wanted to record under the name of Harold Jenkins as a country artist and Conway Twitty as a pop artist.

"After listening to a tape of Conway singing country songs, I called New York and in the discussion it was decided that if we could have, or be lucky enough to have one name to be a success, we'd be very fortunate. So we decided to go with the name that was already established, Conway Twitty, and directed ourselves to the country field.

"We began experimenting with him in the beginning, but he had the elements already at hand, such as being a good songwriter, knowing how to deliver a song and being a good showman. It's been a very successful relationship and it was a lucky day for Decca when we were able to get Conway."

Of the songs that Conway and Bradley have worked together on over the years of their association, Bradley feels that "Hello Darlin'" and "Never Been This Far Before" were the biggest shots to Conway's career.

"'Hello Darlin'" was probably one of the first real big ones for Conway, even though he had had some good ones before that, and 'Never Been This Far Before.' He's had several that were outstanding, but I think these two were probably the biggest shots to his career. Another one, that he's done just recently is 'Georgia Keeps Pulling On My Ring,' which is another different type of song."

Bradley also produces Loretta Lynn and says that producing both of them together as a duo is a treat.

"We've been doing this now for five or six years and it's kind of gotten down to a pattern with us. We have a lot of fun when we record and that's the way it should be. I feel very fortunate to be associated with both of them."



Producer Owen Bradley presents Twitty with another gold disk at the CMA Fan Fair.

## LP's

## ALBUMS RELEASED BY MGM

- 1958—CONWAY TWITTY SINGS  
 1959—SATURDAY NIGHT WITH CONWAY TWITTY  
 1960—LONELY BLUE BOY  
 1960—CONWAY TWITTY'S GREATEST HITS  
 1961—THE ROCK 'N' ROLL STORY  
 1961—CONWAY TWITTY TOUCH  
 1961—PORTRAIT OF A FOOL  
 1963—R & B 63  
 1964—HIT THE ROAD  
 1969—YOU CAN'T TAKE THE COUNTRY OUT OF CONWAY  
 1970—CONWAY TWITTY GAS # 110  
 1971—CONWAY TWITTY HITS  
 1972—CONWAY TWITTY SINGS THE BLUES  
 1973—20 GREAT HITS BY CONWAY TWITTY

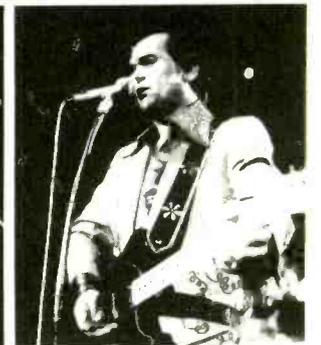
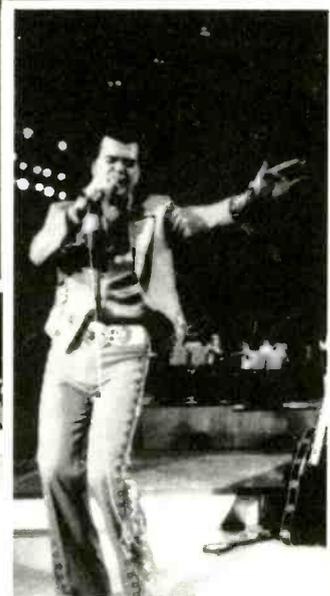
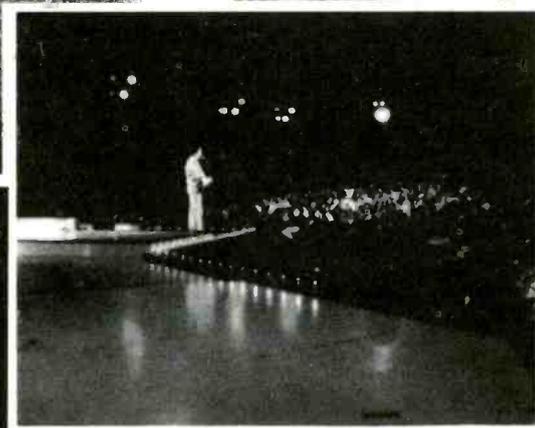
## ALBUMS RELEASED BY MCA

- 1965—CONWAY TWITTY SINGS  
 1966—LOOK INTO MY TEARDROPS  
 1967—CONWAY TWITTY COUNTRY  
 1968—HERE'S CONWAY TWITTY  
 1968—NEXT IN LINE  
 1969—I LOVE YOU MORE TODAY  
 1969—DARLING, YOU KNOW I WOULDN'T LIE  
 1970—HELLO DARLIN'  
 1970—TO SEE MY ANGEL CRY/THAT'S WHEN SHE STARTED TO STOP LOVING YOU  
 1971—WE ONLY MAKE BELIEVE (with Loretta Lynn)  
 1970—FIFTEEN YEARS AGO  
 1971—HOW MUCH MORE CAN SHE STAND  
 1971—I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING  
 1972—LEAD ME ON (with Loretta Lynn)  
 1972—CONWAY TWITTY'S GREATEST HITS  
 1972—I CAN'T SEE ME WITHOUT YOU  
 1972—I CAN'T STOP LOVING YOU/LAST DATE  
 1973—SHE NEEDS SOMEONE TO HOLD HER  
 1973—YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE  
 1973—LOUISIANA WOMAN, MISSISSIPPI MAN (with Loretta Lynn)  
 1973—CLINGING TO A SAVING HAND  
 1974—HONKY TONK ANGEL  
 1974—I'M NOT THROUGH LOVING YOU YET/I SEE THE WANT TO IN YOUR EYES  
 1974—COUNTRY PARTNERS (with Loretta Lynn)  
 1975—LINDA ON MY MIND  
 1975—HIGH PRIEST OF COUNTRY MUSIC/TOUCH THE HAND  
 1975—FEELINS (with Loretta Lynn)  
 1975—THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME  
 1976—NOW AND THEN  
 1976—UNITED TALENT (with Loretta Lynn)  
 1976—GREATEST HITS VOL. II  
 1977—PLAY GUITAR PLAY  
 1977—DYNAMIC DUO (with Loretta Lynn)  
 1977—I'VE ALREADY LOVED YOU IN MY MIND  
 1978—GEORGIA KEEPS PULLING ON MY RING

I Love  
You

—Loretta—

# The CONWAY TWITTY Television Special



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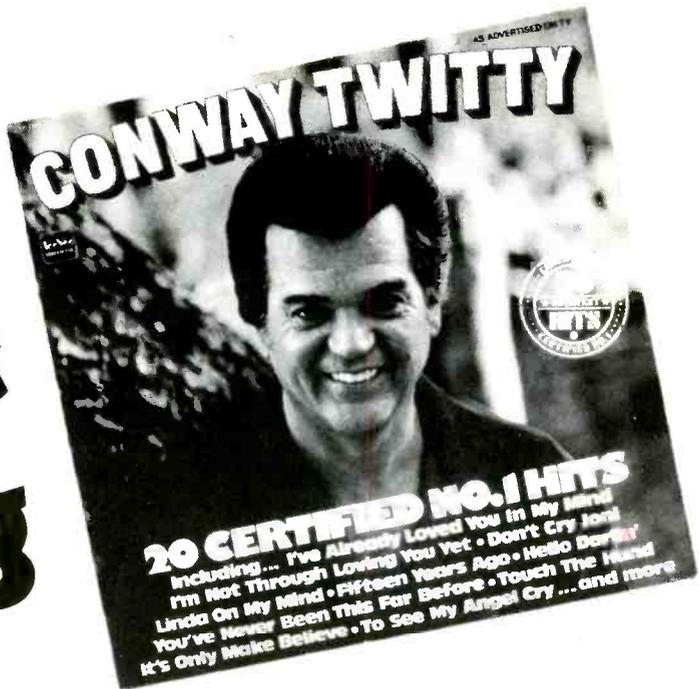
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IN CANADA

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**The record  
has made  
it big**



**The  
In-Concert  
Television  
Special  
has made it big**

**But... it's the friendship  
that made it all  
worthwhile**

*Thanks Conway*



TORONTO  
EDMONTON  
NASHVILLE



# United Talent And Mutual Admiration

## Conway On Loretta . . .

After I signed with Decca, I had come in to do a session, and Loretta was just finishing up a session. I was a Loretta Lynn fan and had been since I heard her first record.

I didn't know it, but she was a Conway Twitty fan. She wasn't a rock'n'roll fan, but she loved "It's Only Make Believe" which was a big country record, too. She had a big Conway Twitty poster she kept in her house before she even got in the business.

I saw Loretta in the studio, and Owen Bradley looked at me and her and said, "Loretta, you've been telling me you want to meet Conway Twitty."

"Yeah!" she said.

"Well, he's standing right behind you."

She turned around and jumped straight up. It was a mutual admiration society.

We took a tour to Europe together, and while we were there—Loretta, I and her husband Mooney—somebody mentioned what would happen if we did a session together. We both liked the idea and we started to set that up.

In 1969, we did our first recording session together. Our first single and album were released in 1970. We decided to release only one single and one album a year.

It's been successful for us and we have a lot of fun. We've become really good friends and business partners, too.

We own United Talent. Jimmy Jay was working for me at the time, and I suggested to Loretta and Mooney that I thought he'd be a good one to head up this agency for us. They agreed—and the result is history. United Talent is one of the biggest agencies there is.

Mooney is a sharp guy, a fantastic man, and I love him. He's



a sweetheart. He doesn't like for me to call him that, but that's what he is—he and Loretta both.

## Loretta On Conway . . .

I had heard "It's Only Make Believe" when I was a kid—a teenager—and he was a teenager. I began to be one of his greatest fans at that time, way before I ever thought about singing.

I was in the studio and Owen Bradley said, "Loretta, there's somebody in here recording and this is his first country record. He has been into rock'n'roll."

"Who is it?"

"Would you like to meet him?"

"Tell me who it is."

"It's Conway Twitty."

"Not the one that sang 'It's Only Make Believe'?"

"Yes."

I just about passed out. He walked out and I met him, I told him, "I want you to know that I was your biggest fan."

We went to Europe and Conway started singing in the dressing room, doing some harmony, and we took a notion to record together.

Me and Conway are pretty close, you know. Who could work

together better than me and Conway? We work together good. To me, he's one of the greatest.

We don't work together as much as a lot of people think. We do a spring tour and fall tour. It's something extra, and we try to think of the fans, too, when it comes to recording together. The fans only have so much money. They go out and buy my records and they buy his records, so we don't want to make it too hard on them. We just put out one album and one single a year.

Conway is real bashful, you know, and it tickles me. I really carry on with this a little bit. I know if I'm embarrassing him that I'll do something even worse.

After a show in Wisconsin, Conway and I were sitting on the edge of the stage signing autographs. This man came up and kept saying, "Loretta, are you and Conway married?"

There were so many people standing around that I thought the guy would cool it. And here came a woman and said, "Oh, you both make a lovely couple. I'm so glad y'all are married. You're just made for each other—the perfect

couple."

That guy kept standing there saying, "Loretta, are you all married?"

I looked up at Conway, and he knew I was going to say something. He started getting red and kept getting redder. Finally, after 15 minutes of this, I looked down at the guy and said, "No, we are not. We are just living together."

Conway said, "Loretta!" and left. I embarrassed him.

One time we walked out onto the stage and I had on hot pants underneath a long gown. I planned this to embarrass him. We had this song out called "Lead Me On." Conway went up and sang his part. It was so pretty, and everybody was so

(Continued on page CT-24)

ADVERTISEMENT

MAY 13, 1978, BILLBOARD

Conway,  
Life has its ups and downs...  
since you became part of  
my life, it's been all up.

Jay Y.S.O.B.

## Conway Twitty International Fan Club Edith Rich—President

- 1968  
Mary Martin—Ark.  
Bianca Stout—Del. Md.  
& Eastern States
- 1970  
Patricia Moore  
California
- 1969  
Barbara McIntyre—N. Y.  
& Canada  
Bertha Myrick—Va.
- 1971  
Geraldine Dagnan  
Kentucky  
Sandy Diringier  
Louisiana
- 1972  
Carla Payne—Texas  
Eula Sears—Md.
- 1973  
Carol Moran—Asst. Del. Md.  
& Eastern States
- 1974  
Joan Powell—Minn.  
Joyce Womble—N.C.
- 1975  
Joan Waugh—Asst. Del.  
Md. & Eastern States
- 1976  
Eleanor Martin—N.C.  
Rita Lilley—Ohio
- 1977  
Maritel Edwards Asst. Pa.  
Chloe Bishop S.C.  
Salome Bishop  
Asst. S.C.
- 1979  
1980  
1981  
1982  
1983  
1984  
1985  
1986  
1987  
1988  
1989  
1990  
1991  
1992  
1993
- 1978  
Wilma Reynolds  
Anna Nace—Penn.  
Neil Lovering  
Georgia

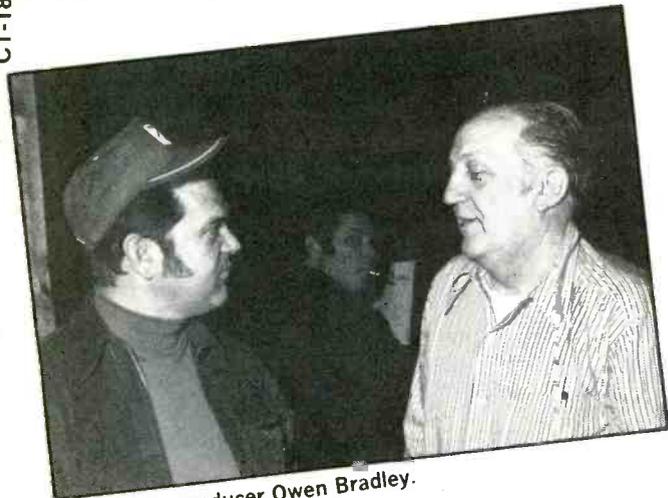
**WE'VE  
GOT YOU  
COVERED**

**CONGRATULATIONS,  
GONWAY**

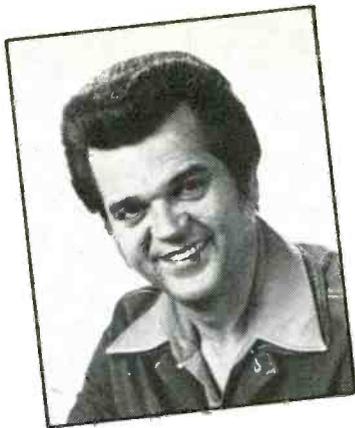
*Owen*

*Owen Bradley Productions*

*Bradley's Barn, Inc.*



Twitty with producer Owen Bradley.



With MCA president Mike Maitland.

# Mr. No. 1



Twitty and Loretta Lynn.

A total of 33 Conway Twitty singles in a row on MCA Records have gone to No. 1 position in one or more of the trades. Out of the 33, 17 have been written or co-written by Conway. Of the songs recorded and released on singles or albums 126 were written or co-written by Conway.

Release Date	Title	BB	RW	CB	May 73	Louisiana Woman	Mississippi Man	BB	RW	CB
Aug. 68	Next in Line	11/2/68	same	same	June 73	You've Never Been This Far Before	8/18/73	same	same	
Dec. 68	Darling You Know I Wouldn't Lie		3/22/69	same	Dec. 73	Honky Tonk Angel	9/8/73	9/15/73	9/22/73	
Apr. 69	I Love You More Today	9/19/69	7/5/69		Apr. 74	I'm Not Through Loving you Yet	3/23/74	3/23/74	3/16/74	
Aug. 69	To See My Angel Cry	11/8/69	same	same	June 74	As Soon As I Hang Up The Phone		7/13/74		8/30/74
Dec. 69	That's When She Started To Stop Loving Me		2/21/70		Aug. 74	I See The Want To In Your Eyes	9/6/74	8/16/74		11/2/74
Apr. 70	Hello Darlin'	6/6/70	6/13/70	6/6/70	Jan. 75	Linda On My Mind	10/19/74	10/26/74		3/15/75
Aug. 70	15 Years Ago	11/21/70	same	same	Apr. 75	Touch The Hand	3/8/75	3/8/75		7/26/75
Jan. 71	After The Fire is Gone	3/13/71	3/21/71	3/27/71	June 75	Feelin's	7/19/75	7/19/75		8/30/75
Mar. 71	How Much More Can She Stand	5/8/71	same	same	Aug. 75	Don't Cry Joni	9/6/75	8/16/75		8/30/75
July 71	I Wonder What She'll Think		9/4/71		Nov. 75	This Time I've Hurt Her More		10/4/75		1/24/76
Sept. 71	Lead Me On	11/3/71	11/24/71	12/4/71	Mar. 76	After All The Good Is Gone	1/31/76	1/31/76		5/29/76
Nov. 71	I Can't See Me Without You		1/29/72		June 76	The Letter	5/22/76		8/14/76	8/21/76
March 72	Lost Her Love On Our Last Date	5/27/72	5/20/72		Aug. 76	The Games That Daddies Play	10/9/76	10/16/76	10/23/76	
July 72	I Can't Stop Loving You	9/23/72	9/23/72	9/30/72	Nov. 76	I Can't Believe She Gives It all To Me	1/22/77	1/29/77	1/15/77	
Nov. 72	She Needs Someone To Hold Her	2/3/73	2/10/73	2/10/73	Feb. 77	Play Guitar Play	5/2/77	same	same	
Mar. 73	Baby's Gone		6/9/73		July 77	I've Already Loved you in my Mind	9/19/77	9/26/77	9/26/77	

CONGRATULATIONS CONWAY

FROM TWO UNITED TALENTS

JOHNNY RUSSELL



BEVERLY HECKEL



## Twitty On The Road

Continued from page CT-4

"I didn't think I'd ever hire another musician unless I could find one who played banjo and fiddle and harmonica," Conway explains. "We ran into Jack Hicks who impressed me quite a bit. He played the heck out of the banjo, but he didn't play harmonica and fiddle. He said he could learn right quick. I liked his personality and attitude."

So Hicks was hired—and recently played two sessions on harmonica.

Twitty is proud of his musicians, noting that most have been with him for years and years. "It's like a family with us. I don't like to change musicians. I like to get good people and we all stay together."

He was particularly proud when he caught the feedback about his musicians after a March trip to Las Vegas. The professionals marveled at the Twitty Birds with such statements as, "I can't believe they weren't drunk or on dope or that they're so straight or . . ."

It's a straight band that has fun.

We're in Ozark. Far from the Ozarks, but on the Southern tip of Alabama.

The Twitty Bird Special pulls up behind the Civic Center next to a bus blaring the name of Loretta Lynn.

The drivers and musicians, having been friends for many years, go to each other to say hello. So do Conway and Loretta. Conway goes to Loretta's bus and they spend an hour catching up on the latest news in each other's lives. They're fast and fine friends—but not romantic friends as so many country music fans have posed.

Not only does Loretta love Conway's wife, Mickey, but Conway idolizes Loretta's husband, Mooney.

And it was Loretta who convinced Conway he should give up his touring airplane for a touring bus.

"For nine years, I had a plane to fly to our dates," comments Conway. "Loretta talked me into the bus. She rode on my plane a lot and talked me into the advantages of travelling by bus. I wouldn't trade it. There's no way I'd go back. You have rest and privacy—and I've written a lot of songs on the bus that I'd probably never have written otherwise."

It's time to set up. Conway and Loretta swap opening times. If Conway opens one night, Loretta opens the next. Usually, the one who doesn't open comes back after the other's set for duets.

Loretta went on first last time, so Conway's got the opening slot tonight. His musicians take the instruments and saleable goods (tapes, LPs and booklets) into the Civic Center back door.

It's setup time for merchandise and music. The stage out-

fits go from the bus to the dressing room, the instruments from storage to the stage.

The fans are arriving. The pop corn is popping. The hot dogs are dogging. The Cokes are coking.

8:07 and the show starts. The Twitty Birds launch into a couple of country instrumentals that have the fans on the edge of their seats. Then comes Conway.

The flashbulbs explode like the Fourth of July as the hero strides the stage, warbling "Honky Tonk." Then comes a medley of "I See The Want To In Your Eyes," "15 Years Ago" and "Play Guitar Play."

Some 13 songs later, Conway launches into the vintage '50s hit that launched him: "It's Only Make Believe." It's a soulful version, not much like the song that propelled him to rock 'n' roll and later country stardom, but it still sounds good.

His part of the show ends at 9 p.m. and he spends 20 minutes at the front of the stage autographing albums, tapes and photos for his fans. Whether tired or not, he usually does this after every show.

Loretta's band, and then Loretta herself, come on stage to close the night-to-be-remembered in Ozark, Ala.

Back in the bus, some Twitty fans from a nearby city have brought him a gallon of West Indies Salad (a crabmeat concoction that can't be described except in terms of 'you've got to try it').

Conway consumes crab and crashes. It's been a long day.

After Loretta's show is over, the musicians get their instruments off the stage, pack them into the bus, help the sound and lighting crew load their goods, hop aboard the bus and pull away from the Ozark Civic Center.

There's a stop at the proverbial truck stop outside Ozark for omelettes, more biscuits, more gravy and more coffee. Loretta's bus is there, too—and while Conway and Loretta stock up on sleep in their respective buses, their musicians stock up on food.

It's been hard work already, but the three-day trip is only one third-over.

The buses head back into the blackness of the Alabama night as various musicians crawl for their bunks, leaving the drivers and a couple of night owls as the only awakened personalities.

It's Asheville, N.C., in the morning for a nighttime show (and a stay at a real live Holiday Inn), then, Sunday morning, off to Greensboro for the final show of the swing.

It's early Monday when the Twitty Bird Special returns from whence it came. It carries a bunch of bushed music makers, tired from traveling, yet buoyed by the knowledge—reflected throughout the tour on the faces of the fans—that their talents, their creativity, their performances brought some very special moments into the lives of some very special people.

GERRY WOOD

# At Guaranty National, we like the way Conway Twitty picks his guitar and his bank!

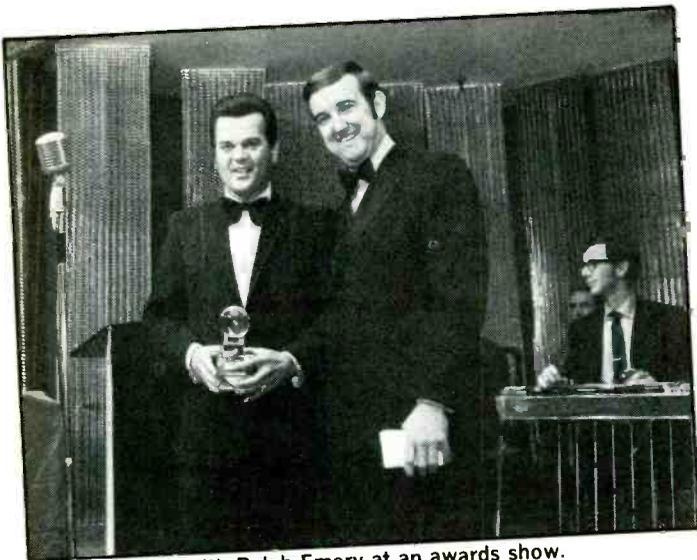
Conway Twitty has been a valued customer of Guaranty National for seven years. Why don't you follow his lead and get with the people who know how to arrange banking needs to fit your style on whatever scale.

These are the directors who've helped our group rise on the banking-popularity chart:

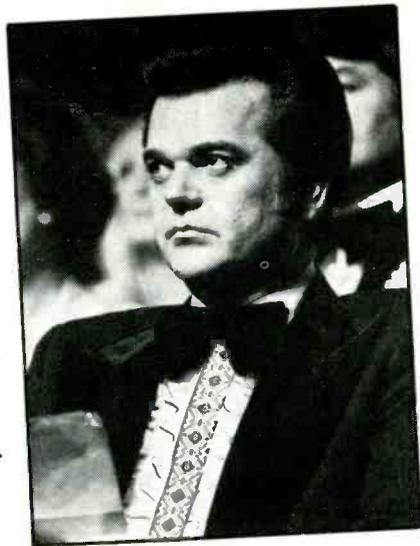
Irvin Frank  
Secretary-Treasurer, Newman, Inc.  
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President, First Bank of Catoosa

**G** Guaranty  
National  
Bank

The Bank with more of what you're driving for.



Conway Twitty with Ralph Emery at an awards show.



**AWARDS PRESENTED TO CONWAY TWITTY  
1970 through 1977**

**MALE VOCALIST**

American Music: 1977.  
Academy: 1975.  
Music City News: 1974, 1975, 1976, 1977.  
Billboard Male Artist: 1973, 1975.  
Singles Male Artist (BB): 1977.

**ALBUM OF YEAR**

Academy: 1975—"Feelins."

**SONG OF THE YEAR**

Music City News: 1974—"You've Never Been This Far Before."

**SINGLE OF THE YEAR**

Music City News: 1970—"Hello Darlin' "; 1975, "Linda On My Mind."  
Billboard: 1970—"Hello Darlin' "; 1973, "You've Never Been This Far Before."

**OVERALL SINGLES ARTIST**

Billboard: 1972, 1973, 1977.

**DUET**

CMA Duo: 1971, 1972, 1973, 1974.  
Grammy: 1971.  
American Music: 1973, 1974, 1977.  
Truckers: 1975, 1976.  
Academy: 1971, 1972, 1975, 1976.  
Music City News: 1971, 1972, 1973, 1974, 1975, 1976, 1977.  
Billboard: 1973, 1974, 1975, 1977.

**BMI AWARDS-15**

**SESAC AWARDS-16**

**CMA TOP 5 FINALISTS**

MALE VOCALIST-1970, 1971, 1973, 1974, 1975, 1976.  
SONG OF THE YEAR-1970 "Hello Darlin'."  
DUO OF YEAR-1971, 1972, 1973, 1974, 1975, 1976.  
ALBUM OF YEAR-1970 "Hello Darlin' "; 1972, "Lead me On"; 1973, "Louisiana Woman," "Mississippi Man"; 1974, "You've Never Been This Far Before"; 1975, "Feelins."  
SINGLE OF THE YEAR-1970, "Hello Darlin' "; 1974, "As Soon As I Hang Up The Phone."  
ENTERTAINER OF YEAR-1971, 1975.



More awards with Loretta Lynn.



CONWAY TWITTY JIMMY JAY SONNY JAMES ROY CLARK

MAY 1965

Time has past,  
hits are great-  
but most important  
our friendship  
has grown...

*Sonny James*  
YOUR FRIEND

BEST  
WISHES  
CONWAY  
YOU ARE  
A CREDIT  
TO THE  
INDUSTRY!

FARON YOUNG  
&  
BILLY DEATON

CONGRATULATIONS

MANY  
THANKS  
FOR  
YOUR  
FRIENDSHIP  
AND LOYALTY

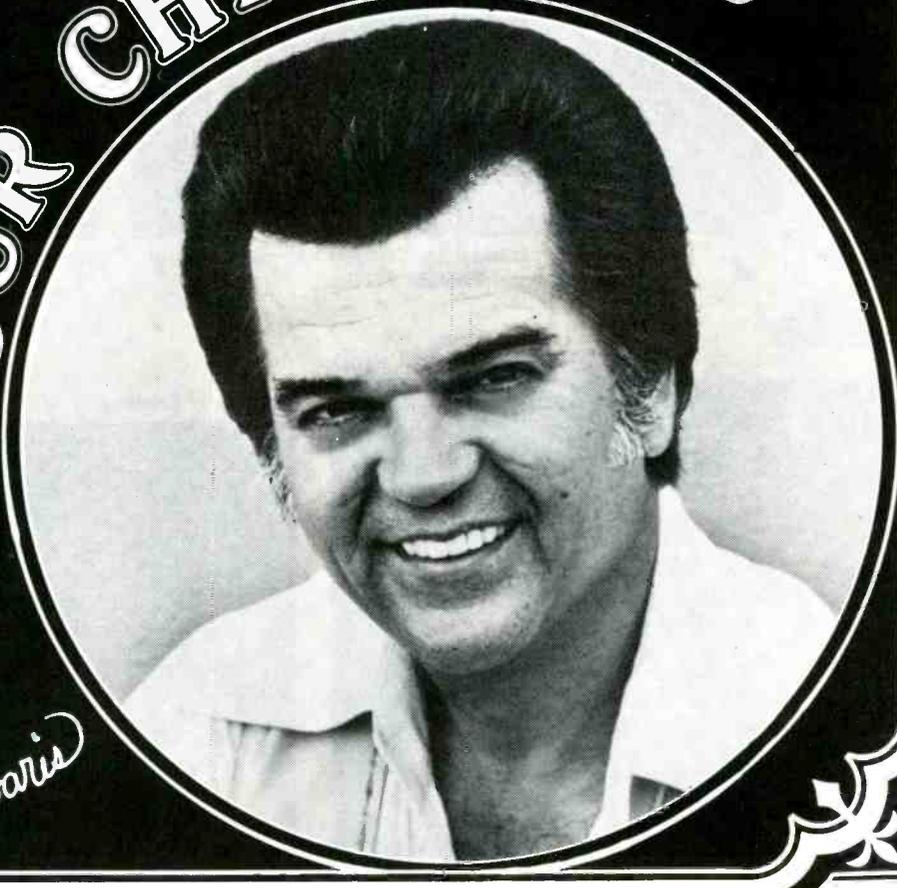
C.K. SPURLOCK  
KEITH FOWLER

COUNTRY  
SHINDIG

*Hugh C. Corden* *Pelton Lang* *Rock Chop* *Markham*  
*Lou Manly* *Dee Henry* *Jack Hicks*  
*Howard Jenkins* *Al Harris* *Doug Willis*

**WE ARE PROUD OF OUR CHIEF!**

*Bill Parks* *Charlie Tucker*  
*Bruce Crawford*  
*David Barnes*  
*Clair "Gene" Hughes* *Don Davis*



# "ODE TO THE CHIEF"

(Sung to the Tune of "HELLO DARLIN")



*C* *G7* *C*

We Don't Always Write'm \_\_\_\_\_

*C7* *F* *C*

As \_\_\_\_\_ Good As You Sung'em

*G7* *C*

But We Thank You \_\_\_\_\_ For Listening

*D* *D7* *G* *G7* *C*

Everytime We Brung'em \_\_\_\_\_

by L. E. White  
Larry Jenkins  
Aleene Jackson

Raymond A. Smith  
Peggy Forman  
Jack Dunham

Galen Raye  
John Riggs  
Jollie Hollie

Jim Mundy  
Ray Pillow  
Larry McFaden

Glen Canyon  
Buddy Green  
David Barnes

Telephone (615) 327-3162

Hello Darlin' Music



Music

Twitty



Bird

MUSIC PUBLISHING COMPANY  
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Nashville, Tennessee 37202

Neverbreak Music



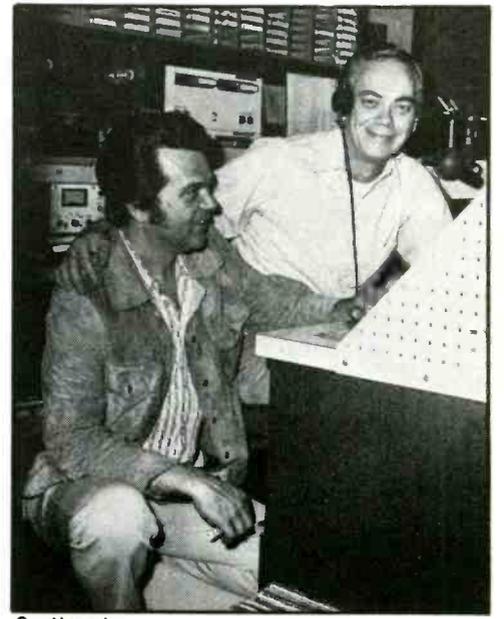
Music



Conway Twitty flanked by Russian astronaut Alexei Leonov and General Thomas Stafford.



Working out a song.



On the air

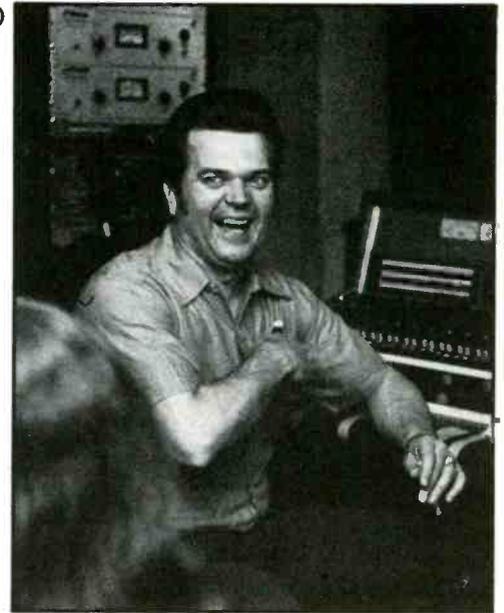


In the studio (Owen Bradley is at right).

In the studio (right below)



Arriving in England.



# Conway

Back when life seemed a bit simpler, when families would huddle around cathedral domed receivers, Radio was King of the Airwaves and The Grand Ol' Opry was Queen.

Recently, Conway released "The Grandest Lady of Them All", a Heart Felt Tribute to the Opry.

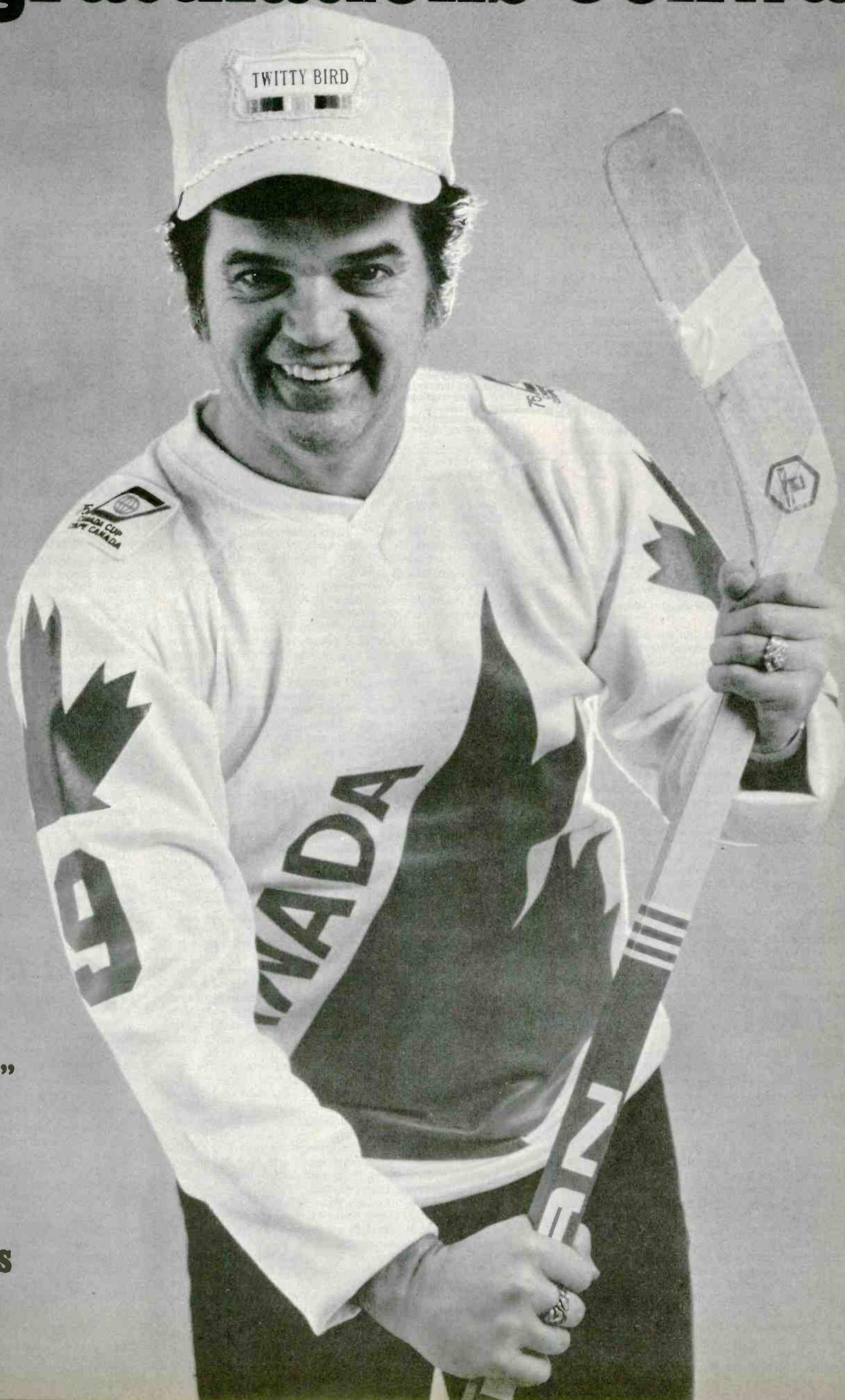
Thanks Conway, for sticking it out there.

*Bob Beckner*

**The Combine Music Group**



# Congratulations Conway



Thanks for  
being our "Star"

**MCA Records  
(Canada)**



# Songs Written or Co-Written By Conway Twitty

Title—Co-Writer—Publisher  
 A LITTLE GIRL CRIED—TB  
 A LETTER AND A RING—Joe Lewis—TB  
 A LETTER TO SANTA CLAUS—TB  
 AFTER ALL THE GOOD IS GONE—TB  
 ANSWER TO HELLO DARLIN'—Ester Kell—TB  
 AS SOON AS I HANG UP THE PHONE—TB  
 AIN'T IT SAD TO STAND AND WATCH LOVE  
 DIE—TB  
 BABY—CTM/TB  
 BABY'S GONE—Billy Parks—TB  
 BAD GIRL—TB  
 BAD MAN—CTM/TB  
 BECAUSE YOU LOVE ME—CTM  
 BEFORE I'LL SET HER FREE—TB  
 BEFORE YOUR TIME—Tommy Markham—TB  
 BE TRUE MY DARLING—CTM  
 BIG TOWN—CTM/TB  
 BIG TRAIN—Jack Nance—CTM  
 BLUE IS THE WAY I FEEL—TB  
 BORN TO SING THE BLUES—TB  
 CAN'T WE GO STEADY—Nance—CTM  
 CHAIN OF BROKEN HEARTS—CTM  
 CHRISTMAS DAYS OF OLD—CTM  
 COLLEGE CONFIDENTIAL—CTM  
 COME ON HOME—Nance—CTM  
 COME SEE ABOUT ME—TB  
 CRY JANIE CRY—Ray Bowling—CTM  
 DEEP IN MY HEART—CTM  
 DIM LONELY PLACES—L.E. White—TB  
 DONNA'S DREAM—CTM

DON'T CRY JONI—TB  
 DON'T CRY NO MORE—CTM  
 DON'T LET IT GO TO YOUR HEART—Lewis—  
 TB  
 DON'T PUT YOUR HURT IN MY HEART—TB  
 DON'T YOU KNOW—Nance—CTM  
 DREAMER—TB  
 EASY TO FALL IN LOVE—Nance—CTM  
 EVERYONE KNOWS—CTM  
 ENDLESS SEA—Bowling—CTM  
 ETERNAL TEARS—CTM  
 FALLEN ANGEL—TB  
 FIRST ROMANCE—Neal Matthews Jr.—CTM  
 FUNNY, BUT I'M NOT LAUGHING—TB  
 GATEWAY OF LOVE—TB  
 GIRL AT THE BAR—TB  
 GOING HOME—Nance—CTM  
 GONNA TAKE A LITTLE WALK—TB  
 GO ON AND CRY—CTM/TB  
 GO WOMAN GO—TB  
 HAVE I BEEN AWAY TOO LONG—TB  
 HEARTS—TB  
 HEARTACHE, HEARTACHE GO AWAY—Tree/  
 CTM  
 HEARTACHE JUST WALKED IN—TB  
 HEAVENLY—Nance—CTM  
 HELLO DARLIN'—TB  
 HEY MISS RUBY—Nance—CTM  
 HE'S THE MAN OF THE HOUSE—TB  
 HIGHLAND FLING? TWIST? ROCK—Al Bruno—  
 CTM  
 HOUSE OF THE RISIN' SUN—CTM  
 (ARRANGEMENT COPYRIGHT)  
 HUGGIN' AND A KISSIN'—Nance—CTM  
 I AIN'T TAKING THIS NO MORE—TB  
 I BELIEVE IT ALL—TB  
 I CAME HERE TOGETHER MEMORY WANDER  
 THROUGH MY MIND—Lewis—Hello Darlin'  
 Music/TB  
 I CAN'T BELIEVE SHE GIVES IT ALL TO ME—  
 TB  
 I CAN'T SEE ME WITHOUT YOU—TB

I CHANGED MY MIND—TB  
 I COULD NEVER LOVE SOMEBODY NEW—  
 CTM  
 I COULDN'T STAND ANOTHER BROKEN  
 HEART—CTM  
 I DID THE BEST I COULD—TB  
 I DIDN'T LOSE HER I THREW HER AWAY—L.E.  
 White & Betty Jo White—TB  
 I DON'T WANT TO BE WITH YOU—TB  
 IF YOU WERE MINE TO LOSE—TB  
 I JUST WROTE MY FIRST COUNTRY SONG—  
 TB  
 I KINDA SORTA THINK YOU'RE  
 WONDERFUL—TB  
 FUNNY, BUT I'M NOT LAUGHING—TB  
 I'LL GET OVER LOSING YOU—TB  
 I'LL TRY—Nance—CTM  
 I'M AFRAID I'LL FALL IN LOVE WITH YOU—TB  
 I'M CHECKING OUT—TB  
 I'M GETTING TIRED OF LOSING YOU—TB  
 I'M GOING CRAZY AND SHE'S JUST GOING—  
 Lewis—HD/TB  
 I'M LOST WITHOUT YOU—TB  
 I'M NOT THROUGH LOVING YOU YET—TB  
 I'M SORRY CHARLIE—TB  
 I'M SO USED TO LOVING YOU—TB  
 I'M USED TO LOSING YOU—TB  
 IN THE HEART OF A FOOL—CTM  
 I NEED SOMEONE—TB  
 I NEED YOUR LOVING—Jimmy Paulman—  
 CTM  
 I NEED YOU SO—Nance—CTM  
 I SURE HATE TO SEE ME GO—L.E. White—TB  
 I THE FOOL—TB  
 I TOLD MY WORLD TO GO AWAY—TB  
 IT'S ALL BECAUSE OF YOU—TB  
 IT'S CRYING OUTSIDE—TB  
 IT'S ONLY MAKE BELIEVE—Nance—TB  
 I'VE ALREADY LOVED YOU IN MY MIND—TB  
 I'VE GOT A GOOD THING GOING—TB  
 I VIBRATE—Nance—TB  
 I WANT EVERYBODY TO KNOW—TB  
 I WAS THE FIRST ONE—TB

I WAS THE FOOL—TB  
 I WONDER IF YOU TOLD HER ABOUT ME—TB  
 JOHNNY SNOWMAN—Fred Carter—CTM  
 JONI LEE—CTM  
 JUDGE OF HEARTS—Nance—TB  
 JUST BECAUSE—Sandra Lewis/Kenneth  
 Seymour/J. Allen Morton—Vogue  
 JUST IN TIME—Barton Music  
 JUST LIKE A STRANGER—TB  
 KEEP IT UP AND YOU'LL BE SORRY—  
 Seymour/Rinaldo Gamble—Vogue  
 LAST DATE—Floyd Cramer—Acuff/Rose  
 LET ME BE THE JUDGE—TB  
 LINDA ON MY MIND—TB  
 LITTLE BOY LOVE—TB  
 LITTLE HULA ISLE OF JOY—Virginia  
 Gilbertson—CTM  
 LYING HERE WITH JIMMY ON MY MIND—TB  
 LONELY KIND OF LOVE—TB  
 LONELY WORLD—TB  
 LONG BLACK TRAIN—CTM  
 LOOKING THROUGH MY GLASS—TB  
 LORD MAKE HER WANT TO STAY—L.E.  
 White—TB  
 MAN ALONE—CTM  
 MAYBE BABY—CTM  
 MAXINE—CTM  
 MIDNIGHT CREEP—CTM  
 MY CONFESSION—TB  
 MY FIRST COUNTRY SONG—TB  
 MY FIRST LOVE AFFAIR—TB  
 MY HEART CRIES—TB  
 MY HEART KNOWS—TB  
 MY HEART TELLS ME I LOVE YOU—TB  
 MY ONE AND ONLY YOU—Lewis—CTM/TB  
 NOBODY—Nance—CTM  
 NOW THAT BABY'S GONE—TB  
 OH HOW I HATE TO SEE ME GO—TB  
 ONE FOR THE MONEY—TB  
 ONE IN A MILLION—TB  
 ONLY LOVE CAN MAKE HER STAY—Nat  
 Stuckey—TB

PLATINUM HIGH SCHOOL—CTM  
 PLAY GUITAR PLAY—TB  
 ROCK HOUSE—Sam Phillips—Hi Lo Music  
 ROSALEENA aka DANNY BOY—CTM  
 ROSE MARIE—CTM  
 SEPARATE WAYS—TB  
 SEXPOT GOES TO COLLEGE—TB  
 SHAKE IT UP—CTM  
 SHE CAN ONLY SEE THE GOOD IN ME—L.E.  
 White & Betty Jo White—TB  
 SHE LOVES ME, SHE DON'T LOVE YOU—CTM  
 SHE'S JUST NOT OVER YOU YET—Michael  
 Haney—TB  
 SHE'S MINE—Nance—CTM  
 SHE'S NOT ALL BAD—CTM  
 SINCE SHE'S NOT WITH THE ONE SHE  
 LOVES—L.E. White & Betty Jo White—TB  
 SO CLOSE TO YOU—TB  
 SOMETHING OLD, SOMETHING NEW—TB  
 SOMEWHERE—TB  
 SORRY—CTM  
 SOUND OF AN ANGELS WINGS—TB  
 STAR SPANGLED HEAVEN—CTM  
 STORY OF MY LOVE—Nance—CTM  
 SUMMER VACATION—Carter—CTM  
 TABLE IN THE CORNER—TB  
 TALKIN' ABOUT YOU—TB  
 TEASIN'—Nance—CTM  
 TEENAGE HEART—Nance—CTM  
 TELL ME ONE MORE TIME—CTM  
 TEXAS DRAW—TB  
 THAT KIND OF GIRL—TB  
 THAT'S ALL SHE WROTE—TB  
 THAT'S THE WAY I FEEL—TB  
 THAT'S WHAT IT TAKES TO SATISFY—TB  
 THERE SHE GOES—TB  
 THE FLAME—CTM  
 THE GAMES DADDIES PLAY—TB  
 THE LETTER—Charles Haney—TB  
 THE PICKUP—CTM  
 THE LOVE LIGHT MAN—CTM  
 THE MAKE BELIEVER—TB

THE TABLE NEXT TO ME—Jim Ed Brown—  
 Barton  
 THE THINGS I LOST IN YOU—TB  
 THE WAY I WALK—TB  
 THE WEAKNESS IN YOUR MAN—TB  
 THE REASON WHY I'M HERE—TB  
 THIS ROAD THAT I WALK—TB  
 TIME HAS A WAY—TB  
 TIME WILL HEAL MY BROKEN HEART—TB  
 TOGETHER FOREVER—Forrest Hills  
 TO SEE MY ANGEL CRY—L.E. White &  
 Haney—TB  
 TOO YOUNG—Mathews—CTM  
 TOO WEAK TO LET YOU GO—L.E. White—TB  
 TOUCH THE HAND OF THE MAN—TB  
 TOWER OF TEARS—CTM  
 TREAT ME MEAN, TREAT ME CRUEL—TB  
 TURN THE OTHER CHEEK—TB  
 UP COMES THE BOTTLE—TB  
 US—TB  
 WALK ME TO THE DOOR—TB  
 WALK ON OUT THE DOOR—Della Mae  
 Herman/Newman—CTM  
 WALKING IN THE WIND AND RAIN—TB  
 WHAT ARE YOU GONNA DO ABOUT US—TB  
 WHAT GOOD IS SOMEONE NEW—TB  
 WHEN—Nance—CTM  
 WHEN I'M NOT WITH YOU—Nance—CTM  
 WHERE COULD SHE GO BUT WRONG—  
 Stucky—TB/Nat Stuckey Music  
 WHERE YOUR LOVE LEADETH ME—CTM  
 WORTHLESS DREAMER—TB  
 YEA YEA BOO HOO—Nance—CTM  
 YOU OONE LOST YOUR BABY—TB  
 YOU DON'T MOVE ME NO MORE—TB  
 YOU MADE ME WHAT I AM TODAY—TB  
 YOU WERE MEANT FOR ME—TB  
 YOUR TENDER LOVE—TB  
 YOU'VE NEVER BEEN THIS FAR BEFORE—TB

ADVERTISEMENT

MAY 13, 1978, BILLBOARD

## He Does It all

• Continued from page CT-3

"I know it," Twitty answered. "I want to wait until the time is right. When it is, I'm going to make a switch, and I'm going to try to sing country."

When the switch came, Howard took a Twitty demo tape loaded with 15 country songs to Owen Bradley.

"What do you think about the songs?" Howard asked, halfway through the tape.

"The songs are pretty good, but who's that guy singing?" Bradley asked, thinking that Howard was just pitching songs and not an artist (a thought that Howard let sit in Bradley's mind as the tape spun).

"That doesn't matter," said Howard, "I'm trying to pitch some songs."

"I told you, I like the songs pretty good," said Bradley, "but I want to know who that is singing."

"Well, you wouldn't believe it if I told you. It's Conway Twitty."

As Bradley's eyebrows raised, Howard added, "Not only is it Conway, he's looking for a new label and he wants to sing country music. Under no circumstances will he go with a label and sing rock music. Just strictly country."

"That's what I like. Tell him to come on."

Come on is what Conway did.

First with Decca, then with the son of Decca—MCA, Twitty soared to success with such landmark songs as "Hello, Darlin'." He had some great MCA helpers: Owen Bradley, John Brown, Chic Doherty, and a fellow named Mike Maitland, president of MCA.

Conway recalls his first meetings with Maitland: "I was really impressed by him and began to learn things about his end of the business. He's fair, and he'll tell you like it is—he won't beat around the bush."

Does Twitty find some differences between being a rock artist and a country artist? You'd better believe it.

"The difference is the fans. And it's all the difference in the world. Kids are fickle. They may dig you one day and not the next."

Twitty believes this is a natural development. "They're growing up and their likes and dislikes are changing. Country music deals mostly with adults, though we're getting a lot of young people coming to our shows who are getting into country music."

What is the country music fan like? Twitty has this opinion: "They're almost a part of your life. They're totally interested in everything you do. If something bad happens to you, they get down with you. If you're up, they're up with you. It's like having a million real friends."

The fanaticism of the fans is something to behold. One fan spent 5,000 hours constructing a Conway Twitty mailbox—a scaled down version of Twitty's bus. Twitty now uses this bus/mailbox. When a letter is put in the box, the lights come on and little Twitty Bird flags go up.

An Indian woman in Oklahoma spent a year and a half weaving a huge rug with an insignia of Twitty's former jet plane. The tapestry hangs in his office.

Unlike some performers, Twitty has never had an ego problem. "I've been an appreciative person. I consider myself fortunate that people like what I do because it allows me to do what I do and make a living at it—which makes anyone successful. If you can do something you love to do and make a living out of it, then you're successful."

Twitty makes sure his fans are repaid. Every year, during Fan Fair week, Twitty invites all of the state representatives from his fan club to his home along Old Hickory Lake near Nashville.

Because of fan demand, Twitty puts out three LPs a year—all successful. Just check the charts. "The country music fan is not like any other fan. Once a person becomes a Conway Twitty fan or Loretta Lynn fan, they're a fan all the way. They can't wait until your next album or single comes out. It's hard to put too much product out there for them."

What does Twitty want for the future, now that his past and present have been so successful? "I'm doing exactly what I want to do. I don't want to go pop. I've been there. I tell them on the stage when I do a song that I started off in rock'n'roll music and work my way up to country music, and never looked back. I enjoyed what I did back in the '50s—it was fun, but nothing compared to being involved in country music."

Twitty has his past in control, and his future is in good hands, too. Someone once asked him what was the best thing that ever happened to him. Conway's answer was a classic:

"I hope it hasn't happened yet."

## Twitty Bird Music

• Continued from page CT-10

L.E. White, a major contributor to the Twitty Bird catalog with four No. 1 songs by Twitty and one No. 1 by Loretta Lynn and Twitty to his credit, is also executive director of the companies. Aleene Jackson handles administrative assistant duties besides writing songs for the Neverbreak catalog. Larry Jenkins, also a writer for Neverbreak, coordinates writer activities.

White feels that Twitty's open ear is a major factor in his continued success throughout the years.

"Up until about three years ago, Conway listened to every tape that came in for him—no matter where it came from," White points out. "Even now, although I listen to them first and trim it down some, we spend at least two days and nights listening to tapes before he records. He's always listening for that special song and I believe that has a lot to do with his success."

Major copyrights from the Twitty Bird catalog include "I Love You More Today," by White; "To See My Angel Cry," by Twitty and White; "After The Fire Is Gone," by White; "You've Never Been This Far Before," by Twitty; "I'm Not Through Loving You Yet," Twitty and White; and "Lying Here With Linda On My Mind," by Twitty.

"Fifteen Years Ago" and "She Needs Someone To Hold Her When She Cries," by Raymond Smith; and "Out Of My Head And Back In My Bed," by Peggy Forman have been important copyrights for Hello Darlin' Music.

Twitty co-wrote "It's Only Make Believe" with Jack Nance for Conway Twitty Music. A major hit when he was rockin' 'n' rollin', the record sold eight million and was No. 1 in almost every country simultaneously.

Other regular writers for Twitty Bird Music include Billy Parks, Jack Dunham, Galen Raye, and Ray Pillow who co-writes with Larry McFaden.

Writers for Hello Darlin' Music, formed in 1973, are Smith, Forman, Michael White (L.E.'s 14 year old son), and Jollie Hollie.

Jim Mundy, John Riggs and David Barnes, a producer with Twitty Bird Productions, also contribute songs to the Neverbreak catalog.

PAT NELSON

## Loretta On Conway

• Continued from page CT-16

quiet. I walked up to the mike and sang, "Lead me on . . ."

I grabbed that skirt and just threw it. Conway about passed out. He almost fainted. He couldn't finish the song. He said, "I can't believe what you're doing to me."

In Milwaukee on Halloween night, Conway opened the show. I told my band, "Don't let Conway see you because he's going to sign autographs until it's time for us to go on."

Everybody was dressed up. Kenny Starr was dressed like a skeleton. Ernest was dressed like a policeman. The drummer was dressed like Bozo.

I had this long nose on and these glasses and I had teased my hair—it used to be a lot longer—and sprayed it until it stood out from both sides of my head. I had on a long black gown with rhinestones all over the top, some cowboy boots on the wrong feet, and I went out riding a broom. I couldn't get through the hallway without going sideways because my hair was sticking out.

When the stage lights were turned on, I was running out on-stage riding this broom with the long gown, cowboy boots and my hair like this. The boys were already placed—and the music started.

Conway about died.

The sad thing was that when I got back offstage, I couldn't get my hair to lay back down. That was the most pitiful looking stuff you've ever seen in your life. I think I broke it off.

I do this for pure meanness. If he wasn't bashful, I wouldn't do it.

## United Talent

• Continued from page CT-10

"Someday you'll see United Talent representing pop and MOR acts," Jay indicates. "Although we're proud of country and will never neglect it, as an agency I anticipate another division to handle other types of acts. Nashville is ready for a locally owned agency to handle pop."

"But if we can just maintain what we've built, I'll be happy. Of course there's always room for improvement," he adds.

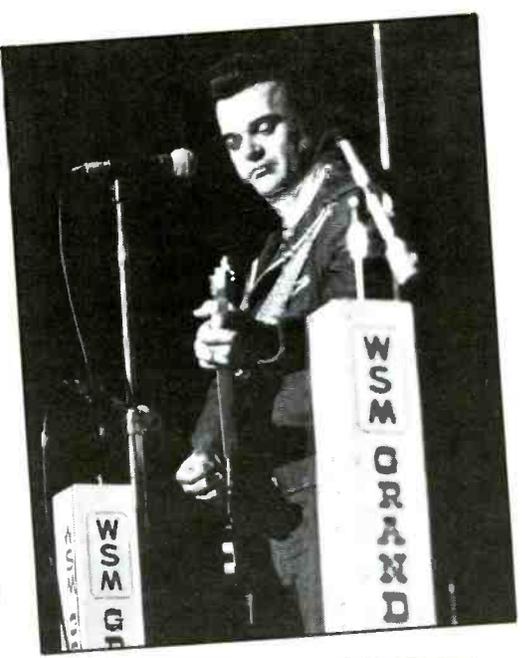
Improvement for United Talent will come in the areas of public relations, promotion and still increasing amounts of television exposure.

"When we find the right people, I'd like to have a division for public relations and tv in Nashville," Jay points out. "It would help make Nashville stronger, too."

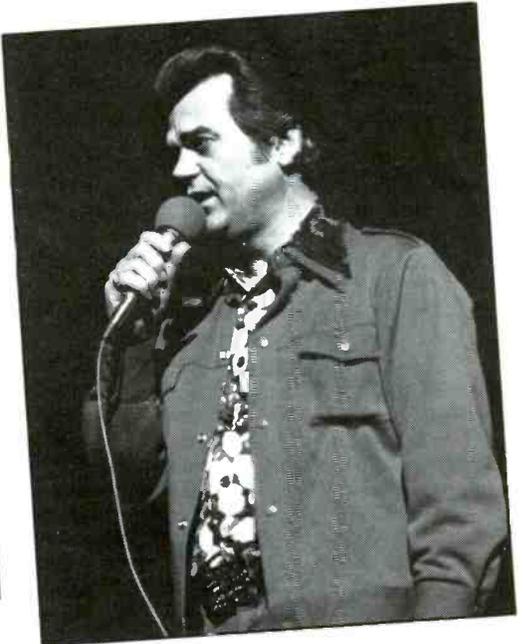
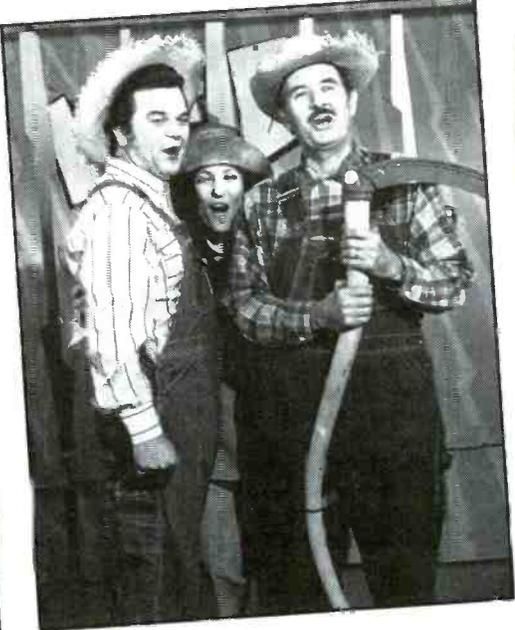
Rounding out the staff of talent masters at United Talent are Reggie Mac, assistant manager who, next to Jay, has been with the company longest, and agents Chip Peay, Dave Schuder, Roger West, Allen Whitcomb, Bob Bean and Jeff Davis. Barbara Hardin is Jay's secretary of 4½ years, Judy Frenley serves as receptionist, Leslie Lawrence is a secretary with Wanda Bozievich handling bookkeeping duties.

### CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Editorial coordination: Gery Wood. Southern Editor: Art direction: Dean Popek.



Conway Twitty in one of his early rock'n'roll shows (above). Middle below, with Loretta Lynn and Archie Campbell on "Hee Haw." Directly below with Lynn.



*Jimmy*  
**CONWAY TWITTY**  
*Our Daddy*

*Charlie*  
*Langs*

*Joni*  
*Lee*  
*&*  
*Chris*  
*Jessica*  
*James*  
*&*  
*Bruce*  
*?*



## Fan Clubs

One of the strongest fan clubs in the music business is the Conway Twitty International Fan Club.

It began in 1968 with 300 members. It now boasts 9,137 members.

Under the direction of Edith Rich, president, the club has been self-supporting since its inception.

It's also one of the few clubs that offers its members 8x10 color photos for new members and renewals. Each member receives six newsletters a year from the president and various letters from the state representatives. Rich works closely with 34 state and assistant representatives, keeping fans informed of Twitty's latest developments. She receives assistance from granddaughter Vicky and Agnes Hendrix, who share vice president positions.

For further information on the Conway Twitty International Fan Club, contact Edith Rich, Geff, Ill. 62842 or call 618-897-2583.

Here's the listing of Conway Twitty International Fan Club representatives and assistants:

Edith Rich—President  
Geff, Ill. 62842  
Phone: 618-897-2583

Vickey Rich—Vice President  
Geff, Ill. 62842  
Phone: 618-897-2583

Agnes Hendrix—Vice President  
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Peoria, Ill. 61605

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Mountain View, Ark. 72560  
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415-355-7054

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Ottawa, Ont., Canada

Anna Nace—Deia. & Md.  
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Halifax, Penn. 17032  
717-896-8276

Maritel Edwards—Asst Del & Md.  
Rd #3

Duncannon, Pa. 17020  
717-958-2972

Peggy Guests—Fla.  
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Tampa, Fla. 33604  
813-238-9689

Nell Lovering—Ga.  
P.O. Box 263  
Rt. 4, Box 287  
Colquitt, Ga. 31737  
912-758-3838

Emma Sutton—Ill.  
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Bloomington, Ill. 61701  
309-829-1709

Jo Phillips—Asst. Ill.  
407 E. Douglas, Apt. #3  
Bloomington, Ill. 61701  
309-828-1069

Joan Hostetler—Iowa  
RR #1  
Selma, Iowa 52588  
515-693-3712

Geraldine Dagnan  
4501 Xavier Dr.  
Antioch, Tenn.  
513-625-6656

Sandy Diringer  
917 Walnut Dr.  
Morgan City, La. 70380

Bianca Stout—Mass., N.J. & Conn.  
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Millersville, Md. 21108  
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Gladys Kleasner—Mo.  
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919-443-3202

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Bethany, Okla. 73008  
405-789-5440

Dorothy Cluver—Pa.  
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Union City, Pa. 16438  
814-438-2911

Melody Dvorshak—Asst. Pa.  
Rd #2  
Guy Mills, Pa. 16327  
817-759-2273

Chloe Bishop—S.C.  
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Brunson, S.C. 29911  
803-584-2125

Salome Bishop—Asst. S.C.  
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Brunson, S.C. 29911  
803-584-2125 (work)

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Carla Payne—Texas  
450 Hwy 32

Apt. 42  
Lake Jackson, Tex. 77566  
713-493-2248

Berta Myrick—Va.  
Rt. 1, Box 134  
Dolphin, Va. 23843  
804-949-7193

Elizabeth McDaniels—Wisc.  
1211 S. Matthews  
Peoria, Ill. 61605  
309-637-1009

Eleanor Martin—Asst. N.C.  
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Greensboro, N.C.  
919-288-2644

Joan Waugh—Asst. Eastern States  
#61 Williams Dr.  
Brandywine, Md. 20613

Carol Moran—Asst. Eastern States  
Rt. 4 Box 337  
Waldorf, Md. 20601

## Living With Conway

• Continued from page CT-8

friends. There are absolutely no jealousies there, even though everyone thinks Conway is married to her.

I love her. She's a mess. I like to hear her perform and I love to be around her as a person. It was one of those meant-to-be's that she and Conway got together. He's helped her and she's helped him in a lot of ways. It's been a good relationship.

I love Conway's music. I'm much more appreciative of what he's doing now than I was with the rock. However, I did learn to get into that music and understand and enjoy it.

There's a song of his—not yet released—called "Last Run For The Roses." It's my favorite of all he's recorded. It's a fantastic song and his performance is superior. I'm looking forward to the release of it.

Conway is dang near perfect. If I couldn't be happy with him, someone ought to take me out and shoot me, because I couldn't be happy.

He's the man of the house. He's my strength. Every woman wants that kind of man. We base our whole marriage on the old concept of what a marriage should be—that's the wife in the home and the husband earning the living. I take care of the little things with the kids, but when there's a major decision, he's always got the final say. We argue and fuss and all that good stuff, but our marriage is never anything but great.

My kids and I rate Conway tops as a father. We never have any trouble with our kids outside the little adjustments to life. He's exceptionally proud of our youngest son because he has followed his daddy's footsteps as a baseball player. If anything can relax Conway—the tranquilizer of life is to watch his son on the baseball field.

We've thought about getting another bus and me going with Conway on the road. Having a rolling home, and maybe a smaller place in Nashville. It sounds good. I'm free now with our youngest child going to college.

I know it gets lonesome out on the road, and it gets lonesome here at home, too. We've got everything we want here, but material things become so much less valuable that you wouldn't mind giving it up for something like this.

When Conway played for President Carter and Mrs. Carter (April 17, 1978) it was a highlight for his career. I was sitting next to Rosalyn Carter and felt very complimented to be there. I looked up there on the stage in the White House and I saw Conway and Loretta just totally physically exhausted from performing during a long road trip.

Loretta could hardly breathe, and Conway showed signs of weariness. I thought that's why you were invited here, Conway. Because you give it everything you've got.



Many thanks, Conway, for putting us on record as "The Grandest Lady Of Them All"

Grand Ole Opry®

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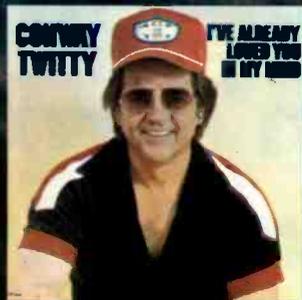
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# CONWAY'S COLLECTION



Georgia Keeps Pulling On My Ring  
MCA-2328



I've Already Loved You In My Mind  
MCA-2293



Play, Guitar Play  
MCA-2262



Conway Twitty's Greatest Hits Vol. II  
MCA-2235



Now And Then  
MCA-2206



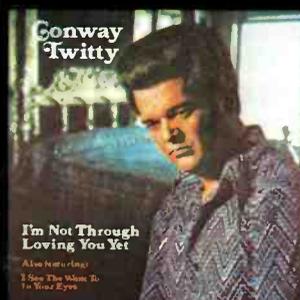
Twitty  
MCA-2176



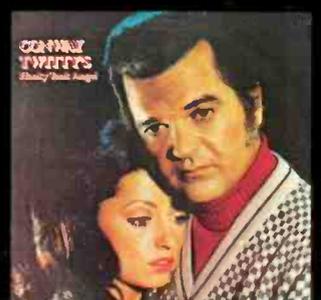
The High Priest Of Country Music  
MCA-2144



Linda On My Mind  
MCA-469



I'm Not Through Loving You Yet  
MCA-441



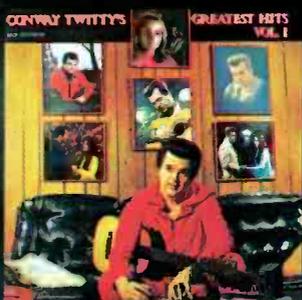
Conway Twitty's Honky Tonk Angel  
MCA-406



I'm So Used To Loving You  
CB-20000



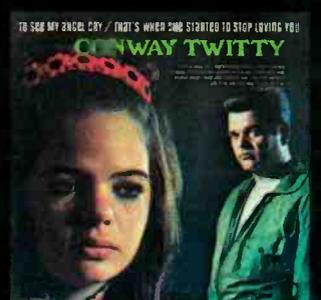
You've Never Been This Far Before/Baby's Gone  
MCA-359



Greatest Hits Vol. 1  
MCA-2345



Hello Darlin'  
MCA-19



To See My Angel Cry/That's When She Started To Stop Loving You  
MCA-18

## HIS COLLECTION WITH LORETTA



Dynamic Duo  
MCA-2278



United Talent  
MCA-2209



Feelins'  
MCA-2143



Country Partners  
MCA-2354



Louisiana Woman, Mississippi Man  
MCA-335



Lead Me On  
MCA-9



We Only Make Believe  
MCA-8

# Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	14	<b>WEEKEND IN L.A.</b> George Benson, Warner Bros. 2Wb-3139
2	3	30	<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658
3	4	14	<b>RAINBOW SEEKER</b> Joe Sample, ABC AA 1050
4	2	21	<b>LIVE AT THE BIJOU</b> Grover Washington Jr., Kudu KUX 3637 (Motown)
5	13	6	<b>SAY IT WITH SILENCE</b> Hubert Laws, Columbia JC-35022
6	7	8	<b>WEST SIDE HIGHWAY</b> Stanley Turrentine, Fantasy F-9548
7	11	14	<b>THE PATH</b> Ralph MacDonald, Marlin 2210 (TK)
8	5	14	<b>HOLD ON</b> Noel Pointer, United Artists UALA 848-11
9	12	6	<b>LOVE ISLAND</b> Deodato, Warner Bros. BSK 3132
10	<b>NEW ENTRY</b>		<b>LOVELAND</b> Lonnie Liston Smith, Columbia JC 35332
11	6	9	<b>THE MAD HATTER</b> Chick Corea, Polydor PD 1-6130
12	<b>NEW ENTRY</b>		<b>CASINO</b> Al DiMeola, Columbia JC 35277
13	21	4	<b>BURCHFIELD NINE</b> Michael Franks, Warner Bros. BSK 3167
14	<b>NEW ENTRY</b>		<b>MODERN MAN</b> Stanley Clarke, Nipper JZ 35303 (CBS)
15	10	4	<b>LET'S DO IT</b> Roy Ayers, Polydor PD1-6126
16	18	14	<b>HERB ALPERT &amp; HUGH MASEKELA</b> Horizon SP 728 (A&M)
17	9	12	<b>FUNK IN A MASON JAR</b> Harvey Mason, Arista AB 4157
18	8	27	<b>HEADS</b> Bob James, Columbia JC 34896
19	<b>NEW ENTRY</b>		<b>SPINOZZA</b> David Spinozza, A&M SP 4677
20	<b>NEW ENTRY</b>		<b>JUST FAMILY</b> Dee Dee Bridgewater, Elektra 6E-119
21	15	8	<b>LOVE WILL FIND A WAY</b> Pharoah Sanders, Arista AB 4161
22	<b>NEW ENTRY</b>		<b>PEG LEG</b> Ron Carter, Milestone M9082 (Fantasy)
23	16	47	<b>LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE</b> Warner Bros. 2BZ 3052
24	14	30	<b>JEAN-LUC PONTY</b> Enigmatic Ocean, Atlantic SD 19110
25	20	21	<b>TEQUILA MOCKINGBIRD</b> Ramsey Lewis, Columbia JC 35018
26	19	53	<b>FRIENDS &amp; STRANGERS</b> Ronnie Laws, Blue Note BN-LA730-H (United Artists)
27	17	14	<b>EASY LIVING</b> Sonny Rollins, Milestone M-9080 (Fantasy)
28	25	4	<b>THAT'S WHAT SHE SAID</b> Flora Purim, Milestone 9081 (Fantasy)
29	24	27	<b>NEW VINTAGE</b> Maynard Ferguson, Columbia JC-34971
30	23	18	<b>INNER VOICES</b> McCoy Tyner, Milestone M-9079 (Fantasy)
31	30	6	<b>ROSEWOOD</b> Woody Shaw, Columbia JC 35309
32	<b>NEW ENTRY</b>		<b>THE ADVENTURES OF ASTRAL PIRATES</b> Lenny White, Elektra 6E-121
33	28	49	<b>FREE AS THE WIND</b> Crusaders, ABC/Blue Thumb BT 6029
34	27	57	<b>HEAVY WEATHER</b> Weather Report, Columbia PC 34418
35	32	21	<b>MULTIPLICATION</b> Eric Gale, Columbia JC 34938
36	22	30	<b>RUBY, RUBY</b> Gato Barbieri, A&M SP 4655
37	<b>NEW ENTRY</b>		<b>UNFINISHED BUSINESS</b> Jimmy Smith, Mercury SRM-1-3716
38	36	16	<b>BRIDGES</b> Gil-Scott Heron & Brian Jackson, Arista AB 4147
39	26	21	<b>TIGHTROPE</b> Steve Kahn, Columbia JC 34857
40	33	12	<b>TWO FOR THE ROAD</b> Coryell Khan, Arista AB 4156

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**MISS FUSION**—Dee Dee Bridgewater is all smiles as she speaks at a recent reception to launch Elektra/Asylum's jazz/fusion division. The meetings, attended by regional promotion reps for the label and WEA branch managers, were held in Los Angeles, Boston, New York, Chicago, Atlanta and Dallas. Bridgewater's first album for Elektra, "Just Family," debuts at number 20 on this week's jazz chart, and climbs to 171 star on pop.

## Jazz Beat

LOS ANGELES—Stan Kenton is expanding his five-week summer jazz clinics to include combo as well as big band playing and writing. The emphasis will include solo improvisation and vocal performance.

Kenton's jazz clinics are slated for Drury College, Springfield, Mo.; Univ. of Texas, Arlington; Towson State, Baltimore; Cal State, Sacramento, and Orange Coast College, Costa Mesa, Calif.

Jazz Forum, new L.A. club, hosts a "Tribute To Matty" honoring Matty Matlock at the Pacifica Hotel in Culver City, Calif., June 18. Bob Crosby and his Bobcats are scheduled to perform. Matlock played clarinet and saxophone with that fine dixieland group. . . . The San Diego version of the Kool Jazz Festival will have a laser light show between performances at the San Diego Stadium, June 2-3.

The North Texas State Univ. 1 O'Clock Lab Band will perform at the Spoleto Festival U.S.A. in Charleston, S.C., May 25. The band is slated to perform with Clark Terry, Joe Williams and Ella Fitzgerald. . . . Gary Burton's quartet touring Europe includes bassist Steve Swallow, Tiger Okoshi, trumpet, and Gary Chaffee, drums.

Violinist Joe Venuti, 81, combines playing bistros with performing his 21-minute "Jazz Violin Concerto" with symphony orchestra. So far he has appeared with the Boston Pops, Spokane, Seattle and Baltimore Symphonies and has upcoming dates with the orchestras in Toronto, Calgary, Vancouver and National Symphony in Washington in December.

Lionel Hampton's newest label, Who's Who In Jazz, has 14 LPs in the can, all the result of intense recording activity last October through December.

Winners of the Gil Rodin Memorial scholarships at UCLA, instituted by Berle Adams and other friends of the renowned saxophonist-manager and MCA Records a&r man who died in 1974, are Craig Harris, pianist, and Dan Zinn, saxophonist. Each will receive \$1,000. . . . Galaxy label will issue two Red Garland albums directly. Red lives in Texas now, but recently glided into New York to play a week at Village Vanguard. . . . Manhattan's Stork Club, once the habitat of society folk and schmaltzy pianists, offers Sunday afternoon jazz sessions every week. . . . Jimmy Rowles, Grady Tate and Ron Carter are among those heard on a forthcoming Columbia LP featuring the ageless Joe Venuti's fiddle. Claus Ogerman wrote the charts and conducted. . . . Kenneth King has succeeded Jimmy Forrest in Count Basie's reed section, on tenor pipe. . . . Supersax group is off from its L.A. base to blow Birdlike jazz in Denmark, Germany and Austria.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

# Jazz

## PERCUSSIONIST PERKING

# MacDonald Thumps His Own Businesses

By JEAN WILLIAMS

LOS ANGELES — Ralph MacDonald, possibly the world's busiest percussionist, is as successful a businessman as he is a musician.

MacDonald, who has worked with such notables as George Benson, Carly Simon, James Taylor, 10 years with Harry Belafonte (who gave him his start), Grover Washington, five years with Roberta Flack, Paul Simon, Ashford & Simpson and others, is successfully operating three New York-based music businesses. They comprise Rosebud, a 24-track recording studio; Antisia Music Inc., an 11-year old publishing firm; and Bullet, a three-year old instrument rental service.

Antisia, headed by MacDonald, has William Salter as vice president, William Eaton, associate partner; with other writers Patti Austin and Cortez Franklin. Diane Johnson is general manager.

The group has written nearly all of the approximately 200 tunes in

Antisia's catalog. One of the more popular includes "Where Is The Love," popularized by Roberta Flack and recorded by several others including Hubert Laws, Helen Reddy, Johnny Mathis, Andy Williams, Sergio Mendes, Grover Washington and Jerry Vale.

"Tradewinds," another Antisia tune, has been recorded by Flack, Rod Stewart, Lou Rawls, Three Degrees, Sarah Jordan Power and others. "When You Smile" was a Shirley Bassey hit, while "Mr. Magic" was brought home by saxist Washington. Esther Phillips, Flack and Tony Bennett also recorded the tune.

MacDonald, who released his first solo LP "Sound Of A Drum" in 1976 on TK-Marlin Records, recently released his second for the label, "The Path," a concept LP tracing his family roots.

Following closely on the heels of

(Continued on page 49)

## BOOK REVIEW

# 50,000 Jazz Records Are Covered In Rust Volumes

"Jazz Records: 1897-1942," by Brian Rust, 2,150 pages in two volumes. Published by Arlington House, \$60.

Never before published in the U.S., this fourth revised edition of a truly monumental work by the most renowned discographer in the world is one which will be of interest to everyone who has even the most superficial interest in jazz and the men and women who performed it through July 1942.

Rust is British. He has spent virtually his entire life acquiring and cataloging records. In his latest achievement he covers the recorded legacy of 10,000 bandleaders, musicians, arrangers and singers (and some 30,000 songs) embracing 50,000 records.

One need merely to quickly flip the pages to ascertain which musicians backed Coleman Hawkins on his classic "Body And Soul" 78 shellac, or Duke Ellington's "Cotton Tail" or Benny Goodman's "Sometimes I'm Happy." Charles Delaunay's "Hot Discography" also contains that information, but the Rust

compilation far exceeds Delaunay's in volume, scope and accuracy.

There are occasional typos which should have been caught and corrected before publication, and one wonders why Stan Kenton's early Decca blue label efforts are omitted, but everything considered, Rust provides astonishingly thorough and well organized information from Irving Aaronson's Commanders through Bob Zurke and his Delta Rhythm band, an ill-fated but musically exciting aggregation which few in today's rock-dominated music business will recall.

One might also quibble about the inclusion of John Philip Sousa's military band—and others—in a tome devoted to jazz disks.

Radio stations, schools offering music courses, libraries, older musicians and, of course, inquisitive jazz buffs will all find "Jazz Records" invaluable.

In addition to this triumph, Rust in recent years has seen his "The American Dance Band Discography" and "The Complete Entertainment Discography" published in the U.S., also by Arlington House of New Rochelle, N.Y. They, too, are musts for record collectors.

DAVE DEXTER JR.

## 800 At 'Stomp'

MARTINSVILLE, N.J.—It was another sellout when some 800 over-40 dixieland fans crowded the Martinsville Inn here for the annual Pee Wee Russell Memorial Stomp. The annual "stomp," featuring eight jazz bands on tap, was organized in 1970 by Jack Stine. He came up with the concert idea as a means of honoring the late clarinetist and at the same time raise money for the Rutgers Univ.'s Institute of Jazz Studies.

## Ferguson Producing

LOS ANGELES—Maynard Ferguson, jazz crossover trumpeter, will produce for the first time with his next Columbia album, due for release in September. Jay Chattaway produced Ferguson's recent records, including the top 30 pop hit "Gonna Fly Now."

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# Soul Sauce

## Space Age Disco For Calif. City

By JEAN WILLIAMS

LOS ANGELES—Compton, Calif., a predominantly black city in close proximity to L.A., is about to get its first disco, Disco 2nd Floor.

The club, which will offer a space age theme, is owned by well-known attorney and businessman Herman A. English Sr.

English, also owner of the English Square complex in Compton, is renovating the second floor of his complex for the disco. The nightclub, which will be run by Herman English Jr. will be geared to adults but will offer a special student night each week for those under 21.

Although initially only recorded music will be heard, plans call for the inclusion of live entertainment.

In addition to the main dance room, the disco will house a cocktail lounge, an electronic game room and a private membership room where patrons may relax and watch dancers through a one-way glass.

Among the space-like features of the club is a huge wall-size, three-dimensional mural with moving components that will give dancers the feeling of being inside a huge spacecraft looking out into space.

English has several job openings at the club and is also looking for DJs.

The club will initially be open Thursday-Sunday with plans to expand operations to six nights a week in June.

★ ★ ★

Muhammad Ali staged a Celebrity Fight And Show Sunday (7) at Dillon's in Los Angeles to benefit Howard Bigham for Congress. Acts slated to appear were Marvin Gaye, Sammy Davis Jr., Richard Pryor, Barry White and Redd Foxx.

★ ★ ★

Motown's female trio High Inergy moves into Disney World, Orlando, Fla., Friday (12) for a two-day stint and repeats May 19-20.

The trio then makes its California debut at Disneyland May 26 with other performances in the park June 2, 8, 9, 14, 15, 16, 22. These appearances will coincide with the release of High Inergy's second LP "Steppin' Out" scheduled for the end of May.

★ ★ ★

KNBC-TV news in Los Angeles is taping several aspects of the life of Warner Bros.' Etta James to be shown in a special segment of its 6 p.m. news broadcast.

Filming for the segment has thus far included Etta's Anti-Drug Abuse Foundation, her live performance at the Roxy and at L.A.'s Sybil Brand Institute for Women, where she performed with her band while answering questions from the inmates.

Etta, once an inmate at the prison, feels it's her responsibility to reach out and try to help those incarcerated.

★ ★ ★

Montego Bay, Jamaica, plans a June festival pulling together some of the biggest names in reggae music. The show, being billed as "The Biggest Reggae/Disco Festival In History," is slated for one week June 23-30.

The festival is part of a travel package expected to draw more than 5,000, including many college students from the U.S.

(Continued on page 49)

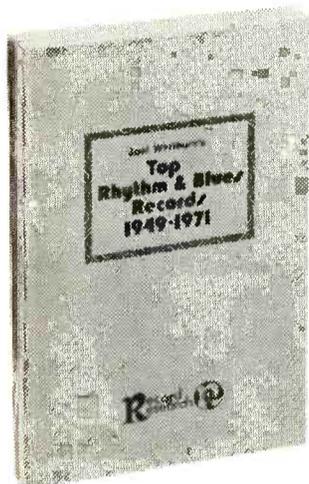
# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	3	7	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper), Columbia 88272 (Bovina, ASCAP)	34	34	7	YOU ARE, YOU ARE—Curtis Mayfield (C. Mayfield), Curtom 0135 (Mayfield, BMI)	69	65	8	BABY, I'M THROUGH—Emotions (J. Hutchinson), Stax 3200 (Fantasy) (Pampokne, BMI)	
	2	11	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kipner, J. Vallins), Columbia 310693 (Homewood House, BMI)	35	36	7	LET'S GET FUNKIFIED—Boiling Point (C. Howard, W. Harrell, A. Daniels), Bullet 05 (Bang) (Web IV/Brown Sugar/Funkified, BMI)	★	85	3	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougal III), Prelude 71103 (Veedone/Tramar, BMI)	
★	4	8	STAY—Rufus/Chaka Khan (R. Calhoun/Chaka Khan), ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)	36	38	7	I FEEL GOOD—Al Green (A. Green/F. Jordan/R. Fairfax Jr.), Hi 78511 (Al Green/Jec, BMI)	★	71	4	PLEASURE PRINCIPLE—Parlet (G. Clinton, R. Ford, B. Worrell), Casablanca 919 (Rick's/Malbiz, BMI)	
★	9	6	USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	★	47	6	ATTITUDES—The Bar-Kays (J. Alexander, J. Oodson, A. James, W. Stewart, M. Board, C. Allen, H. Heinderson, L. Smith, F. Thompson), Mercury 550 (Phonogram) (Bar-Kay/Warner Tamerlane, BMI)	★	82	2	JUST WANNA MAKE A DREAM COME TRUE—Manna Production (R. Williams), Cotillion 44233 (Atlantic) (Two Pepper, ASCAP)	
★	7	6	THE GROOVELINE—Heatwave (R. Temperton), Epic 850524 (Almo/Tincabell, ASCAP)	38	35	11	I CAN'T STAND THE RAIN—Eruption (B. Bryant, A. Peebles, B. Miller), Ariola 7686 (Burlington, BMI)	★	83	2	MEAN MACHINE—The Miracles (Griffin-Moore Griffin), Columbia 3-10706 (Grimora/April, ASCAP)	
	6	10	ON BROADWAY—George Benson (B. Mann, C. Weil, J. Leiber), Warner Bros. 8542 (Screen Gem-EMI, BMI)	39	17	13	NEVER GET ENOUGH OF YOUR LOVE—LTD (R. Dargrave), A&M 2005 (Sister John/Uignette, BMI)	★	74	5	HEY SENORITA—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40883 (Far Out, MCA)	
	7	14	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sherlyn/Decibel, BMI)	40	27	20	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lanier), (Desert Moon, Willow Girl, BMI/Desert Rain, Sky Tower, ASCAP), Roadshow 1124 (United Artists)	★	75	2	FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner Tamerlane, BMI)	
	8	14	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI)	41	39	16	AM I LOSING YOU—Manhattans (A. Fields, B. Morr, D. Stender), Columbia 3-10674 (Sumack/Scorpion, BMI)	★	76	10	IF I HAD MY WAY—Walter Jackson (J. Moore), Chi-Sound 1140 (United Artists) (Gaelana/Jadan, BMI)	
	9	11	RIDING HIGH—Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker, R. Neal, Jr.), SHE 8700 (Atlantic) (Playone, BMI)	★	62	3	ALMIGHTY FIRE—Aretha Franklin (C. Mayfield), Atlantic 3468 (Mayfield, BMI)	★	77	2	CHUMP CHANGE—Albert King (B. Murphy, E. Morgeson), Tomato 10002 (Groovesville, BMI)	
	10	11	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 889 (Stigwood, BMI)	★	63	3	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks (D. Bugatti, F. Musker), Arista 0325 (Blackwood, BMI)	★	88	3	MY FAVORITE FANTASY—Van McCoy (V. McCoy), MCA 40885 (Van McCoy/Warner Tamerlane, BMI)	
★	15	9	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horn (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sherlyn/Harrick, BMI)	44	41	20	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Suemay, BMI), Gold Mine 4008 (Salsoul)	★	79	NEW ENTRY	YOU GOT IT—Diana Ross (J. Ragoy, R. Finch), Motown 1442 (Society/Brooklyn, ASCAP)	
	12	12	GET ON UP—Tyrone Davis (L. Graham), Columbia 3-10684 (Content/Tyronza, BMI)	★	45	12	FANTASY—Earth, Wind & Fire (M. White, E. del Barrio, V. White), Columbia 3-10688 (Sagittre, BMI)	★	80	7	BLACK WATER GOLD—Sunshine Band (L. Zillery), TK 1026 (Su-ma/Rogan, BMI)	
	13	16	FLASH LIGHT—Parliament (G. Clinton, B. Worrell, W. Collins), Casablanca 909 (Rick's/Malbiz, BMI)	★	46	4	EYESIGHT—James Brown (J. Brown, D. Brown), Polydor 14465 (Dynatone/Belinda/Unichappell, BMI)	★	91	3	TILL YOU TAKE MY LOVE—Harvey Mason (H. Mason, D. Foster), Arista 0323 (Masong, ASCAP)	
	14	15	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI)	★	47	5	TRY AND UNDERSTAND—Jaisun (W.M. Stevenson) Jett Sett 101 (Mikim, BMI)	★	82	NEW ENTRY	LOVE IS SO EASY—Stargard (R. Runnels), MCA 40890 (Doctor Rock, BMI)	
	15	13	LET'S ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), Private Stock 45184 (Sumac, BMI)	★	48	9	THE ONE AND ONLY—Gladys Knight & The Pips (A. Bergman, M. Bergman, P. Williams), Buddah 592 (Arista) (Famous/Ensign, ASCAP, BMI)	★	83	NEW ENTRY	BOOGIE OOGIE BOOGIE—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565 (Conductive/On Time, BMI)	
★	20	8	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson), 20th Century 2365 (Sa-Vette, BMI)	★	49	17	DDN'T COST YOU NOTHING—Ashford And Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick O'Val, ASCAP)	★	84	2	FINE AND HEALTHY THING—Leon Haywood (W. Burton), MCA 40889 (Gem-Edd, BMI)	
★	28	6	DUKEY STICK—George Duke (G. Duke), Epic 850531 (Mycenae, ASCAP)	★	50	4	LET'S GO ALL THE WAY—Whispers (M. Ragin, R. Burke, A. Vosey, J. Brown), Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/Joseph & Art, BMI)	★	85	NEW ENTRY	GET TO ME—Luther Ingram (L. Baylor), KoKo 731 (Klondike, BMI)	
★	24	9	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones), Tamla 54293 (Motown) (Berlam, ASCAP)	★	51	2	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole-Arama, BMI)	★	86	3	COME ON BACK TO ME LOVER—Marge Joseph (J. Bristol), Atlantic 3445 (Bushka, ASCAP)	
	19	11	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), Delite 901 (Phonogram) (Delightful/Gang, BMI)	★	52	7	TOMORROW I MAY NOT FEEL THE SAME—Gene Chandler (L. Thompson), Chi Sound 1168 (United Artists) (Carleen/Delrantz Moique, ASCAP)	★	87	3	SKOKIAN—Herb Alpert & Hugh Masakela (Not Listed), Horizon 115 (A&M) (Irving/Munsale/We've Got Rhythm, BMI/Almo, ASCAP)	
★	30	7	EVERYBODY DANCE—Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)	★	53	12	THIS TIME THEY TOLD THE TRUTH—Z.Z. Hill (F. Knight), Columbia 3-10680 (Two-Knight, BMI)	★	88	3	BALTIMDRE—Ron Preyer (R. Newman), Shock 10 (Janus) (Hightree, BMI)	
	21	8	IT'S SERIOUS—Cameo (G. Johnson, L. Blackmon), Chocolate City 013 (Casablanca) (Better Days, BMI)	★	54	13	LOVE IS ALL YOU NEED—High Inergy (C. Drayton), Gordy 7157 (Motown) (Jobete, ASCAP)	★	89	4	BABY I JUST WANNA LOVE YOU—Jonielle Allen (G. Gada, J. Hoffman), Alexander Street 007 (Alexander Street, ASCAP)	
	22	20	REACHING FOR THE SKY—Peabo Bryson (P. Bryson), (P.B., ASCAP), Capitol 4522	★	55	11	RUMOUR HAS IT—Donna Summer (D. Summer, G. Moroder, P. Belotte), Casablanca 916 (Rick's, BMI)	★	90	NEW ENTRY	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb), RSO 893 (Stigwood, ASCAP)	
★	29	8	MS—David Oliver (D. Oliver, R. Robinson), Mercury 543 (Ele'corn/Relaxed, BMI)	★	56	15	FREAKY DEAKY—Roy Ayers (E. Birdsong, R. Ayers), Polydor 4451 (Phonodisc) (Michelle Bird/Roy Ayers Ubiquity, ASCAP)	★	91	5	YOU'VE BEEN A PART OF ME—Wee Gee (V. Bullock, J. Fordham, S. Love), Juney 533 (Lenise, BMI)	
	24	10	IT'S ALL IN YOUR MIND—Side Effect (Johnson, Mahia, Pation, Henderson, St. James), Fantasy 818 (Relaxed/Happy Birthday, BMI)	★	57	11	WHERE DID LOVE GO—Leroy Hutson (G. Askey), Curtom 0134 (Warner Bros.) (Andrask, BMI)	★	92	7	LOOK UP WITH YOUR MIND—Lenny Williams (F. Wilson, J. Wieder), ABC 12345 (Screen Gems-EMI/Traco, BMI)	
★	33	7	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)	★	58	10	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson/R. Moore), Hi 78509 (Cream) (Muscle Shoals Sound, BMI)	★	93	NEW ENTRY	STAR LDVE—Three Ounces Of Love (G. Wright, R. Vann), Motown 1439 (Jobete, ASCAP/Stone Diamond, BMI)	
	26	13	I COULD HAVE LOVED YOU—Moments (Not Listed), Slang 5075 (Unichappell/Begonia/Fedora, BMI)	★	59	7	I'M REALLY GONNA MISS YOU—Billy Preston (B. Preston), A&M 2012 (Irving/Wep, BMI)	★	94	NEW ENTRY	THE PATH—Ralph MacDonald (R. MacDonald, W. Salter, W. Eaton), Marlin 3319 (TK) (Antlisia, ASCAP)	
	27	13	OCEAN OF THOUGHT AND DREAMS—Dramatics (E. Robinson, D. Davis), ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)	★	60	3	LET THE MUSIC PLAY—Dorothy Moore (F. Knight), Malaco 1048 (TK) (Two Knight, BMI)	★	95	2	SAY YEAH—Sam Dees (S. Dees), Polydor 14455 (Dyno Dees, BMI)	
	28	13	ALL THE WAY LOVER—Millie Jackson (B. Lalimore), Spring 179 (Polydor) (Sherlyn, BMI)	★	61	2	RUNAWAY LOVE—Linda Clifford (G. Askey), Curtom 0138 (Andrask/Gemigo, BMI)	★	96	2	MOONLIGHT LOVIN'—Isaac Hayes (I. Hayes) Polydor 14464 (Afro, BMI)	
★	37	7	WAITING ON LOVE—Johnny Bristol (J. Bristol), Atlantic 3421 (Bushka, ASCAP)	★	62	7	IF I CAN'T HAVE YOU—Yvonne Elliman (Barry Gibb, Robbin Gibb, Maurice Gibb), RSO 884 (Stigwood/Unichappell, BMI)	★	97	NEW ENTRY	MONKEY SEE MONKEY DO—Le Pamplemousse (G. Karso), AVI 197 (Equinox, BMI)	
	30	10	MISS BROADWAY—Belle Epoque (E. Lenton, A. Wayman), Big Tree 76008 (Atlantic) (Prim Linea, ASCAP)	★	63	17	WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (Pecle, BMI)	★	98	NEW ENTRY	LOVIN' YOU IS GONNA SEE ME THROUGH—Tower Of Power (C. Coulter), Columbia 3-10718 (Coultron, ASCAP)	
	31	8	CONFUNKSHUNIZEYA—Con Funk Shun (M. Cooper), Mercury 547 (VAL-IE Joe, BMI)	★	64	17	STAYIN' ALIVE—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor), (Stigwood, BMI)	★	99	NEW ENTRY	SHAKER SONG—Spryo Gyra (J. Beckenstein), Amherst 730 (Harlem/Crossyed Bear, BMI)	
	32	7	KEEP ON DANCING—Johnnie Taylor (J. Shamwell & C. McCollough), Columbia 3-10709 (Groovesville, BMI)	★	65	4	SUMMER SONG—Grover Washington Jr. (J. Blake), Kudu 942 (Molown) (Not Listed)	★	100	78	5	NUMBER ONE—Eloise Laws (P. Vegas, L. Vegas), ABC 12341 (Novalene, BMI)
★	46	6	GIRL CALLIN'—Chocolate Milk (A. Toussaint), RCA 11222 (Marsaint, BMI)	★	66	3	WEEKEND LOVER—Odyssey (S. Linzer, D. Randell), RCA 11245 (Featherbed/Desiderata/Unichappell, BMI)					
				★	67	3	SHAME—Evelyn Champagne King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)					
				★	68	4	WESTSIDE ENCOUNTER—Salsoul Orchestra (S. Sondheim, L. Berstein), Salsoul 72064 (G. Schirmer, ASCAP)					

MAY 13, 1978, BILLBOARD

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**CROSSOVER HIT**—ABC artist Barbara Mandrell (left) guests along with Dina Merrill (center) on the "Dinah!" show. Although primarily a country artist, Mandrell's single "Woman To Woman" gained substantial r&b airplay, as well as gaining prime positions on Billboard's pop and country charts.

## Ralph MacDonald's Beat

• Continued from page 47

his debut LP came his first solo performance at New York's Avery Fisher Hall in Lincoln Center. The concert was sold out a week in advance of the show.

He believes his drawing power was directly related to his popularity as a 16-year sideman who is respected for his innovations with his instruments.

MacDonald notes there is no difference performing as a sideman than as a front man. "The only difference is that I'm out front now. I have always liked playing a supportive role. Some people need 10,000 persons applauding in order to feel good, I don't need that. When Roberta would look at me and smile when I was making her stuff sound good, that thrilled me."

Accompanying MacDonald on his dates are Eric Gayle, Richard Tee, Anthony Jackson, Rick Marotta and Arthur Jenkins. He uses horns and vocals.

How does he select his personnel? "I am on so many record dates in New York, I am familiar with all the top musicians and singers. These are not necessarily the people the public feels are best but we musicians know who's best."

MacDonald is often given credit for developing the syndrum, although he admits he did not. "People probably give me credit for creating this instrument because I have probably done more things

with it than anyone else." The syndrum is the first electronic synthesized drum. "There are four different tomtoms. One drum alone will make thousands of sounds and I have eight of them.

"I take the technology now available to us and apply it to music and instead of merely playing rhythms, I'm also able to play melodies on the drums. This takes percussion into a whole new area.

"People don't realize that percussion is anything that makes a sound. The trick is to take these things and make music. My aim has always been to bring dignity and integrity to percussion.

"When I came into the business in 1961, the percussion wasn't respected as an instrument, particularly Latin percussion.

"For the most part this attitude was correct because multi-percussionists never brought anything to the music. They always took away.

"By being a songwriter, I have a lot more going for me. As opposed to playing rhythm, I have the option of playing melody and melodic lines. There are lots of things to do as opposed to just hitting a drum.

"Percussionists are now learning what to do with their instrument," he continues. "Would you hit the conga drum on a ballad? No way. Then what does one do onstage with a ballad? He accompanies the vocalist.

"A lot of percussionists have never accompanied anyone. They only play with their own groups. There must be discipline. Many percussionists couldn't play for Lena Horne, Carole King or Roberta Flack or any other ballad-oriented singer because that boom, boom, boom is out."

## Soul Sauce

• Continued from page 48

Also included will be beach parties, all-night disco, a single-mingle street parade and other attractions.

The newly formed festival, aimed at bringing more Americans to the country, is an outgrowth of the Jamaica Tourist Board in association with Synergy Inc., a Jamaican entertainment agency.

Ray Parker Jr. received an unusual "birthday bath" recently in Atlanta. Following a successful performance by the 24-year old Parker, he marched backstage to his waiting van. As soon as he got out of his stage outfit, three huge garbage cans filled with ice water were poured on his head to the amazement of Parker and the rest of his entourage. At the same time, three band members struck up chords of "Happy Birthday To You." Well, it takes all kinds.

Remember... we're in communications, so let's communicate.

## Acts Perform At Testimonial

LOS ANGELES—Thelma Houston, actor Louis Gossett and Rosco Lee Brown were the featured performers Saturday (6) at the Brotherhood Crusade's fourth annual testimonial dinner at the Beverly Hilton Hotel here.

This year the organization honored 10 persons who have excelled in the areas of business and community development in the inner-city. U.N. Ambassador Andrew Young was keynote speaker.

Among those being honored were radio station owners John LaMar Hill of KJLH and Willie Davis of KACE, both local stations. Tabu Records' president Clarence Avant was dinner chairman.

Proceeds from the \$125 a plate affair will go to non-profit health, education and welfare agencies which offer free or low cost services to the minority community.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 2	3	3		SHOWDOWN Isley Bros., T Neck JZ 34930 (CBS)	31	32	7	MACHO MAN Village People, Casablanca NBLP 7096
★ 4	3	3		CENTRAL HEATING Heatwave, Epic JE 35260	32	NEW ENTRY		THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099
★ 9	3	3		SO FULL OF LOVE O'Jays, P.I.R. JZ35355	33	24	31	SENT IT Ashford & Simpson, Warner Bros. BS3088
4	1	14		WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139	34	37	8	VINTAGE "78" Eddie Kendricks, Arista AB-4170
5	3	13		STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	35	45	2	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
6	6	11		PLAYER OF THE YEAR Bootsie's Rubber Band, Warner Bros. BSK 3093	36	35	10	STARGARD Stargard, MCA MCA2321
7	7	20		SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	37	47	2	LOVELAND Lonnie Liston Smith, Columbia JC 35332
8	5	20		BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	38	29	36	FEELIN' BITCHY Millie Jackson, Spring SPIG6715 (Polydor)
9	8	21		FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	39	33	4	WE CAME TO PLAY Tower Of Power, Columbia JC 34906
10	10	11		RAYDIO Raydio, Arista AB 4163	40	49	3	EVER READY Johnnie Taylor, Columbia JC 35340
★ 15	5	5		YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 25259	41	31	12	SHOUT IT OUT B.T. Express, Roadshow/Columbia JC 3507
12	11	23		ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	42	40	26	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)
13	13	16		FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	43	38	21	CHIC Chic, Atlantic SD19153
14	14	14		REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	44	44	6	ERUPTION Eruption, Ariola SW 50033
15	17	14		WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	45	NEW ENTRY		GET TO THE FEELING Pleasure, Fantasy F-9550
16	16	22		THANKFUL Natalie Cole, Capitol SW 11708	46	39	5	SUNBURN Sun, Capitol ST11723
17	12	7		WARMER COMMUNICATIONS Average White Band, Atlantic SD 19162	47	42	8	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
18	23	6		I CAN'T GO ON THIS WAY Tyrone Davis, Columbia JC 35304	48	41	7	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
19	19	16		ONCE UPON A DREAM Enchantment, Roadshow RS 811 (U.A.)	49	NEW ENTRY		MIDNIGHT BELIEVER B.B. King, ABC AA 1061
20	20	13		RIDING HIGH Faze-O, SHE SH 740 (Atlantic)	50	36	14	LET ME PARTY WITH YOU Bunny Sigler, Gold Mind 7502 (Salsoul)
21	21	17		LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)	51	34	26	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H
22	22	14		GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	52	53	2	UP THE YELLOW BRICK ROAD Salsoul Orchestra, Salsoul SA 8500
23	18	9		LET'S DO IT Roy Ayers, Polydor PD-1-6126	53	51	25	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2
24	26	8		LOVE BREEZE Smokey Robinson, Tama T-359 (Motown)	54	54	3	DAVID OLIVER David Oliver, Mercury SRM 1183
25	25	22		WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	55	57	2	PLEASURE PRINCIPLE Parlet, Casablanca NBLP 7094
26	NEW ENTRY			ALMIGHTY FIRE Aretha Franklin, Atlantic SD 19161	56	58	2	LET'S ALL CHANT Michael Zager Band, Private Stock PS 7013
27	27	4		MAGIC Floaters, ABC AA 1047	57	60	2	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)
28	NEW ENTRY			DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	58	NEW ENTRY		FUTURE BOUND Tavares, Capitol SW 11719
29	28	11		THERE'S NO GOOD IN GOODBYE Manhattans, Columbia JC 35252	59	50	34	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543
30	30	5		JAM/1980's James Brown, Polydor PD16140	60	55	26	LIVE Commodores, Motown M894

## Creditors Of L. A. Concert Firm Gather

LOS ANGELES—Creditors of David Forrest Co., David Forrest Music, Fun Television Productions, Fun Productions Tour Direction and Rock 'n' Fun Associates, all of Los Angeles, will hold their first meeting Monday (8) at 11 a.m. in the U.S. courthouse here to determine the fate of the essentially concert promotion firms.

The petition, filed early in April, shows a cumulative indebtedness of \$2,560,211 with assets of \$162,908.

Among the creditors is a group of approximately 14 radio stations in Southern California and Arizona owed approximately \$60,000.

Other industry creditors include: Record Plant, Sausalito, \$5,427; Black Widow Inc., care of Alive Enterprises, \$50,000; BMI, \$5,365; ASCAP, \$6,741; Elvin Bishop, \$22,766; Frank Zappa, \$10,000; Eric Carmen, \$1,836; Joe Cocker, \$4,897 and Liberty Ticket Agency, \$12,743.

Roslyn Karz is shown as a creditor owed \$1,735,000 "for personal injury action."

Approximately \$50,000 is owed to daily and other newspapers. Approximately \$25,000 is owed to various caterers. **JOHN SIPPEL**

## Chicago's Park West OK, But Others Fold

By HOWARD MANDEL

CHICAGO—The Ivanhoe Theatre is closed; its sound equipment has reportedly been removed.

Amazingrace, a sit-on-the-floor concert room in Evanston, will shut mid-summer. After two unsuccessful attempts to sell the club (which offered no food or drink), the restless post-college students who ran 'Grace have run into landlord trouble.

The Quiet Knight, a dingy if beloved 500-seat venue, is actively booking national talent after months of obscure scheduling and frequent darkness.

But the big winner is the Park West, a former movie theatre converted into a classy showcase nightclub seating 750 on a five-tiered main floor and surrounding balconies.

The Park West has a large stage, an upgraded sound system, and a 16-foot square video screen over the performers. It has seven bars and has been busy an average of four nights a week since Jam Productions began bringing in established talent and breaking acts last November.

Principal owner of the Park West, Dale Niedermaier, still rents the room to disco parties, benefits and conventions, but it's Army Granat and Jerry Michelson of Jam who

have had every type of talent from Peggy Lee to Patti Smith, Sadler & Young to Warren Zevon and Lou Reed, David Bromberg, Crystal Gayle, Sergio Mendes, Natalie Cole, Freddie Hubbard to David Steinberg filling the Park West, creating long entertainment weekends.

"The Park West is the classiest, nicest, cleanest room of its type in the country," Granat enthuses. "It's a great exposure room and great for established stars, also. We handle each act as an independent concert, and it's just like playing a mini-concert hall.

"We've featured several new acts," he claims, "and the record company involvement at the Park West has been good.

"A lot of acts you might put downtown in a 3,000 to 4,000-seat venue and they do 1,500 to 2,000 people. Not even half the house is full. We can make similar money at the Park West. True, the artist must do two shows, but they play to a soldout house.

"It's more gratifying to have sell-out shows," Granat declares. "Then I'm making something, the artist is making something, and we both enjoy the better capacities, percentage-wise."

"I'm satisfied," owner Niedermaier says of his relationship with Jam. "We have a pretty open deal with the company, and put on some shows of our own. But there's so much to do here, it's really better to have specialists. Both Army and Jerry Michelson do their other concert promotion, have good contacts, and they're powerful.

"Since the marriage, Jam has been playing mostly with its own money. And it's been making money," Niedermaier adds.

"We sell tickets, that's our business," says Granat. "We rely on the gate; they rely on the booze."

Jam has also been irregularly booking acts into a smaller room in a singles bar, the Phoenix. The Phoenix could compete head to head with the Quiet Knight, which hopes to pick up artists and audience from Amazingrace upon that club's demise.

## Mike Love Soloing For Universal Soundtrack

By ADAM WHITE

NEW YORK—The Beach Boys' Mike Love is doubling his workload this year, but the move has already netted the first solo single hit by a member of that 17-year group since Brian Wilson's "Caroline No" in 1966.

Love's extracurricular activity is leadership of a new combo, Celebration, whose debut disk, "Almost Summer," is from the soundtrack of an upcoming Universal movie bearing the same name.

"The producer originally wanted the Beach Boys to provide the music," explains Love, "and invited us over to the set. When we all sat down at the lunch table, Brian just wrote the title song there and then. It blew everyone's mind."

But at the time, he continues, the group was working out the end of its Warner Bros. deal and looking to the start of the contract with CBS. "And neither company was very keen on the idea of the Beach Boys a soundtrack for MCA."

The solution was for Love to pick up the project, "Mo Ostin, chairman of Warner Bros., gave me the go-ahead, and under the terms of our CBS deal, I'm free to do my own solo things."

By that point, the movie's original title, "High School," had been changed to "Almost Summer," necessitating some changes to Brian Wilson's song.

Love amended the lyrics accordingly, with some help from the Beach Boys' Al Jardine, then

set about writing and recording other material for the soundtrack with Celebration.

The band itself was born out of Love's links with Ron Altbach and Charles Lloyd, and their joint commitment to transcendental meditation.

"All three of us are teachers of TM, and went to a six-month advanced course known as Siddhi."

The result was a surge of musical expression, he says. "I personally wrote nearly 50 songs during the first two months of the course. Now obviously there's not much need for that rate of material for the Beach Boys from just one member, so I have what you might call a surplus of creativity. Celebration is my outlet."

Love's contribution to "Almost Summer" apart from the title tune is a '60s-flavored number entitled "Cruisin'" and an "almost country ballad" tagged "Sad Sad Summer."

Altbach and Lloyd have also written several songs, plus some of the regular background and thematic items for the film.

"Soundtrack work was a new experience for me," observes Love. "It involved new disciplines, especially tailoring the songs to what's there on the screen. The emotions portrayed by the actors challenge a musician. I love it!"

The completion of "Almost Summer" (recording was done late last fall) did not signal the end of Love's commitment, however. (Continued on page 51)

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## '4 GIRLS 4' EYE THE ROAD Nostalgic Songs, Yet Contemporary

LOS ANGELES—"A contemporary look at nostalgia" possibly best describes the musical "4 Girls 4" featuring Margaret Whiting, Rose Marie, Rosemary Clooney and Helen O'Connell.

The show, which originally bowed locally at the Doheny Plaza Theatre last September, takes to the road Thursday (11). O'Connell has replaced Barbara McNair, who originally appeared in the show.

According to Whiting, the four performers, with dates set through Nov. 19, will also hold down their respective solo careers in periods when the show is not on the road.

"4 Girls 4" features each performer singing her old hits, while at the same time mixing in some contemporary ditties.

The show was pulled together by Bill Loeb and Bill Weems who manages or have managed each of the singers at one time or another.

Says Whiting: "The entire show was just an idea. The Doheny needed some acts to fill the theatre so someone came up with the idea of '4 Girls 4,' '4 Boys 4' and '4 Comics 4' but the other two didn't work out.

"The four of us originally got together because Barbara (McNair) and Rosemary are managed by Loeb and Weems who have the package. They formerly handled Rose Marie and me too.

"What happened was that Barbara was not the record star of the same era as the rest of us which is one reason she left. We were even talking about having a swing girl in case one of us got sick. We decided

Helen (O'Connell) would be good for us because she had sung with bands and was like Clooney, who also had a lot of experience singing with bands.

"I never sang with bands. My start was on records. Rose Marie we naturally needed for comedy."

The ladies in promoting this venture have appeared on several television shows, "Merv Griffin," "Mike Douglas," "Johnny Carson" and others.

The show will initially move into theatres and hotels around the country, including the Fairmont hotels in San Francisco and New Orleans; Fox Theatre, San Diego; Johnny Mercer Theatre, Savannah, Ga.; North Shore Music Theatre, Beverly, Mass.; Coliseum Theatre, Latham, N.Y.; and Music Hall, Detroit.

Whiting notes that dates are still being added. "We have had Las Vegas and Reno offers but we want to go on the road first with a tour. In that way we know that when we hit the Vegas stage we're ready."

The women take turns opening the show. Then, while each takes her turn performing solo, the group comes together at the end, offering a tune that was written especially for them.

Whiting feels the group will draw a wide range of viewers because there's music for practically everyone. She says they all tackle contemporary tunes which fit neatly into their own repertoire.

Some of the hits performed by (Continued on page 51)

## Math Qualities Of Music Interest Eno

By ROMAN KOZAK



Brian Eno

NEW YORK—"I am interested in the stiff mathematical qualities of music," says Brian Eno, composer, musician, producer, founding member of Roxy Music and serious student of cybernetics.

"There is a quality of music which the Velvet Underground and the early Who had, which was kind of a stiff, totalitarian thing, that was not at all like the fluid, sensual quality of black music," he continues.

"And what I am interested in is what happens when those two are married. I think it would make a saleable combination if Kraftwerk employed Parliament, or the other way around. It would be interesting if you had the Parliament group playing bass, and Kraftwerk playing the drums.

"There would be a cross cultural hybrid, especially if everybody stuck to their guns."

Eno is just back from Nassau where he produced the upcoming Talking Heads LP. He is taking back home to London with him tracks recorded by Jamaican musicians which he intends to dub, add to, subtract and electronically distort.

Though Eno's individual albums have not climbed high on the U.S. charts, he is an influential figure in contemporary music both for his own work and for his collaborations with Robert Fripp and David Bowie. Dressed in makeup and satins he was the most colorful figure with the early Roxy Music. Most recently he has kept more in the background, rarely if ever appearing live.

"I suppose it would help the

record company increase sales if I toured, but I make a good living from my records. There have been so many of them (about 10) that though they individually don't sell that much, they sell for a long time. Even on my early albums, the sales still are trickling in," he says. His most recent LP, "Before And After Science," was recently released in the U.S. on Island Records.

As for Eno's technique in the studio, he says his interest is in innovation, in finding new ideas and exploiting them, rather than polishing the work of the person being produced.

"What I am interested in is watching a group of people work and then noticing some things they might not even know they are doing. When people are working they are involved in their own concept, their system is generating. But they are generating a lot more than that. There is a lot of other information coming out as well.

"What a producer can say is, 'I realize you are doing this and that, but do you also realize you are doing this? Make use of it. There is this interaction going on between these two instruments, which you haven't considered properly.'

"The other thing is," he continues, "as a producer I regard my role as trying to construct a situation where people are forced to work creatively.

not repetitively. It's trying to set up a situation where people feel positively encouraged to experiment, where they want to try things out to see how they will work, even if it turns out absurd."

"The control room is really my instrument. For The Talking Heads, for instance, they would go out and play. At the same time I would have my synthesizer linked up to the control desk so I could feed any or all of the instruments through the synthesizer (though I never did feed all), and change their sounds, alter them, sometimes drastically.

"I would use echoes and delays to create new kinds of rhythm. But the band could never hear this while it was playing. I would never monitor it, because sometimes it would sound so horrible, it would throw the band off.

Later the group would come in and listen to my addition and that would spark a whole new idea about the way it could approach what it was doing. There was a real interchange going on, and in a way I played with the band," he says. He adds that on the two Bowie albums he worked on he did pretty much the same thing.

Eno says he envisions a time when there will be special mood music records, designed for various functions, that will be marketed as such in the record stores. He is contributing to this by writing music designed especially for specific locations, beginning with airports.

"The problem is that people don't realize music actually does things to them, not just entertain. The stuff that is presently played at airports changes your consciousness in quite the wrong way. It has this kind of nervous tingly quality to it. And it is not relaxing at all, which just makes the whole operation seem terribly cheap, and unreassuring somehow. So I try to make something elegant, beautiful and grand, that makes you think how wonderful it is to be up in the air floating on clouds."

## Johnnie Lee Wills Returns To Disks

• Continued from page 40

sion," "Talkin' Bout You," "Rag Mop," "Milk Cow Blues" and a special song in honor of Wills' 40th annual rodeo, "Tulsa Stampede," the sessions began at Tulsa Studios' 24-track facility.

Among the musicians involved were Gene Crownover on steel, Joe Holly and Curly Lewis on fiddle, Alex Brashear on trumpet, Glen Rhees on sax, Johnny Gimble on fiddle and mandolin, Ted Adams on bass, Clarence Cagel on piano, Tommy Montgomery and Claude Clemmons on drums, Wayne Johnson on clarinet, Don Tolle and Eldon Shamblin on guitar and Roy Ferguson on acoustic guitar. Making his recording debut at the session was Wills' son, John.

"I wanted to record them as a band," says Ripley, "instead of using isolation in the studio. Music with this type of band works best when the members work together because they inspire one another."

O.W. Mayo, longtime friend and manager for both Johnnie Lee and Bob Wills, added a nostalgic touch to the session with his introduction of Wills as the "Rag Mop Kid & his Boys" just as he used to do on the Wills' live radio broadcasts locally on KVOO.

Halsey's interest in Wills is long-seeded since he used to promote both of the Wills brothers while in college. "I have personally been in-

involved with this music all my life," says Halsey. "The Willses and Hank Thompson, also one of Halsey's acts, are major contributors to an important American musical form, and now there's a whole new era of fans."

## '4 Girls 4' Unique Act

• Continued from page 50

Whiting include "It Might As Well Be Spring," and "Moonlight In Vermont." Clooney sings "This Old House," "Come On-A My House" and "Tenderly," while Helen does "Tangerine," "Green Eyes" and "I Remember You."

Whiting, Clooney, O'Connell and Rose Marie were selected to perform at the Johnny Mercer Tribute May 28 at Savannah's Civic Auditorium, which is being renamed the Johnny Mercer Theatre. Rose Marie starred in "Top Banana" which Mercer wrote and Whiting was discovered by Mercer who took her to Capitol Records, of which he was president in 1942.

"Helen does his 'Tangerine,' 'I Remember You' and some others so we all have a tie-in with Mercer, which is one reason they selected us to be the performing act at the tribute. I also do a medley of Mercer tunes in my solo show," says Whiting.

## MUSICAL SHOW REVIEW

# Lena Horne Dazzles In Black 'Pal Joey'

LOS ANGELES—An ageless and peerless Lena Horne teams up with an adequate Clifton Davis and a delightful Josephine Premice at the Ahmanson Theatre here for a limited engagement of an all-black version of the old chestnut "Pal Joey."

While Davis sings merely passably, Horne, who is now 60, belies her age with her voice and tremendous stage presence.

Opening the nearly two-hour play with Rodgers & Hart's "Bewitched, Bothered And Bewildered" (the musical closes with the same tune) Horne held the full house in the palm of her hand from the moment she walked through the slit-like opening in the curtain.

This courageous undertaking which opened April 21 revamps the original script placing Vera, played by Horne, and Joey, played by Davis, in the late '70s, complete with disco, go-go dancers and a classy nightclub where Vera performs. All facilities are owned by Vera, whose late husband left her financially secure.

The audience, fascinated, watches Joey, an aggressive, overindulgent, egotistical, goodlooking, young, mediocre singer/dancer walk into the life of the beautiful, worldly, independent, middle-aged Vera and make a shambles of it.

Premice as Melba, a cynical, flashy, fast-talking p.r. woman and Vera's best friend along with Vera's secretary Linda, played by Marjorie

Barnes, attempts to dissuade Vera from falling for Joey. But Linda finds herself infatuated with the scheming Joey.

The cast moves through excellent renderings of "A Lady Must Live," "Chicago," "You Mustn't Kick It Around," "What Is A Man," "Zip," "I Could Write A Book" and "What Do I Care For A Dame?"

Totally supporting Joey, Vera begins by outfitting him, borrowing money to convert a brewery into a disco, Chez Joey, and borrowing more money to put in a major production number produced, arranged, written and starring Joey. The production is a flop.

The good guys win out in this musical as Linda, who quit Vera's employ to join Ludlow, used Ludlow's tactics by tricking the con artist into signing a release stating Vera's debt is paid in full. Joey, who naturally tries to rejoin hands with the winner (Vera) is tossed out on his ear.

Horne is absolutely enchanting singing "This Can't Be Love," and joining Davis for "Den Of Iniquity."

In addition to the excellent tunes, there is superb dancing, often frenetic, with Horne often hoofing it with the professional dancers.

"Pal Joey" first bowed with Vivienne Segal and Gene Kelly in 1940. The Richard Rodgers/Lorenz Hart production was revived in 1952 with Segal and Harold Lang.

JEAN WILLIAMS

## Signings

Marvin Hamlisch, composer of "Chorus Line" and winner of numerous awards, to Chappell Music. He is working on his debut solo LP for Elektra, scoring the upcoming Columbia film "Ice Castles," and doing the music for an upcoming Broadway musical based on a book by Neil Simon. . . . Norman Connors to Arista Records effective with the release of his "This Is Your Life" LP. Connors was with Buddah. . . . Country artist Jerry Wallace re-signs to Universal Management for personal management. . . . Kristy McNichol, star of the television series "Family" and her brother Jimmy McNichol, host of his own syndicated tv show "Hollywood Teens" to RCA Records through a long-term, exclusive production deal with Amron/Halpern/Margo Productions Inc. The label is releasing "He's So Fine" to be followed by an LP in June.

20th Century group Rubicon to Associated Artists for booking. . . . Norman Kaye and his new firm, Kaynor Music, to SESAC. . . . Charles

T. Hudson of "High Times" to R&R Records for an LP of his own material with Billy Nichols as producer. . . . Sail, a New York pop/rock act to UA Records with an LP expected next month.

Joey Travolta, brother of John to Millennium Records. Additionally, Travolta has signed a major four-project motion picture deal with Paramount Pictures and is presently writing a screenplay. . . . Richard Wagner, who has played with Lou Reed, Alice Cooper and Peter Gabriel to Atlantic Records with his first solo LP now available. . . . Carillo, a New York rock group to Atlantic, with LP due at the end of the month. . . . Trampps to Buddy Allen Management. . . . Richard Torrance to Siddon & Associates for management.

20th Century-Fox recording group Rubicon to Associated Artists for booking. The group, which recently appeared at California Jam II, is headed by former Sly & the Family Stones horn player Jerry Martin.

## Talent Talk

The next album by Derringer on Epic/Blue Sky is "If I Weren't So Romantic, I'd Shoot You," with that title song written by Rick Derringer. Alice Cooper and Bernie Taupin, LP is due at beginning of June. . . . Peter, Paul & Mary made their first joint appearance in six years at a \$125-a-plate dinner April 9 at the Nassau Coliseum to support the Performing Arts Foundation of Long Island. Robert Redford hosted the dinner; Harry and Tom Chapin and Kenny Loggins also performed.

Johnny Blitz, drummer of the Dead Boys, nearly lost his life after being stabbed in the heart in a street fight with a gang of youths near a late-night delicatessen on Manhattan's Lower East Side. Blitz underwent nine hours of surgery and was in critical condition at Bellevue hospital for four days following the attack.

Though he is now recovering, the injury has cast doubt on the schedule for the upcoming tour to support the soon-to-be released "We Have Come For Your Children" Dead Boys LP. Friends of the drummer are staging a benefit for him at CBGB this weekend (5 and 6).

Frank Russo, promoter in Providence, R.I., reports the biggest walk-up crowd in his memory, when 8,212 tickets were sold on the day of a Rufus-Heat Wave-Chic concert at the Civic Center. Total attendance was 11,015. Russo says he spent an extra \$2,300 for radio spots on five local stations on the last 10 days to drum up the audience.

Peter Pan Records reports a run on "Spiderman" children's records after the web-slinger made his debut on CBS-TV. Also popular now is the "Hulk." . . . Allan Clarke is on a three-week promotional tour in support of his new "I Wasn't Born Yesterday" LP on Atlantic. Clarke has now officially left the Hollies to pursue his solo career.

David Spinozza to join Carly Simon when she makes a rare live appearance at the Bottom Line this week (5-7). Passport has become the first jazz-rock group from West Germany to play in East Germany, when it appeared in the East Berlin Jazz Festival recently with other dates in Dresden and Zwickau.

## Love Solos For Movie

• Continued from page 50

To tie in with the release of the movie and to showcase Celebration itself, he and his cohorts are hitting the road in a series of "Thank God It's Almost Summer" events and benefits during May and June.

They involve radio stations in a number of regions, including WHBQ in Memphis, KRFC in San Francisco, WMMS in Cleveland, WQXI in Atlanta and TIX in New Orleans.

In some cases, Celebration has even rerecorded the "Almost Summer" 45 with special lyrics. A line for the benefit of Memphis listeners, for instance, runs "hanging out in the River City listening to WHBQ."

Love emphasizes that this busy schedule denotes no split between him and the Beach Boys. He will be appearing with the mother group during its forthcoming summer tour, taking time between the shows for his own duties.

He is also busy on the recording of their CBS debut album in Santa Barbara.

Love's ability to run such an exhaustive schedule, meanwhile, is entirely attributable to TM. "That's why we can even begin to think of this rate of work," he says, adding that overseas swings to England and Germany are set for Celebration in July. "I doubt that I would have been motivated in this way if it had not been for meditation."

"The group will be a viable vehicle for what we really want to promote—positive, beneficial things," says Love, particularly in contrast to the drug-related lifestyle of some other entertainers. "It's music for the age or enlightenment."

Celebration is managed by Phil Caston in Los Angeles.

# Talent In Action

## OLIVIA NEWTON-JOHN KENNY ROGERS

Riviera Hotel, Las Vegas

It was billed as the musical pairing of the year and it turned out nothing short of that, the combining of soft-rock artist Olivia Newton-John, fresh from the making of her movie "Grease" and recent Grammy winner Kenny Rogers in the Versailles showroom.

United Artists' Rogers produced a tight-knit, cohesive 10-tune program on April 22 which moved with ease through a 50-minute time span. A soft ballad "Desperado" opened his efforts on a simple stage set, which contained such easily identifiable country symbols as a windmill, antique signs and street posts.

And just as straight forward as was that set, Rogers clear-worded songs came alive, such as basic country tune "Heart To Heart" and new single release "Love Or Something Like It." A Don Williams ballad, "Lay Down Beside Me," showcased Steve Glassmeyer on synthesizer. "Daytime Friends" was next, featuring the rest of Rogers' talented seven-man band. "The Turning Point" composed of guitarists Rich Harper, Randy Dorman, drummer Bobby Daniels and keyboard player Edgar Struble.

A stirring version of "Abraham, Martin And John" was magical in Rogers' clear baritone style, followed by "Sweet Music Man" and "Lucille." Blues rocker "Lady Luck" and past hit "Ruby" left the SRO crowd cheering for more.

MCA recording artist Olivia Newton-John had her work cut out for her to match or surpass Rogers' preceding powerful set. Her 13-song, hour-long program managed to equal Rogers in intensity, at times too loud and abrasive. Rocker "Let Me Be There" opened her fast-paced program, at times distorted, followed by country ballad "Please Mr. Please."

However, after the first few melodies, such as the old Bee Gees hit ballad "Come On Over" and

hard driving country song "Let It Shine," Olivia was in full control with her flowing, easy-going style.

Like Rogers, her nine-man band, led by the impressive guitar work of Peter Jamison and musical conductor John Ferrar and three-female singers make her entire package palatable. Quieter medley effort "What'll I Do?" and "The Way You Are" offset yet another loud ballad "Have You Never Been Mellow." "Making A Good Thing Better" found her on a strong follow-through effort.

"Changes," a touching ballad about the effect of divorce on children, lowered the show's pace, followed by a film clip from "Grease." Encased by a drive-in stage set, "Summer Nights," a song from the movie was impressive.

An Elvis salute, however, proved a weak spot for Olivia, who strayed out of her territory into the old rock 'n' roll styles of the '50s.

Back on track with past disks "Sam," "If You Love Me" and "I Honestly Love You," Olivia still possesses that innocent, infectious mannerism coupled with her strong, clear singing style, although she would be wise to have the sound man replaced for inept monitoring. A singer of her stature doesn't need volume to overstate her talent.

HANFORD SEARL

## SMOKEY ROBINSON BRASS CONSTRUCTION BRAINSTORM EVELYN 'CHAMPAGNE' KING

Felt Forum, New York

This show turned out to be one of the strongest soul bills offered in New York so far this year. The house on April 28 was packed and the crowd was anxious as one of the legends of black music was joined by three up and coming attractions.

Evelyn "Champagne" King, a 17-year old singer, opened the show with 25-minute set that showed off her extraordinary young voice. King is still maturing and her vocal style is in the embryonic stage.

To compound her obvious problems of inexperience, the young singer was forced to perform her first three songs to an audience that was just arriving. But by her fourth song, "The Show Is Over," King had the crowd's attention and her final number "Shame," brought the house to its feet.

King was followed by Brainstorm, an energetic nine-piece band that is one of the most promising groups in black music today. The group caught the crowd's fancy immediately as it opened its four-song, 25-minute set with its two best known numbers, "We're On Our Way Home" a current single, and "Loving Is Really My Game," a hit from last summer. But 25 minutes was not nearly enough time for this gifted, hard working unit and the crowd was left wanting more.

Brass Construction followed with its strongest New York concert set ever. This Brooklyn based nine-piece band has greatly improved

since it first burst on the scene about three years ago. The group's musicianship is much tighter and its stage show is much more entertaining.

The band now shows a great deal of maturity. But Brass Construction was not given much time to show its wares either and by the end of its five-song 30-minute set the crowd was left unfulfilled again as the band did not do "Movin'," its best known song.

The shortness of the first three sets was particularly annoying to the crowd since Smokey Robinson's set was preceded by a 35-minute stage wait. By the time the singer hit the stage almost everyone in the house was testy.

Robinson's 11-song, 70-minute set got off to a slow start as the Motown veteran's cool style seemed lethargic compared to the torrid sets that had come before. But Robinson eventually won the crowd over as he dipped into his extensive bag of oldies and came up with gems like "Tears Of A Clown" and "Tracks Of My Tears."

Robinson, who was backed by an eight-piece band and two female singers, does not have the energy or vocal power he once had but he is one of the most relaxing and professional performers ever to grace a stage and by the end of the show he had the crowd at his mercy.

ROBERT FORD JR.

## ENGELBERT HUMPERDINCK

MGM Grand, Las Vegas

Epic recording artist Humperdinck, switching hotels after nine years at the Riviera, notched a memorable debut April 20 in the spacious Celebrity Room before a soldout audience.

Starting off shaky with Billy Joel's "Just The Way You Are" in a fast-paced version, the short-haired Britisher quickly recovered with disco effort "What You See" from his latest album. His powerful handling of "Evergreen," rearranged nicely by conductor Jeff Sturges, nearly stopped the show. Yet another upbeat disco tune "From Me To You" featured excellent lead guitarist Barry Rillera following an old Engelbert hit song "Lonely Is The Man Without Love."

A convincing array of impressions from Dean Martin, Tom Jones to himself, provided needed comic relief. Country melody "Help Me Make It Through The Night" found the thinned-down crooner casually sitting on a stool, prior to his traditional vocal bit with romantic rocker "Tonight's The Night." A medley of past hits, which included "Release Me," "Spanish Eyes" and "Another Time, Another Place," all melodic tunes in their time, worked well and earned wild audience response.

Even a salute to Elvis Presley, "How Great Thou Art" and "You'll Never Walk Alone" was believable. Easy-going "Sweet Marguerite" again provided a needed change of pace for the hard working Engelbert, who closed his show with a wistful, magic version of "Travelin' Boy."

As in previous Strip engagements, Engelbert's band remains an integral part of his high

(Continued on page 53)

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Coliseum, Richfield, Ohio, April 30 (2)	19,000	\$7.50-\$8.50	\$154,000*
2	BOB SEGER & THE SILVER BULLETT BAND/SWEET—Entam/Sunshine Prom., Rupp Arena, Lexington, Ky., April 29	16,518	\$6-\$8	\$119,314*
3	BOB SEGER & THE SILVER BULLETT BAND/SWEET—Sunshine Prom., Market Square Arena, Indianapolis, Ind., April 28	13,946	\$7.50	\$104,595*
4	WAYLON JENNINGS/WILLIE NELSON/JESSI COLTER/THE WAYLORS—Feyline Presents Inc., Capitol Centre, Landover, Md., April 24	11,108	€7.50-\$8.50	\$93,810
5	TOM JONES/SYLVERS—Contemporary Prod./Chris Fritz & Co., Kemper Arena, Kansas City, Mo., April 28	8,924	\$7-\$10	\$86,503
6	TOM JONES/SYLVERS—Contemporary Prod., Checkerdome, St. Louis, Mo., April 29	8,881	\$7-\$10	\$83,780
7	MARSHALL TUCKER BAND/WET WILLIE—Cross Country Concert Corp., Col., New Haven, Conn., April 27	10,115	\$6.50-\$8.50	\$81,757*
8	TOM JONES/SYLVERS—Contemporary Prod./Chris Fritz & Co., Civic Aud. Arena, Omaha, Neb., April 30	7,164	\$7-\$11	\$74,280
9	REO SPEEDWAGON/BABYS/HOUNDS—Star Date Prod., Arena, Milwaukee, Wis., April 27	10,700	\$5.50-\$7.50	\$71,316*
10	STATLER BROTHERS/BARBARA MANDRELL—Varnell Entertainment/WDGY, Met Center, Minneapolis, Minn., April 29	11,000	\$5-\$7	\$70,005*
11	REO SPEEDWAGON/BABYS/HOUNDS—Star Date Prod., Dane County Col., Madison, Wis., April 28	9,570	\$7-\$7.50	\$67,412
12	TOM JONES/SYLVERS—Mid-South Concerts/Sound 70 Prod., Convention Center, Pine Bluff, Ark., April 25	5,555	\$7.50-\$12.50	\$67,013
13	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Pershing Aud., Lincoln, Neb., April 29	7,500	\$7.50-\$8.50	\$62,592*
14	BOB SEGER & THE SILVER BULLETT BAND/SWEET—Mid-South Concerts, Mid-South Col., Memphis, Tenn., April 30	8,926	\$6-\$7	\$61,500
15	CHARLIE DANIELS BAND/NRBQ/WINTER BROTHERS—Ruffino & Vaughn/TM Concerts, Suffolk Forum, Commack, N.Y., April 28	8,000	\$7.50	\$60,000*
16	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Veteran's Mem. Aud., Des Moines, Iowa, April 28	7,800	\$6-\$8	\$58,600*
17	BOB SEGER & THE SILVER BULLETT BAND/SWEET—Sunshine Prom., Athletic & Convocation Center, South Bend, Ind., April 26	7,986	\$7-\$8	\$58,564*
18	TOM JONES/SYLVERS—Contemporary Prod./Chris Fritz & Co., Myriad, Oklahoma City, Okla., April 26	5,849	\$7-\$10	\$56,909
19	TOM JONES/SYLVERS—Contemporary Prod./Chris Fritz & Co., Henry Levitt Arena, Wichita, Kan., April 27	5,594	\$8.50-\$10	\$55,561
20	MARSHALL TUCKER BAND/WET WILLIE—Ruffino & Vaughn, War Mem., Syracuse, N.Y., April 26	7,680	\$7-\$7.50	\$54,775
21	BOB SEGER & THE SILVER BULLETT BAND/SWEET—Sunshine Prom., St. John Arena, Columbus, Ohio, April 25	7,191	\$6.50-\$7.50	\$52,771*
22	RUFUS/HEATWAVE/STARGARD—Lewis Grey Prod., Centroplex, Baton Rouge, La., April 30	6,777	\$6-\$8	\$50,839
23	DAVID BOWIE—Star Date Prod., Arena, Milwaukee, Wis., April 24	7,015	\$6-\$8	\$50,691
24	MARSHALL TUCKER BAND/WET WILLIE—Ruffino & Vaughn/Monarch Entertainment, War Mem., April 25	7,500	\$6.50-\$7	\$50,550

## Auditoriums (Under 6,000)

1	DICKY BETTS/PAT TRAVERS/DUDEK FINNIGAN & KREUGER—Bill Graham, Winterland, San Francisco, Calif., April 29	5,400	\$6.50-\$7.50	\$35,500*
2	BONNIE RAITT/NRBQ/RIZZ—Banzini Brothers/Brown Concerts, Pembroke Field, Providence, R.I., April 29	5,000	\$5-\$7.50	\$31,454*
3	MANHATTANS/PEABO BRYSON—Carwyn Entertainment/GD Prod., Mem. Hall, Dayton, Ohio, April 29 (2)	3,578	\$7.50-\$8.50	\$27,571
4	GROVER WASHINGTON JR./PEABO BRYSON/DEXTER WANSEL—Dimentions Unlimited, Mosque, Richmond, Va., April 30	3,732	\$6.50-\$7.50	\$26,758*
5	DOC SEVERINSEN—Brass Ring Prod., Music Theatre, Royal Oak, Mich., April 29 (2)	2,537	\$8.50-\$10	\$25,066
6	RUFUS/HEATWAVE/STARGARD—Lewis Grey Prod., Municipal Aud., San Antonio, Tex., April 28	3,498	\$7	\$24,486
7	RENAISSANCE/AL DI MEOLA—Margorie Sexton/Gulf Artists Prod., Jai Alai Fronton, Tampa, Fla., April 30	3,520	\$6.50-\$7	\$22,984
8	BTO/LESLIE WEST/CHARLIE—Star Date Prod., Hedgecock Field House, Marquette, Mich., April 28	3,677	\$6-\$6.50	\$22,033
9	PABLO CRUISE—UC Davis Entertainment Board, Freeborn Hall, Davis, Calif., April 28 (2)	3,448	\$5.75-\$6.75	\$21,737
10	BOOTSYS RUBBER BAND/RAYDIO—Alex Cooley Inc., Memorial Aud., Chattanooga, Tenn., April 27	2,706	\$6.50-\$7.50	\$18,766
11	DICKY BETTS/PAT TRAVERS—Wolf & Rissmiller, Civic Center, Santa Monica, Calif., April 28	2,739	\$6-\$7	\$17,803*
12	JOURNEY/RONNIE MONTROSE/LEBLANC & CARR—Entam, Freedom Hall, Johnson City, Tenn., April 29	2,375	\$6-\$7	\$15,704
13	JOURNEY/RONNIE MONTROSE/LEBLANC & CARR—Entam, Capitol Music Hall, Wheeling, W. Va., April 28	2,268	\$6-\$7	\$14,679

MAY 13, 1978, BILLBOARD



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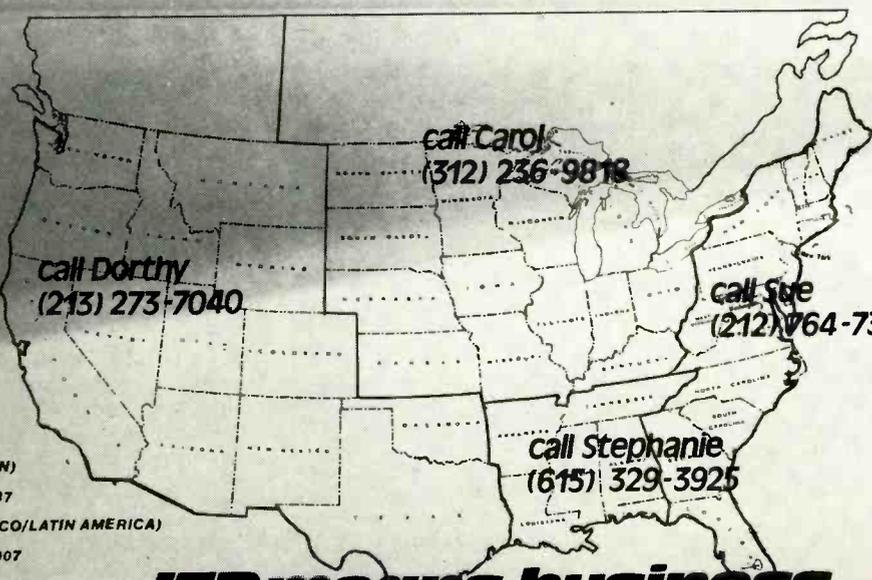
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**HAPPY ANNIVERSARY**—Members of Brandeis Univ.'s WBRS-FM celebrate the station's 10th anniversary with a cake in the shape of a radio as part of its 55-hour radiothon activities. From left is Michael Liben, station member; Lori Flaks, publicity director; and Robert Haber, music director.

## IN 60,000-SEAT STADIUM

# Beach Boys Top the Bill At Colorado U.'s Sun Day

LOS ANGELES—The Univ. of Colorado, Boulder Program Council, Feyline and Concerts West will present the Beach Boys, Firefall, Bob Welch and Journey at its 60,000-seat Folsom Stadium May 13 in what is being billed as Colorado Sun Day 1.

The event follows the success of last year's outdoor show headlined by Fleetwood Mac which earned the CU program council nearly \$35,000.

For the first time this year, there will be partial reserved seating to reduce the number of attendees arriving the night before. Extensive arrangements have been made for shuttle buses, parking, first aid, security, portable toilets and other situations which may arise.

One of the major complaints last year was the excessive noise level which bothered residents. A city ordinance prohibits noise louder than 90 decibels, and Phil Lobel, director of the program council, is confident the sound will not exceed that level.

Firstly, the Beach Boys' music is not as loud and secondly, written into the contract is a clause stating

that the promoter is responsible for the sound level.

Lobel believes the Beach Boys will attract a different crowd than previous concerts. He says that partly due to the reserved seating, many tickets have been sold to families and people in their thirties who grew up on Beach Boys music.

Tickets are priced from \$9.50-\$9. A sellout crowd would insure a gross of nearly \$500,000. Approximately \$185,000 will be spent on production costs, between \$175,000 and \$250,000 will be paid to the acts and the promoters of the show will receive between \$40,000 and \$70,000. The CU athletic department gets about \$30,000 for upkeep and maintenance of the stadium and the program council will receive about \$35,000.

Lobel is anticipating between 40,000 and 50,000 attendees.

Depending on the show's success, Lobel is eyeing the Rolling Stones for another stadium show in July.

KADE-AM will broadcast parking and concert information.

## Brandeis WBRS Gala Broadcast

LOS ANGELES—Brandeis Univ. in Waltham, Mass., celebrated the 10th anniversary of its WBRS-FM with a 55-hour radiothon April 7-10.

The event featured guest disk jockeys such as Steve Capen and Lisa Karlin of WCOZ and Charles La Quidara of WBCN; Bruce Tenenbaum, Atlantic Records college manager; a panel discussion on college radio; as well as performances by local bands and an all-night disco dance in addition to the regular rock programming.

Lori Flaks, of WBRS, reports that an estimated \$2,000 was made in pledges from Brandeis and the surrounding community. Station program guides, T-shirts, bumper stickers, frisbees and other promotion items were given away with each donation.

The money raised will be used to update the production capabilities of the 10-watt station. WBRS is on the air 20 hours a day.

Says Flaks: "Although raising money was the main purpose of the radiothon, it also brought a lot of attention to the station. We have become better known in the community and on campus."

Also on the agenda was a Chuck Mangione Feel So Good Contest in which contestants were asked to explain in 25 words or less why it feels

so good. The contest was sponsored by A&M Records with first prize being a pair of concert tickets for Mangione's April 14 appearance at Symphony Hall in Boston.

## Wash. State Celebrating

LOS ANGELES—Washington State Univ. at Pullman is sponsoring its third annual Mayfest May 12-14.

Part of the outdoor entertainment will feature a \$1 concert by Pablo Cruise, the Nielson Pierson Band and Roger Voudouris in the Martin Football Stadium. Kalapana will open the weekend festivities with a free concert on the university library lawn. Fireworks displays, hot air balloons, clowns, mime and other events are scheduled.

The Mayfest program originated in the spring of 1976 with a budget of \$3,000. The budget increased to \$7,000 in 1977 and this year is at \$20,000.

Between 15,000 and 20,000 are expected to partake in the weekend events. Mayfest is sponsored by different campus organizations in coordination with Rainier Brewing Co. of Seattle.

• Continued from page 52

energy sound. The remainder of his rhythm section included outstanding drummer Tony Savage, bassist Don Hermanns and musical director Jeff Sturges. Like his three-piece group, his three female backup singers, the Englettes are an essential part of his current 10-month world tour success which began in February.

HANFORD SEARL

### CORY WELLS MICHAEL KATAKIS

*Roxy, Los Angeles*

As a former lead vocalist for Three Dog Night, Wells had a distinguishable vocal style. Stepping out on his own, he maintains that readily identifiable quality that catapulted Three Dog Night to the forefront of rock.

While his debut A&M album "Touch Me" didn't truly showcase Wells' energy and vocal talents, his live show more than compensates. His April 19 75-minute performance, encompassing all of his album and a handful of Three Dog Night favorites, was an exercise in rock energy and artist charisma.

Backed by two keyboard players, two guitarists, a drummer, bassist and a backup female vocalist, Wells alternated between acoustic guitar and just vocals. While the ballads were melodic, lyrical and pleasant to listen to during his 14-tune set, it was the high energy rockers, especially the concluding two numbers "Midnight Lady" and "Starlight" which were the standouts.

The rhythm section responded with pulsating support that aided rather than distracted from Wells' dynamic vocals.

Three Dog Night classics such as "Shambala" and "Mama Told Me Not To Come" were appreciated by the crowd.

Michael Katakis, also an A&M artist, came across as a more confident, self-assured performer since he was reviewed here last. His half-hour, eight-song set was less depressive, more upbeat and optimistic than his last outing, and album, for that matter.

Katakis is reminiscent of Billy Joel in his keyboard presence, lyrical style and delivery.

Now he is incorporating humor and spontaneity into his act and as a result, is able to relate to his audience better. In time, when he adds a band and spunks up his songs, Katakis will develop into a more energetic and appealing performer.

ED HARRISON

### RUPERT HOLMES DEE DEE BRIDGEWATER

*Bottom Line, New York*

This April 24 show was one of the more unusual double bills this Greenwich Village industry hangout has ever presented. Opening the show was Bridgewater, a vocalist who is best known for her associations with the Thad Jones-Mel Lewis big band and with the Broadway musical "The Wiz."

Bridgewater's seven-song, 50-minute set was

filled with outstanding material that showed her powerful and distinctive voice to its best advantage. Particularly impressive were "Maybe Today," an intense ballad; "Night Moves," from the pen of Michael Franks, and a strong arrangement of Elton John's "Sorry Seems to Be the Hardest Word."

Bridgewater was backed by a deft seven-piece band that delivered the material in a tasteful and complementary fashion. All of the side men were excellent with percussionist Freddie Chaves, guitarist Jeff Washington and organist John Barnes standing out.

Bridgewater's only flaw was that she tended to talk too much as she was filled with an enthusiasm that seemed artificially induced.

Many of those in the SRO house who had come to see Bridgewater left without seeing Holmes, which was a shame as they missed one of the top songwriters around today. Backed by a truly fine six-piece band Holmes ran through a consistently interesting 80-minute 12-song set that enthralled the crowd. Set highlights included "Queen Bee," written for the movie "A Star Is Born"; "Terminal," a bittersweet ballad, and "Wide Screen," the title cut from one of Holmes' ill-fated albums for CBS.

Holmes, who now records for Private Stock, has not performed live often but he seems relaxed onstage as he punctuates his songs with witty stage patter.

ROBERT FORD JR.

### THE IMPERIALS

*Reno Sweeney, New York*

Regenerated by a British hit, "Who's Gonna Love Me," which now shows signs of happening in its homeland, the Imperials were showcased at the Paradise Room here April 24.

Drawing increasingly warm audience response as the one-hour, 10-song set progressed, the vocal trio worked hard and fast, displaying tight harmonies and solid solos.

The trio leaned rather too heavily on other acts' material, including "Unity," "Fancy Dancer," "Don't Leave Me This Way" and "You'll Never Find Another Love Like Mine," to be termed distinctive, though Stevie Wonder's "Saturn" received an accomplished rendering in tune with the shifting, atmospheric original.

Highspots of the evening, then, were the combo's new outing on Omni Records, mentioned above, and its U.K. followup (from an upcoming U.S. album), "Where You Gonna Find Somebody Like Me." Both are melodic tunes, sung with spirit.

As to the Imperials' days with Little Anthony—member Clarence Collins goes back to the '50s, while Harold Jenkins and Bobby Wade are more recent recruits—these were recalled in an evocative three-song medley of "I'm On The Outside," "Hurt So Bad" and "Goin' Out Of My Head," plus a tongue-in-cheek workout of "Tears On My Pillow."

Beefy backup for the threesome came from a musicianly sextet, especially distinguished by the enthusiastic keyboard contributions of Dwight Brewster.

ADAM WHITE

### BLONDIE MIKE PINERA

*Starwood, Los Angeles*

After an extensive absence from the U.S. circuit that saw the band working six months on an international level, Blondie returned with a convincing 22-song, hour-plus set April 25.

Led by mysterious, alluring vocalist Debbie Harry, the group embodied some of the best elements of what is being termed new wave power pop—driving tempos, scintillating guitar licks, strong melodies and energized, urgent singing.

Newcomer Nigel Harrison on bass joined members Chris Stein, Clement Burke, James Destri and Harry on a mix of tunes from the group's two albums including the recently released "Plastic Letters" on Chrysalis.

The majority of the material was uptempo pop and rock 'n' roll that had the wall to wall crowd mesmerized.

Standout were such songs as "Denis"—the band's single that neared the top of the European charts—"Fan Mail" and "X Offender" as the rhythmic pace never seemed to let up.

Harry's vocals were well-disciplined and feverishly seductive. Her stage appearance and demeanor were haughty, defiant and aloof but she never lost touch with the raw, electrical balance she created with the crowd.

While the band does retain a punkish stance in mannerisms, the group is too musically intelligent to be categorized with the majority of uncontrolled, rudimentary punk bands.

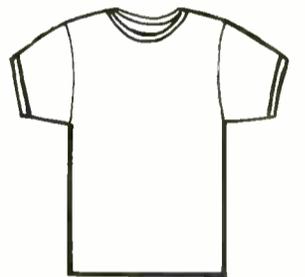
As evidenced by this date, the band has a strong sense of rock 'n' roll—a unique 1970 style with '50s and '60s flavorings—with the sum of the parts at least equal to the whole.

Mike Pinera, an ex-member of Iron Butterfly who is now on the Capricorn label, opened with 30 minutes of blues-based rock which became increasingly better as his 10 song stint drew to a close.

JIM McCULLAUGH

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OPENS JUNE 22 AT HILTON

## Variety Of Topics At the Forum

• Continued from page 6

lined up a roster of top talent to entertain at the close of each working day. They include Andy Gibb, Donna Summer, Gloria Gaynor, Tavares, Chic, Village People, Peter Brown, Salsoul Orchestra and Leleatta Holloway.

Robin Gibb of the Bee Gees will host the first three nights, while Donna Summer will be the hostess for the final night's entertainment. The entertainment segment of the forum will be held at a major New York discotheque, and not at the fo-

rum hotel as was done in the past.

As with past forums there will also be an exhibit section featuring more than 200 booths measuring 8 feet by 10 feet. The hotel's entire fifth floor will be available for use as sound rooms and will be patrolled by round-the-clock security guards, as

will be the remainder of the exhibit area.

The exhibit segment of the forum will be handled through Expocon Management Associates of Westport, Conn. Diane Kirkland is the forum coordinator out of Billboard's Los Angeles offices.

## Community Relations Vital To 14th Uncle Sam's Club

NEW YORK—American Avents, a Cincinnati-based disco franchising operations which emphasizes close community relations at all its clubs, has opened the 14th Uncle Sam room in its chain at Levittown, N.Y.

The club, the first in the New York metropolitan area, was constructed at a cost of about \$1 million on 20,000 square feet of space in a converted dime store.

Tony Greco, manager of the club, points out that a significant part of the budget went into enhancing the environment with live trees and a country picnic ambience.

The emphasis in decor is in keeping with the parent company's policy of community involvement. According to Scott Savickas, marketing director of American Avents, "When we move into a community it is our intention to stay there, but we are constantly faced with the problem of combatting people's low opinions of business operators. Therefore we feel we must work harder to prove our good intentions."

Part of this program of community relations involves active participation in local activities and charities.

The Levittown club features a \$100,000 sound and light system. The sound equipment includes three Technics SL 1800 turntables, five BGW amplifiers supplying a total of 2,750 watts of power, Pioneer RT-707 open reel tape deck, AKG D-100 announcer mike, Spotmaster mixer, Soundcraftsman 20-12A equalizer, and Pioneer's SF850 electronic crossover.

Also incorporated are JBL horns, midranges and ring radiators. Cabinet designs are by JBL and Smithall.

Smithall also supplied the intricate lighting system designed exclusively for the club. It includes chrome-plated light rings which hang suspended from the ceiling with large, mirrorball centerpieces, rotating police lights, revolving "eyeballs," strobes, colored and pin spots, and four chaser light poles with police lights at their tips. The light poles are pulley-operated, and can be retracted to the ceiling when not in use.

Three programming boards are used to control this complex lighting

system. Uncle Sam has retained a technician exclusively for its operation.

Spinners at the club include Jackie McCloy, head of the Long Island Disco Deejays Assn. He rotates with Mike Arato and Jim Vassala. The three work in close harmony with the lighting technician.

Music played covers a wide range of disco, rock and oldies. According to Greco, "the emphasis will be on the type of commercial music heard on Top 40 radio. It is designed to attract an over 23 group, including those who are not now considered to be night people."

Live music will also be a feature of the club. It will be included as the demand surfaces as a part of diversifying the entertainment fare.

Further diversification will be featured in such specials as costume parties for Halloween, St. Patrick's Day, or Uncle Sam's Day. John Travolta look-alike contests, special drinks like the "Firecracker," with the glass becoming the property of anyone who can finish the drink; and birthday nights, with people celebrating birthdays being allowed in free along with five of their friends, and presented with a bottle of champagne to share among them.

Another attraction will be the use of video projection systems to augment the special effects, and a game room with all types of electronic games.

Uncle Sam is open seven nights a week, and is managed by a 75-member staff, hand-picked by Greco for customer awareness. These employees will be re-evaluated each month to insure that their attitudes remain pleasant and businesslike. Dress at the club emphasizes casual elegance.

Uncle Sam is being heavily promoted through specially prepared radio spots aired on disco, rock and MOR stations.

BOB RIEDINGER JR.

## Sound Animator Bared In U.S.

NEW YORK—Optikinetics, the British-based manufacturer of specialized discotheque lighting effects, has introduced its new Solar Sound Animator to the U.S. market.

The unit, according to Paul Twist, Optikinetics international sales director "creates dynamic patterns which respond directly to the mood of the music being played."

The system is designed for use with Optikinetics Solar 250 or Solar 100B projectors, and is said to be completely automatic in operation.

Twist explains the system can be used to revolve any one of his firm's cassettes, wheels or attachment lenses. He adds, "It can create a most spectacular effect in any disco light show. Its exact matching of sound to visual effect is guaranteed to captivate any audience."

(Continued on page 57)



LUONGO WINS—John Luongo (center) head of the Boston disco deejays record pool, and publisher of Nightfall Magazine, holds high his special award from TK Records for his role in helping to generate sales of one million records on Peter Brown's "Do You Wanna Get Funky With Me." Luongo is flanked by TK executives Howard Smiley (left) and Ray Caviano who presented the award. Presentation was made during Nightfall Magazine's annual disco awards show held recently in Boston.

## AWARD WINNING GROUP

## Village People Get Serious With New 'Macho Man' LP

By PAUL GREIN

LOS ANGELES—"This album isn't all fun; it gets into serious lyrics about lifestyles and people's rights on songs like 'I Am What I Am' and 'Sodom & Gomorrah.' You can get off on the songs musically, but there's a heavy side. The lyrics say more than 'Shake Your Booty.'"

Victor Willis, lead singer and lyricist of Village People, a six-man disco group on Casablanca, is explaining the difference between its first album and its second, "Macho Man."

Both albums are in the top 75 on the pop chart this week: "Village People" is number 70 after 33 weeks and "Macho Man" is number 43 after eight weeks.

The first album brought the group four awards from the Southern California Disco DJ Assn. in January: disco group of the year, most promising new artist (in a tie with Claudja Barry on London), album of the year and single of the year (mild radio).

Three cuts from that debut album—"San Francisco," "Hollywood" and "Fire Island"—rode the top 10 on the national disco chart for 15 weeks last year, including seven straight weeks at No. 1. Three cuts from the second album—"Macho Man," "Key West" and "I Am What I Am"—hit number six on last week's disco survey.

And "Macho Man" has now been released as a single in an edited 3:30 version.

Some of those songs are being interpreted as gay pride anthems. Says Willis, 26, who played on Broadway in "The Wiz," "The River Niger" and "Two Gentlemen Of Verona": "Because we broke out of gay discos in New York, everyone thinks we are the property of the gay subculture." But he adds that it's important to the group to cross into the wider pop market.

In keeping with its aim of mass acceptance, the group is stressing the universality of its lyrics. Says Willis, "We're saying to everybody: be who you are." Member Randy Jones, 25, agrees, saying: "We're for people liberation."

Members of the group are thus evasive about their own sexuality. Explains David "Scar" Hodo, 27: "We have something to say, so we don't want to limit our audience." Adds Jones, "We don't want to be victims of what we're fighting."

The other vocalists in the group are Glenn Hughes, 27; Alexander Briley, 27; and Felipe Rose, 22.

The group was organized in New York in June 1977 by Jacques Mor-

## Omniconp Tees A New Lighting Equipment Wing

NEW YORK—Ekkor Electronics, a new disco lighting equipment company, has been formed in Phoenix as a division of Omniconp, Inc., a developer of microcomputer equipment.

According to Donald Ladyn, marketing manager of Ekkor, the company was originally formed to liquidate an inventory of lighting controllers it manufactured for Mizar Electronics. After that, the firm went into receivership earlier this year.

The market's positive response to Ekkor's merchandising efforts prompted the decision to undertake full-time production of lighting controllers for the disco industry.

Ekkor, which is currently distributing the rest of the Mizar inventory under its own name, is at work on a complete line of lighting equipment which it hopes to have ready for the market by the end of this year.

The firm, which also manufactures equipment for Lights Fantastic, is marketing its products through disco planning and consulting firms as well as distributors and retailers.

Ladyn states that his firm will bring its years of expertise as a microcomputer manufacturer, as well as the experience it has used in manufacturing equipment for Mizar and Lights Fantastic, into the creation of the line of products it plans to develop and market under the Ekkor name.

Meanwhile, the design and consulting firm of Digital Lighting has ceased operation, and its Larry Silverman is operating as an independent consultant and designer to the industry.

Gerantium Labs has also been taken over by the VSC Corp. of San Francisco, and now functions as GLI Division of VSC. Its principals, Mike Klasco and Paul Friedman, are still connected with the operation.

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# Club DJs Exposed To Possible Hearing Loss

• *Continued from page 1*

she was experiencing was a hearing threshold shift due to the extended high decibel level of the music to which she was exposed.

According to medical sources, the effects suffered by Carty and scores of other disco deejays across the country is similar to those suffered by rock musicians and their audiences. The effect can be temporary, lasting from a few hours to several days, or it can be permanent, if left untreated and if there is repeated exposure to excessive noise levels.

Carty considers herself one of the lucky ones. Being a college major in occupational health, she was able to immediately recognize the problem and work toward correcting it. However, medical authorities state that many people suffer hearing loss and are not aware that the problem is creeping up on them until permanent damage is done.

Carty now uses earplugs as well as twin-cup headphones. Many deejays now use single cup headphones. This practice can result in hearing impairment in one ear.

The Occupational Safety and Health Act (OSHA) of 1970, extends the same restrictive standards it uses for industrial noises to both live and recorded music. It ranges from 90 decibels over an 8-hour day, up to 115 decibels for no more than 15 minutes a day.

However, Carty points out that these standards do not insure against hearing loss at high frequency levels, and suggests that the Environmental Protection Agency (EPA) standards should be used instead. These range from 75 decibels continuous over an 8-hour period to no more than two minutes or less of noises reaching 115 decibels.

Recent noise readings done at seven discos showed decibel levels ranging from 85 dba up to in excess of 125 dba. Presented with the figures, several health agencies agreed that such high levels could indeed result in either temporary or permanent hearing impairment depending on the duration and frequency of the exposure.

Carty blames ignorance and indifference for much of the problem. She states that few deejays and/or club owners are truly aware of the hazards, and places the responsibility for educating the people on the consultants, designers and equipment manufacturers.

She outlines a five-point prevention program which she feels could help alleviate some of the risk, not only for deejays, but club patrons and other personnel including bartenders and waitresses. It includes:

- Strategic design, placement and construction of the deejay booth.
- Careful selection and use of a headphone cueing system.
- Close watch over the amount and duration of high decibel music played nightly.
- Rotation of work hours with another deejay if possible.
- The use of protective ear devices.

Carty lambasts designers who would put beauty ahead of health, and she says that one of the common sources of the problem is in the positioning of open deejays' booths on the dance floor with speakers located overhead.

Stressing that the acoustical engineering involved in the design and placement of deejays' booths was not a job for amateurs, Carty says her research shows enclosed booths suspended above the dance floor and away from the speakers offer

the best protection for the deejays.

Carty observes sadly that correction of the flaws in the hundreds of existing discos across the country could be costly, and that most own-

ers would be unwilling or unable to voluntarily undertake the job of making the necessary changes.

However, she stresses that the deejays should make use of the five-

point prevention program to protect themselves. She points out that hair cells in the ear become fatigued from high decibel exposure over extended periods of time, and she urges deejays

to set aside a rest period for their ears. "If these cells are not rested and allowed to recover, permanent hearing loss could occur," she warns.

(Continued on page 57)

## Our Sonalite 3 and Sonalite 4 are listed\*...



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# Billboard's Disco Action

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## National Disco Action Top 40

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### ATLANTA

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12 inch)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 5 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 6 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 7 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 8 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12 inch)
  - 9 RISKY CHANGES—Bionic Boogie—Polydor (LP/12 inch remix)
  - 10 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 11 NUMBER ONE—Eloise Laws—ABC (12 inch)
  - 12 DANCE WITH ME—Peter Brown—Drive (TK) (LP/12 inch)
  - 13 GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
  - 14 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12 inch)
  - 15 RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)

### BALT./WASHINGTON

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 4 VOYAGE—all cuts—Marlin (TK) (LP)
  - 5 SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 6 AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 7 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—TK (LP/12 inch)
  - 8 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 9 RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
  - 10 DON RAY—all cuts—Crocos (LP import)
  - 11 BOOGIE TO THE TOP/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 12 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 14 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12 inch)
  - 15 LET YOURSELF GO—T-Connection—TK (12 inch remix)

### BOSTON

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 2 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 4 VOYAGE—all cuts—Marlin (TK) (LP)
  - 5 I LOVE N.Y.—Metropolis—Salsoul (12 inch)
  - 6 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 7 RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
  - 8 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 9 SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 10 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 11 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 12 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 13 AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 14 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 15 BOOGIE TO THE TOP/S-E-X—Idris Muhammad—Kudu (CTI) (LP)

### CHICAGO

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 4 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 5 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 6 DON RAY—all cuts—Crocos (LP import)
  - 7 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 8 I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
  - 9 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 10 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 11 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 12 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP)
  - 13 ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
  - 14 DANCE WITH ME—Peter Brown—Drive (TK) (LP/12 inch)
  - 15 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)

### DALLAS/HOUSTON

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 5 RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
  - 6 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 7 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 8 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
  - 9 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 10 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 11 ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
  - 12 BOOGIE TO THE TOP/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 13 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12 inch)
  - 14 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 15 YOU AND I—Rick James—Motown (LP/12 inch)

### DETROIT

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 4 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 6 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 7 GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP)
  - 8 DON RAY—all cuts—Crocos (LP import)
  - 9 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 10 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 11 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 12 SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 13 LADY OF THE NIGHT/GOT TO GET OUT OF HERE—Lucy Hawkins—SAM (12 inch)
  - 14 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 15 BLACK WATER GOLD—Sunshine Band—TK (45)

### LOS ANGELES/SAN DIEGO

- This Week**
- 1 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 2 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 4 AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 5 VOYAGE—all cuts—Marlin (TK) (LP)
  - 6 ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
  - 7 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 8 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 9 NUMBER ONE—Eloise Laws—ABC (12 inch)
  - 10 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 11 RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
  - 12 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 13 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12 inch)
  - 14 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 15 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)

### MIAMI

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 4 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 5 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 6 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 7 DON RAY—all cuts—Crocos (LP import)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 9 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12 inch)
  - 10 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 11 AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 12 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 13 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock—LP/12 inch
  - 14 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 15 OANCE WITH ME—Peter Brown—Drive (TK) (LP/12 inch)

### NEW ORLEANS

- This Week**
- 1 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 5 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 6 ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
  - 7 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 8 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 9 AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 10 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 11 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 12 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 13 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 14 SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 15 WEST SIDE STORY (Medley)/FIDDLER ON THE ROOF—Salsoul Orchestra—Salsoul (LP/12 inch)

### NEW YORK

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 2 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 6 RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
  - 7 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 8 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12 inch)
  - 9 DON RAY—all cuts—Crocos (LP import)
  - 10 ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
  - 11 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 12 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 13 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12 inch)
  - 14 BOOGIE TO THE TOP/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

### PHILADELPHIA

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 4 RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
  - 5 AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 6 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 7 VOYAGE—all cuts—Marlin (TK) (LP)
  - 8 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 9 SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 10 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 11 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 12 AT THE COPA—Barry Manilow—Arista (12 inch)
  - 13 WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orchestra—AVI (12 inch)
  - 14 I LOVE N.Y.—Metropolis—Salsoul (12 inch)
  - 15 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)

### PHOENIX

- This Week**
- 1 SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 2 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 4 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 5 SUPERSLICK/LOVE MAKER—Wham—GRT (LP/12 inch)
  - 6 CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12 inch)
  - 7 AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 8 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 9 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 10 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 11 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 12 WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12 inch)
  - 13 VOYAGE—all cuts—Marlin (TK) (LP)
  - 14 ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
  - 15 BOOGIE TO THE TOP/S-E-X—Idris Muhammad—Kudu (CTI) (LP)

### PITTSBURGH

- This Week**
- 1 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 2 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 4 VOYAGE—all cuts—Marlin (TK) (LP)
  - 5 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 6 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 7 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)
  - 8 I LOVE N.Y.—Metropolis—Salsoul (12 inch)
  - 9 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12 inch)
  - 10 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 11 ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
  - 12 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 13 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 14 YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (12 inch remix)
  - 15 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)

### SAN FRANCISCO

- This Week**
- 1 ROUGH DIAMOND—all cuts—Warner Bros. (LP)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 4 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 5 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 6 AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 7 RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
  - 8 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
  - 9 BOOGIE TO THE TOP/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 10 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 11 VOYAGE—all cuts—Marlin (TK) (LP)
  - 12 CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12 inch)
  - 13 DANCE WITH ME—Peter Brown—Drive (TK) (LP/12 inch)
  - 14 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 15 DON RAY—all cuts—Crocos (LP import)

### SEATTLE/PORTLAND

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12 inch)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 COME INTO MY HEART/LOVE'S COMING—USA-European Connection—Marlin (TK) (LP/12 inch)
  - 4 THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
  - 5 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 6 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 7 I CAN'T STAND THE RAIN—Eruption—Ariola (12 inch)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 9 LET YOURSELF GO—T-Connection—TK (12 inch remix)
  - 10 ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
  - 11 AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 12 HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
  - 13 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12 inch)
  - 14 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 15 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12 inch)

### MONTREAL

- This Week**
- 1 LET'S ALL CHANT—Michael Zager Band—Quality (LP)
  - 2 GALAXY—War—MCA (12 inch)
  - 3 MACHO MAN—Village People—Polydor (LP)
  - 4 BRAZUCA—Simbora Orchestra—WEA (12 inch)
  - 5 JOURNEY TO THE MOON—Biddu Orchestra—CBS (12 inch)
  - 6 AT THE DISCOTHEQUE—Lipstique—Polydor (LP)
  - 7 RIO DE JANEIRO—Gary Criss—RCA (12 inch)
  - 8 ACTION 78—Erotic Drum Band—Down (12 inch)
  - 9 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
  - 10 MAN MACHINE—Kraftwerk—Capitol (LP)
  - 11 VOYAGE—Voyage—RCA (LP)
  - 12 COME INTO MY HEART—USA-European Connection—CBS (LP)
  - 13 LOVE IN A SLEEPER—Silver Convention—CBS (LP)
  - 14 FRONTIER (Isn't She Lovely)—Jermaine Jackson—Alta (LP)
  - 15 WORLD OF TODAY (Love Machine)—Supermax—WEA (LP)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch/LP)
★	4	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
	3	VOYAGE—all cuts—Marlin (TK) (LP)
★	6	THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
	5	COME INTO MY HEART/LOVE'S COMING—USA-European Connection—TK (LP/12 inch)
	6	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
	7	LET YOURSELF GO—T-Connection—TK (12-inch remix)
★	16	HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
	9	GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
★	15	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP)
	11	AT THE DISCOTHEQUE—Lipstique—Tom n' Jerry (Salsoul) (LP)
★	18	FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
	13	RIO DE JANEIRO—Gary Criss—Salsoul (12 inch)
	14	ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12-inch)
	15	SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
	16	DON RAY—all cuts—Crocos (LP import)
	17	LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
★	32	BOOGIE TO THE TOP/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
★	24	AT THE COPA—Barry Manilow—Arista (12-inch)
	20	DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
	21	LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
	22	I LOVE N.Y.—Metropolis—Salsoul (12-inch)
	23	YOU REALLY GOT ME—Eclipse—Casablanca (LP)
	24	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
	25	CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
	26	NUMBER ONE/ONE THOUSAND LAUGHS—Eloise Laws—ABC (12-inch)
	27	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
	28	WEST SIDE STORY (Medley)/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (LP/12-inch)
	29	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12-inch)
★	38	GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP)
	31	YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (12-inch remix)
	32	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch/LP)
★	—	SUPERSLICK—Wham—GRT (LP/12-inch)
	34	GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
★	—	YOU AND I—Rick James—Motown (LP/12-inch)
	36	SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
	37	I FEEL GOOD—Al Green—Hi (Cream) (12-inch/LP)
	38	LADY OF THE NIGHT/GOT TO GET OUT OF HERE—Lucy Hawkins—SAM (12-inch)
	39	NIGHT FEVER—Carol Douglas—Midsong (12-inch)
	40	STREET DANCE/MUSIC, HARMONY & RHYTHM—Brooklyn Dreams—Casablanca (12-inch remix)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response/6-15 Upward movement of 3 positions/16-25 Upward movement of 4 positions/26-40 Upward movement of 6 positions.

## Canadians Organize Pool With International Slant

NEW YORK—The Canadian International Record Pool, described by its founders as the first truly international organization of its kind, has been formed in Montreal to service disco deejays from around the world.

### N.Y. IMAGE

## 1st Bermuda Club Debuts In Complex

NEW YORK—Bermuda's first major discotheque has been opened as part of the 40 Thieves Club complex on Front St., Hamilton, by the father and son team of Terry and Tony Brannon.

The club, designated Disco 40, was constructed at a cost of about \$350,000, and designed by Disco Scene of Norfolk, Va., along the lines of New York rooms.

The sound system in the 450 seat room includes Disco Scene custom designed dance floor speakers featuring JBL speaker components powered by Crown amplifiers. The room's sub-woofer system utilizes Gauss speakers, with Crown amplifiers, electronic crossover. The peripheral speakers are also custom-designed by Disco Scene, and powered by Crown amplifiers.

Other sound components used include Disco Scene input console, GLI Mixer, Technics turntables, Stanton cartridges, Akai open reel tape deck and UREI equalizers.

The light show includes a 16 foot square lighted computerized "Saturday Night Fever" dance floor bordered by what Randy Vaughan, of Disco Scene calls "rain lights."

There are also 10-channel border chase lights, eight single light spinners, Diversatronics strobes, police beacon lights, mirror balls, and a back lighted stained glass ceiling. All controls for the lighting system were supplied by Lite-Lab of New York.

Other special effects lighting include an interior wall highlighted with slowly dissolving patterns of colored lights, and a Blackstone/Disco Scene triple screen animated slide show.

Other features of the club include a 60 foot bar—claimed to be the longest in Bermuda—manned by six barmen, and the lavish use of mirrors and stainless-steel tiling.

The club's deejay is Virginian Vincent Eng, Jr. and the music is described as a blend of pop and New York disco sounds.

The 40 Thieves Club, located on the upper level of the disco, will continue to provide patrons with live entertainment.

According to Michael Zgarka, the pool's director, the operation was formed with the aim of providing disco deejays around the world with the best possible service at the lowest possible cost.

Zgarka claims the pool already boasts more than 100 members from across the U.S. and that many applications are being received from England, France and Australia. It does not plan to solicit members in Canada.

Zgarka states that favorable response is also being received from record companies, which see the concept of an international pool as being representative of a major promotional network.

He also feels that his organization will play an important role in helping to increase international awareness of the Canadian record industry.

The pool is a joint venture involving Dominique Zgarka, formerly of the Canadian Record Pool, and Scotts Dockswell, of Record Haven, a New York-based record wholesaling and retailing firm. Administrative assistant to Michael Zgarka is Vito Luprano, also a former official of the Canadian Record Pool.

Zgarka stresses that in spite of the ambitious aims of the new pool, it does not plan to compete with other similar organizations. Cost of membership is \$15 a week.

## Deafened DJs

• Continued from page 55

Carty advises that the use of quality earplugs can reduce noise levels by as much as 34 decibels, and even enhance sound in the case of deejays interested in the bottom of most disco music for the purpose of mixing.

But even as Carty points to ways of self-protection for deejays and other club personnel and attendees, OSHA officials state bluntly that club owners and construction companies should be aware of the laws against prolonged high decibel noises, and they stress that ignorance of these laws is no legal defense.

## Solar Sound Bows

• Continued from page 54

The Solar Sound Animator incorporates a Sound Animator module, a high speed bi-directional prism rotator, a flop prism and two special animator effect cassettes.

The unit is available in North America through Altman Stage Lighting, M.G.M. Stage Equipment, Inc., Grand Stage Lighting Co., Little Stage Lighting Co., Starlite Equipment Rentals, and Recording Media Services. It retails for under 300.

## JBL Extends Pro Speaker Distribution

By JIM McCULLAUGH

LOS ANGELES—JBL will begin to make available to high end consumer audio dealers its professional series of studio monitors on a limited basis.

The Northridge, Calif. headquartered manufacturer of consumer high fidelity speakers and professional speakers and electronics—generally regarded as the largest and most prestigious speaker maker in the world—will announce its new marketing plan at the upcoming IHF Show in Atlanta this month (19-21) and again at the summer CES, June 11-14, in Chicago.

The decision to expand studio monitor penetration in the U.S. (studio monitors are available through JBL's professional distribution network) is based on marketing barometers in Japan and to a lesser extent in Europe, according to Irv Stern, JBL executive vice president.

"Japan we look at as kind of a marketing laboratory of trends," Stern points out, "and we have noted in the last several years that consumers who are buying their second and third systems are stepping up to JBL professional monitors."

Stern notes that Sansui, JBL's distributor in Japan, has been making the studio monitors available to high end specialty shops as well as pro shops.

"We have noticed a similar trend, to a lesser extent, in Europe," Stern adds.

Based on those trends, says the JBL executive, the company ran a test market experiment around the country with dealers who were strong independents featuring better than average sales personnel and servicing and set them up with a professional studio monitor franchise.

The results of the test marketing were positive enough to accelerate into an official program, Stern notes. Thus, in Atlanta and also at CES, the firm will invite interested and qualified dealers to participate.

JBL consumer reps will call on these dealers after both shows to help set up the franchise.



Billboard photo by Lester Cohen

**GOLDEN REELING**—Mixer/recordist Rick Collins clutches Ampex Golden Reel award for mastering Fleetwood Mac's "Rumours" LP. Collins, on the staff of Cherokee where the presentation was made, is joined, left to right, by Joe Cirincione, Ampex representative; Cherokee's Dee Robb, Kim Palladino, Ampex representative, and Joe Robb of Cherokee.

The franchises will be limited, however, according to Stern.

"Possibly as few as 40 to 50 dealers throughout the country," says Stern. "One or two or none in any particular market area."

"We are going to be doing that for two reasons," he continues. "The marketing reason to insure that it's in the right hands so it establishes its own level of expertise. And the production reason is because the output of those products is significantly less than the standard consumer line."

There are seven different monitors in the professional series line ranging from a small, 2-way broadcast monitor, model 4301, to the 4350, which is a large 4-way system.

The monitors will be available in finished walnut since the ultimate users are expected to be consumers who will utilize the monitors in the home.

Stern emphasizes the program is not designed to merely set up parallel distribution of its monitors but rather to make available its studio monitor products to home recordists and audiophiles who either already own or want to purchase broadcast quality home equipment.

Test markets included Tampa, Cleveland, Dallas, Salt Lake City, San Francisco, Denver, New York and Glendale, Calif.

## Studio Track

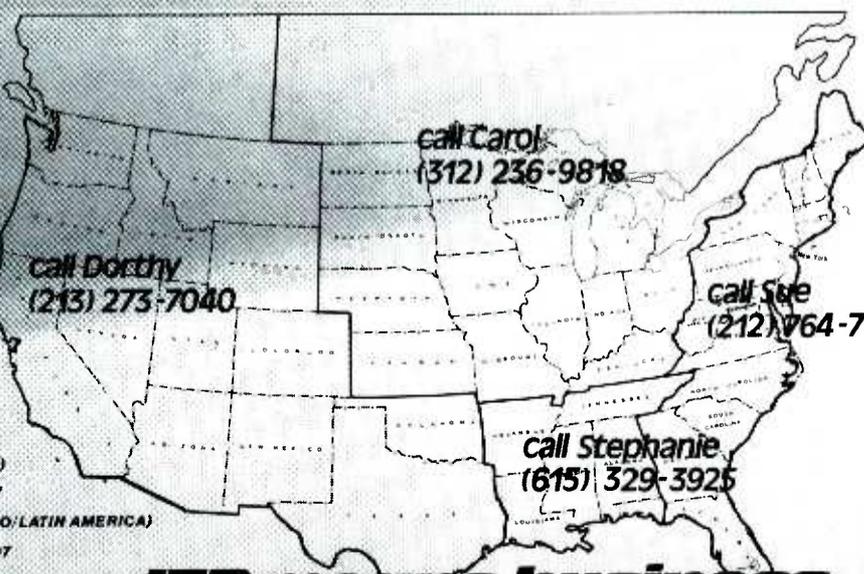
LOS ANGELES—Filmways/Heider remotes finished three weeks of pre-production recording with Fleetwood Mac at the group's Hollywood Hills retreat. Remote crews also moved to Santa Monica where they set up to begin recording Bob Dylan's next CBS LP at Dylan's Music Touring Company's facilities with engineer Biff Dawes at the controls.

Bob Seger, using Capitol Studios' new Neve NECAM computer assisted mixing console in studio B, wrapped up final mixdowns for his upcoming "Stranger In Town" LP. Other Capitol action includes: Caldera working on a third LP with the group's guitarist Jorge Strunz and keyboardist Eduardo del Barrio co-producing; Gary Klein producing Dolly Parton on her upcoming LP; Clarence McDonald producing Nancy Wilson; Al Jarreau cutting tracks; and Navarro completing mixdowns for its second Capitol LP (basic tracks cut at Colorado's North Star Studios) with producer John Palladino.

Marilyn McCoo and Billy Davis recording vocals for their next ABC release at Filmways/Heider, Sye Mitchell and Geoff Howe handling engineering chores with Michael Masser producing; also there, Andy Williams mixing his upcoming Columbia LP with Sye Mitchell and Michael Carnevale engineering.

JIM McCULLAUGH

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### SINGLES 1929-1978

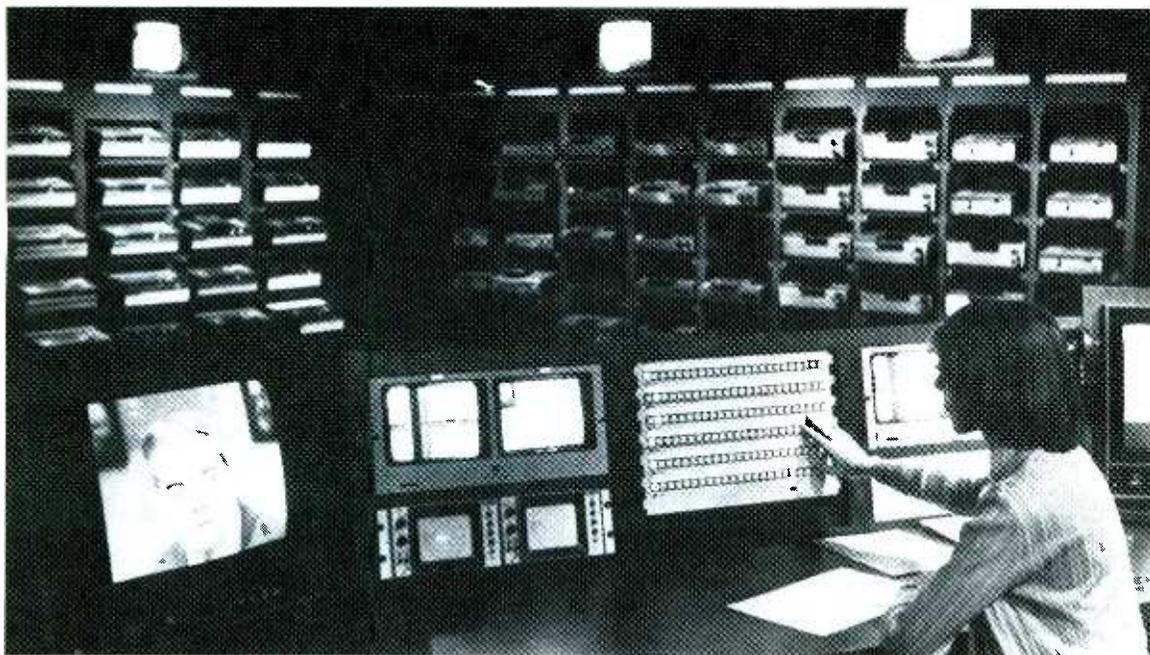
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**RECORDS**



Automated control console constantly monitors banks of videocassette duplicators seen in background at the new Teletronics Video Services facility in Des Plaines, Ill. Electronic routing switcher shifts signals through plant.

## TELETRONICS & MATSUSHITA

# Videotape Dupers Gearing Up

By STEPHEN TRAIMAN

NEW YORK—Full-scale operations of the new Chicago-area Teletronics Video Services and anticipated arrival in the U.S. of the first Matsushita PD-600 12-slave VHS real-time duplicators are the most recent evidence of the growth of the consumer video market.

While the institutional market encompassing corporate, governmental, educational and industrial video now provides the lion's share of the business, both developments are geared to the emerging home videotape recorder market.

The Matsushita system, announced last year, is not to be confused with the developmental high-speed bi-filar process that is still some distance from the market, but the PD-600 units, just now available in Japan, will make VHS dubbing much more practical than with the single-racked units now being used.

First four systems are earmarked

for Magnetic Video in Farmington, Mich.; Bell & Howell Video, Evanston, Ill.; Video Software Production Center (VSP), Yonkers, N.Y., and Technimedia, Hollywood, according to Ike Izuka of Panasonic Corp. here, which is handling the installations.

The system is going for about \$80,000 in Japan, and each master unit reportedly can handle up to 500 slaves, if necessary. Each individual duplicator has a precision rotary quartz direct-drive cylinder, and integrated aluminum diecast chassis and "hot press ferrite" (HPF) heads.

Assistance on this story provided by Haruhiko Fukuhara in Tokyo.

While it won't have one of the first PD-600 units, Teletronics Video Services in Des Plaines, Ill., already has more than 20 VHS units, 20 Beta two-hour and 16 Beta one-hour ma-

chines, as well as some 30 ¾-inch U-Matics and a half-dozen V-Cord II units to handle virtually any duplication job, notes Tom DeMaeyer, vice president and general manager of the new facility.

Opened in late February, the million-dollar-plus 16,000 square foot operation will be capable of an output of 300,000 minutes of duplicated tape per day—5,000 hours of programming. That capacity will be needed to meet the projected growth in videocassette use, he believes, with the consumer entertainment market one of the prime growth areas.

The plant is a wholly owned subsidiary of Video Corp. of America, formerly Teletronics International, and will supplement its sister affiliate, S/T Videocassette Duplicating Corp. of Leonia, N.J., a joint venture of VCA and Sony Corp.

(Continued on page 61)

# AES STUDIO FOCUS

• Continued from page 1

While five firms actually displayed digital recording systems—JVC, Technics, Mitsubishi, Soundstream and 3M—3M revealed that its three 32-track digital pre-mix recorders for multiple-track studio use and complementary 2/4-track mastering recorders (a prototype had been shown at last fall's New York AES), are on target for installation.

"We're committed to the originally announced schedule of three units toward the end of 1978," said Dr. Marshall Hatfield, general manager of 3M Co.'s Minicon division, "and continuous production will start early in 1979 or sooner, with manufacturing done in our Camarillo, Calif., plant."

What three studios will get the systems has not been determined at this point, according to 3M officials, but input from studios around the country wanting to participate in digital recording has been overwhelming.

Initially, the systems will not be available for purchase but will be offered on a lease/rental basis.

There will be a \$10,000 reservation/installation fee and a monthly rental of \$4,000, plus a usage fee of \$4 an hour.

3M had originally projected a purchase price for its two-unit systems to be under \$150,000 and indicates that the figure still accurately represents the value of the system.

But money will not be the sole criteria for which studios obtain the systems, 3M officials say. The company is looking for studios—both large and small—which possess the creative wherewithal to be in the digital vanguard.

3M representatives spent long hours of discussion with studio operators at the AES run and say the studios will be decided upon "shortly."

Input from studios will be essential, 3M officials believe, and Robert Brown, marketing director, adds, "Because we are taking the leading role in introducing a new technology to the studios, and further refinements are sure to evolve, we feel we must share in that responsibility. This can be most effectively accomplished, we think, through a lease/rental arrangement."

The 3M system as demonstrated at the AES puts 32 tracks on a tape one inch wide, or half the width of conventional analog recording tape.

Each of the 32 channels is on a single tape track, permitting normal dubbing and mixdown. Mastering is

then done on a 2/4-track recorder using half-inch tape.

According to 3M, the system is the result of 5½ years of research and development work by 3M and joint two-year research project with the British Broadcasting Corp.

The system, according to 3M, produces virtually distortion and noise-free masters with an extremely high signal-to-noise ratio and signal purity.

A sampling rate of 50,000 times a second ensures a uniform frequency response to 20,000 Hz, 3M adds.

Hatfield also emphasized the company's commitment to pursuing the goal of expanding total digital technology from microphone to speaker and studio to living room.

"Digital is here tomorrow," said Hatfield. "It's not five to 10 years off. 3M is entering the recording stream at the studio which will provide improved masters that result immediately in improved stereo disks and pre-recorded tapes. This will be true, despite the fact that the final production and home reproduction is by analog equipment."

"Within a few years, however," he continues, "we're convinced that there will be practical, compatible digital disk and tape systems for the

## 1ST DIRECT DISK

# Radio Shack Testing U.S. Audiophile Mart

By ALAN PENCHANSKY

CHICAGO—Radio Shack electronics is testing the audiophile recordings waters and will offer its own Realistic direct disk in August or September.

A tentative move back into record retailing is being eyed by the giant Ft. Worth-based chain, which sees the direct disk as a merchandise category it might be able to carry profitably.

According to Tom Harris, buyer in charge of the direct disk acquisition, the web has completely shut off the flow of conventional records except for a trickle of close-out product. "The record industry operates at a much lower gross margin than we

do; we haven't found a way to make money."

Harris says the direct disks will definitely find favor as a tool for promoting Shack hardware sales, since some of the stores already use them in demos. However, the chain is wondering also if it can't become the mass merchandiser for audiophile product.

"Direct disks perhaps will give us avenue to make money in this area," notes Harris, who says the records will be "quite competitive" in price.

The Realistic direct disk, a movie theme program with 30-piece orchestra, is being supplied by Laby-

(Continued on page 62)

# Consumer Video Mart Sees Software & Hardware Action

• Continued from page 3

subsidiary of Video Corp. of America, formerly Teletronics, launched its long awaited test of the rental concept with the first of two mailings to several thousand hardware owners. While the first catalog of 26 programs offers little in music as such, Andrew Saxe who is handling the test indicates the future mix will include more of this product.

Cassettes are protected from most pirate copying by a patented Stop-Copy process incorporated in the tape, he notes, although no system is foolproof. "Protection of the rights of properties is vital," he says. The programs are offered on a seven-day basis, ranging from \$6.95 for an hour color kid show to \$14.95 (two weeks) for a six-part, 180-minute tennis clinic, plus \$1.95 shipping/handling charge for the first tape and \$1 for each additional.

"We hope to validate our own hunch that rental vs. purchase is bet-

ter due to the relatively higher cost of the available programs for purchase," the former direct marketing executive emphasizes. "We're sampling various product from cable, films, television, including both G and X-rated (soft porn) material."

Tapes are available on either Beta or VHS, and are being duplicated at S/T Videocassette and Teletronics Video Services locations in Leonia, N.J., and Des Plaines, Ill., respectively. First mailing was the last week in April, with a second due this week, staggered to different lists of owners of various types of machines.

Results are being checked daily, with an initial eight-week turn period expected to develop subsequent order patterns. A second catalog this summer will reflect program preference and pricing, number of average orders, use of credit vs. check (\$40 deposit required), and other features of the pilot run.

(Continued on page 61)

# Trio Of 3M Digital Recorders For Lease; Cybersonics Bows Desk-top Disk Lathe

home. And we feel the introduction of our complete mastering system gives impetus to the development of such home equipment."

A number of audio equipment manufacturers are already researching home digital equipment and Hatfield adds that 3M will be working on a number of developments internally and exploring co-operative projects to help complete the gap between digital masters and the future digital discs and tapes purchased by the consumer.

"A revolution in home entertainment systems is imminent," adds Hatfield, "and the digital studio master is the key starting point. Once music starts being prepared digitally, the studios will have these masters to improve today's analog stereo disks and tapes as well as serve the library for tomorrow's digital reproductions."

The 3M digital system interfaces compatibly with conventional mixing consoles, according to the company, and the firm is aware that a number of console makers are already researching digital mixing boards.

With the expected installations operating in studios before the end of the year, it's likely that major

recording artists will be cutting with the system with resultant product on the market early next year.

3M indicates that it already has received numerous unsolicited requests from artists wanting to do digital recordings.

(Continued on page 60)



SPOKESMAN — Kudu jazz saxophonist Grover Washington Jr. is endorsing the West German Dynacord Electronics line of audio equipment. (Billboard, April 8, 1978.)

## Home Video Race In U. K. Pits Philips, JVC & Sony

By NICK ROBERTSHAW

LONDON—The battle for the home video market has begun in Britain. Until this year, Philips was the only system in the domestic market. Sales volume was small: a total of 40,000 units sold since the early 1500 series was introduced six years ago.

But in March, JVC launched its VHS system in this country, and a few weeks later, on April 13, Sony Corp. announced that its own Betamax machine would be in the shops this June.

For some time now, pundits have been describing the video explosion as imminent. But while the business built up considerable volume in Japan and America, where both VHS and Betamax have been available for several years, the European scene remained quiet.

Now, finally, the three major systems will be on the market, and there is every indication the competitors are taking this new situation very seriously indeed.

A Philips spokesman puts the case bluntly: "Britain is a beachhead into Europe for the Japanese and we are not going to give it to them on a plate. What has happened in the States is that there is really no proper home-grown system: it's all licensed Japanese equipment, and we don't want that to happen here. Britain is the place where it's going to be fought out."

"We believe our N1700 machine is the best on the market, and we are mounting a major campaign to ram that message home. Already we have a television campaign working its way round the regions, and we are looking to double our total sales in the next 18 months."

Sony demonstrated the importance it attaches to Britain by having Akio Morita, chairman and co-founder of the company, host its launch. No less than 8 million has been earmarked for promotion in the first year, and it is probable tv advertising is budgeted into this sum.

Price competitiveness will clearly be a major factor. All three machines are intended to retail at around \$1,400. Discounting, which has considerably reduced the cost in the American market, is not an immediate likelihood. Indeed, until volume of sales justifies such a move, the manufacturers are likely to advise dealers against discounting.

However, most experts expect the rental market will eventually become more important than outright sales. In this case, software costs are going to be a crucial factor. At the moment Sony and JVC have the edge. Both have cassettes that run over three hours, while Philips' best time is currently around 2½ hours.

Sony's L750 cassette runs 3¼ hours at a cost of about \$26, while Philips' software is more costly. The

(Continued on page 63)

## Audiophile Recordings

**ROBERT CUNDICK AT THE MORMON TABERNACLE ORGAN—Century Records GADD1040, Distributed by Century Records, \$15 list.**

The organ's softer, quieter voices speak seductively in "Claire de Lune" of Karg-Elert, and in Robert Schumann's Sketch Op. 58, a transcription for organ. Throatier, more stentorian registers are opened for the delivery of Franck's "Piece Heroique," and for Cundick's own "Fanfare," which begins the program. Recorded direct to disk, the album puts the listener in one of the church pews while its happening. So unrestricted is the sound, so purely does the production transmit the Tabernacle's acoustic space, that one almost can perceive the dust

particles floating up to the rafters. An A-plus effort further enhanced by four pages of colorful notes and history about the 100 year old instrument.

**JANACEK: SINFONIETTA, "TARAS BULBA"—Czech Philharmonic Orchestra conducted by Zdenek Kosler, Denon OX7110ND, distributed by Discwasher, \$14 list.**

An undercurrent of primitivism, a savage rhythmic emphasis runs throughout Janacek's music and surfaces nowhere more dramatically than in these big orchestral scores. The throbbing rhythms, the big colorful bursts of sound and delicate veiled effects, the composer's uniquely arresting sonorities are recreated spectacularly, and this orchestra is the one most closely associated with Janacek's music. The recording was made in April, 1977 in the orchestra's home in Prague with a PCM recorder.

Audiophile Recordings for review should be sent to Alan Penschansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28; Feb. 11, 25; March 11, 25; April 8, 22.

## Audiomarketing In Move; Adds Altec Speakers

STAMFORD, Conn.—Audiomarketing Ltd. has moved operations to expanded quarters at 652 Glenbrook Rd. in the Glenbrook Industrial Park here, incorporating a special sound demo area that acoustically simulates a studio control room, according to Rick Anderson, general manager.

New offices for the exclusive distributor of Allen and Heath and HH Electronics equipment were designed by John Storyk of Sugarloaf View, the studio construction firm.

Audiomarketing recently introduced the new Altec 604-E2 speakers for use in its Mastering Lab/Big Red and Super Red monitor systems, with the units redesigned to handle 140 watts of power for a 6 dB increase in sound pressure level. The 604-E2 is \$415 per speaker without enclosure. With the complete systems including cabinet and cross-over network suggested list is \$814 for the Big Red and \$1,115 for the Super Red.

## Premium Prizes

• Continued from page 20

fully-paid visits to Casablanca and the surrounding Near East from Bernie Sparago, national accounts manager for Casablanca.

Robert Gold, the label's marketing chief, said the two-week contest ending April 1 prodded volume well. New acts especially were helped during the "Take A Magic Carpet Ride With Casablanca" contest, Gold said. Holder recreated the entire one-third front of his mall location into the Sahara desert, with a self-made mobile of Donna Summer riding on a magic carpet as the focal point. He carried out the motif with a sand base on which he had potted palms, cardboard camels and store personnel dressed in burnouses and Arabian capes.

The 10 next best store manager displays received \$100 checks from Sparago. **JOHN SIPPEL**

## Tape Duplicator

Marshall Electronics, Culver City, Calif., has introduced a complete Connector Kit in a poly-bag for rack display for Beta-format and VES video recorders. At \$7.99 suggested list, the kit includes adapters and plugs that simplify the connection of standard 75-ohm RG 59 video cables to the direct video phono inputs used on most Beta and VHS format VTS. They are used when recording from one machine to another, or interconnecting to auxiliary equipment.



**ACCESSORY PROFITS**—Sound Guard retailer of the year award is presented to Paul David, left, founder/president of Stark Record Service, North Canton, Ohio, by Steve Oseman, national sales manager of the disk care accessory line. Looking on is Joe Bressi, vice president and record/tape/accessory buyer for the company's growing Camelot and Grapevine chains.

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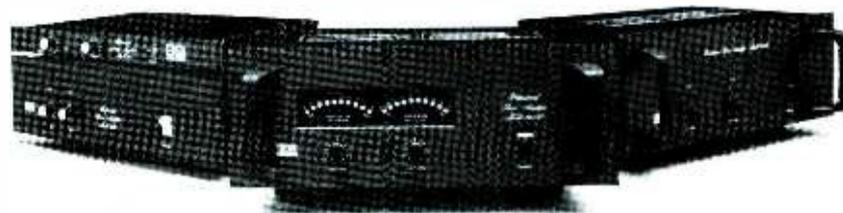
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\*Billboard Disco Equipment Brand Preference Survey, April 1978.



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**TAPE CRUISE**—Musicraft chain of Chicago claims the top prize of a Caribbean cruise in the dealer promotion segment of Ampex's "Ultimate Stereo System Sweepstakes" (Billboard, April 8, 1978). Taking the trip will be buyer Dave Clark, center left, for submitting the winning advertising/display entry. Also pictured with store staff at bottom right is Pat Cooksey, Ampex area rep.

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## Rep Rap

This year's METCON II Distributor-Manufacturer-Rep event is set for Nov. 3-6 at the Mt. Airy Lodge in the Pocono Mountains, according to Jack Kirschbaum, conference chairman and head of Cole-Flex Corp., West Babylon, N.Y.

Four operating committees were named to administer METCON II.

\* \* \*

Ward Codet, TMA, Inc., Port Washington, N.Y., heads finance; Tom Marchiano, TMC Sales Corp., Fort Lee, N.J., hotel/housing/registration/badging, assisted by Syl Lando, EV-Game, Inc., Freeport, N.Y.; Jack Brown, Brown Electronic Sales, Yonkers, N.Y., and Pete Mango, Fairmont Electronic Sales, Plainview, N.Y.; Hank Russell, Russell Industries, Oceanside, N.Y., marketing, aided by Electronic Industry Weekly and A.D. Adams Advertising; Arnie Rosenblum, Cole-Flex Corp., West Babylon, N.Y., programming.

The event will draw distributors, manufacturers and reps from the Eastern Seaboard, UTP areas 1-8, and 10, including Maine, Massachusetts, Connecticut, Rhode Island, Vermont, New Hampshire, New York, Western Pennsylvania, Delaware, Maryland, New Jersey, Washington, D.C., and Virginia.

\* \* \*

Sponsored by the ERA, NEDA and the Eastern regional distributor products division of EIA, the D-M-R program is being planned by Kirschbaum, conference co-chairman Marvin Perkel, president of QAR, and Gil Miller, head of Gilbert E. Miller Assoc., Jericho, N.Y. Additional information is available from Miller at 375 N. Broadway, Jericho, N.Y. 11753, phone (516) 433-5590 or (212) 895-0429.

\* \* \*

Optonica High Fidelity Products, Paramus, N.J., subsidiary of Sharp Electronics, has named four new sales reps, bringing the total to 17, notes John Bermingham, national sales/merchandising manager.

Sampo Corp. of America, Des Plaines, Ill., has given its rep of the year award for 1977 to Select Representatives Inc. (SRI), 50 Highway 9, Morganville, N.J. 07751, which handles the line in the New York metro area. Sampo vice president George Korzeniewski and sales manager George Macedon presented a plaque recently to Ed Stravitz, SRI principal owner.

Tandy Corp., parent company of Radio Shack, has sold its Allied Electronics division to AE Division, Inc., subsidiary of Spartan Manufacturing Corp., St. Louis. Allied is a national distributor of industrial electronics products and its sales completed Tandy's program of redeploying assets not directly connected with Radio Shack operations.

## AES Studio Technology In Focus

• Continued from page 58

The digital demonstration recordings presented at AES were done in co-operation with Herb Pilhofer, composer/producer at the Sound 80 Recording Studios in Minneapolis.

The new Cybersonics disk mastering system, which was five years in the research and development stage, will be available for purchase in the next several months, according to the firm's John Valvo.

Its uniqueness stems, in part, from its size and price. The dimensions are 35½ inches wide, 27¼ inches deep and 16 inches high (including microscope) with a shipping weight of approximately 250 pounds.

The price has been set at \$46,000, considerably less than conventional systems which are also three to four times that weight.

According to Brian Ingoldsby, a part owner of the firm, the Cybersonics Disc Master 2002, because of its operator conveniences, simplified operation and portability, will put a lot of smaller studios into the disk mastering business, thus enabling them to provide full service.

The system can be placed inside any recording/mixdown studio to

cut professional quality reference disks or masters.

Each of the subassemblies uses direct individual motor drive and the turntable, cutting lead screw, microscope lead screw and the head mount have an individual torque motor.

The cutting head will take either a Neumann or Ortofon cutting head.

The firm also expects to make a slave unit available for multiple reproductions of reference disks and masters.

The Cybersonics slave concept could have far reaching repercussions for the rapidly expanding direct-to-disk market, adds Ingoldsby, since, theoretically, use of the system would not limit production capacities.

The slave unit should be available before the end of the year at less than \$30,000.

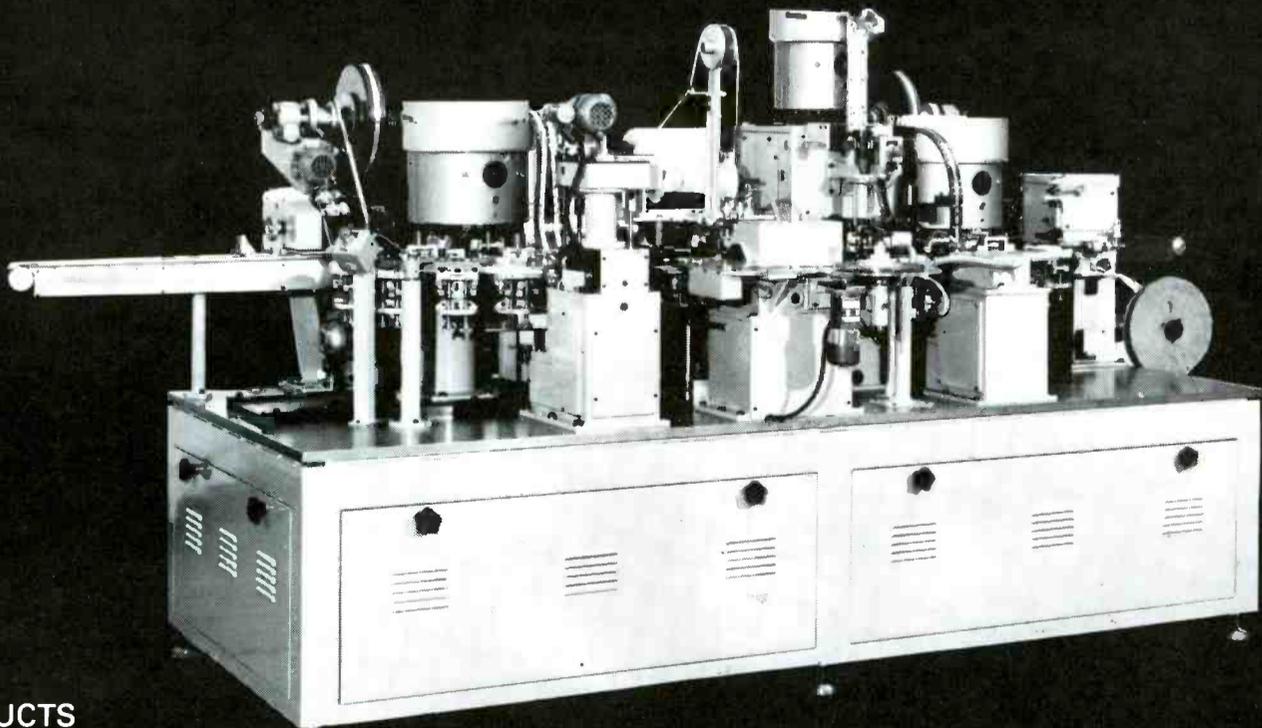
Cybersonics is an independent r&d-oriented firm with no official affiliation with ABC Recording Studios.

Ingoldsby, president of ABC Recording Studios in Los Angeles, is a part owner and technical consultant with Cybersonics.

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# Home Video-Software And Hardware Progress

• Continued from page 58

The rental agreement signed by the customer notes a doubled fee after the initial seven-day period, and \$40 for each tape not returned after 21 days. Skirting the home taping copyright question, Home Video disclaims any liability "for incidental or consequential damages arising out of use of any programs."

• Casablanca Record & Filmworks, which earlier had noted the strong appeal of the home video mart for music, will have an initial three to five videotape releases for the coming Christmas selling period, according to president Neil Bogart. He sees an eventual videodisk market as well as the immediate videocassette program opportunities.

While a number of Casablanca artists are expected to be featured in the initial programming, he emphasizes that they won't merely recreate live concert or studio sessions, with creative input vital to essentially offer a new entertainment medium.

The label will use trailers of the

joint Casablanca/Motown "Thank God It's Friday" flick along with short takes of Donna Summer and kills on a demo tape to test consumer reaction to the upcoming programs. The Los Angeles-based Video Center, in which Bogart is a partner, will be used to distribute the demo tapes to about 700 Advent VideoBeam projection television dealers.

• Magnetic Video has acquired exclusive videotape rights to 17 Charlie Chaplin movies in a deal with RBC Films of Los Angeles and Filmverhuurkantoor De Dam B.V. of Amsterdam, and also has exclusive rights from Viacom International to 60 hours of "The Greatest Sports Legends," featuring superstar like Joe Dimaggio, Eddie Arcaro, Gordie Howe, Jesse Owens and others, with commentary by such recent stars as Tom Seaver, Reggie Jackson and Paul Hornung.

The new material augments its initial library of 50 titles from 20th Century-Fox, which are being offered by a growing number of rec-

ord/tape retailers. Sam Goody just started advertising the program availability (Billboard, May 6, 1978) in a test at the flagship Radio City store in Manhattan, with initial customer reception fairly good.

While hardware sales have been sluggish the first four months, for both VTRs and projection tv, the second generation of products is being highlighted for dealer delivery between now and year-end.

• Sony Consumer Products previewed its new model SL-8600 three-hour Betamax with built-in electronic timer and remote control pause switch as well as its L-750 180-minute videocassette, both shipping this month. The new unit, at \$1,095 list compared to \$995 for the existing two-hour model with separate timer unit, should help offset the marketing gap between Sony and its four-hour VHS rivals, with Toshiba also recently showing its own three-hour Beta-format version. The new tape will list at \$20.95.

Also shown were a two-hour portable Betamax VTR, an adaption of its institutional model, with optional battery pack and optional tuner/timer, now selling in Japan for about \$1,130, and a five-pound portable color camera offered in Japan for about \$1,223. Both are anticipated before year-end in the U.S.

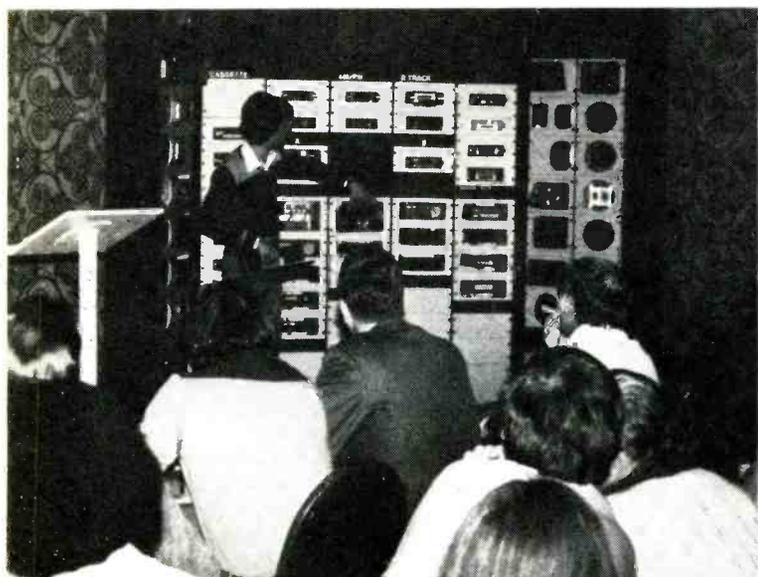
Two video projection units will be available this fall, both one-piece consoles, with the KP-5000 offering a 50-inch-diagonal screen and the KP-7200 a 72-inch screen. Each re-

mote control unit has a glass lens system, washable screen and push-button "express tuning," with no retail pricing indicated at this time.

• JVC recently showed a step-up model of its two-hour VHS Vidstar, with slow-motion, freeze frame, remote pause control and fast-motion options, expected to be priced \$100 to \$200 higher than the existing model that carries a \$1,050 list. Later this year, the portable VTR and color camera system shown in Japan late last year will be offered to the

U.S. market, with prices not determined.

• Panasonic formally bowed its 60-inch-diagonal projection tv system previewed at the Winter CES in Las Vegas, with the one-piece console unit offering remote control and a 14-position random access electro-tune tuner. It has two five-watt speakers and a tweeter for enhanced sound, and is expected to retail at around \$3,800, similar to the unit debuted recently by sister company Quasar.



'TEAM' AUTO AUDIO PUSH—Ron Scheiblauber, manager of TEAM Electronics' store planning department, presents an expanded prototype auto audio display at the recent semi-annual San Diego planning conference that drew 175 franchise owners, store managers and spouses. Jack Doyle, Pioneer Electronics of American president, was on hand to stress the importance of in-store "highway hi fi" promos.

## Video Dupers Eye Future

• Continued from page 58

Already the operation boasts as close as the latest state-of-the-art video duplicating equipment can come, with a sophisticated quality control system the heart of the operation, according to Arden Thompson, engineering director.

Output of the eventual bank of 250 duplicators is monitored by trained technicians on high quality waveform monitors, scopes and meters that constantly evaluate levels, picture quality and audio performance. Each QC station includes a broadcast-quality video monitor, and plans call for installation of a computerized monitoring system which will check multiple parameters and customize reproduction to individual needs, such as high color intensity, he observes.

A sophisticated electronic routing switcher distributes signals throughout the facility, including a "client room" where customers can view film transfers, duplicating or editing apart from the noise and activity of the main facility.

In addition to the ordinary duplicating services, the new Teletronics facility will provide a color enhancement process developed by Sony for use in the transfer of film or slides to videocassettes. The film-to-tape

process was introduced last July at S/T Videocassette.

The film enhancement availability will complement the major role the new facility expects to play in tapping the developing home video mart. DeMaeyer expects to be actively involved in reproducing and distributing prerecorded feature films and other entertainment and instructional programming for consumers.

While Jesse Mix, Midwest sales manager for the new center, acknowledges that clients to date are mostly blue chip industrial firms like Sears, Allstate, State Farm, Arthur Anderson & Co. among others, entertainment is a prime commodity of the future.

Teletronics Video Services, along with S/T Videocassette, will be handling the duplicating in the pilot test of the first rental program mailing of Home Video Corp., another VCA subsidiary, that was just launched (see separate story, this issue).

The potential for the home video mart is vast, DeMaeyer believes. "I see things like tape-of-the-month clubs and videocassette magazines, especially catering to upper-class leisure interests such as skydiving or flying."

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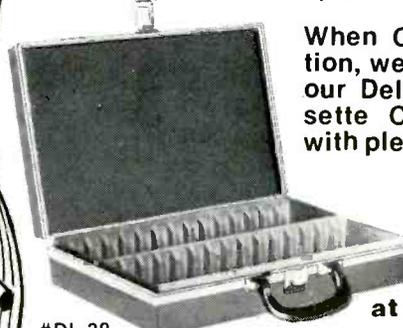
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**GOLDEN REEL**—Among most recent Golden Reel Awards presented by Ampex to million-seller albums mastered on its tape is the Warner Bros. "Fleetwood Mac" release, with Sound City studios of Van Nuys, Calif., the mastering site, getting its own plaque. From left are studio manager Jemima Eddy, assistant to producer Wendy Bergdoll, producer Keith Olsen, Ampex sales reps Andy Vagi and Kim Paladino, and Sound City owner Joe Gottfried.

## Radio Shack In Direct Disk Test

• Continued from page 58

rinth Records, Toronto. Sixty thousand copies pressed on red vinyl are ordered, Harris reveals. The disk, "A Sound Odyssey," was released originally through Radio Shack outlets in Canada.

"Our Canadian operation had some success with the same record on a test basis earlier this year," the buyer explains. "Principals of the company are very enthusiastic about it, based on the experience of Canada."

According to Harris, half a dozen labels have approached Radio Shack about producing audiophile recordings for the chain. Quotations on production costs are running between \$40,000 and \$50,000 per disk, he notes.

Reportedly, Radio Shack's Canadian operation has sold almost all of its original allotment of 5,000 copies of the Labyrinth production. The disk was recorded at Phase One studio, with players of the Toronto Symphony.

Space in Shack fliers and newspaper inserts will be turned over to promoting the record, and there are plans for it to be displayed on the cover of the next annual catalog, as part of a total component system.

Harris, who has adopted a "wait and see" attitude about the release, says a "direct disk of the month" program already is envisioned by certain Radio Shack executives.

## 130 Exhibit At U.K. Hi Fi Expo

LONDON—A final tally of exhibitors at the High Fidelity '78 spring exhibition at the Cunard International Hotel last week in West London (2-4) shows 58 companies and more than 130 hi fi product lines.

Participating for the first time were Philips, STD, Griffin, ITT, Meridian Superscope, Pye and, from Norway, SEAS.

Principal U.K. companies included ADC, AKG, BIB, Cecil E. Watts, Condor, Contek Magnetics, Ferrograph, Fogg, Garrard, JR Loudspeakers, KEF, Koss, Lecson Systems, Metrosound Audio, Monitor, Mission, Ross Electronics, A.R. Sugden, Uher and Zerostat instruments.



**CODED CARTRIDGE**—Perhaps a forecast of things to come is external bar code label on videotape cartridges used in RCA's TCR-100 for electronic identification of new automation accessory. Unveiled at the recent NAB in Las Vegas, the system integrates TCR-100 into a television station's technical automation system, with potential applications for radio broadcast libraries of music cartridges.

## Rock Singles Best Sellers

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As Of 5/1/78

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

- |  |  |
|--|--|
| 1 <b>NIGHT FEVER</b> —Bee Gees—RSO 889   | 21 <b>IT'S A HEARTACHE</b> —Bonnie Tyler—RCA 11249   |
| 2 <b>I CAN'T SMILE WITHOUT YOU</b> —Barry Manilow—Arista 0305                    | 22 <b>TOO MUCH, TOO LITTLE, TOO LATE</b> —Johnny Mathis & Deniece Williams—Columbia 310693 |
| 3 <b>DUST IN THE WIND</b> —Kansas—Kirshner 84274                                 | 23 <b>TWO DOORS DOWN</b> —Dolly Parton—RCA 11240   |
| 4 <b>JACK &amp; JILL</b> —Raydio—Arista 0283                                     | 24 <b>THUNDER ISLAND</b> —Jay Ferguson—Asylum 45444  |
| 5 <b>GOODBYE GIRL</b> —David Gates—Elektra 45450                                 | 25 <b>POOR POOR PITIFUL ME</b> —Linda Ronstadt—Asylum 45462                                |
| 6 <b>STAYIN' ALIVE</b> —Bee Gees—RSO 885   | 26 <b>NEVER HAVE TO SAY GOODBYE</b> —England Dan & John Ford Coley—Big Tree 16110          |
| 7 <b>WITH A LITTLE LUCK</b> —Wings—Capitol 4559                                  | 27 <b>EGO</b> —Elton John—MCA 40892  |
| 8 <b>THANK YOU FOR BEING A FRIEND</b> —Andrew Gold—Asylum 45456                  | 28 <b>EMOTION</b> —Samantha Sang—Private Stock 45178                                       |
| 9 <b>COUNT ON ME</b> —Jefferson Starship—Grunt FB 11196 (RCA)                    | 29 <b>THIS TIME I'M IN FOR LOVE</b> —Player, RSO 890                                       |
| 10 <b>WE ARE THE CHAMPIONS</b> —Queen—Elektra 45441                              | 30 <b>FOOLING YOURSELF</b> —Styx—A&M 2007  |
| 11 <b>IF I CAN'T HAVE YOU</b> —Yvonne Elliman—RSO 884                            | 31 <b>DEACON BLUES</b> —Steely Dan—ABC 12355   |
| 12 <b>YOU'RE THE ONE THAT I WANT</b> —John Travolta & Olivia Newton-John—RSO 891 | 32 <b>SWEET TALKING WOMAN</b> —Electric Light Orchestra—Jet 1145 (United Artist)           |
| 13 <b>EBONY EYES</b> —Bob Welch—Capitol 4543                                     | 33 <b>FANTASY</b> —Earth, Wind & Fire—Columbia 310688                                      |
| 14 <b>THE CLOSER I GET TO YOU</b> —Roberta Flack—Atlantic 3463                   | 34 <b>SHORT PEOPLE</b> —Randy Newman—Warner Bros. 8492                                     |
| 15 <b>MOVIN' OUT</b> —Billy Joel—Columbia 3-10708                                | 35 <b>THEME FROM "CLOSE ENCOUNTERS"</b> —John Williams, Arista 0300                        |
| 16 <b>FEELS SO GOOD</b> —Chuck Mangione—A&M 2001                                 | 36 <b>HOLLYWOOD</b> —Boyz Scaggs—Columbia 310679   |
| 17 <b>SHADOW DANCING</b> —Andy Gibb—RSO 893                                      | 37 <b>LAY DOWN SALLY</b> —Eric Clapton—RSO 886   |
| 18 <b>IMAGINARY LOVER</b> —Atlanta Rhythm Section—Polydor 14459                  | 38 <b>HEARTLESS</b> —Heart, Mushroom 7031  |
| 19 <b>BABY HOLD ON</b> —Eddie Money, Columbia 3-10663                            | 39 <b>WONDERFUL WORLD</b> —Art Garfunkel with James Taylor & Paul Simon—Columbia 3-10676   |
| 20 <b>WEREWOLVES OF LONDON</b> —Warren Zevon—Asylum 45472                        | 40 <b>YOU BELONG TO ME</b> —Carly Simon—Elektra 45477                                      |

## Rock LP Best Sellers

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As Of 5/1/78

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

- |   |   |
|---|---|
| 1 <b>SATURDAY NIGHT FEVER</b> —Soundtrack—RSO RS-2-4001                     | 21 <b>SIMPLE DREAMS</b> —Linda Ronstadt—Asylum 6E-104                             |
| 2 <b>EVEN NOW</b> —Barry Manilow—Arista AB 4164                             | 22 <b>YOU LIGHT UP MY LIFE</b> —Debby Boone—Warner/Curb WBS 8455                  |
| 3 <b>LONDON TOWN</b> —Wings—Capitol SW 11777                                | 23 <b>SON OF A SON OF A SAILOR</b> —Jimmy Buffett—ABC AA 1046                     |
| 4 <b>POINT OF KNOW RETURN</b> —Kansas—Kirshner JZ 34929 (Epic)              | 24 <b>SLOWHAND</b> —Eric Clapton—RSO RS1-3030                                     |
| 5 <b>RUNNING ON EMPTY</b> —Jackson Browne—Asylum 6E 113                     | 25 <b>FOREIGNER</b> —Atlantic SD 18215  |
| 6 <b>RUMOURS</b> —Fleetwood Mac—Warner Bros. BSK 3010                       | 26 <b>OUT OF THE BLUE</b> —Electric Light Orchestra—Jet JTLA 823 (United Artists) |
| 7 <b>SHAUN CASSIDY</b> —Shaun Cassidy—Warner/Curb BS 3067                   | 27 <b>AJA</b> —Steely Dan—ABC AB 1006   |
| 8 <b>NEWS OF THE WORLD</b> —Queen—Elektra 6E-112                            | 28 <b>THE STORY OF STAR WARS</b> —Soundtrack—20th Century T 550                   |
| 9 <b>TEN YEARS OF GOLD</b> —Kenny Rogers—United Artists UALA 835H           | 29 <b>YOU LIGHT UP MY LIFE</b> —Johnny Mathis—Columbia JC 35259                   |
| 10 <b>FOOT LOOSE &amp; FANCY FREE</b> —Rod Stewart—Warner Bros. BSK 3092    | 30 <b>ALL 'N' ALL</b> —Earth, Wind & Fire—Columbia JC 34905                       |
| 11 <b>THE STRANGER</b> —Billy Joel—Columbia JC 34987                        | 31 <b>WEEKEND IN L.A.</b> —George Benson—Warner Bros. 2WB 3139                    |
| 12 <b>FEELS SO GOOD</b> —Chuck Mangione—A&M SP-4658                         | 32 <b>DOUBLE LIVE GONZO</b> —Ted Nugent—Epic KEZ-35069                            |
| 13 <b>BORN LATE</b> —Shaun Cassidy—Warner/Curb BSK 3126                     | 33 <b>STREET SURVIVORS</b> —Lynyrd Skynyrd—MCA 3029                               |
| 14 <b>MAGAZINE</b> —Heart—Mushroom MRS 5008                                 | 34 <b>HERE AT LAST... LIVE</b> —Bee Gees—RSO RS-2-3901 (Polydor)                  |
| 15 <b>EARTH</b> —Jefferson Starship—Grunt BXL1 2515 (RCA)                   | 35 <b>THEIR GREATEST HITS 1971-1975</b> —Eagles—Asylum 6E-105                     |
| 16 <b>LIVE</b> —Barry Manilow—Arista AL 8500                                | 36 <b>HE WALKS BESIDE ME</b> —Elvis Presley—RCA AFL1-2772                         |
| 17 <b>CHAMPAGNE JAM</b> —Atlanta Rhythm Section—Polydor PD 16134            | 37 <b>BOSTON</b> —Epic PE 34188   |
| 18 <b>ALIVE II</b> —Kiss—NBLP 7076  | 38 <b>EXCITABLE BOY</b> —Warren Zevon—Asylum 6E 118                               |
| 19 <b>WAYLON &amp; WILLIE</b> —Waylon Jennings & Willie Nelson—RCA AFL12686 | 39 <b>LET'S GET SMALL</b> —Steve Martin—Warner Bros. BSK 3090                     |
| 20 <b>THE GRAND ILLUSION</b> —Styx—A&M SP 4637                              | 40 <b>STAR WARS/SOUNDTRACK</b> —20th Century 2T 541                               |

## 11,000 Entries In Promotional Contest

LOS ANGELES—More than 11,000 entries were submitted in a campus promotional contest sponsored by Budweiser, CBS Records and Sansui. This is a return rate of better than one-third, since an estimated 30,000 entry forms were circulated.

The contest, developed by

Campus Promotions of New York, took the form of a 24-question trivia quiz about CBS artists and record product. Entry forms appeared on campus bulletin boards, in campus drinking spots and in collegiate newspapers from Feb. 1 to March 30.

## Neve Sells Japanese Broadcast Consoles

LONDON—Neve Electronics International is finding Japan a promising market for sophisticated broadcast studio consoles, with recent orders totaling over \$750,000 from CBS/Sony in Tokyo and Mainichi Television in Osaka.

CBS/Sony is getting three 40-channel, 24-bus, 32-track custom consoles and a 40-channel quadraphonic-mixdown console with Neve's proprietary NECAM computer-controlled mixdown system. Mainichi, which has a standard 8024 sound console with 24-channel, 24-track mixing facilities for its radio operations, just received a custom television production console with 12-channel sub-mixing facilities.

## Russ Hi Fi System

MOSCOW—Russian national consumer electronics companies are manufacturing the Feniks 001 stereo record player system, at \$1,400 retail the most sophisticated and expensive marketed here. Awarded the gold medal at the 1975 international trade fair at Leipzig, East Germany, the system includes a built-in amplifier and two 15-watt speakers.

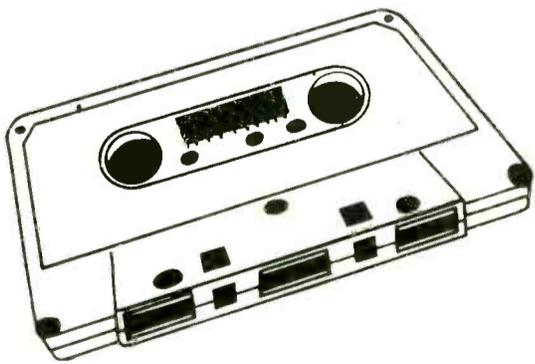
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## New Artists Greatly Aid CBS Gains

By JACK TESSLER

Some of the newer crop of artists at CBS Records substantially increased international revenues, figuring prominently in the record-breaking first quarter reports for 1978 just issued by the company (Billboard, April 29, 1978), according to Dick Asher, president of CBS Records International.

The foreign subsidiaries of the CBS Records' operation had an overall 25% sales increase, 7% over budget, this year as compared to the first quarter of last year, he notes.

CBS artist Meatloaf is having great success in Canada, Australia and England. He's been awarded a platinum, gold and silver album in each of those countries respectively, Asher reports.

Rock artist Elvis Costello won a gold album in Canada as well. Costello is distributed by WEA International outside of the U.S. and Canada.

Billy Joel, Cheap Thrills and Moonflower are other artists cur-



M. Richard Asher, president, CBS Records International, left, greets Meatloaf, one of the company's important new artists on the international scene.

rently gaining international fame and adding to their own and their company's fortunes.

The biggest company increase was reported by Brazil—48% over last year's first quarter. Mexico was up 37% and the other Latin companies each showed about a 20% increase.

CBS England continues to do well: 22% over last year, while Germany is up 23% and Canada shows an 11% increase.

Japan has done exceedingly well, Asher comments, but percentage figures are not available since the CBS/Sony company is not wholly owned.

## 'Pro' Info Exchange Aim Of 1st Paris Disco 'Congress'

PARIS—The main aim of the First International Disco Congress, being held here June 5-11, is exchange of information within the disco field at professional level.

Disk jockeys are to be invited to attend a general assembly here in the Palais des Congress, and a Grand Prix du Disco will be awarded June 9.

There will also be an exhibition of product by manufacturers of sound equipment, interior decorators, lighting and technical specialists, audio-visual companies and recording organizations. Lawyers will be present to answer legal questions.

Artists will attend to sign their latest disks, offered for sale to the public, and the event will end with a gala show and special awards.

At industry level, the congress is regarded as very important, because of the rapid development of the disco scene here, said to influence some 20% of the record sales and charts here.

The discotheque field in France is now organized into official bodies and the aim is to get from the government proper legal guidelines and conditions to give reliable discos full recognition.

It is thought this will lead to talks with the Minister of Finance here. The disco syndicate would like ticket sales to be suppressed because those sales place discos in the category of cinemas.

The disco syndicate also hopes to create a new contract with SACEM, the French copyright society, because it claims use of records is of a promotional nature, helping both artists and writers.

The overall growth of discos in France, where the basic disco sound is regarded as essentially a "French sound" has given the field a new importance. This emphasis is increased since industry organization SNEPA decided to suppress the national pop charts.

## A&M IN EUROPE Sales Up 50% In 1st 6 Mos. Since CBS Distribution Deal

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under-promoted in Europe that we are really sitting on a gold mine."

The A&M Europe operation comprises a staff of 15 with field promotion directors working with the CBS International affiliates in France, Holland and Germany. Bicknell estimates that A&M currently has a 1½% share of the European market but forecasts a massive increase in European sales in the coming years.

The commonly held theory that for a multi-national company to succeed in Europe it must have a flourishing local a&r department is one which finds no place in the A&M scheme of things.

Says Bicknell: "If I were going to hire a sales force and manufacture in Europe I would need local repertoire. But our purpose is to exploit existing international repertoire. It is also relevant to point out that if we went into local a&r at this time we might well find ourselves in a conflict situation with CBS. Then again, signing two or three local artists would double our European overhead."

To combat the problem of direct imports, Bicknell often gets dispensation to release new product in Europe ahead of issue in the U.S. "In some cases we get the manufacturing parts on the same day as the States, but because the CBS Dutch factory is extremely efficient, we can often beat the U.S. in getting the records into the shops." We can have product in the shops of 10 European markets within three days of manufacture."

The major markets for sales in Eu-

rope, according to Bicknell, are those which are growing in terms of full-price product, such as Spain and Italy. "Germany also offers great scope for development because of the huge consumer spending power."

Bicknell looks with disfavor upon the technique of achieving sales by price-cutting. "Too much emphasis on budget and mid-price product can be a throat-cutting operation. The price war in Germany and Holland is really selling talent short, and since A&M is very much an artist-orientated company, we strongly resist the cut-price philosophy. Why spend a great deal of time and effort and money developing full-price artists and then sell their product at mid or budget price?"

"Russ Curry's plan will be to concentrate on full-price repertoire. We believe the European buyer wants good quality repertoire, well-packaged, and that he will pay for it."

As a further means of achieving more sales mileage from the catalog, Bicknell is investigating the possibilities of direct mail selling. A consumer reply card enclosed in each album, offering a 16-page four-color catalog of A&M product, has yielded a 6% response. The next stage will be to offer albums to the respondents at slightly less than retail with a requirement to buy several LPs at a time.

### EBU Building Opens

GENEVA—After two years of construction, the new multimillion-dollar headquarters building of the European Broadcasting Union here was officially opened. Sir Charles Curran, of the BBC, the EBU president, officiated at the ceremonies.

The EBU's technical center in Brussels will continue to operate there. Those premises have been expanded to handle recent increases in technical activities.

### REPERTOIRE DISCUSSED

## Polygram Meets In Bogota

MEXICO CITY—Northern Latin American Polygram affiliates and licensees were scheduled to gather for some key repertoire meetings in Bogota last week (2-4), according to the company's area coordinator, Andre Toffel.

The seven countries and territories represented were Venezuela, Peru, Ecuador, U.S., Central America, Mexico and host country Colombia. The remainder of the Polygram branches will gather later this year in either Brazil or Argentina, adds Toffel.

Product importance was not only centered on Spanish-language repertoire, but also material from the English-speaking countries, namely the U.S. and U.K. "There's been a sharp rise in sales of the latter in recent months, particularly the soundtrack album of 'Saturday Night Fever,'" the Polygram executive emphasizes.

Main topics of discussion scheduled were the increased interchange of repertoire, artist promotion and priority acts. There also has been stepped-up demands by the affiliates for additional in-person appearances by the chart-riding record acts.

Luis Baston, general director of Polydor De Mexico was slated to attend with other Polygram Group personnel including Jose Bello from Venezuela, the Colombian contingent: Philips general manager Al-

### Industry Laud By Variety Club

LONDON—At a special lunch meeting at the Dorchester here, the Variety Club of Great Britain thanked the British record industry for its contributions to the club's work for children's charities. Key industry executives attended along with artists, songwriters and disk jockeys.

Last year, the British Phonographic Industry council staged a Britannia Awards concert celebrating 100 years of recorded sound and a centenary dinner-ball which raised some \$70,000 for the Variety Club. Record companies also donated 150,000 LPs to the club, half being sold for \$17,000 to finance outings for children and the rest going to record libraries in children's centers.

### PHILIPS, JVC & SONY

## Home Video Race On In U.K.

• Continued from page 59

company speaks of tape prices being cut by 40%, ostensibly because of greater volume, but quite possibly as a simple competitive measure.

Sony projects sales over the next year at between 50, to 70,000 units, and its marketing strategy is aimed at ordinary television-watching home-users, rather than at hi fi buffs or the gadget-minded. Accordingly the Betamax machine is designed to appear as simple as possible, with a minimum of controls.

It is hard to predict how the market will develop. The color tv market in Britain is approaching saturation and VTR seems the next step, with home entertainment terminals a real, though distant, prospect.

However, the consumer electron-

ics market has been depressed for some time, and consumers will not be encouraged by the considerable financial outlay involved. Prices may remain stable but are unlikely to come down, though there are imponderables.

Sony for instance, manufactures tv sets in Britain, and there is a possibility it might also manufacture the VTRs. Morita would not commit himself on this subject, but such a move would clearly affect Sony's costs to the benefit of the British market.

The early history of a new technology is often a struggle for supremacy between competing systems, and video is likely to remain a case in point. The main protagonists have investments too large to permit painless standardization. On the

other hand, with a large rental market and software also available on lease, there might not be the same clamor for standardization that there was with audio.

### Dutch Fest Set

AMSTERDAM—The Holland Festival, one of Europe's most important cultural events, will feature more than 90 performances with hundreds of artists from all over the world participating. The festival will take place from June 1 to June 23 in various venues.

The official opening concert will be held at the Congress Hall in The Hague. It is being staged by NOS-Radio and the Dutch Conamus Foundation, who are helping organize the festival.

Where promotion is concerned, A&M Europe attaches great importance to audio/visual aids, making use of A&M's library of 1,200 promotional films and videocassettes. This is an area where another popular myth—that European television stations shun promotional clips—has been exploded.

Says Bicknell: "We monitored the A&M films shown on French tv in the last quarter of 1977, and they totalled 19. We also make use of the mobile video truck outside theaters where A&M artists are appearing, and Michel de May, our French promotion director, is staging a series of special video shows for dealers and media people in the provinces.

"The effectiveness of video as a promotional tool has been demonstrated over and over again. Recently we couldn't get Elkie Brooks to Holland to appear on the 'Top Pop' tv show—so we sent a film clip instead. Immediately afterwards, her record made the charts."

## EXPANDED U.K. CHART ON SINGLES

LONDON—A new expanded singles chart giving the top 75 placings has been introduced by the British Market Research Bureau, and was used for the first time by the BBC on deejay Paul Burnett's radio show May 9.

The new chart is one of several improvements announced six weeks ago by the British Phonographic Industry Charts Committee following agreement by all parties concerned to continue with BMRS for production of the chart, which is now based on a sample of returns from 250 shops in a panel increased from 375 retailers to 450.

MAY 13, 1978, BILLBOARD

# Leuftner Paints Bright Bertelsmann Picture

• Continued from page 8

products in German, plus international repertoire.

In Switzerland, Ariola-Eurodisc A.G. Zurich was set up to start July last year. The Swiss record and cassette market showed a 10% drop in turnover for fiscal 1976-77 caused, Luftner said, "by price reductions of about 15% to direct imports from countries with low-price product. But turnover is expected to rise again this year with an above-average increase for Ariola there through intensive marketing and promotional activities."

Editions Musicales Arabella S.A.R.L. Neuilly, in France, almost doubled its turnover through the year under review, mainly due to marketable titles by Ariola's international artists, plus the increased market for the expanded classical catalog.

In the Netherlands and Belgium, Ariola Eurodisc Benelux B.V. Haarlem and Ariola Eurodisc Benelux N.V. Brussels showed a turnover increase of 19.4%, one factor being Anglo-American catalog strength

and another the Dutch productions which culled license fees from exploitation abroad because of their international sounds.

Sales in Belgium rose once a separate company outlet was set up in Brussels. Expired catalog rights were replaced by newly-acquired repertoire in English.

In Spain, Ariola Eurodisc SA Barcelona had a 24.2% increase in turnover, with additional income from cassette production for other companies and an increase in licenses granted mainly to Latin-American companies. "This territory has strong local artist potential and our company there works hard on building up newcomers."

Luftner said: "The strong prospects of exploitation of the Spanish repertoire in Mexico led to the founding of Discolibro S.A. Mexico City at the end of 1976. During the first six months of 1977 we greatly exceeded hoped-for turnover with recordings from Spain hitting the top of the charts. This will continue because we've signed more top Mexican artists."

## SPANISH RECAP

### Survey Pegs Best Of '77

MADRID—The Spanish magazine "El Gran Musical" has compiled a list of top-selling records in Spain through 1977, the statistics coming from the Superventas sales list, made up weekly via surveys of retail outlets.

In the singles field: biggest seller, Boney M (Ariola); longest stay in number one position, Pablo Abaira (Movieplay); longest stay in chart: Chicago (CBS).

Spanish artists: best-selling singer, Pablo Abaira (Movieplay); group, Jarcha (Zafiro).

For album sales: top-seller,

Donna Summer (Ariola); longest stay at number one, Eagles (Hispavox); longest stay in chart, Eagles (Hispavox); top-selling Spanish artist, Lluís Llach (Movieplay); Spanish group, Jarcha (Zafiro); Spanish girl singer, Mari Trini (Hispavox); top-selling Spanish instrumental act, Bebu Silvetti (Hispavox).

For foreign acts: best album sellers: Peter Frampton (CBS-Epic) (male singer); Pink Floyd (EMI); Jean-Michel Jarre (instrumentalist); Donna Summer (girl singer).

Spanish Top 10 best-selling singles: 1) "Gavilan O Paloma," Pablo Abaira (Movieplay); 2) "Rockollection," Laurent Voulzy (RCA); 3) "Linda," Miguel Bose (CBS); 4) "Cuentame," Manhattan Transfer (Hispavox); 5) "Libertad Sin Ira," Jarcha (Zafiro); 6) "Daddy Cool," Boney M (Ariola); 7) "Son Tus Perjumes Mujer," Carlos Mejia Godoy y Los De Palacagua (CBS); 8) "Don't Go Breaking My Heart," Elton John and Kiki Dee (EMI); 9) "Fiesta," Raffaella Carrà (CBS); 10) "If You Leave Me Now," Chicago (CBS).

Best-selling albums: 1) "Hotel California," Eagles (CBS); 2) "Animals," Pink Floyd (EMI); 3) "Evita," Various Artists (Movieplay-Fonogram); 4) "Chicago X," Chicago (CBS); 5) "Coming Out," Manhattan Transfer (Hispavox); 6) "Beautiful Noise," Neil Diamond (CBS); 7) "Songs In The Key Of Life," Stevie Wonder (Ariola); 8) "The Year Of The Cat," Al Stewart (RCA).

### Thin Lizzy In 'Pink'

AMSTERDAM—U.K. hard-rock band Thin Lizzy tops the bill at the Pink Pop Festival 1978, being held May 15 on the sports grounds of Geleen, a city in the south of Holland.

The event is Holland's most impressive annual open-air festival and this year also features Graham Parker and the Rumour, Jonathan Richman and the Modern Lovers, the Greg Kihn Band, Robert Gordon/Link Wray and local punk group Partner.

Last year's Pink Pop Festival drew some 45,000 visitors.

## International

### International Turntable

In addition to Armando De Llano being upped to executive vice president and general director of CBS De Mexico, five other shifts in executive personnel have become effective: Raul Bejarano Teja to divisional head of the entire record operation—three major lines of CBS, Columbia and Epic; Leoncio De La Puente to director of administration and operations; Adolfo Cortes to co-administration and finance director; Carlos Villareal to production and inventory director, and Jose Luis Vargas, director of operations.

Warner Brothers Records in Burbank and WEA U.K. has named Nick Mobbs head of a new record label/production company for the worldwide acquisition of U.K. talent. Product will appear on a special new label in the U.K. with logo identity on the Warner Brothers label for the rest of the world. A name for the U.K. label is currently subject to registration. Mobbs is aiming for only three or four albums a year.

A one-time studio engineer and professional drummer, Mobbs has been label manager for Harvest, a&r manager for all EMI U.K. labels and latterly general manager a&r and artist development for EMI in London.

John Vis is to leave his job as managing director CBS Holland and will be replaced, for at least a year, by Alan Davis from the U.S. Vis stays on with the company as an artistic consultant.

### Japan Catching Fast 'Fever' Case

TOKYO—Polydor's intensive promotion campaign for "Saturday Night Fever" is working extremely well even though the film is not scheduled to open here until the end of July.

The singles "How Deep Is Your Love" and "Stayin' Alive" have already sold 70,000 and 100,000 copies respectively, and the soundtrack has sold over 80,000 copies.

Using national radio and television spots, displays, posters, coffee cups and aprons with the groups name on them, promotional films, records and cassettes, Polydor hopes to garner sales of over half a million disks with its campaign, which began in the middle of March and is slated to wind up in the middle of June.

### Voigt New President At Polygram Publishing

HAMBURG—Heinz T. Voigt caps his more than 30 year music career with his appointment as president of the Polygram Publishing Division, comprised of the worldwide group of Chappell and Intersong music publishing companies (see Executive Turntable).

Voigt began his career in 1945 when he co-founded the later internationally famous Kurt Edelhagen orchestra with Edelhagen. Nine years later he joined Deutsche Grammophon to head Polydor's artist promotion department.

Executive vice president of the division until his new appointment, Voigt held positions in the company's financial, international, production and a&r departments.

He succeeds Georges Meyerstein-Maigret who had reached the mandatory retirement age.

## MEXICO FIRST

### Clark, Halsey Aim For Latin Markets

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underway for distribution of the "Ranch Party" television specials with Televisa.

Halsey, head of one of the major country artist management firms partnered by Clark, wants to create a closer relationship with Mexico and its people. He would like his artists to perform live when the situation calls for it. "After all, we're not that far from our Oklahoma homes," he points out.

"When we do get the exposure, I'll be taking a closer look at doing some personal appearances. And that doesn't only mean Roy, but some others on my roster such as Freddy Fender, Tammy Wynette, Donna Fargo, The Oak Ridge Boys, Mel Tillis and Hank Thompson.

Andres Baptista, commercial vice president of Discos Musart, says, "We're going to do all we can to get as much of Roy's product on the Mexican market within the year, and then I'm sure he'll be ready for a widespread thrust into my country."

Halsey agrees that it takes solid

preparation to make the impact desired, "and we fully intend to do just that, add these countries to the list for 1979 to make it the 'big international year' for Roy and other stars of the country scene."

Although firm details will have to be worked out, particularly the release schedule, Halsey and Clark agreed in principle to the Composers Society (SACM) offer of putting up all costs for the studio and musicians, one of a few symphony ensembles here.

"We feel it would be a tremendous success for Roy Clark to perform some of our greatest songs of the past and present, not only for Mexico, but for most parts of the world," emphasizes Jose Antonio Zavala, operations head for SACM's studio-in-the-round.

While at the 24-track installation, Clark claims, "I was right at home. I find it an exceptional facility to record in." His two numbers for the tv special, performed with the State of Mexico Symphony, under the baton of Enrique Batiz, were "Mala-guena" and "Lara's Theme."

## JAPAN INKS PIRACY PACT

By HARUHIKO FUKUHARA

TOKYO—Record pirates have now been officially declared persona non grata here with the Diet's ratification of the Geneva Convention, the international record protection agreement. This makes Japan the 28th nation to abide by the international copyright law.

At the same time, a proposed amendment to the nation's Copyright Law, which is aimed at granting foreign disks immunity from piracy, was also passed.

A survey conducted by IFPI indicates that the pirates in Asia did \$197 million worth of business by dumping 242 million disks and tapes on the market.

Manufacturers have for years complained that the pirates have cut deeply into the growth of the record industry. They expect improvement

with the action now taken. The rest of Asia, which is also pirate-infested is expected to benefit by the ratification.

Despite criticism that Japan has joined the copyright agreement rather late, manufacturers are fully aware of the agreement's significance, especially from the viewpoint of furthering cooperation on the international scene.

Because Japan has been particularly hard hit by the pirates working out of neighboring countries, it is hoped that many more nations will now move to accept the agreement.

India, Australia, Fiji and New Zealand are member nations, but the Philippines, Malaysia, Hong Kong, Singapore, South Korea and Taiwan have yet to join.

## Newby Quits MCPS In Policy Fuss

LONDON—In protest against what he sees as "a threat to the traditional freedom U.K. songwriters and publishers have to manage their own affairs," Bob Newby, member of the board of Mechanical Copyright Protection Society for 18 months, has quit the society.

His resignation went in after publication (Billboard, April 22) of the main terms of the new MCPS agreement which cuts the commission charged by the society, but also insists that members restrict the number of companies from which they collect their own royalties to a named 14 major record manufacturers.

Newby says: "My objection really has nothing to do with the actual construction or wording of the agreement. It is principally with the tariff attached to it. Unlike Europe and other parts of the world, the U.K. has always had flexible contracts between copyright holders and their collecting society and I think this is right and healthy."

"I believe these new proposed restrictions will make very serious inroads into that flexibility. This has been denied, but I believe the matter

is serious and that the screw could be turned even tighter."

He adds that there have been fears, at the time the Music Publishers Assn. took over the MCPS three years ago, that the proposed new, more efficient management of the society might "adopt a dictatorial attitude" towards its members.

"I believe that if this aspect of the plans had been foreseen then, the MPA council would not have been given a mandate for the takeover."

## Pathe-Marconi Sets New Regional Unit

PARIS—In a new approach, Pathe-Marconi has created a promotional unit to cover the Riviera. The regional unit, headed by Odile Sandor, will concentrate on Radio/Tele Monte Carlo and Sud Radio, the regional commercial stations, and will also service the local press.

Until now the music business here has been centralized in Paris. It did of course work the Riviera during the months of July and August. If the new regional unit proves effective, other regional promotion centers may be established.

## WB Lays Out European Trek For Van Halen

By ED HARRISON

LOS ANGELES—Warner Bros. newest hard rock sensation Van Halen is beginning an extensive European tour in what the label is calling "unprecedented for a new act."

Paced by Dutch-born Alex and Edward Van Halen, the band commenced its tour in Belgium May 4 and continues through June when the trek concludes in the Japanese cities of Tokyo, Ngoya, Osaka and Kyoto.

The group will open for Black Sabbath on the U.K. dates and will headline in smaller venues in Germany, France, Holland, Belgium and Japan. The tour includes stops at the Olympia in Paris and the Paradisio Club in Amsterdam.

Van Halen has experienced chart success in all those countries and Australia as well as the U.S., prompting Tom Ruffino, director of the international department to say: "It makes all the sense in the world for them to do this tour at this time."

To prime the international markets for the in-person appearances, Warners has prepared a film of the group in performance which will be used for in-house promotion for its licensees, as a filmed retail display and broadcast on television.

## From The Music Capitals Of The World



**DENMARK DARTS**—Special window displays with rotary lights, posters, stickers and a display box holding 20 LPs is part of a big campaign by EMI-Denmark to promote the Magnet/UA group Darts. Seen here at one of the EMI-owned Fona shops are left to right, Steen Jensen, Fona assistant; Kenneth Valet, label manager, EMI-Denmark; Jerry Ritz, international a&r/promotion, EMI-Denmark; and Sarah Jones, international coordinator for Magnet Records.

## British Labels Boost Dealer Singles Promo

By NICK ROBERTSHAW

LONDON—The growing need to promote singles to dealers is being recognized by two more major companies. Polydor has announced the formation of an eight-man sales strike force, and RCA is looking at the possibility of using its regional promotion team to call on shops for a limited period.

They follow EMI, WEA and Phonogram into the area of singles sales promotion, although each company's teams have varying briefs and methods of operation.

Polydor's strike force, with two men in each of four new enlarged sales districts, will co-ordinate local press and radio activity with local sales and will capitalize on local interest as well as national exposure.

"This new flexibility will enable the company to follow up even faster than before. The strike force, as well as locally promoting our releases, will carry certain car stocks and will be able to instantly bridge any gap between ordering and delivery as aid when necessary," a Polydor spokesman said.

Looking for increased singles success, Polydor has appointed Nigel Reveler to the newly created position of singles marketing manager. Reporting directly to Tom Parkinson, Reveler will be responsible for coordinating all singles activity including telephone promotion and telephone sales.

The four new sales districts, each with a total of seven salesmen, will be headed by George Wishart (Scotland and north east), John Harrison (north), Martin Adams (west) and Bob Phillips (London and south east). The sales force will continue to be headed by national sales manager John Howes, assisted by field sales manager Roy Jenks.

RCA is also likely to try a short period of direct dealer promotion for singles, although the company's first quarter market share showed improvement over 1977 (fifth company and fourth label), most of the increase was due to Christmas titles selling in the early part of this year, and the company's current singles performance is flagging.

### SINCE OCTOBER

## Hong Kong's Composers' Society Makes Headway

LONDON—The activities of CASH, the Composers and Authors Society of Hong Kong, have at last begun to bring a little order to a part of the world notorious for piracy, bootlegging and abuse of all aspects of music legislation.

CASH was set up last October by the London-based Performing Right Society, which previously administered copyright in the colony through its own agency. This move was in line with worldwide PRS policy of assisting in the formation of autonomous local societies able to represent the interests of their own members in their own territory.

However, there is reason to think that in Hong Kong's case the natural evolution to this stage was hurried in order to pre-empt establishment of another, rival organization of dubious legitimacy. Certainly, CASH depends upon the PRS for documentation and other vital services, and will continue to do so for some considerable time to come.

With a theoretical total of three

million works to protect from infringement of copyright, CASH's first move has been to clamp down on the large number of premises in Hong Kong that play music without a license.

General manager Miss Chong Kou-li said in March that the society would take all offenders to a Small Claims Tribunal to force them to comply with the law.

"It's hard to estimate how many illegally run premises there are, but it must be in the hundreds. Places that have live music are usually more willing to pay up because they understand the rights involved, but some of the smaller restaurants that play tapes or records think once they have bought the product they have the right to play it," Kou-li explains.

Income in 1976, the latest period for which figures are available, was around \$550,000 under the PRS administration, with nearly 70% of the total deriving from broadcasting licenses granted to CTR, RTV and other Hong Kong radio and TV stations.

### LONDON

Connie Francis, whose recent compilation "20 All Time Greats" is a big seller here, in for press conference to officially announce her signing to UA, her first trip to Europe in eight years. ... Three extra dates added to RCA's Charley Pride's nationwide tour, to meet great demand.

Billy Connolly, Polydor chart comedian, makes feature movie acting debut opposite Richard Burton in "Absolution," playing a gay Jesuit priest. ... Celena Duncan, 14, new Polydor signing, from same Tiger Bay, Cardiff, area as Shirley Bassey. ... Bobby Collins, coach driver for bands like Queen and Genesis, to marry singer Madeline Bell, formerly with Blue Mink.

Big WEA promotion push here on Randy Newman under the banner "never has so much been spent on so little" after the U.S. success of his "Short People" single. ... Early success for Ariola U.K. with three singles, by Co-Co, John Paul Young and Child, in the local Top 50. ... Wilko Johnson's new band (Virgin) to be known as Wilko Johnson's Solid Senders.

Tommy Pender, 14-year-old star of the Lionel Jeffries movie "Waterbabies," out this summer, has signed a three-year recording deal with Ember. ... Among winners of the Radio Industries Club awards this year: composer Ioannis Makopolis for the music of "Who Pays The Ferryman," named top tv theme of the year, and "The Muppet Show" took top program honors for Independent Television. ... New London supper room Madisons, Camden Lock, featured U.S. trio Gotham.

Bob Dylan said to be giving six London concerts in June, his first live shows here in 12 years. ... Daily Mirror readers voted the Stranglers "best new wave band" in its annual poll. ... Blondie, now very big in Britain, back for early September major U.K. concert tour. ... Following another electrocution death of a pop guitarist, the Musicians' Union has published a pamphlet as a safety guide to handling electronic equipment.

Kiss guitarist Gene Simmons in to record a solo album with British backup musicians. ... No more heavy rock concerts at London's Roundhouse following complaints about noise from locals. ... And the Roxy definitely closed following refusal of local authorities to renew its license. ... Kinks, soon to tour, now have Jim Rodford, ex-Argent, on bass and Gordon Edwards on keyboards.

Final official additions to the Knebworth Festival in June are Jeff Beck and the Atlanta Rhythm Section, but it is thought likely U.S. band Devo will also take part. ... Nico in a one-off gig at London's Music Machine and to cut tracks for a new album. ... Rock concert likely at the Queen's Park Rangers football ground in mid-June. ... Chicken Shack, one of the best British blues band, re-forming once again under original leader Stan Webb.

Anthony Phillips, a fellow Charterhouse School contemporary of original Genesis members Peter Gabriel, Tony Banks and Mike Rutherford, has been signed to Arista Records in the U.K. by new managing director Charles Levison. Phillips was founder guitarist with Genesis and played on the group's two first albums, and his debut album for Arista is "Wise After The Event."

PETER JONES

### PARIS

Argentinian singer Jairo refused to promote his disk "Por Si Tu Quieres" in France, saying that the Polydor-distributed record was recorded several years ago and intended principally for the South American market. ... Barclay here has released U.S. organist Rhoda Scott's first vocal record, "C'est Si Bon."

Cerrone's latest disk "Supernature" now near the 200,000 sales mark and, having received his gold disk from WEA's Bernard de Bosson, he agreed to three performances at the Theater des Champs Elysees here. ... Special Olympia performances by Gilles Servat, the Gwalarn group and Yvon Etinne to raise funds for victims of the Brittany oil-spill disaster.

FNAC, the French discount retail chain, has opened a store selling disks, books and photo equipment in the center of Strasbourg, with another to be opened in 1979 on the site of the old Paris central market, now a cultural quarter.

Dutch group Champagne celebrated release of its first disk here, the "Valentino" album, via Eurodisc, with a visit to the Muet & Chandon champagne headquarters here. ... In an attempt to counter the view that Tino Rossi is the voice of Corsican songs, a trio, the Paghelles, has recorded Corsican folklore material for record companies Riccordu and Kalliste, both

Corsican-based, and these are available through FNAC in Paris.

The National Council of Popular Music is to be consulted here by the Ministry of Cultural Affairs over the granting of subsidies to musical organizations, the money given away mainly to set up clubs representing most kinds of music. ... Statistics issued by the National Music Committee show that in 1977 26% of all new disks registered were folk songs both French and foreign, 15% pop, 5.6% jazz and 3.5% rhythm and blues and soul.

The journal Discobox holding a French Disco Congress in Malaga, Spain (May 16-19), with main topics including discos and the law, SACEM, disk jockeys and disco promotion. ... Peter Gooch, formerly MIDEEM artistic director and before that with Pye Records in London, is now with the specialist video producers Casto and Renaud.

Eurodisc to distribute the British Vortex label in France. ... And Eurodisc has announced that Adriano Celentano's "Don't Play That Song" has sold a million copies in France alone. ... It is estimated that total Claude Francois disk sales totalled 35 million prior to his sudden and tragic death.

Disque Motors to distribute the U.S. Stunt Records label in France, Belgium and Switzerland, along with recordings by John Otway and Wild Willie Barrett, whose single "Really Free" was a U.K. hit, the pact being signed with Polydor, London. ... Georges Auric, president of SACEM, says it is now up to the French government to help push music in France, and that mere expressions of goodwill and hope for the future were not enough.

Erato, best known as a classical company, celebrated its 25th anniversary recently. It has recorded 1,400 disks of which 600 were of French music. It earned 160 awards from the industry, released a total 211 "world premiere" recordings and published 148 scores of contemporary music. Erato disks are pressed by Philips

HENRY KAHN

### MEXICO CITY

One of the biggest campaigns to promote classical music in this country was launched April 28 in all Aurrera supermarkets. A half-million LPs via the masters of Italy's Fratelli Fabre publishing house will be custom-pressed by melody over the next month for exclusive distribution in the various stores of the chain throughout the Federal District and elsewhere in the provinces. Deal was arranged through the label's attorney, Enrique De Moriega; Promexa's attorney, Rene Solis; Fratelli Fabre's rep, Andrea Nase, and Aurrera's executives—Henry Davis, Antonio Fajer, Felipe Casas and Daniel Casetleao. Campaign should do a lot in spreading more classical appreciation in the nation—two-disk sets with literature will be sold on a retail level for 70 pesos (slightly over \$3), according to De Noriega.

Impresario Rene Leon reports biggest business ever for Argentine music comedy group, Les Luthier, at the Teatro De La Ciudad for 13 performances April 12-22. He adds over \$100,000 was grossed for all of the near SRO shows. Gamma's general director Carlos Camacho says "heavy" album sales accompanied the personal appearances, not only in the theatre but throughout the entire city.

Jose Jose honored by Ariola local topper Fernando Hernandez with "Disco De Oro" for booming sales results of his disks over the past year. ... Dutch singer Andrik attracting big crowds to the Kloster. ... Melody releasing in May new single by Alvaro Davila, "Enamorado De Ti." ... B.B. King had a major reception at Mexico City International Airport following his arrival here May 2. ... Initial appearances in this country were scheduled for Cervantino VI Culture Festival in Guanajuato May 3-4 and at Teatro Ferrocarrilero in Mexico City three nights later.

Following a lull since the beginning of the year, imported talent starting to get heavy exposure again via Hugo Lopez' Artimexico, Rene Leon, Antonio Basurto, Bob Lerner, among other impresarios. ...

Albert Hammond and Pablo Abraira, from the U.S. and Spain, respectively, shared bill at the Teatro Ferrocarrilero in late March. They worked the dates simultaneously with Jose Feliciano at the Teatro De La Ciudad. ... Following came Joan Manuel Serrat at the latter locale in early April. ... And in for a special promotion by CBS and an appearance on Televisa's "Siempre En Domingo" weekend of April 7 was Julio Iglesias.

MARV FISHER

### MILAN

On a 10-day concert tour of Italy, Ray Charles (London/Decca), whose latest "True To Life" album was out here in February, presided over a crowded press conference in Milan where he performed two full-house shows at the Teatro Nuovo. ... Classical pianist Wilhelm Kempff, aged 83, enthusiastically acclaimed at a soldout performance at the local La Scala.

French disco/pop group Rockets (Derby, CGD), back here for a 27-date tour taking in discos and dance halls in the northern part of the country. The band's second album "On The Road Again" is heavily promoted here through national radio and tv and a CGD merchandising campaign including posters, stickers and general in-store material.

Israeli folk-singer and actress Hana Roth here at the Teatro Arsenale, introducing her repertoire of Yiddish political and social songs. ... Mia Martini, noted domestic pop singer previously with CIV/RCA, now signed to WEA Italiana.

Lara Saint Paul's disco/jazz album "Saffo Music" (Lasapa), recorded at Los Angeles Kendun studios with help from Bill Conti and Quincy Jones and background vocals from the Pointer Sisters, presented here by the singer on a national tour which started at the Milan Teatro Nuovo. ... A 50-minute film dedicated to Lore-dana Berte's latest songs programmed by national tv here, the CGD artist being on tour now of Italian discos and halls.

All-Italian jazz-rock opera "Giulio Cesare" premiered at Bologna's Sports Arena, with an audience of 4,000. ... At a press reception here, "Centocitta," a new talent contest of national importance, involving some 100 local radio stations and 60 tv outlets, sponsored by the Sorrisi E Canzoni weekly magazine and record company RCA, launched handsomely, with a 40-minute movie for tv, featuring David Bowie, Riccardo Cocciante, Lucia Dalla and other RCA pop acts, also screened.

Milan's Casa della Cultura hosted five public debates on the main issues concerning the relations between the music industry and mass media, panelists including journalists Peppo Celcote, Mario De Luigi, Luigi Pestalozza, Giacomo Manzoni; musicians Mauro Pagani (Ascot/CGD), Franco Fabbri (of Stormy Six, Orchestra group), Claudio Rocchi (Cramps), and record company executives Gianni Sassi, Gigi Noia (Cramps), Sergio Lodo (Divergo), Ivan Lantos (Phonogram), Franco Crepax (CGD) and Armando Sciascia (Editoriale Sciascia).

DANIELE CAROLI

### MADRID

Following enormous local sales on the single "Go Away" and the album "Us The Gypsies," flamenco-pop duo Los Amaya (RCA) is on a lengthy tour of Spain. ... In the Andalusian city of Sevilla, where the "Feria" is celebrated, most big Spanish record companies are promoting more than 50 albums, new and by local artists, most based on sevillanas, rumbas and fandangos.

Bebu Silvetti (Hispavox), Argentinian musician living in Spain, follows his international hit "Spring Rain" with a new album "Concert From The Stars" and a single "Sun After The Rain." ... Gong's Movieplay series includes folklore LPs of strong social-comment content, from countries such as Mexico, Uruguay, Chile, Colombia and Ecuador.

Flamenco guitarist Serranito (Columbia) filming "Cabo de Vaca," his first movie. ... Micky (Ariola) getting fine reviews for his role in the musical play "Yo Quiero a Mi Mujer" in a Madrid theatre. ... First single "Never My Love" by the Addrissi Brothers out here via Columbia.

Epic released "Babaji" as a single from Supertramp's album "Even In The Quietest Moments," the aim being to keep the LP selling rather than pick up mass 45 sales. ... New instrumental album from composer, director and producer Juan Carlos Calderon (CBS) is titled "Solea." ... Fantastic reception from critics for the Amazing Blondel (Zafiro) album "Bad Dreams."

The tour of Juan Bau, Zafiro artist, through South American territories continues, the itinerary taking in Mexico, Argentina, Peru, Ecuador, Colombia, Panama, Costa Rica, Nicaragua, El Salvador, Honduras, Guatemala, Puerto Rico, finishing (June 4) in the Dominican Republic.

London Symphony Orchestra's new album "Classic Rock" (Movieplay) enjoying strong sales success in Spain, the LP including classical versions of hits of bands like the Beatles, Stones, Led Zeppelin and Queen.

FERNANDO SALAVERRI

# L.A. FBI Raids Suspected Pirates, Nabs Loot

• Continued from page 3

transparencies used in the counterfeiting of labels.

Though the operations, all believed to be linked, were primarily involved in Latin product, agents confiscated nearly 1,000 counterfeit labels of RSO's "Saturday Night Fever" LP as well as labels for albums by Eydie Gorme and Freddy Fender.

An exact inventory of all seized material was still being conducted last week. According to Ted L. Gundersen, special agent in charge of the Los Angeles office, FBI agents also seized several tape winders, blank and recorded tape, approximately 250,000 plastic cartridge shells, heat shrink-wrap equipment, and numerous cases of 8-track tapes in various stages of manufacture as well as thousands of completed tapes.

Gundersen reports records at one location indicate that more than 2,000 illegal 8-tracks per week were allegedly manufactured there.

The label printing press was

seized at 9705 State Street in Southgate where the FBI says Juan Ahumada was doing business as Pacific Records.

Also raided was Ahumada's residence at 3366 Hope St. in Huntington Park where the duplicating operation was allegedly conducted in the garage.

The third location, 10219 San Antonio Ave., Southgate, was described as the residence of Ahumada's brother-in-law, Federico Valdivia where duplicating was also conducted in the garage, it is charged.

The fourth location, 6805 Cedar in Huntington Park, is said to be the residence of Ahumada's brother, Fernando.

And at the fifth raided site, 4842 1/2 Clara in Cudahy, described as the residence of another Ahumada brother-in-law, Ruben Carreon, some of the alleged duplicating equipment was reportedly found in the bedroom with raw materials stored in the garage.

Carreon is also reported to be an employe at Pacific.

FBI agent R.W. Miller, who coordinated the raid and spearheaded the three-month investigation, says for the first time Immigration officials accompanied agents on the raid, taking several suspected illegal aliens into custody during the operations.

Miller describes each of the five locations as "autonomous units, either as winding plants or duplicating and winding plants."

The San Antonio and Clara Street locations were described as winding plants, while the Hope and Cedar Street locations in Huntington Park were described as capable of "start to finish" production.

Miller says the Cedar site "was probably the largest" of the five locations raided.

The suspected pirates were apparently marketing some of the product in Tijuana, Mexico. One man caught

in the raid was allegedly a client who traveled from the border town about twice a month to make pickups.

Fama Records was apparently a prime victim of the alleged pirates, though Miller says other Latin labels were involved.

At the State St. site, Miller says agents confiscated a box of finished tapes from a vehicle that also contained raw materials. He says product by Caytronics (CBS) artist Vicente Fernandez was prominent.

Fama's vice president Ron Sproehle and Latin International's vice president Jose Garcia accompanied agents on the raids along with two RIAA representatives.

Several Latin labels here were reporting that Ahumada was having payment problems on his legitimate accounts with them and had recently been asking his creditors to withhold collection because he was having fi-

ancial problems. Some labels had taken his account to collection, however.

No arrests were made in the action, and Miller says none of the individuals involved had ever been convicted of piracy offenses in the past.

If convicted, the alleged pirates face maximum penalties of a \$25,000 fine and/or one-year imprisonment on each count of copyright infringement. Each individual tape can technically be considered a separate count.

Evidence gathered in the raid will now be presented by the U.S. Attorney before a federal grand jury which will decide if there is sufficient cause for indictment.

Miller says the "assistance of the Latin industry was invaluable" in the success of this recent operation.

## Latin Scene

### LOS ANGELES

The recent FBI raids on several alleged pirate operations brought a huge sigh of relief from labels here. Fama's Ron Sproehle, who with others had cooperated in the investigation for several months, was also infuriated and demoralized, to some extent, considering the names of those alleged pirates who came up as a result of the action. "It's frightening that the product can be prostituted so bad," Sproehle says. He's weary of the battle, pointing to Tijuana which he calls an "unbelievable fiasco" in the amount of pirated product "all over town" for as low as 99 cents.

Fumes Sproehle: "It'll be curious to see if AMPROFON (the Mexican record association) is going to get off its ass and do something. Talk is great, but then they just seem to go away."

In light of all this, the mini-controversy regarding Caytronics' participation (or lack thereof) in the U.S. Latin record association ALARM is all the more relevant. Caytronics branch manager Joe Ramirez says his firm "certainly realizes the importance" of ALARM's anti-piracy drive. But he'd like to see more concrete and productive meetings and a more seriously organized effort. He admits Caytronics has been "somewhat remiss" in its participation, but he says ALARM's reliability is in question when they cancel two of their last four scheduled meetings. ALARM president Edmundo Pedroza of Gas Records had chided Caytronics for its lack of cooperation recently.

But the beat goes on. At Fama, Sproehle has begun releasing works by acts that had not been able to be accommodated into release schedules until now. Included are Los Brillantes Del Norte, Manuel Eduardo, Los Filarmonicos, Los Bravo and Zafiro. The label's top act, Los Tigres Del Norte, showed up high in Billboard's Northern California charts in its first few days of life.

At Gas, Pedroza is boasting about the label's salsa production in Mexico which he says is beating out the New York heavies like Fania because it's more attuned to Mexican tastes. On the street is an LP by Pepe Arevalo & Sus Mulatos, and scheduled for May production are others by Los Virtuosos De La Salsa, Las Estrellas De Plata De Emilio Dominguez and Yimbolo Combo. On the non-salsa side, Pedroza had slated a reception for Mexican vocalist Sonia Lopez who was to appear at Montezuma Inn Friday to Sunday (5-7). The appearance was in support of the songstress' new LP. And on top of that, Gas co-owners, the Acosta brothers Memo and Chucho, were scheduled to arrive in L.A. Tuesday (2) to check out the latest at the AES (professional audio) show for possible use in the label's projected new studio in Mexico City.

The Miami-based Sandral label sacrificed two of its acts to competitors. Vocalist Alberto de Castro was picked up by Miami Records and singer Susy Leman was signed to Caytronics, one of the rare signings by that label of a Miami act. Caytronics, meanwhile, is gearing up for its yearly promotion of Mother's Day product. Catalog LPs by Manuel Bernal (poem recitations), Los Alegres De Teran and Vicente Fernandez head up the list which also includes a single ("Mi Madre, Mi Heroina") by Brazilian Lindomar Castilho and four (count 'em) compilations of mother-related works by various art-

ists. Also cashing in on the sentimental day is Microfon, pushing the single "Madre," by far the worst cut on an otherwise excellent new album by Manolo Galvan.

Caytronics is shooting both its barrels this month on Juan Gabriel releases, taking advantage of the young Mexican's recent label switch. Expect a Gabriel LP on Arcano (RCA) and one on Pronto (Ariola). The firm is also offering a three-album deluxe collection actually titled "Nortenas De Oro" but offered in its May new release leaflet as "Nortenas Del Norte." It'll be worth a separate story when the firm comes up with an LP of "Nortenas Del Sur."

Spanish composer/vocalist Alberto Cortez is set for a May 19 show at the Shrine Auditorium, informs Lupi Rodriguez, who's co-promoting with Jorge Rossi. Aside from closing off all but the ground floor for the show (cutting capacity in half), the event will be unusual for its promotion effort targeted to colleges in campus publications at UCLA, USC, etc. Rodriguez says the college push will be complemented by lower ticket prices (\$6, \$8, \$10, \$12). This event will come a week after Jose-Jose's appearance at the Shrine where he's booked along with Dennis Colt, the Elvis Presley imitator (what?). Word from Discolando president Orlando Bru is that California audiences can also expect a tour by Los Terricolos, sponsored by "Gordo" Delgado. The firm has also signed Argentine vocalist King Clave whose first single will be (what else?) a Mother's Day tune. And it also seems that Roberto Alvarez is back on Discolando's payroll as West Coast promotion man. Good news since the firm badly needs to fill that territorial vacuum.

Also from New York comes word that Victor Salazar has replaced Carmen Benitez in TR's promotion department. He'll be assisting TR's Tony De Carlo. To start with, Salazar reports that TR's big Roseland salsa bash is yielding several live LPs. First, is Charanga 76 with "Live At Roseland" (naturally) to be followed by a live set for Angel Canales and then a collection of tunes by all the bands present titled "Salsa Disco Party, Vol. 2." Envious competitors in New York turned several colors when TR's Vol. 1 "Disco Party" hit the top spot in New York's Salsa LP chart. But then, for a long time, Caytronics president Joe Cayre couldn't believe Fania was doing as well as the New York charts said they were doing. It all comes around.

And at Fania, vice president in charge of promotion Alex Masucci reports he's revised his Puerto Rico promotion setup once again, reverting to allocation by labels rather than by territories. Covering the whole island will be Maria Jamas (Vaya and Cotique logos), Mon Garcia (Fania and Inca) and Iris Fernandez (Tico, Alegre, Karen and International). Masucci believes this setup gives him more chance of getting airplay. In charge of the Fania Records Puerto Rico operation, Masucci reports, is Tony Conga.

Finally, Carmen Mirabal swooped through town promoting her second annual Latin American record festival slated Oct. 8-12 in Caracas, Venezuela. Mirabal (who also is a principal in the Puerto Rican manufacturing/distribution operation Empresas Mas) says she expects greater attendance than last year's event in San Juan since, in addition to labels, publishing and

distribution firms are also invited. \$500 will get you enrolled and give you rights to a booth for the four-day affair, which will also feature guest star appearances, awards presentations and a reported transmission by satellite to Latin America. A major topic of discussion will be publishing violations, says Mirabal, exploring the problems faced by composers who get cheated by their labels out of their royalties. Would all the guilty parties sign in, please? You know who you are out there.

Fania's Grammy winner Mongo Santama did a week-long date at Concerts-By-The-Sea, a local jazz venue. During his stay, he also did a radio special for KALI-AM's weekly artist feature. Meanwhile, Alex Masucci reports Pete Conde has re-signed with the label under a new five-year pact. This after rumors that Conde was unhappy and looking elsewhere. Word is Fania president Jerry Masucci did some tough negotiating, and he'll face a similar challenge when Tipica 73's contract comes up for renewal, it's reported. One observer comments, however, "Jerry hasn't lost a major artist yet."

Celia Cruz also resigned with the label for another five years. Ray Barretto, who was in town for a one-night stand at the Pasta House, reports he plans (with permission from Atlantic) to record a new studio album for Fania this year with Celia. That is bound to please his fans who have accused the famed conguero of "selling out" salsa for commercial acceptance. Still defending his musical move, Barretto points out he never intended to reject the music he loves.

AGUSTIN GURZA

### MONTEVIDEO

EDISA now releasing local artists under the Philips label. First title comes from debutant folk-rock group Contraviento. Next local name to appear on the label will be veteran tango guitarist Agustin Carlevaro. Argentinean rock group Aquelarre played two "farewell" shows at the Nuevo Stella Theater. Following the hit single "Baion de Madrid," Hemisferio SRL is releasing an LP by Grupo Maracaibo featuring the song.

Classical pianist Luis Batlle Ibanez will live the next two years in the U.S., where he'll co-

(Continued on page 67)

## Latin Artists Plan L.A. Trek

LOS ANGELES—Two of Latin music's top artists, Vicente Fernandez of Mexico and Camilo Sesto from Spain, have been set for Los Angeles appearances.

Ranchera king Fernandez has been slated for a week of shows at the Million Dollar Theatre May 27 to June 4.

Sesto has been booked into the Shrine Auditorium Oct. 26 as part of his fall U.S. tour which will take him to Miami, New Orleans, Chicago, New York and San Juan, Puerto Rico.



MILK SIGNS—RCA artists Chocolate Milk sign autographs wherever they can during a recent in-store appearance at the VIP Records store in Inglewood, Calif.

## TERMO HITS MEXICO

### Sencillo

		Lp.
1	AMIGO • 7911 ROBERTO CARLOS CBS/BRASIL	1
2	A PESAR DE TODO • 7950 VICENTE FERNANDEZ CBS/MEXICO	2
3	A STAR IS BORN • 7912 BARBRA STREISAND CBS/U.S.A.	3
4	EL REENCUENTRO • 7882 SONIA RIVAS/YOSHIO CBS/MEXICO	4
5	ACARICIAME • 7879 MANOELLA TORRES CBS/MEXICO	5
6	EL GATO VIUDO • 7939 LOS DINNERS CBS/MEXICO	6
7	SOY UN TRUHAN, SOY UN SEÑOR • 30001 JULIO IGLESIAS CBS/CR	7
8	LINDA • 71573 MIGUEL BOSE EPIC/ESPAÑA	8
9	ERES TODA UNA MUJER • 7592 ALBERT HAMMOND EPIC/INGLATERRA	9
10	NO QUIERO SER • 7898 LEO DAN CBS/MEXICO	10
	LA MUERTE DE UN GALLERO • 816 VICENTE FERNANDEZ CBS/MEXICO	
	NACE UNA ESTRELLA • 5527 BARBRA STREISAND CBS/U.S.A.	
	AMIGO • 835 ROBERTO CARLOS CBS/BRASIL	
	MI BARRIO • 820 SONORA SANTANERA CBS/MEXICO	
	ACARICIAME • 829 MANOELLA TORRES CBS/MEXICO	
	EL SON NUESTRO DE CADA DIA • 836 CARLOS M. GODDY CBS/ESPAÑA	
	EXITOS LATINOS • 5574 RAY CONNIF CBS/U.S.A.	
	A MIS 33 AÑOS • 60001 JULIO IGLESIAS CBS/CR	
	NO QUIERO SER • 830 LEO DAN CBS/MEXICO	
	HOJA SECA • 834 GUALBERTO CASTRO CBS/MEXICO	

CBS/COLUMBIA INTERNACIONAL, S. A.

ADVERTISEMENT

CANCER MARATHON

50 Acts Set On Miami TV

LOS ANGELES—Spanish television station Channel 23 had scheduled its second annual anti-cancer marathon for Sunday (7) with a roster of almost 50 local and international Latin stars participating.

The all-day fund raiser will benefit the Latin cancer society called La Liga Contra El Cancer. Last year, the marathon raised \$250,000 for the group.

Omar Marchant, talent coordinator and MC for the show, reports international stars who were slated to appear included: Emilio Jose, Manolo Otero, Lorenzo Santamaria,

Los Golfos, Chucho Avellanet, Ednita Nazario, Claudia De Colombia, Lolita De La Colina, Johnny Ventura, Susy Leman, Laureano Bruzuela, Julio Gutierrez and Maria Helena.

Among the local artists also slated to donate their services for the effort were Miami Sound Machine, Conjunto Universal, Alma, Luis Garcia, Chirino, Gustavo Rojas and Alberto De Castro.

Marchant says popular tv host Rosita Peru along with Jose Perez Del Rio were to assist in hosting the event, produced by Vivian Quevedo.

Latin Scene

Continued from page 66

direct the Institute for Young Performing Artists in Vermont. Among Battle's last important performances in Uruguay are his concerts with Italian violinist Salvatore Accardo playing Beethoven sonatas at the Teatro Solis. ... Fernando Falcon, recently appointed a&r manager at Si-americana (Music-Hall) Argentina, visiting local companies Renvar and Malo.

Clave introduced a second LP by pop group Los Tabanos. The group's latest single, "Canta muchacha enamorada" ("Sing, Girl In Love") was the biggest locally produced pop hit in 1977. The label also released an album by the Band of the Military School, playing Uruguayan marches; in the folk field, a second LP for the label was released by duet Los Zucara.

CARLOS ALBERTO MARTINS

'SAM' SUBSIDIARY

Prefab Merchandiser Is Set For Hinterlands

Continued from page 10

The framework is constructed of high quality, chrome-plated steel tubing with browser boxes made of black Formica. The merchandiser incorporates the use of bold graphics and lighting, along with a "Sam the Record Man" sign.

The system has a built-in sound system (turntable, 8-track and cassette recorder) which can play a varied sampling of music available from the inventory.

Roblan Distributors is a wholly owned subsidiary of the Sam the Record Man chain. The RD2000 sells for \$4,500—\$1,500 for the franchise fee and \$3,000 for the unit itself.

The unit's inventory breaks down into 75% album product, 20% prere-

corded tapes, 4% singles and 1% accessories.

The system was developed jointly by Sniderman's son, Bob, and John Smale. According to Bob Sniderman, projected expansion should realize 2,000 new franchises in Canada over the next five years, with about 800 in the province of Quebec.

Sam Sniderman indicates that the family business expects to open its first U.S. franchise later this year. Projected U.S. expansion will play a big role in the company's drive to ring up a fivefold increase in overall volume by 1983.

The Sniderman business currently accounts for approximately 12% of the music retail business in Canada. The franchise retail division of Sam the Record Man stores has 55 stores in operation across Canada.

Cummings, Hill Winners In First Critics' Awards

TORONTO—The first annual Canadian Music Critics Awards, broadcast nationally by CBC radio's "90 Minutes With A Bullet" pop program on April 5, turned up an equal measure of predictable and left-field winners as 125 participating print journalists from across the country voted on the artistic value of 18 categories set before them.

Burton Cummings and Dan Hill were the only two artists to win in more than one category; Cummings emerging the clear victor with the most votes for best Canadian pop album for "My Own Way To Rock," as well as tying for first place with "Hope," by Klaatu, in the best Canadian record (over-all) category. The former Guess Who vocalist was also voted best Canadian live performer.

Dan Hill was named Canadian artist of the year and his international hit single "Sometime When We Touch," best pop single.

Best Canadian rock single and soul single found split votes with five and three songs in each category being acclaimed. Under rock single, winners selected were Prism. "Space-ship Superstar," Burton Cummings, "My Own Way To Rock;" Jackson Hawke, "Set Me Free;" Chilliwack, "Fly At Night;" April Wine, "You Won't Dance With Me." The three soul singles earning equal votes were "Heaven On the Seventh Floor," Mighty Pope; "Dock of the Bay," Michael Pagliaro; "Toujours Recommencer," Toulouse.

Best Canadian rock LP went to Murray McLaughlan for "Hard Rock Town" and best soul LP to Domenic Troiano for his album, "Burnin' At the Stake."

Best Canadian folk album chosen was "Au Nord Du Notre Vie" by Cano. Jazz and country album choices went to Rob McConnell for the direct-to-disk recording "Big Band Jazz," and to the Good Brothers for their album, "Pretty Ain't Good Enough." Both albums won Juno awards this year in the respective categories.

Producer Terry Brown was named top Canadian producer for his work with Klaatu and Rush, while Ken Friesen was named top engineer for his work on Murray McLaughlan and Gordon Lightfoot albums.

In the international categories, best albums in order were "Aja" by Steely Dan, with "Never Mind the Bollocks" by the Sex Pistols running

at second place. Steely Dan was also named best artist and the Rolling Stones won best performance for their celebrated stint at the El Mocambo in Toronto last spring.

GRT Acts Get Sales Worldwide

TORONTO—An aggressive a&r policy netted GRT Canada's domestic signings over two million album sales on the international front in 1977, a company spokesman reports.

Frank Davies, director of GRT's international and publishing divisions, reports that Dan Hill's single and album have both gone gold in Australia. In addition the single is hot in Britain with sales already over 150,000 units there. In the U.S., the single "Sometimes When We Touch" has sold 1.5 million copies to date and the "Longer Fuse" album has turned gold in the same market, says Davies.

Another act that promises to become a major seller for the label abroad is Ian Thomas. A multiple album artist in Canada, Thomas has just had his latest LP release, "Still Here," issued in the U.S. on Atlantic. The LP showed up in Billboard's National Breakout Album graph first week on release.

Another album doing well for the label on the international front is "Prism," by a group with same name. Two singles released by Ariola America in the U.S. have been charted ("Spaceship Superstar" and "Take Me To The Kaptin"), and the ballad "It's Over" is the third track to be culled from the album, with "See Forever Eyes," the second album, being released in North America in midsummer.

Shadow band Klaatu, meantime, is in the studio completing a third album, set for world release in August. During the past year, Klaatu received gold albums in Canada and Australia, in addition to earning substantial sales in the U.S., Germany, Holland, Sweden and Switzerland.

Toronto reggae band Ishan People has its second album, produced by David-Clayton Thomas, on release in England through Baal Records, distributed by Pye.

MAY 13, 1978. BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 5/13/78

Billboard Special Survey Hot Latin LPs

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NEW YORK (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	1	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
2	LOLITA Abrazame, Caytronics 1489	2	CEPILLIN La Feria De Cepillin, Orfeon 16-005
3	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	3	JUAN GABRIEL Espectacular, Pronto 1036
4	LOLITA Mi Carta, Caytronics 1506	4	CEPILLIN Vamos A La Escuela, Orfeon 16-010
5	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388	5	LOS TIGRES DEL NORTE Numero 8, Fama 564
6	JULIO IGLESIAS El Amor, Alhambra 23	6	ROBERTO CARLOS Amigo, Caytronics 1505
7	YOLANDITA MONGE Soy Ante Todo Mujer, Coco 139	7	CAMILO SESTO Rasgos, Pronto 1025
8	NYDIA CARO Alhambra 151	8	LOS ALVARADO Son Tus Perjuenes Mujer, Pronto 1032
9	NELSON NED El Romantico De America, West Side Latino 4114	9	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554
10	JOHNNY PACHECO The Artist, Fania 503	10	JULIO IGLESIAS A Mis 33 Años, Alhambra 38
11	JOSE-JOSE Reencuentro, Pronto 1026	11	RAY CONNIF Exitos Latinos, Caytronics 1502
12	WILKINS Amarse Un Poco, Coco 146	12	CHELO La Voz Ranchera, Musart 10638
13	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415	13	ALDO Y LOS PASTELES VERDES Disco De Oro, Microfon 5001
14	TANIA Insuperable, Top Hits 2022	14	LOS BUKIS Los Alabradros, Mericana/Melody 5611
15	RAUL MARRERO Romantico Y Salsero, Mericana 149	15	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Melody 5610
16	ISMAEL MIRANDA No Voy Al Festival, Fania 508	16	LUCHA VILLA Interpreta A Juan Gabriel, Musart 1731
17	WILKINS No Se Pude Morir Por Dentro, Velvet 1523	17	LOS POTROS Peerless 10039
18	SOPHY Velvet 1521	18	CORNELIO REYNA Te Vas Angel Mio, CR 5052
19	JULIO IGLESIAS A Mexico, Alhambra 21	19	CHELO Con Mariachi, Musart 10585
20	ISMAEL RIVERA Mi Tierra, Velvet 8004	20	LOS FELINOS Los Felinos, Musart 1701
21	MARCO ANTONIO MUNIZ Canta Para Usted, Arcano 3392	21	LOS HUMILDES Besitos, Fama 560
22	CAMILO SESTO Rasgos, Pronto 1025	22	LOLITA Mi Carta, Caytronics 1506
23	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	23	JOSE-JOSE Reencuentro, Pronto 1026
24	ROBERTO CARLOS Amigo, Caytronics 1505	24	IRENE RIVAS Vida Mia, Cara 004
25	ELIO ROCA El Show De Elio Roca, Miami 6200	25	LOS ANGELES NEGROS Serenata Sin Luna, International 925

Reggae Has New Home In Toronto

TORONTO—Reggae music is alive and well and living in Toronto, at least this is the opinion put forth by many in the 150,000-strong black community in this northern city.

In the past four years, Toronto has seen a steady influx of Caribbean people, some via London, but many coming into the country directly from Jamaica, Antigua and Trinidad.

The Horseshoe Tavern, one of the largest music rooms in the city, recently switched its booking policy away from c&w to draw on a more contemporary crowd, and reggae music is one of the drawing cards.

Talent Booker Gary Cormier and independent promotion man Stewart Raven-Hill have given a number of local reggae aggregations a foot in the door to play downtown clubs and perform before salt and pepper audiences. The local media has been quick to spot the trend, running favorable reviews about the new sounds coming out of the club.

Storefront studios have been springing up in the city as well, catering to the reggae musician working with minimal funds. Cosmic Sound, for instance, offers four-track studio time for \$40 an hour and has a \$183 package, which includes 500 pressed records.

The most popular configuration being made right now is the 12-inch EP, the first side consisting of two songs, the latter, a dub mix of the most prominent song on the first side. R&b shops are springing up all over the city as well. Many of the store owners are earning their profit margin from local releases and buying albums by name artists, such as Bob Marley and Eddie Kendricks, from the U.S.

Local distributors have shown reluctance to offer the small independents credit on their job lots and, because of this, the retailers scamper to the border to buy a new release so as to be first on their block with the title and charge an extra dollar on the disk and show a profit for their excursion.

Fisher Choir Dates Confirmed

MONTREAL—Polydor Canada has confirmed May 19, 20, and 21 as the performance dates for the 800-member Fisher Choir in the U.S., marking the first time the choir has sung outside of Europe.

On May 19 the choir is scheduled to perform "Mass For Peace" at the National Shrine of the Immaculate Conception in Washington, D.C. White House officials have indicated that President Carter will be present for this performance, Polydor says.

The following day, the choir rallies on the steps of the Capitol Center to perform again. National television coverage is expected.

The third and final appearance of the choir on this continent is set for Giant Stadium in New York May 21. Simultaneous with the choir's arrival in North America, Polydor is to release a record of the "Mass For Peace" on the DG label.

BILLBOARD IS BIG INTERNATIONALLY

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	Singles
1	1	NIGHT FEVER—Bee Gees, (RSO 002)
2	21	RIVERS OF BABYLON—Boney M
3	2	MATCHSTALK MEN & MATCHSTALK CATS & OOGS—Brian & Michael
4	5	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis/Deniece Williams, CBS 6164
5	6	NEVER LET HER SLIP AWAY—Andrew Gold, Asylum K 13112
6	13	AUTOMATIC LOVER—Oee O, Jackson (Mercury 6007 171)
7	3	I WONDER WHY—Showaddywaddy—Arista ARIST 174
8	4	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro, RAK 271
9	8	WITH A LITTLE LUCK—Wings, Parlophone R 6019
10	10	LET'S ALL CHANT—Michael Zager Band
11	7	FOLLOW YOU FOLLOW ME—Genesis
12	11	SINGIN' IN THE RAIN—Sheila B. Devotion
13	16	BAO OLD DAYS—Coco (Ariola-Hansa AHA 513)
14	12	EVERYBODY DANCE—Chic, Atlantic K 11097
15	15	SHE'S SO MODERN—Boomtown Rats (Ensign ENY 13)
16	22	JACK & JILL—Raydio, Arista 161
17	9	BAKER STREET—Gerry Rafferty
18	18	SOMETIMES WHEN WE TOUCH—Dan Hill
19	23	TAKE ME I'M YOURS—Squeeze, A&M AMS 7335
20	14	MORE LIKE THE MOVIES—Dr. Hook, Capitol CL 15967
21	17	IT TAKES TWO TO TANGO—Richard Myhill, Mercury TANGO 1
22	25	DO IT DO IT AGAIN—Raffaella Carrà (Epic 6094)
23	27	BECAUSE THE NIGHT—Patti Smith Group
24	45	LOVE IS IN THE AIR—John Paul Young
25	26	THEME FROM HONG KONG BEAT—Richard Denton/Martin Cook (BBC RESL 52)
26	49	THE DAY THE WORLD TURNED DAYGLOW—X-Ray Spec
27	—	NICE 'N SLEAZY—Stranglers, UA UP 36379
28	30	COME TO ME—Ruby Winters
29	29	BACK IN LOVE AGAIN—Donna Summer (GTO GT 117)
30	—	BOY FROM NEW YORK CITY—Darts, Magnet MAG 116
31	—	IT MAKES YOU FEEL LIKE DANCIN'—Rose Royce, WB K 17148
32	41	HEY LORD DON'T ASK ME QUESTIONS—Graham Parker (Vertigo Park 002)
33	19	WALK IN LOVE—Manhattan Transfer
34	20	DENIS—Blondie, Chrysalis
35	—	(I'm Always Touched By) YOUR PRESENCE—Blondie, Chrysalis CHS 2217
36	—	BOOGIE SHOES—K.C. & The Sunshine Band, TK TKR 6025
37	48	WHAT A WASTE—Ian Dury, Capitol CL 15977
38	—	MORE THAN A WOMAN—Tavares, Capitol CL 15977
39	24	CHELSEA—Elvis Costello and Attraxion
40	—	FEELS LIKE THE FIRST TIME—Foreigner, Atlantic K 11086
41	44	(I Can't Get Me No) SATISFACTION—Devo (Stiff Boy 1)
42	—	THE CLOSER I GET—Roberta Flack/Donny Hathaway, Atlantic K 11099
43	37	EVERY 1'S A WINNER—Hot Chocolate
44	—	HI TENSION—Hi Tension, Island WIP 6422
45	—	IF I CAN'T HAVE YOU—Yvonne Elliman, RSO 2090 266
46	43	WHEN YOU WALK IN THE ROOM—Child
47	47	JUST FOR YOU—Alan Price
48	35	EGO—Elton John (Rocket ROKN 538)
49	50	DANCE A LITTLE BIT CLOSER—Charo & The Salsoul Orchestra
50	—	CAN'T SMILE WITHOUT YOU—Barry Manilow, Arista 176

## LPs

This Week	Last Week	LPs
1	1	20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9
2	2	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)
3	3	AND THEN THERE WERE THREE—Genesis (David Hentschel), Charisma CDS 4010 (F)
4	4	LONDON TOWN—Wings (Paul McCartney), Parlophone PAS 10012 (E)
5	5	THE ALBUM—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86052 (C)
6	10	THE STUD—Various, Ronco RTD 2029 (B)

7	—	LONG LIVE ROCK 'N' ROLL—Rainbow, Polydor POLD 5002
8	18	YOU LIGHT UP MY LIFE—Johnny Mathis, CBS 86055
9	6	CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty), United Artists UAS 30104 (E)
10	19	PENNIES FROM HEAVEN—Various, World Records SH 266
11	9	20 GOLDEN GREATS—Buddy Holly & The Crickets, MCA EMTV 8 (E)
12	16	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat), Warner Bros. K 56344 (W)
13	11	THE KICK INSIDE—Kate Bush (Andrew Powell), EMI EMC 3223 (E)
14	8	KAYA—Bob Marley & The Wailers, Island ILPS 9517
15	13	THIS YEAR'S MODEL—Elvis Costello & The Attractions, Radar RAD 3
16	12	THE RUTLES—The Rutles (Neil Innes), Warner Bros. K 56459 (W)
17	14	20 CLASSIC HITS—The Platters, Mercury 9100 049
18	23	999-999, United Artists UAG 30199
19	15	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne), Jet UAR 100 (E)
20	17	PASTICHE—Manhattan Transfer (Tim Hauser), Atlantic K 50444 (W)
20	7	ADVENTURE—Television, Elektra K 52872
22	20	PLASTIC LETTERS—Blondie (Richard Gottehrer), Chrysalis CHR 1166 (F)
23	52	HEAVY HORSES—Jethro Tull, Chrysalis CHR 1175
24	21	FONZIES FAVOURITES—Various, Warwick WW 5037 (M)
25	24	BAT OUT OF HELL—Meat Loaf, Epic EPC 82419
26	32	THE STRANGER—Billy Joel, CBS 82311
27	28	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton), Stiff SEEZ 4 (E)
28	22	VARIATIONS—Andrew Lloyd Webber (Andrew Lloyd Webber) MCA MCF 2824 (E)
28	25	THE SOUND OF BREAD—Bread (David Gates, Griffin, Royer), Elektra K 52062 (W)
30	60	GREEN—Steve Hillage, Virgin V 2098
31	34	EASTER—Patti Smith (Jimmy Lovine), Arista SPART 1043 (F)
32	30	EVERY 1'S A WINNER—Hot Chocolate, RAK SRAK 531
33	36	LIVE AND LET LIVE—10cc (Eric Stewart), Mercury 6641 698 (F)
34	26	REFLECTIONS—Andy Williams (Various), CBS 10006 (C)
35	—	NATURAL ACT—Kris Kristofferson/Rita Coolidge, A&M AMLH 64690
36	31	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus), Epic EPC 69218 (C)
37	35	ARRIVAL—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86018 (C)
38	43	ALL THIS AND HEAVEN TOO—Andrew Gold, Asylum K 53072
39	39	EXODUS—Bob Marley & The Wailers (Bob Marley & The Wailers), Island ILPS 9498 (E)
40	—	PLEASE DON'T TOUCH—Steve Hackett, Charisma CDS 4012
41	48	A LITTLE BIT MORE—Dr. Hook, Capitol EST 23785
42	58	MOTEL CALIFORNIA—Eagles, Asylum K 53061
43	—	JOHNNY MATHIS COLLECTION—Johnny Mathis, CBS 88278
44	44	ANOTHER MUSIC IN A DIFFERENT KITCHEN—Bucco, United Artists UAG 30159
45	—	HEART 'N' SOUL—Tina Charles, CBS 82180
46	—	CENTRAL HEATING—Heatwave, GTO CTP 027
47	41	SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)
48	47	FOOT LOOSE & FANCY FREE—Rod Stewart (Tom Dowd), Rivia RVL 5 (W)
49	—	LIVE—THE LAST WALTZ—The Band, Warner Bros. K 66076
50	—	EAST MEETS—James Last, Polydor 2630 092
51	49	20 GOLDEN GREATS—Diana Ross & The Supremes, Motown EMTV 5
52	40	CLOSE ENCOUNTERS OF THE THIRD KIND—Original Soundtrack, Arista DLART 2001
53	46	ALL 'N' ALL—Earth, Wind & Fire (Maurice White), CBS 86051 (C)
54	54	DARTS—Darts (Richard Hartley/Tommy Boyce), Magnet MAG 5020 (E)
55	—	IN NEW YORK—Frank Zappa, Discreet K 69204
56	—	DARK SIDE OF THE MOON—Pink Floyd, Reprise K 54043
57	56	FLEETWOOD MAC—Fleetwood Mac (Fleetwood Mac), Reprise K 54043 (W)
58	55	THE JESUS OF COOL—Nick Lowe (Nick Lowe), Radar RAD 1 (W)
59	—	HERMIT—Todd Rundgren, Bearsville K 55521
60	—	NEVER MIND THE BOLLOCKS—Sex Pistols, Virgin V 2086

## JAPAN

(Courtesy Of Music Labo, Inc.)  
As Of 5/1/78  
SINGLES

This Week	Last Week	Singles
1	—	SOUTHPAW—Pink Lady (Victor)—NTVM
2	—	HOHOEMIGAESHI—Candies (CBS/Sony)—Watanabe
3	—	TOKINIWA SHOFU-NO YONI—Toshio Kurosawa (Columbia)—Nichion
4	—	YADONASHI—Masanori Sera & The Twist (Aardvark)—Yamaha
5	—	TIME TRAVEL—Shinji Harada (For Life)—Burning
6	—	MAYOIMICHI—Machiko Watanabe (CBS/Sony)—PMP
7	—	NAMIDA-NO CHIKAI—Alice (Express)—JCM
8	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)—Inter-Song
9	—	LOVE LETTER FROM CANADA—Yoko Hatanaka Masaaki Hirao (Victor)—Daiichi Music
10	—	KAMONE-WA KAMONE—Naoko Ken (Canion)—Yamaha, Tanabe
11	—	VIBLATION—Hiromi Go (CBS/Sony)—Burning
12	—	SAMURAI—Kenji Sawada (Polydor)—Watanabe
13	—	ANATA-TO AI-NO TAMENI—Hideki Saijo (RCA)—Geiei Music
14	—	FUYU-NO INAZUMA—Alice (Express)—JCM
15	—	HANASHIGURE—Mizue Takada (Union)—Fuji Music, PMP
16	—	ANTA-NO BALLAO—Masanori Sera & The Twist (Aardvark)—Yamaha
17	—	TOGUSHI—Char (See Saw)—Nichion Inter Song
18	—	OTOMEZAKYU—Momoe Yamaguchi (CBS/Sony)—TOP
19	—	MEZAME-NO CARNIVAL—Ikue Sakakibara (Columbia)—TOP
20	—	KAERAZARU HIBI—Alice (Express)—JCM

## HOLLAND

(Courtesy Stichting Nederlandse Top 40)  
SINGLES

This Week	Last Week	Singles
1	—	RIVERS OF BABYLON—Boney M (Hansa)
2	—	ONLY A FOOL—Mighty Sparrow and Byron Lee (Trojan)
3	—	ARGENTINA—Conquistador (Philips)
4	—	COME BACK MY LOVE—Darts (Magnet)
5	—	SUBSTITUTE—Clout (Carrere)
6	—	NIGHT FEVER—Bee Gees (RSO)
7	—	U O ME—Luv (Philips)
8	—	WITH A LITTLE LUCK—Wings (Capitol)
9	—	BAKER STREET—Gerry Rafferty (United Artists)
10	—	AMOR AMOR—Rod McKuen (Ibach)

This Week	Last Week	LPs
1	—	SATURDAY NIGHT FEVER—Soundtrack (RSO)
2	—	LONDON TOWN—Wings (Capitol)
3	—	THE KICK INSIDE—Kate Bush (United Artists)
4	—	MOET NIET ZEUREN—Tol Hansse (CNR)
5	—	ALL THE GREATEST HITS—Bee Gees (Polydor)
6	—	ALL 'N' ALL—Earth, Wind & Fire (CBS)
7	—	WERELDHITS—Fischer Choir (Polydor)
8	—	AND THEN THERE WERE THREE—Genesis (Charisma)
9	—	CITY TO CITY—Gerry Rafferty (United Artists)
10	—	PLASTIC LETTERS—Blondie (Chrysalis)

## MEXICO

(Courtesy of Ortiz-Mexico)  
As Of 4/21/78

This Week	Last Week	Singles
1	—	BLUE BAYOU—Linda Ronstadt (Asylum)
2	—	STAYIN' ALIVE—Bee Gees (Polydor)
3	—	JAMAS ME CANSARE DE TI—Rocio Durcal (Ariola)
4	—	AUNQUE TE ENAMORES—Juan Gabriel (Ariola)
5	—	EL NEGRO JOSE—Los Vonturoaos de la Salsa (Gas)
6	—	CON UN POCO DE AMOR—Juan Gabriel (RCA)
7	—	VOLCAN—Jose Jose (Ariola)
8	—	NI SE COMPRA NI SE VENDE—Estela Nunez (RCA)
9	—	AMIGO—Roberto Carlos (CBS)
10	—	SI TU TE VAS—Camilo Sesto (Ariola)

## SPAIN

(Courtesy "El Gran Musical")  
As Of 4/29/78  
SINGLES

This Week	Last Week	Singles
1	—	TE AMO—Umberto Tozzi (CBS)
2	—	BALLADE POUR ADELINE—Richard Clayderman (Hispavox)
3	—	STAYIN' ALIVE—Bee Gees (Polydor)
4	—	POCO A POCO... ME ENAMORE DE TI—Collage (Hispanavox)
5	—	AMOR MIO COMO ESTAS—Miguel Bose (CBS)
6	—	VETE—Los Amaya (RCA)
7	—	MOONFLOWER—Santana (CBS)
8	—	GIRL'S SCHOOL/MULL OF KINTYRE—Wings (EMI)
9	—	SORRY, I'M A LADY—Baccara (RCA)
10	—	NINA—Sandro Giacobbe (CBS)

## LPs

This Week	Last Week	LPs
1	—	SATURDAY NIGHT FEVER—Soundtrack (Polydor)
2	—	MOONFLOWER—Santana (CBS)
3	—	EVEN IN THE QUIETEST MOMENTS—Supertramp (Epic/CBS)
4	—	DISCOMANIA—Various Artists (K-tel)
5	—	I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (CBS)
6	—	OUT OF THE BLUE—ELO (Ariola)
7	—	I ROBOT—Alan Parsons Project (EMI)
8	—	EL MEU AMIC EL MAR—Lluís Llach (Ariola)
9	—	ENTRE AMIGOS—Camilo Sesto (Ariola)
10	—	AMIS 33 ANOS—Julio Iglesias (Columbia)

## SWITZERLAND

(Courtesy of Musikmarkt)  
As Of 5/1/78  
SINGLES

This Week	Last Week	Singles
1	—	RIVERS OF BABYLON—Boney M (Hansa/Ariola)
2	—	MULL OF KINTYRE—Wings (Capitol/EMI)
3	—	TAKE A CHANCE ON ME—Abba (Polydor)
4	—	KLIBY UNO SEINE CAROLINE—Kliby (Bellaphon)

5	—	STAYIN' ALIVE—Bee Gees (RSO)
6	—	UND DABEI LIEBE ICH EUCH BEIDE—Andrea Jurgens (Ariola)
7	—	DAS LIED DER SCHLUMPFE—Vader Abraham (Philips)
8	—	BUENOS DIAS ARGENTINA—Udo Jurgens/German Football Team (Ariola)
9	—	IT'S A HEARTACHE—Bonnie Tyler (RCA)
10	—	FREE ME—Uriah Heep (Bronze/Ariola)

## LPs

This Week	Last Week	LPs
1	—	THE ALBUM—Abba (Polydor)
2	—	30 GOLDEN GUITAR GREATS—Various Artists (Arcade)
3	—	WATCH—Manfred Mann's Earthband (Bronze/Ariola)
4	—	SATURDAY NIGHT FEVER—Soundtrack (RSO)
5	—	LONDON TOWN—Wings (EMI)
6	—	THE HITS OF BONNIE TYLER—Bonnie Tyler (RCA)
7	—	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)
8	—	BEE GEES 20 GREATEST HITS—Bee Gees (RSO)
9	—	INSTRUMENTAL GOLD—Various Artists (K-tel)
10	—	NEWS OF THE WORLD—Queen (EMI)

## POLITICS CHARGED

### Paris Opera Director Severs Russian Ties

By HENRY KAHN

PARIS—Rolf Liebermann, director of the Paris Opera, has severed all links with the Soviet Union. As long as he is director, he will have nothing more to do with the Russians, he says.

This decision follows a refusal by the Soviet ministry of cultural affairs to allow Youri Lioubimov to visit Paris in June to stage Tchaikovsky's "La Pique Dame." Liebermann says all arrangements had been made, with contracts signed, and the opera scheduled for June 23.

He received news that the Lioubimov production is a "musical betrayal" of Tchaikovsky and that Lioubimov could not take part. It is generally believed that this is a political act. Lioubimov is known

to be a dissident and a friend of the exiled Rostropovich. In France, the reason for the refusal is considered both false and "unacceptable Russian interference" in the running of the Paris Opera.

Liebermann agreed to stage the Lioubimov production because it was unusual and of great musical interest. Following the ban, he invited the Russian Cultural attache in Paris to attend a press conference, but he did not turn up.

The Russian decision has cost the Paris Opera more than \$30,000. It would have been more had not La Scala of Milan come to the rescue with the Jorje Lavelli production of "Madame Butterfly" so that the chorus signed for "La Pique Dame" can still be employed.

### Dealers Split On U.K. Tax Package

LONDON—Though Chancellor of the Exchequer Dennis Healey made concessions to small business in his latest budget, record dealers here have mixed feelings about the package.

Most were happy that he left the 8% VAT levy untouched, but those who sell hardware (which carries a different tax load) would have preferred to see it standardized at 10%.

Harry Tipple, secretary of the Gramophone Record Retailers' Committee here, said: "Actually the budget was not as generous as it might seem. But mostly I think the chancellor missed the opportunity to look again at records as compared with books, specially classical and spoken-word records.

"As cultural recordings, they should be zero-rated for Value Added Tax. They are to a large extent subsidized by the rest of industry."

One dealer, specifically wanting the 25% VAT on hi fi hardware cut back to 10%, added: "However, various tax cuts means the public will have more money to spend and that should do us a bit of good. But it is a vicious circle. Our turnover increases and is then ploughed back into the Treasury."

But another said: "I think the chancellor did the best he could. We can all say 'it's not enough' whatever reliefs are given, but it is always difficult to say precisely what we want. Any good business which is well run can stay in profit, even through the hard times, and being realistic I can't ask for more."

### Spanish Labels Vie For Film Disk Sales

MADRID—Following the huge sales reached here by the "Star Wars" Movieplay LP, cassette and single, and RCA's Meco single, Spanish record companies are fighting for top sales on the score from "Close Encounters Of The Third Kind."

The film premiered here at a charity performance sponsored by Queen Sofia. It now opens in major cities all over the country.

Movieplay has released a version of the score by Derso (Disco Electronic Rock Symphony Orchestra); Hispavox has the Montana version; RCA is out with Meco's version and the original soundtrack by John Williams. Five more versions are expected within a week or so.

# Italian Antipiracy Act Pledged To IMIC '78 Attendees

• Continued from page 1

confront you." His remarks in Italian were translated by Guido Rignano, managing director of Ricordi, one of the panelists on the problem of piracy around the world.

The minister lauded the role of records and tapes in bringing musical culture to all parts of the world, but noted that "modern technology had created the worrisome situation of piracy.

"Piracy is a modern phenomenon which affects films as well as music. Although we believe music can flourish only in a climate of freedom, we cannot allow this activity of piracy to carry on. Therefore we will introduce new legal instruments so this phenomenon will be stopped." The minister noted "There are no legal laws in the pop music field, so we have to regulate this important area."

Pastorini said the proposed new laws had been discussed with Premier Andreotti, who is in support of their passage.

Under the proposed new laws to amend the April 22, 1941 protection of authors' copyright bill, there would be a punishment of up to two years in jail and a fine of from 500,000 to four million lire for any person without permission who performs someone else's work, records another's works, reproduces copies of a work, puts on the market copies of the work or imports and distributes the work made abroad, puts on disk a radio or television show or sells the recording, and clandestinely makes records from a live performance.

This last item, the practice of bootlegging, makes it a punishable offense for the first time. Previously it was a civil wrong.

There is another aspect to the proposed new ruling: The penalties can be increased by either 1/6 or 1/2 above the original penalty if the crime is committed on another's work not destined for public view, usurps ownership of the work, alters or imitates brand names, falsifies the names of the authors and performing artists, omits the names and markings as required by law, deforms, or mutilates the work or the artistic interpretation.

Pastorini said the changes presently rest with the Italian Senate's Commission on Penal Laws. The minister indicated that the problem had been in Italy for seven years. He said it began with the smuggling into the country of cigarettes and now these smugglers are among the music pirates.

Nesuhi Ertegun, president of WEA International, a veteran fighter against piracy and chairman of the panel titled: "Piracy—The Cancer Is Spreading," called the pirates "A formidable enemy, insidious, crafty and a tricky opponent."

Said Ertegun: "Piracy is not a popular subject. People would rather look the other way. I know it's in the U.S. and in other parts of the world. Some people say, 'I'm selling a lot of records, I'm doing fine, so who cares?' It's this indifference we have to fight against. We have to wake people up."

Ertegun said he thinks the global industry loses more than two million dollars a day to the pirates. "It's time to realize that the thieves are stealing from all of us, record companies, artists, composers and publishers."

Ertegun said cassette duplication was the "most common, most virulent form of cancer.

"In practical terms," he continued, "more money is needed.

"We have to buy the weapons to fight our common enemy. In the

U.S. it's the RIAA and around the world it's IFPI. They have the staff but they still don't have enough money. The current behavior of the record companies would be comical if it wasn't so pitiful and short-sighted. They don't want to go to their pockets. The record industry is blind and stupid on this matter."

The executive urged a unified front by all sections of the industry to fight the pirates. "They must be put in jail when they are convicted."

Ertegun suggested top artists publicly declare that the public not buy pirated products and that more money be donated to allow IFPI to open additional offices in around 19 or 20 more countries.

"In four or five years it will be too late. We will lose the battle. The cancer is spreading. The patient is smiling. He's in good shape and saying he's feeling fine. You are the patient. Think about it."

Stephen Stewart, of the IFPI, London, traced the history of IFPI's eight-year battle with piracy and the U.S.' procedures to get federal and state legislation.

In the states, Stewart said, the estimate is that pirates steal around \$250 million a year. In Latin America, antipiracy campaigns are just beginning in Argentina, Brazil and Mexico. In the U.K. the judges are being educated to inflict severe penalties on the pirates, but it will not be possible to eradicate it. "Hardly any country now says it doesn't exist (in this part of the world). Bad areas include Italy, Portugal and Greece. The weak spot is the Mediterranean, the Arab world and the European end from Turkey to Portugal.

"In the developing nations what we call piracy is neither a crime nor civil infringement, it's legal." The challenge there is to convince these governments that it is indeed a crime, Stewart emphasized.

Jules Yarnell, special counsel for the RIAA in the U.S., said that piracy dates back to piano rolls in tracing the growth of the problem. He noted that 49 states now have criminal antipiracy laws with federal felony penalties for music created as of Feb. 15, 1972.

Yarnell said the U.S. government started out prosecuting pirates on a copyright charge. Now it uses tax evasion, mail fraud, fraud by wire, interstate movement of stolen property and the racketeer-influenced corrupt organization (RICO) statute as weapons for prosecution. Two RICO indictments have already been made, with more coming.

Yarnell offered these suggestions: Be careful when hiring someone to press records and do LP cover artwork. Don't parcel out work on a runaway hit. Educate the public and legislators to strengthen existing laws.

Malcolm Brown, director of music operations, Southeast Asia, EMI, said his area's legitimate music last year 46 million units sold as compared with 242 million pirate units sold. Legit market sales were 102 million as against 207 million in pirate goods. He said Indonesia was a total cassette market with three pirate tapes selling for \$2. Thailand was 90% pirate. In Malaysia, a pirate cassette sells for \$1.50. In Singapore the government is not interested in the problem. In Hong Kong enforcement has increased but the pirates, recently driven off the streets, will return if enforcement is not maintained. In Taiwan, pirate cassettes sell for 70 cents and in South Korea pirates earned \$18 million as against legit sales last year of \$10 million.

Robert Abrahams, director of international copyright for EMI, London, traced the history of piracy in

the U.K. dating back seven years when U.S. pirates exported goods to England. Now, the homegrown product is far better qualitywise, he said, than some legit product.

The executive said criminal proceedings are hardly ever used against pirates. British phonographic industry investigators obtain writs which allow them to raid premises without any advance warning. However, the location owner is entitled not to let the investigators in. But "this is contempt of court." Abrahams saw a trend toward counterfeiting "which is more profitable."

Abrahams called private recording another form of cancer. An industry survey designed to ascertain the amount lost as a result of home taping would come to between 130 million to 140 million pounds, upwards of \$252 million.

The British government is studying a tax on tape hardware to reap revenue for this lost royalty income. "The tax needed to recompense everyone," Abrahams said, "would be 30% on hardware and between 175%-200% on blank tape."

Pat Hurley, operations director for CBS International, France, said he felt some of the reasons for the growth of international piracy included parallel distribution networks being formed while the industry "is not interested in what's exported from its territories." The industry also "tended not to be aware of the cassette, thus allowing the pirates to fill existing needs."

He suggested greater awareness for what happens during the shipment of metal parts, and he noted that CBS has developed a "copyright imprint on the reverse side of the cassette label" for its own cassettes.

Guido Rignano, when it was his turn to discuss Italy's piracy situation, traced the history back to singles and today the estimate (which he called difficult to accurately state) of the total amount of pirated goods reaches seven million pieces a year.

The Italian disk industry group, AFI, in its piracy battle, has 16 regional offices and 52 provincial offices with a central inspector's office comprising seven persons and a total staff of 150 persons.

Rignano noted there were 480 dealers inspected and 559 seizures. AFI has its own three full-time security force and 15 other informers and a full-time legal coordinator.

The rise of piracy has resulted in AFI instituting greater numbers of civil suits: 239 in 1976, 615 in 1977 and in the first three months of this year, 247 suits. Equipment valued at \$1.4 million was seized last year, he noted.

The problem, Rignano said, is that severe criminal penalties are lacking and the present political situation with terrorists holds down the movement of the proposed law through the Italian Senate.

Piracy was obviously the most pointed of the 14 discussions presented at IMIC.

In other highlights: the panelists on the lively topic of "Movies And Music—Who Needs Whom More?" agreed that the success of "Saturday Night Fever" will create a Hollywood trend for music-oriented films, with the side effects of a hit LP giving the music industry another outlet for exposing recording artists.

However, the panelists felt a backlash effect could be caused by "a clutter of cheap films." Al Coury, president of RSO Records, U.S., warned that many leaders in the film business are not yet in tune with today's music.

Chairman Mike Stewart, president of Interworld Music Group, U.S., drew applause with this observation: "Even though we've been bigger than the movie industry for a long time, we always seem to be falling behind them in stature both in the public eye and in styles of distribution. All of a sudden it's switching around and they're going to start following us."

A major breakthrough for exposure of U.S. recording artists on Cuban television has been achieved.

Paul Drew, freelance broadcasting consultant, has arranged a deal with the two Cuban tv national networks to provide promotional videotapes and films of available material for inclusion in their schedules.

Drew, here for IMIC '78, says he has thus far secured 60 promotional films or tapes from Elektra/Asylum, A&M, Warner Bros. and Motown and "will be sending the first half-dozen" to Cuba ahead of a planned trip to Havana in August to bring the complete package of films to the Institute of Television and Radio which operates the two tv networks.

While at IMIC, Drew discussed his arrangement with Cuban broadcasting authorities with Bruce Lundvall, president of the CBS Records division, who expressed an interest in also providing Drew with promotional films of CBS artists.

Drew says he was asked by Cuban officials about obtaining films of American musical attractions to help round out the tv schedules on his first visit to that country last February.

The material, (16mm film or 3/4-inch videotape) showcases an artist performing a well-known song and generally runs the length of the composition. "The Cuban shows are of odd lengths," Drew explains, "so

they are looking for material to fill out short time periods."

Drew says the first half-dozen films or tapes are meant to show the Cubans "that I've made good on my promise. They told me they'd start using them as soon as they got them. When I go down in August I'll find out how they are actually being used."

The promotional material, all in color, will be used with a 525-line NTSC broadcast system similar to that in the U.S.

Drew says he was told last February when he visited Cuba to investigate promotional potential business opportunities, that one-half of the Cuban population is under 21, so there was an interest in obtaining films of musical artists.

"I cannot transact any business because of the present embargo," Drew says. "But when it is lifted, I'll be selling tv shows and films as an agent for the Cuban minister of culture. Ownership of the films is retained by whose property it is. I am just lending them the material."

Drew says the Castro government has the latest Sony videotape equipment for playing the promotional tapes.

Drew claims he is the first American making contact with the Cubans in the broadcasting area.

"Bootlegging of music won't be a problem with these films," he continues. "If they were going to bootleg American music, they could have done so before because discos there have some of the most recent U.S. product and they play some American stuff on their radio."

Where do they get this music? "From outside sources in Mexico and other Latin American countries," Drew replies.

Complete coverage of all of the IMIC '78 sessions and speeches will be published in a forthcoming issue.

## Tax Pact To Senate

• Continued from page 3

enterprises of the parent British firm, EMI.

The treaty would end the so-called "unitary" taxation and reporting requirements of states which demand a full accounting of all monies earned by a multi-national firm with a subsidiary operation in the state.

For example, EMI's multiple enterprises, from bingo parlors to military radar equipment, would have to report on sales, payroll and property values.

California, Oregon and Alaska are the primary states requiring the combined reporting. Under the treaty they could tax British related firms solely on the basis of income generated within the state, unless the parent firm is partly controlled by a U.S. resident or third country.

The treaty calls for the internationally accepted "arms length" approach. This requires reporting only the income generated by the resident company in the state, and is strongly supported by the U.S. Treasury Dept.

California has fought the treaty, claiming it will lose some \$120 million a year in tax money. The Cali-

fornia State Franchise Board has threatened a 25% penalty if Capitol Records does not produce a complete list of EMI's total revenues.

But the Senate Foreign Relations Committee, by its unqualified approval of the treaty, endorses the arms length method of taxing the income of foreign subsidiaries.

## IMIC Attendees

• Continued from page 3

first plea to the global music and record industries, calling for governmental action around the world against piracy.

Eighteen months later—a record time, according to Stewart—a convention was called in Geneva to discuss the problem, with 29 nations subsequently ratifying objectives put forth at the convention for the protection of manufacturers of disks against unauthorized duplication of their masters.

That meeting took place Oct. 21, 1971, as a result of IMIC '70 with the following nations presently represented as signatories to the convention: Argentina, Australia, Brazil, Chile, Denmark, Ecuador, Egypt, Fiji, Finland, France, West Germany, Guatemala, Holy See, Hungary, India, Israel, Italy, Kenya, Luxembourg, Mexico, Monaco, New Zealand, Norway, Panama, Spain, Sweden, United Kingdom and its territories, Bermuda, Virgin Islands, Cayman Islands, Gibraltar, Isle of Man, Hong Kong, Montserrat, St. Lucia and the Seychelles, U.S. and Zaire.

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NEW YORK—MusiCues Corp. here is distributing four new releases from the Josef Weinberger Music Library suitable for advertising production and background music. Pop, rock, Morse code effects and a "cream of the crop" sampler are offered this time around.

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OFF-BROADWAY REVIEW

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NEW YORK—For more than 100 years, a house of ill-repute, affectionately called the Chicken Ranch, flourished in a small Texas town. Then in the early 1970s an outbreak of public morals which reached as far as the Governor's mansion forced its closing.

The story of this harem of delights has been turned into an engaging little musical suggestively titled, "The Best Little Whorehouse In Texas." It opened last week at the off-Broadway Entermidia Theatre.

Based on an original Playboy magazine article by Larry King, "Whorehouse" captures the flavor and mood of Texas at the time of the incident. Although there is some bawdy language and near-nude nubile, "Whorehouse" is not really a show for voyeurs. It makes a biting comment about hypocrisy and chicanery.

Its writers, Peter Masterson, and King, have captured the essence of down-home dialect and witticisms. This is the show's strongest feature.

Unfortunately it overwhelms and detracts from Carol Hall's image-forming lyrics and pretty music. Hall is one of the more talented composers around today.

But in this show her work is forced to compete with the barrage of hilarious dialog from the pens of King and Masterson. As a result the music comes out second best.

Still, the audience can hardly forget such gems as, "The Sidestep," "Texas Has A Whorehouse In It," "Twenty-Four Hours Of Lovin'"

which literally brings the house down, and "A Li'l Ole Bitty Pissant Country Place."

"Whorehouse," with a large cast for an off-Broadway show, is slickly staged by Masterson, with choreography by Tommy Tune, also a Texan.

There are some masterful performances by Carlin Glynn, as the house madam; Henderson Forsythe, the sheriff, who is forced by public pressure to reluctantly close the whorehouse; Tony Award winner Delores Hall, as the house helper, and Clinton Allmon, as the crusading television personality who brings the existence of the whorehouse to center stage.

The Rio Grande Band, an onstage six-piece orchestra, supplies foot stomping, hand-clapping, countrified music for the show.

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 30th year of publication

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/13/78

Number of LPs reviewed this week **42** Last week **40**



**FOGHAT—Stone Blue, Bearsville BRK6977 (WB).** Produced by Eddie Kramer, Foghat. The four-man English hard rock unit again shows its roots in American blues and r&b on this set. The eight tunes feature tight guitar-drums-bass playing and classic rock lead vocals by "Lonesome" Dave Peverett. The songs range in tempos and styles, with some cuts melodic enough to garner singles action in addition to the wide-spread FM play the album will receive. But quality control let an embarrassing blooper slip by: veteran producer Kramer is listed on the album jacket as Cramer.

**Best cuts:** "Stone Blue," "Sweet Home Chicago," "Midnight Madness," "Stay With Me."

**Dealers:** The group has developed into a top-level act through its steady touring.

**ALLAN CLARKE—I Wasn't Born Yesterday, Atlantic SD19175.** Produced by Spencer Proffer. As lead singer of the Hollies for the past 15 years Clarke made his mark as one of rock's premier vocalists. On his first solo effort, he continues the tradition of rich textured vocals that made classics of "He Ain't Heavy, He's My Brother," "Bus Stop," "The Air That I Breathe" and the numerous other Hollies hits. Clarke's strength as a songwriter (all originals, six cowritten with Gary Benson, others with producer Proffer and Randy Bishop) is as impressive. A solid mix of ballads and rockers, Clarke is supported by some sterling players.

**Best cuts:** "(I Will Be Your) Shadow In The Street," "I Wasn't Born Yesterday," "No Prisoner Taken (Light Brigade)," "New Blood."

**Dealers:** Clarke is known to Hollies fans and the single is climbing the chart.

**HELEN REDDY—We'll Sing In The Sunshine, Capitol SW11759.** Produced by Kim Fowley, Nick DeCaro. Reddy's first studio album since "Ear Candy" is again produced by Fowley, though MOR veteran DeCaro handled four of the cuts. This is probably the most wide-ranging bunch of tunes Reddy has yet tackled: from lush, string-laden ballads to Lennon-McCartney's hard-rocking "One After 909." Also in the grab bag of styles are a grandly arranged song by ELO's Jeff Lynne, a clever, warmly nostalgic tune by Alan O'Day (who wrote Reddy's last gold single, "Angie Baby") and a cute, plucky song by Joe Raposo, the writer of "Sing." Reddy's versatility is shown in the skillful way she adapts to all these songs, from gently rolling ballads to punchy, uptempo tunes.

**Best cuts:** "We'll Sing In The Sunshine," "Lady Of The Night," "Catch My Breath," "Ready Or Not," "Poor Little Fool."

**Dealers:** "Ear Candy" hit number 75 last July.

**KATE TAYLOR, Columbia 35089.** Produced by James Taylor, Lew Hahn. This is really a Taylor family album, with brother James' production, vocal arrangements, guitar and background vocals sparking the project. There are also two songs by James and one by Livingston Taylor. Besides the mostly soft, balladic new material, there are four covers of classic r&b hits from the early '60s, by the likes of Ike Turner, Marvin Gaye and Smokey Robinson. Kate's vocals shine throughout, particularly in duets with James, as on "It's In His Kiss (The Shoop Shoop Song)," a mid-chart single last year. Another highlight is the full-bodied instrumental support from top session musicians, and backup help by stars like John Hall and Carly Simon, Kate's sister-in-law.

**Best cuts:** "A Fool In Love," "Happy Birthday Sweet Darling," "Stubborn Kind Of Woman," "It's In His Kiss," "Rodeo."

**Dealers:** Emphasize Taylor connection.



**B.B. KING—Midnight Believer, ABC AA1061.** Produced by Stewart Levine, Stix Hooper, Joe Sample, Wilton Felder. No hiding the Crusaders connection on the bluesman's latest—virtually every cut carries the distinctive sound and style of that veteran jazz group. Fortunately, it's not at the expense of King, who asserts his own legendary vocal and guitar identity throughout. His cutting edge is a fine counterpoint to the crisp, economic instrumentation of Sample, Hooper, Felder and others. It shows most on the gospel-tinged "When It All Comes Down," the New Orleans-flavored "I Just Can't Leave Your Love Alone" and the melodic title track.

**Best cuts:** Those named, plus "Hold On" and "Let Me Make You Cry A Little Longer."

**Dealers:** King has his own loyal following, but stands to gain more fans via his Crusading cohorts.



**ROY HEAD—Tonight's The Night, ABC AB1054.** Produced by Jimmy Bowen. Effective country-oriented production coupled with the influence of flute and sax instrumentation and pop-ish arrangements highlighted by strings set the tone of Head's latest project that contains two previously released singles, "Come To Me" and currently, "Now You See 'Em,

Now You Don't." Head's rich vocals are given the opportunity of expressing either a mellow, soulful or gutsy quality, each of which he capably delivers.

**Best cuts:** "Tonight's The Night (It's Gonna Be Alright)," "Dixie," "She's The Shadow Of Jane," "Love Survived," "Come To Me," "Now You See 'Em, Now You Don't."

**Dealers:** Should spark sales.

**CHARLIE RICH—I Still Believe In Love, United Artists UAL876H.** Produced by Larry Butler. The switch to UA and the teaming with producer Larry Butler has fine tuned and enhanced Rich's "Behind Closed Doors" appeal. Material selections focus on the more personable sides of Rich while Butler's production builds upon simplicity in arrangements, allowing Rich's sensitive and interpretive delivery to flow up-front.

**Best cuts:** "Puttin' In Overtime At Home," "I Still Believe In Love," "Keep The Night Away," "Wishful Thinking," "Ghost Of Another Man," "The Lovin' Kind."

**Dealers:** Attractive packaging, provided by the photography of Norman Seeff, and album contents will build upon Rich's following.



**PASSPORT—Sky Blue, Atlantic SD19177.** Produced by Klaus Doldinger. Doldinger dominates the latest Passport offering, writing, producing and playing on this multi-textured set of electric (and occasionally eclectic) jazz-rock. His saxophone and wind work is especially evident on the pulsating "Locomotive," the sensitive "The Secret" and the two-part "Ataraxia," with its haunting figure while his six cohorts run through their musical paces with imaginative guitar, keyboards. The emphasis is on the Moog and the Mellotron and percussion. Always demanding but never inaccessible, this album can be classed as Passport's best to date.

**Best cuts:** "Ataraxia," "Louisiana," "Locomotive."

**Dealers:** Display to the band's existing fans, and try to interest more mainstream rock buyers via in-store play.

**KEITH JARRETT—Bop-Be, ABC Impulse, IA9334.** Produced by Esmond Edwards. Yet another intriguing LP by the pianist, soprano saxist and percussionist, who here is accorded ideal backup by Dewey Redman, Charlie Hayden and Paul Motian. It's at the keyboard that Jarrett is most impressive; his concepts at the 88 require concentration and repeated hearings by the listener. Exemplary contemporary jazz on these seven tracks but absence of annotation is a deplorable minus.

**Best cuts:** "Silence," "Blackberry Winter."

**Dealers:** Jarrett's a consistent seller with particular appeal to young musicians and buffs.

**JOHNNY McLAUGHLIN—Electric Guitarist, Columbia JC35326.** Produced by John McLaughlin, Dennis MacKay. For such an elaborate production, the simple title surprisingly tells the whole story. The versatile McLaughlin showcases his guitar wizardry on the seven cuts, six self-penned. He has brought together an impressive star roster of jazz and rock musicians, creating different backing units for every cut. Among the cast of players are Chick Corea, Carlos Santana, Tony Williams, Stanley Clarke, Billy Cobham, Alphonso Johnson, Jack DeJohnette, Narada Michael Walden, Jack Bruce and others.

**Best cuts:** "Friendship," "Are You The One."

**Dealers:** An attractive package for jazz and rock buffs.



**LOS FELINOS—Estos Son Los Felinos, Musart 1735.** No producer listed. This is one of Mexico's (and Musart's) most successful youth-oriented acts. The five-man combo serves up its standard fare—modernized rancheras and ballads with a cumbia thrown in for good measure. The group strikes a pseudo-rock stance in its cover art and its use of electric instruments. But the material is less than challenging thematically. The appeal is to simple, carefree adolescent lives and loves. Composer Vicente "Paysa" Maldonado who penned seven of the 10 cuts, is particularly adept at this.

**Best cuts:** "Amor A Primera Vista," "Falsas Promesas," "Llanto, Dolor Y Tristeza," "Balada Para Una Quinceañera."

**Dealers:** The group is coming off a hot previous LP.

**LOS TERRICOLAS—Los Terrícolas, Discolando 8442.** No producer listed. This highly successful five-member combo returns for a set of 10 tunes on this formula-designed LP issued under license from Discomoda in Venezuela. The male lead vocal again is the center of attention on youthful, romantic numbers from mournful ballads to midtempo ditties. The single female voice provides occasional, interesting counterpoint. The group relies on small-combo, amplified instrumentation, and while no orchestration is provided, the backup is smooth and neatly tailored. The group should, however, consider some change in direction to combat a sameness rut.

**Best cuts:** "Inquietud," "Buscar Un Nuevo Amor," "Como Te Extrato," "No Hay Motivo."

**Dealers:** The group's catalog is a steady mover.

**ORQUESTA NOVEL—Salud, Dinero & Y Amor, Fania JMO0520.** Produced by Louie Ramirez. This LP is the group's second for Fania after bolting TR. Though never a smash seller, the group offers its best work to date here. It is one of the freshest, most versatile and original charanga (a salsa band/style) albums in a long time, several paces ahead of its

previous lackluster work. The tune "Rabo Pelao" is graced with one of the most strikingly novel charanga arrangements (by Gonzalo Fernandez) ever. And the group stretches out even further on the merengue (unheard of for a charanga) adaptation of the quasi-religious cut "De Colores."

**Best cuts:** "Rabo Pelao," "Tono Porque Sera," "Para Ti Juventud," "Salud, Dinero Y Amor."

**Dealers:** A topnotch salsa effort.



**LOUISIANA'S LE ROUX, Capitol SW11734.** Produced by Leon Medica. Debut by this six-man Baton Rouge-based band draws from blues, rock, Cajun and jazz influences that is both rich in musical textures and extremely melodic. The band members are producers, session and road players who blend together well. At the heart of the band is its tight harmonies which are showcased throughout the album. Songwriter and lead singer Jeff Pollard supplies strong guitar licks with impeccable rhythmic support. Adding to the body of the album is the trumpet, flute and percussion of Bobby Campo, producer/bassist Medica's sterling production and the tight musicianship of the other band members.

**Best cuts:** "Take A Ride On A Riverboat," "Love Abductor," "Backslider," "New Orleans Ladies."

**Dealers:** Group has the same management team as Steve Martin and the Dirt Band.

**TOBY BEAU, RCA AFL12771.** Produced by Sean Delaney. Entering the country rock ersatz-Eagles sweepstakes is Toby Beau, a group of five Texans who sing smoothly while their guitars gently weep. The songs are sharp and clear, and if the lyrics lack the bite and the knowing weariness of the best of the Eagles it is due to lack of experience, not lack of desire. Various members of the band share the writing here and producer Delaney adds his expertise as well. A sense of craftsmanship and professionalism permeates this, overshadowing a certain lack of originality.

**Best cuts:** "Moonshine," "My Angel Baby," "Bucharoo," "Broken Down Cowboy."

**Dealers:** With Aucohn behind this, expect more than the RCA usual.

**SNAIL, Cream CR1009.** Produced by Jerry Barnes, Snail. Together as a unit for 10 years and creating quite a stir in its Santa Cruz-base and surrounding areas, Snail is an exceptionally tight four-piece band that plays an intense brand of rock and country/rock in the Doobie Brothers mold. At the forefront of the instrumentals, is high powered guitar work of Bob O'Neill and Ken Kraft. The guitar breaks are cohesive without bordering on monotony and the vocals are forceful and convincing. The band's many years of playing together is evident in the smooth delivery and tightly constructed material.

**Best cuts:** "Catch Me," "Music Is My Mistress," "Carry Me," "Childhood Dreams."

**Dealers:** This is the label's strongest rock release in some time.

## Billboard's Recommended LPs

### pop

**ROY BUCHANON—You're Not Alone, Atlantic SD19170.** Produced by Raymond Silva. There are few frills or gimmicks on this LP, just a guitar master at work. Buchanon here keeps his guitar riffs in reasonable bounds allowing the dynamics of the various songs to work by themselves. Yet this is a very strong guitar album, powerful in its executions. As counterpoint Buchanon has some spacey interludes that are just long enough before that guitar crunches again. **Best cuts:** "Turn To Stone," "You're Not Alone," "Supernova."

**MAC DAVIS—Fantasy, Columbia JC 35284.** Produced by Nick De Caro. Half of the songs here are Davis originals, though there are also good covers of tunes by Barry Mann, Rupert Holmes and Irwin Levine & L. Russell Brown. Dynamic rhythm and horn arrangements energize the material and counterbalance Davis' warm, serene vocals. DeCaro is producing for the Entertainment Co., which has delivered gold records in the past year with Glen Campbell, Barbra Streisand and Dolly Parton. **Best cuts:** "Music In My Life," "Shee Moe Foe," "Fantasy," "If There Were Only Time For Love."

**ANGELO—Midnight Prowl, Fantasy F9554.** Produced by Michael Stewart with Rick Ruggier. Impressive mellow vocals coupled with outstanding guitar work, mostly by Lee Ritenour, brings this LP together nicely. Instrumentation remains uncluttered and easy throughout. Background singers are used sparingly but effectively. The theme of this LP is mellow, even midtempo numbers are terribly easy. **Best cuts:** "Midnight Prowl," "I've Loved These Days," "Have You Ever Seen The Rain," "Miami 2017."

**RICHARD WAGNER, Atlantic SD19172.** Produced by Brian Christian, Bob Ezrin. Former guitarist for Lou Reed, Alice Cooper, Peter Gabriel and other off-the-wall heavies, Wagner on his own comes up with straight forward commercial rock. Using strings and backup vocals the LP lacks the raw fire that characterized some of Wagner's previous work. Wagner himself wrote all the songs and he sings the lead vocals and handles lead guitar chores. **Best cuts:** "Don't Stop The Music," "Oceans," "Motor City Showdown."

**SNEAKERS—In The Red, Car Records. No number listed. Vari-**

**BENNY MARDONES—Thank God For Girls, Private Stock PS7007.** Produced by Andrew Loog Oldham. Yes, it's the Oldham of early Rolling Stones fame, but this effort, reflecting the times, is much more smooth and pop commercial. Mardones is a singer-songwriter who looks and sounds appealing to the younger crowd. Adding weight and substance to the effort is Mick Ronson, former guitarist for Bowie and Dylan, who also plays all the guitars here. Mardones' own influences come from many sources, from the Bee Gees to Bob Seeger. Mardones is especially strong on big rockers where he can build the intensity.

**Best cuts:** "Thank God For Girls," "Susquehanna Lady," "All For A Reason."

**Dealers:** LP is getting good initial response.

**THREE OUNCES OF LOVE—Motown M7901R1.** Produced by Greg Wright, Harold Johnson, Andrew Porter, Brian Holland, Brenda & Michael Sutton. Motown's second new female group in a year debuts with a solid set that marks it as a name to watch. Content is contemporary r&b, not unlike the latterday Supremes. Vocals are punchy (though no lead voice is especially distinctive) and sound stylish in full, flowing orchestrations. Some material is melodically weak, but tracks like "Star Love" (the trio's first 45), "Bet You'll Come Running" and "I've Got A Right To Be Loved" more than compensate.

**Best cuts:** Those named.

**Dealers:** Motown has a good track record with distaff acts, most recently breaking High Energy.

**RANDY GURLEY—Let Me Be The One, ABC AB1067.** Produced by Harold Bradley, Jim Foglesong. A vocalist with the expression and sensitivity that Gurley displays on her debut LP for ABC should soon come to the attention of programmers across the board. Smooth and mellow production surrounds her vocal strength and range with guitars, steel, strings, keyboards and tasteful touches of harmonica and banjo. The consistently strong song selections allow this attractive songstress to unveil her seemingly innate interpretive abilities.

**Best cuts:** "Let Me Be The One," "A Song For The Life I Have Found," "I'll Never Get Over Loving You," "While I'm Here," "Old Memories," "Heartbreaker."

**Dealers:** Content quality and attractive packaging should make this a pop and country seller.

**FRIENDLY ENEMIES—Round One, Prodigal P710026R1 (Motown).** Produced by Michael Rubini. Rubini leads a trio of composers (himself included) into a stunning debut on Motown's pop label, the strongest rock LP from the mainstream soul shop since Rare Earth's heyday. Rubini handles keyboards and synthesizers with alacrity. Chuck Smith takes lead guitar and vocals with help from Don Dunn. All three wrote the very commercial tunes, with lyrics that are far from lame. The music is a brilliant exercise of the rock imagination and shows the form is still viable. Lee Ritenour and others help make it work.

**Best cuts:** "Steal Your Love," "Too Hot To Handle," "Dark Eyes," "Young Boy," "Baby It's Me."

**Dealers:** Play in-store, hope for a tour. AM, FM play seems assured.

**ous producers.** Self indulgent to the sky, this \$3.98 list price, eight-minute-to-the-side LP had a lot of energetic charm to keep it going. Influenced by the early Beatles (or is it the Swinging Medallions) this new wave group shows a great deal of promise. Some of the songs are more realized than others, and some are merely fragments. But in an oddball sort of way it works. **Best cuts:** "Roadrunner," "Mark Peril Theme," "Be My Ambulance."

### soul

**CAESAR FRAZIER—Another Life, Westbound WT6103 (Atlantic).** Produced by Mike Theodore. After two all-instrumental jazz organ albums, Frazier turns to singing and writing. In addition to writing most of the material, Frazier plays piano, clavinet and Fender Rhodes and backed by top Detroit session players. Material ranges from funky disco to mellow ballads to mainstream r&b. **Best cuts:** "Child Of The Wind," "Til Another Day," "I Got To Have Your Love."

**BARBARA PENNINGTON—Midnight Ride, United Artists LA867H.** Produced by Ian Levine. Powerful vocals are outstanding on this LP. Even when performing uptempo tunes, vocals remain clear. Instrumentation is often overpowering, however, she somehow overcomes this problem. Background singers are well blended into the over-all arrangement. Pennington is best when tackling mellower tunes. **Best cuts:** "All Time Loser," "Spend A Little Time With Me," "Trusted Friend."

(Continued on page 79)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

## Closeup

**CARLY SIMON—Boys In The Trees, Elektra 6E128. Produced by Arif Mardin.**

Simon is a good example of an artist who has benefited creatively from teaming up with a wide variety of producers.

Over the course of seven studio albums, she has worked with five different producers. Eddie Kramer, Paul Samwell-Smith and Richard Perry helmed the five LPs which led up to Simon's 1975 greatest hits package. The Doobie Brothers' mentor, Ted Templeman, produced her last album, "Another Passenger."

That 1976 project led to this album's best cut and first single release, "You Belong To Me." The song, which first appeared on the Doobies' "Living On The Fault Line" album, may be the best rock single issued by Simon, supplanting 1975's underrated "Attitude Dancing."

It has a strong rhythmic base, a hot alto sax solo by Dave Sanborn and a compelling lyric and vocal which has Simon frantically fighting to avoid losing her lover.

The tune was cowritten by Simon and Mike McDonald, who composed "It Keeps You Runnin'," a chart hit for both Carly and the Doobies.

Another pair of rockers sparks side two. "Tranquillo (Melt My Heart)," a rhythm number cowritten by Mardin, Simon and James Taylor, is a brassy, fiery Latin-tinged track, similar to Carole King's 1973 hit "Corazon."

The song, with its engagingly sexy lyrics, is "a lullaby for a wide-eyed guy." Its pithy description of Carly's man: "just a little boy in the body of a dream."

And Taylor's "One Man Woman" ("in a two time town"), a bawdy, raucous number about fidelity, is highlighted by a rousing Michael Brecker tenor sax solo.

It is on these uptempo numbers that the influence of producer Mardin is most apparent. Mardin's tight, r&b-slanted productions have resulted in top 10 hits over the past few years by AWB, the Bee Gees and Hall & Oates.

Elektra's best candidate for a followup single is "Devoted To You," a tender, moving remake of the 1958 Everly Bros. hit. The song, a gentle acoustic ballad, is James and Carly's best duet on record, surpassing 1974's million-selling remake, "Mockingbird."

The album's title track is another pretty ballad, with a beautiful vocal bridge as James and Carly's voices meld together. In the song, Simon deals with consciousness-raising ideas about sexism, if she does not expressly embrace the feminist cause.

Her lyrics deal with the frustration of a young girl who has been instructed that it is unbecoming if not improper to play with young boys: "Do you go to them or do you let them come to you/Do you stand in back afraid that you'll intrude/Deny yourself and hope someone will see/And live like a flower/While the boys grow in the trees."

In her lyric to "You're The One," Simon again seems to confront the issue of femininity vs. assertiveness in love relationships: "I tried to keep my distance/Afraid of striking out/But protect myself from life is all I've done/So I got to tell you know/... And not worry what you'll say/Cause for me you are the one."

The song with the slightest lyric and melody, "In A Small Moment," hits home nonetheless through its



Carly Simon

understatement. Simon's lyrics speak of the little lies and deceptions in which we all engage. But an airy, melodious flute solo by Joe Farrell keeps the tune light and not heavy and judgmental.

"Haunting," another Simon tune, features an ominous melody and a dramatic chorus of angelic background voices, including those of sisters Lucy and Joanna.

Probably the most surprising entry here is "De Bat (Fly In Me Face)," a playful calypso composition by Simon. The song is filled with humor and good fun, and is a welcome contrast to the solemn ballads most commonly associated with the singer.

The two remaining songs are relatively undistinguished: Simon's "Back Down To Earth" and "For Old Time's Sake," cowritten by Simon and Jacob Brackman, with whom she has teamed on several of her biggest hits. **PAUL GREIN**

## Czech Labels In Pickwick Binder

LOS ANGELES—Bob Newmark and George Port of Pickwick Records have reached an agreement with Artia and Supraphon Records of Prague which will find the two Czechoslovakian labels supplying Pickwick with selected classical masters for issue in the U.S., and Canada on the Quintessence label.

Supraphon's talent includes the Czech Philharmonic and the Suk Trio.

The agreement, Newmark reports, is a long-term binder. The two Czech labels were represented in the negotiations by Kirina Koncelikova and Jiri Vinaricky.

## Michael Thomas Pays \$150 Fine

NEW YORK—Buffalo. Symphony conductor Michael Tilson Thomas was ordered to pay a \$150 fine Wednesday (3) after plea bargaining in his drug possession case in Queens County Criminal Court. Thomas had been arrested March 23 at Kennedy airport when a U.S. Customs inspector found a gram of cocaine, three marijuana cigarettes and three capsules of Dexedrine in his luggage and turned him over to local police.

When Thomas' lawyers Leonard Marks and Ellis Freedman presented a doctor's prescription for the Dexedrine, the felony charge against Thomas was dismissed by Judge Eugene Sharpe. In a deal with the prosecutor, Assistant District Attorney Mark Potashnick, the conductor was permitted to plead guilty to the lesser crime of disorderly conduct and paid the fine instead of the alternative of 10 days in jail.

## General News

### Networks & AFM Pact

• Continued from page 1

The contract, which AFM leaders are endorsing for ratification, grants an average of 10% in pay raises for the first year and 7% in the second. For example, rehearsal rates climb from \$25 per man per hour to \$28 in the first year and \$30 in the second. The average tv show with music requires 10 to 15 hours of rehearsal time.

Air performance rates, which are not as important to union members as rehearsal rates, climb only 10% in the two years to \$55 per hour.

The new contract also calls for revision of several formulas. The foreign syndication formula, which had been tied to a SAG formula of 15% to 35% over domestic pay, has been revised back to a plan that was abandoned in 1976. This revived system calls for pay of 5% to 20% for a total of no more than 45% of domestic pay. The percentage paid depends on which foreign markets the program is sold to.

There is also a new formula for tape use buyouts and special increases in re-use situations for arrangers and copyists.

The contract is an industry-wide one, but does not cover tv shows made on film. These programs are under the same contract as the film industry.

Among other provisions in the contract is a slight increase in management contributions to the health and welfare fund: up from \$2.50 to \$2.75 per man per show. There is no change in the pension fund provisions.

The new contract went into effect May 1. Negotiations had been underway since April 17. Union negotiating was headed by AFM president Victor W. Fuentelba.

### Robinson Suing For Gig Dispute

LOS ANGELES—Carlton Robinson, doing business here as Dick Cavallo's Concert World, is suing Theodore Pendergrass and Buddy Nolan in Federal District Court, asking an approximate \$250,000 judgment over a now-show in 1976.

Robinson claims that in late April 1976 he negotiated with Nolan for the services of Pendergrass and the Blue Notes for four concerts in this area for a flat \$35,000. He deposited a \$6,000 advance with Nolan. The deposit was never returned, he claims. He alleges he filmed a Los Angeles concert for June 11 for \$9,000 flat. Pendergrass and the group never made the gig, it's alleged.

As a result of the concert cancellation, Robinson claims he is out \$9,569.33 for advertising and promotion and \$1,963.50 in money he refunded for tickets. He also claims he lost \$28,100 in profits and sales. In addition, he asks \$200,000 in exemplary and punitive damages.

### TV Shows Boost 'Spiderman' Disks

NEW YORK—Peter Pan Records says sales of its "Spiderman" book and record package have been boosted by the airing recently of the CBS-TV series starring the comic book character.

Peter Pan markets the "Spiderman" and "Hulk" disks based on the characters. "Spiderman" is available in 12-inch LP and 7-inch EP form. Both characters are now featured on the CBS network.

### ABC Selling Racks

• Continued from page 1

ABC announced that the rack sector sale would result in a loss corporately, but that the loss would be more than offset by the gain resulting from the previously announced proposal to sell ABC Theatres to Plitt Theatres Inc. for approximately \$50 million.

The ABC rack operation has nine distribution centers, servicing more

than 7,000 outlets. In the past year it added two accounts, the Wal-Mart stores, a large Arkansas-based retail discount chain, and the Sears stores in the greater Detroit area. These gains helped offset the effect on revenues in 1976 from the loss of accounts in the W.T. Grant bankruptcy, which was the beginning of the division's financial problems.

A decline in sales and an operating loss was noted in the over-all \$29 million music division deficit in 1977, due in part to a decision to eliminate two unprofitable operations, the sale of a Seattle-based distribution operation, and the decision to discontinue the company's own leasing of record/tape departments in retail stores.

Harold Okinow, president of Lieberman, said he and chairman of the board David Lieberman were withholding comment until later this week on their plans for the acquisition.

ABC continues ownership of Mid-States Distribution Co., Des Moines, an electronics equipment distribution subsidiary, which has fallen on hard times due to the CB demand cutback.

## Lifelines

### Marriages

Lou Maglia, Elektra/Asylum's national singles sales director, to Jacqueline Morrissey, May 3 in Hollywood.

Ronnie Nina Rosenberg, East Coast publicist for Polydor Records, to Harvinder Mann, April 9 in New York.

### Deaths

Gertrude Monk Taylor, 86, pianist and orchestra leader in the 1920s, April 13 in Graduate Hospital, Philadelphia. One of the first black orchestra leaders, she performed in Philadelphia and New York vaudeville theatres and concert halls, playing in New York at the old Waldorf-Astoria Hotel, Carnegie Hall, Astor Hall and the Lafayette Theatre.

Joseph Marais, 72, South African-born folk singer author and composer, April 27 in Los Angeles following surgery for an undisclosed illness. He and his wife, the former Roosje Baruch de la Bardo, were a popular folk duo during and after World War II. He was active until his illness, having completed recording the score for a documentary film last month in Los Angeles, where he and his wife had been teaching school. Aside from his widow, he is survived by a son, a daughter and a granddaughter.

### RCA Profit, Vidisk

• Continued from page 8  
rates of industry leaders Warner Communications and CBS as guidelines—about 50% each—would put RCA Records' pre-tax profits in the range of \$35 million for 1977. Extrapolating the profit margin (pre-tax income as a percentage of sales), again using WCI and CBS figures as guides, puts RCA's estimated sales in excess of \$400 million for last year.

As for the RCA videodisk project, Griffiths indicates "it now appears likely that we could introduce the unit at \$400 or below. . . . We have one hour on each side of the disk on which programs would be played and this disk could now sell in the area of about \$12.

"The one item that remains to be solved is the ability to acquire software. . . . that would be of sufficient interest to they buying public, and we intend to aggressively go after the solution to this problem," he emphasized.

This is his strongest statement to date, perhaps hinting at RCA's own "library in waiting" for which rights have been acquired. However, he again stated: "We have made no decision as to the future of the videodisk, except that I can say there have been great technical accomplishments in the past year.

STEPHEN TRAIMAN

## Another Switch In Venues For Newport Festival

By ROBERT FORD JR.

NEW YORK—The Newport Jazz Festival, celebrating its 25th anniversary, will return to New York June 23 with a 10-day program that will feature some 30 events. In addition to the usual New York City events, this year's festival will feature two 12-hour all-star shows to be held at the Saratoga Performing Arts Center in upstate New York.

Originally the entire festival was to take place in Saratoga, but the major sponsor of the event, the Schlitz Brewing Co., refused to support a festival held anywhere but New York.

The first Saratoga show, to be held July 1, will feature George Benson, Gary Burton, Chick Corea, Dizzy Gillespie, Dexter Gordon, Herbie Hancock, Al Jarreau, John Lewis, Jean-Luc Ponty and Sonny Rollins, among others. That will be followed by a July 2 big band bash, also at Saratoga, which will feature the bands of Count Basie, Mercer Ellington, Maynard Ferguson, Woody Herman, Stan Kenton, Buddy Rich and Thad Jones/Mel Lewis.

Other festival highlights will include concerts by two of the jazz world's first ladies, Sarah Vaughan and Ella Fitzgerald, as well as a first-time-ever collaboration of Ornette Coleman and Cecil Taylor.

There will also be a special tribute July 1 to Lionel Hampton, who is celebrating 50 years in music. The date will be officially declared Lionel Hampton Day in New York City and the festivities will be capped off with a concert featuring Hampton with an all-star band.

In conjunction with the festival the New York Public Library at Lincoln Center will be running a two-month exhibit devoted to the roots of Latin music.

In addition to all this there will be three jazz picnics to Waterloo Village in New Jersey and a special afternoon concert of jazz for the young at heart featuring two performers in their nineties, Eubie Blake and Alberta Hunter.

## HDM-MCA SUIT Murrell Seeks \$1.8 Mil Over Alleged Losses In Fund Mess

By JOHN SIPPEL

LOS ANGELES—Music publisher/producer Hadley Murrell and his HDM Records are suing MCA Inc., MCA New Ventures Inc., Norbert Simmons, Marnie Tattersall, Logan Westbrook and various Does for more than \$1.8 million damages in Superior Court here.

The pleading alleges that Murrell sought a \$500,000 financing program from the MCA-funded minority enterprise small business investment wing in February 1977 for HDM Records. Shortly thereafter, it's claimed, Tattersall, president of New Ventures, suggested Murrell make Westbrook a principal in the firm. By the month's end, the two orally agreed to form a joint venture. Tattersall also directed Murrell to renegotiate his Amherst Records' distribution agreement to a higher royalty figure, which he did, he contends.

Early in July, Tattersall told Murrell the loan was okayed. Murrell alleges he therefore obligated himself and the label to a \$112,000 outlay for two albums, hired a national promo chief for \$20,000 annually, spent \$4,713.55 in attorney fees and \$2,500 for accountant fees, twice renegotiated his Amherst pact, acquired employer-required insurance coverage, agreed to give New Ventures an option to a 20% interest in the label; threw his entire 200-song catalog into HDM, forked over \$30,000 working capital on his own and took out a \$325,000 life insurance policy on himself with New Ventures as beneficiary. The policy had a \$128 monthly premium. Murrell also personally agreed to guarantee the \$325,000 loan at 9.5% interest payable over 36 months, with a year's moratorium on the principal, then amortized at a five-year rate over two years with a balloon payment of approximately \$233,000 at the end of the third year.

In September 1977, the plaintiffs state they asked Westbrooks, who had a 49% interest, to leave because Murrell was making a disproportionate cash, assets and labor contribution to Westbrook's.

Murrell alleges that Westbrooks, Tattersall and Simmons, New Ventures business manager, schemed against him, and, instead of New Ventures' loaning the money to HDM, the loan was made to another label in which Westbrooks had an interest.

In early February, New Ventures reneged on its agreement for the loan. Murrell asks the court for a

judgment that would include \$270,000 for losses and lost profits, \$7,313.35 for extraordinary expenses, \$25,000 for Murrell's labor, \$500,000 for continuing losses and lost profits and \$1 million exemplary damages.

## Macgregor Suit Filed By Mentor

LOS ANGELES—Minnesota personal manager Keith Christianson is seeking \$250,000 compensatory damages against Mary Macgregor and \$500,000 against the William Morris Agency and Jay Venetianer in Federal District Court here.

The pleading alleges that early in 1972 Christianson pacted Macgregor to a management pact at a 25% of gross fee. In April 1977, the suit claims that the Morris office and Venetianer eased him out of his management binder. The action notes that the Morris agency violated California law by taking over management duties as they are a booking office. He claims they violated antitrust laws by using their booking power to take over the act.

## BOOK REVIEW

### Hollywood On Disks Just a Mere Listing

"Hollywood On Record" by Michael R. Pitts and Louis H. Harrison, 410 pages. Published by the Scarecrow Press, \$16.

From Bud Abbott (Abbott & Costello) to Vera Zorina, this is a long listing of records made by actors and actresses through the decades. The emphasis thus is on name appeal rather than music.

The inherent weakness is that it's only a list—no information is given as to when and where the records were made, which musicians appeared on them in accompaniment and from which movies the songs emanated.

"Hollywood On Record" represents a lot of work on the part of Pitts and Harrison. But the end result—the value of their collaborative efforts—is questionable.

A Brian Rust they are not.

DAVE DEXTER JR.

## Tulsa Retailers In ARP Promo

TULSA—Two local retailers combined forces for a joint promotion demonstrating the new ARP Avatar guitar synthesizer. The Sound Warehouse, a record and tape store with three outlets in Tulsa, and the Music Store, the local ARP dealer, co-sponsored demonstrations and workshops for the public and professional musicians.

The demonstration was conducted by ARP representative Bill Singer at the Sound Warehouse's Fontana Center location. Dixie Dooley, store manager and Terry Pope, manager of the Music Store location in Broken Arrow, invited local high school and college music departments to participate in the two-day event.

The first day's activities featured a concert performance with Singer, accompanied with ARP keyboards, ARP Odyssey and drums. That evening, Singer and Pope conducted a workshop for professional musicians at the Music Store's Tulsa location.

## New Jazz Line

• Continued from page 6

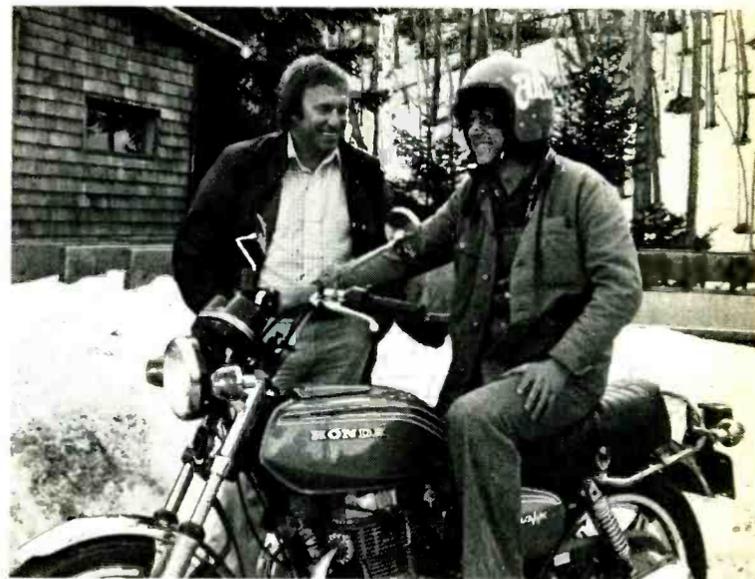
bring these artists home in sales terms, perhaps other companies will be encouraged. It will maintain continuity of interest in progressive musicians."

That's a key issue with Backer—who signed Keith Jarrett and Gato Barbieri, among others, during his ABC days—along with the need to maintain balance within a label's jazz output.

For Novus jackets, Backer has eschewed a common design in the Blue Note or early CTI mold, which, he believes, can brand one label act like another, and turn off potential buyers beyond the specialist market.

The \$7.98 line marks the first use by Arista of protective plastic inner sleeves.

Backer's duties as series director for Novus fall within his general post as director of progressive a&r for Arista, which also takes in executive director of its Savoy line and U.S. production coordinator of the Freedom repertoire.



DARING RIDE—Singer/songwriter Arlo Guthrie chats with Peter Starr, producer of "Take It To The Limit," a motorcycle film with rock music by the Nitty Gritty Dirt Band and La Roux. Guthrie performs "I Don't Want A Pickle, I Just Want A Motorcycle" in the movie now being filmed in New England.

## L.A. Indie Distributions In \$ Battle

LOS ANGELES—Three significant entities in independent label distribution alerted their accounts through this area to wholesale price adjustments in the past two weeks.

Record Merchandising and M.S. Distributing here, which compete for indie labels in Southern California, appear to be engaging in an all-out price war. M.S. notified most of its accounts by certified mail that effective April 26, its pricing on \$7.98 list albums would be \$4.08 for racks and one-stops: \$4.16 for chains with three or more stores and \$4.33 for independent dealers, with a 4-cent charge per unit for picking and packing and a 7-cent stipend for

picking, packing and shipping to one location. Both charges are non-refundable.

Record Merchandising countered with a \$4.05 price for racks and one-stops, while centrally-warehoused accounts would pay \$4.08, with an additional 2-cent charge for pick, pack and ship.

A&M's new Western states' branch distribution site here announced a \$4.29 price on \$7.98 product for independent dealers, \$4.12 for midrange accounts doing \$20,000 at one shipped location and \$4.00 to locations serving five or more outlets from a single location.

## Alleged L.A. Pirate Mazel Sought For Local Warrant

LOS ANGELES—Bernard P. Mazel, 47, longtime alleged tape pirate, is being sought by suburban Torrance police with a warrant for his arrest.

Mazel, prominent in local tape piracy investigations since 1974, is believed to be the force behind a 40 x 60 foot mobile home tape duplicating plant located on property at 20710 Earl, Torrance. Detective Dennis Cook of Torrance said the alertness of police acting on a robbery tip of those premises uncovered the alleged violation of California Penal Code 653-H, the statute prohibiting tape piracy.

Police were alerted Monday (1) night to a robbery of the unoccupied mobile home, in which equipment for a tape duplicating line was reportedly stolen.

A detail headed by Cook confiscated 2,000 completed 8-tracks, along with "thousands of blanks and 300 to 500 master tapes." Cook de-

scribed the facility as able to duplicate 500 8-tracks daily. The plant had been in operation for about 18 months, Cook estimated.

Police apprehended a male, who was a U.S. citizen, presumably acting as plant manager, and four female illegal Mexican aliens when they entered the premises.

Cook believes Mazel is out of state.

## Khachaturian Of 'Gayne,' 74, Dies

CHICAGO—Composer Aram Khachaturian, whose music conveyed the pungent rhythms and intonations of his native Armenia, died May 1 following a long illness, the Soviet news agency Tass reported last week.

Khachaturian, 74, contributed well-known concerti to the repertoire, but is known above all for the ballet "Gayne," containing the furious "Sabre Dance." The piece was made into a U.S. pop hit in the late 1940s.

Several recordings of Khachaturian's music feature the composer as conductor, including those on the Angel, Seraphim and Melodiya labels.

## Grab Fest Rights

NEW YORK—The Nederlander Organization has acquired the Mississippi River Festival in Edwardsville, Ill., which is an outdoor amphitheatre on the So. Illinois campus. The site can accommodate 16,000. Nederlander moves in June 3.

## TELEPHONE 'LOVE DISK'

NEW YORK—There's been plenty of songs about telephone conversations between lovers, but there's never been one about a lover and a telephone answering device until Spring Records' release of "Hello, This Is Joanie," written and sung by Paul Evans.

The tune depicts the frustration of a man who pours his heart out to an answering machine because his girl won't pick up the phone. Jimmy "Wiz" Wisner produced and arranged the novelty disk.

## ROCK 'N' ROLL STRESSED

### Everybody Pitches In For Philadelphia's Music Expo

By MAURIE ORODENKER

PHILADELPHIA—That there's a lot of booty in rock 'n' roll memorabilia, and that the nostalgia feeling is strong enough to shell out \$5 for a ticket to get in, was demonstrated here the April 15-16 weekend as some 4,000 teenagers and those recently outgrown the category giving disk jockeys Danny Somach and Trip Trip Reeb a \$20,000 gate for their first annual Philadelphia Rock and Roll Convention, which they dubbed Music Expo 78.

Utilizing every inch of space in the basement Exposition Hall of the midtown Sheraton Hotel, and running from 11 to 11 both days, there was enough interest generated to put a hold on the same space for a repeat next year. Moreover, the promoters plan to take their show on the road with a June date being set for Pittsburgh, and a fall convention planned for Boston as starters.

While there was brisk sales of posters, record albums, T-shirts, photographs and novelties, biggest excitement was generated by the showing of some rare rock film and video tape of early Rolling Stones, the Beatles and the Who, some seen publicly for the first time here. Apart from the exhibits by record companies, rock/radio stations and record stores, highlight exhibits were those packaged by Electric Factory Concerts, locally-based rock concert

promoters, and by Peaches, retail record chain which has two stores in the area.

Electric Factory put together a "Ten Years of Live Rock" exhibit, using poster, advertisements, concert programs and photographs to trace the development of rock from the first concerts in the original Electric Factory to the indoor Spectrum shows where 19,500 fans are seated and the outdoor JFK Stadium where 100,000 racked up a million dollar gate for the concert promoters.

Peaches highlighted its exhibit displaying "the birth of a rock and roll record," tracing the making of a record from the sound studio to the retail store. Other record-audio retailers selling selected records included the Wee Three Record and Sound Stores, Radio 437 and 3rd Street Jazz. Record companies among the 50 or so booths set up in the hall included WEA Columbia, Epic, RSO, Salsoul and Gusto. Co-operating radio stations, giving away a variety of stuff ranging from T-shirts to a pinball machine, included WYSP, WMMR, WIOQ, WZZD, WEZV and WSAN.

In addition to radio deejays, guest celebrities included Meat Loaf, Wet Willie, Billy Falcon, Mink De Ville, Tony Bird, Root Boy Slim & the Sex Change Band and E-Street Band.

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Produced by Larry Cox and Jefferson Starship  
Manager: Bill Thompson



BXL1-2515

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# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 5/13/78

Number of singles reviewed  
this week **82** Last week **78**

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**BOB SEGER & THE SILVER BULLET BAND—Still The Same (3:21);** producers: Bob Seger, Punch; writer: Bob Seger; publisher: Gear Publishing ASCAP, Capitol P4581. The first single from Seger's forthcoming "Stranger In Town" LP is a mid-tempo rocker paced by Seger's strong vocals and catchy piano riffs. Effective background female vocals helps permeate a soulful quality.

**KC AND THE SUNSHINE BAND—It's The Same Old Song (4:53);** producer: Casey Finch; writers: Holland/Dozier/Holland; publisher: Jobete ASCAP, TK TK1028A. The first single from KC's upcoming LP "Who Do Ya (Love)" is a remake of the 1965 Four Tops Motown hit. As is obvious by the length of the record, this plays up the repetitive nature of the original's scant lyric and simple melody.

**JAY FERGUSON—Losing Control (3:28);** producer: Bill Szymczyk; writer: J. Ferguson; publisher: Painless BMI, Asylum E4580A. This cut, a followup to "Thunder Island," is a rugged rocker that features interesting halts and breaks in the driving tempo. The strong lead vocals are complemented by backing harmonies and a prominent lead guitar.

## recommended

**STEVE MARTIN AND THE TOOT UNCOMMONS—King Tut (2:10);** producer: William E. McEuen; writer: Steve Martin; publisher: Colorado ASCAP, Warner Bros. WBS 8577.

**FOGHAT—Stone Blue (3:59);** writer: Peverett; publisher: Riff Bros. ASCAP, Bearsville BSS0325 (W.B.).

**AWB—Your Love Is A Miracle (3:41);** producer: Arif Mardin; writers: White, Gorrie; publisher: Average ASCAP, Atlantic 3481.

**DEMIS ROUSSOS—That Once In A Lifetime (3:29);** producer: Freddie Perren; writers: Dino Fekaria, Freddie Perren; publisher: Perren Vibes ASCAP, Mercury 73992.

**NICK GILDER—Hot Child In The City (3:06);** producer: Mike Chapman; writers: Gilder/McCullough; publisher: Beechwood BMI, Chrysalis CHS2226.

**PRISM—It's Over (3:12);** producer: Bruce Fairburn; writer: R. Higgs; publishers: Squamish/Corinth BMI, Ariola 7691.

**STRAWBS—I Don't Want To Talk About It (3:23);** producer: Jeffrey Lesser; writer: Cousins/Cronk; publisher: Amakata/Arista ASCAP, Arista AS0327.

**BILLY JOE ROYAL—Under The Boardwalk (2:35);** producer: Chips Moman; writers: Arthur Resnick, Kenny Young; publisher: Hudson Bay BMI, Private Stock PS45192.

**URIAH HEEP—Free Me (3:25);** producers: Gerry Bron, Ken Hensley; writer: Hensley; publisher: WB ASCAP, Warner Bros. WBS8581.

**KAREN NELSON & BILLY T—Letting Go (3:05);** producer: Ron Kramer; writers: Karen Nelson, Billy Trageser; publishers: Harlem/Clearworld BMI, Amherst AM732.

**BUDDY HOLLY/THE CRICKETS—It Doesn't Matter Any More (2:16);** writer: Paul Anka; publisher: Spänka BMI, MCA MCA40905.

**FIRST FIRE—Love At First Fire (3:16);** producers: Matt McCauley, Fred Molin; writers: Michael Amittin, Tommy Jackson; publisher: Groovesville BMI, Tortoise International JH11272. (RCA).

**VANESE & CAROLYN—Just A Little Smile (From You);** producers: Doug King, John Davis; writer: David White; publisher: Douglas King ASCAP, Polydor PD14469.



**BOOTSYS'S RUBBER BAND—Hollywood Squares (4:18);** producers: George Clinton, William Collins; writers: William Collins, George Clinton, Frank Waddy; publisher: Rubber Band BMI, Warner Bros. WBS8575. This is a slight departure for Bootsy, taking the group in a mellower direction while maintaining its rhythmic drive. Vocals are clearer than usual on this midtempo disk and instrumentation is toned down considerably.

## recommended

**BOBBY WOMACK—Wind It Up (3:22);** producer: Don Davis; writers: B. Womack, C. Womack, L. Ware; publishers: Tracebob/Unart BMI/Jobete ASCAP, Columbia C10732.

**HODGES, JAMES AND SMITH—You Know Who You Are (4:10);** producer: William Mickey Stevenson; writer: Bernard Ighner; publisher: Almo Music ASCAP, London 5N267DJ.

**QUINCY JONES—Stuff Like That (3:00);** producer: Quincy Jones; writers: Quincy Jones, Nickolas Ashford, Valerie Simpson, Eric Gale, Steve Gadd, Richard Tee, Ralph MacDonald; publishers: Yellow Brick Road/Nick-O-Val ASCAP, A & M 2043S.

**SHOTGUN—Good, Bad And Funky (3:00);** producers: Stuart Alan Love, David Chackler, Shotgun; writers: T. Steels, W. Talbert, E. Lattimore, L. Austin; publishers: Goblet/Funk Rock/Dunhill BMI, ABC AB12363.

**UBIQUITY—Midnight After Dark (3:40);** producer: Roy Ayers; writer: Roy Ayers; publishers: Roy Ayers, Ubiquity ASCAP, Elektra E45482X.

**O.V. WRIGHT—I Don't Do Windows (2:21);** producer: Willie Mitchell; writers: George Jackson/Raymond Moore; publisher: Muscle Shoals BMI, HI H78514.

**SLAVE—Baby Sinister (3:30);** producers: Jeff Dixon, Slave;

writers: M. Adams, C. Bradley; publishers: Spur-Tree/Cotillion BMI, Cotillion 44235.

**R.B. HUOMON—I'm Everything You Need (3:11);** producers: Bobby Manuel, Jeff Stewart, Jim Stewart; writer: Bettye Crutcher; publisher: Dejuano BMI, Cotillion 44236.

**SOUL CHILDREN—Can't Give Up A Good Thing (3:40);** producers: David Porter, Lester Snell; writer: Joe Shamwell; publisher: Groovesville BMI, Stax STX3206. (Fantasy).



**DONNA FARGO—Ragamuffin (3:04);** producer: Stan Silver; writer: Stewart Harris; publisher: Vector, BMI, Warner Bros. WBS8578. A full production utilizing acoustic guitars and string highlights sets the backdrop for this light, midtempo tune. Fargo's vocals are warm and convincing as she offers dreams to children and the encouragement that they do come true.

**BARBARA MANDRELL—Tonight (2:59);** producer: Tom Collins; writers: Rafe Van Hoy & Don Cook; publishers: Tree, BMI/Cross Key, ASCAP, ABC AB12362. A light, yet sensitive love ballad is offered here by Mandrell, who sings of the expectancy of having her man back with her again. Collins' production surrounds Mandrell's rich vocals with guitars and wispy string arrangements.

**THE KENDALLS—The Pittsburgh Steelers (2:53);** producer: Brian Fisher; writers: Larry Kingston—Jim Rushing; publisher: Hall Clement, BMI, Ovation OV1109. Electric guitar, a heavy rhythmic background and steel provides the instrumental backdrop as the Kendalls harmoniously deliver a cheatin' song. The scene is set in a mining town and the cheatin' begins when one works the night shift and the other, the day shift.

**MOE BANDY—That's What Makes The Juke Box Play (2:40);** producer: Ray Baker; writer: J. Work; publisher: Acuff-Rose, BMI, Columbia 310735. Taken from his "Soft Lights And Hard Country Music" LP, Bandy's pure country vocals are bracketed by steel, fiddle and electric guitar breaks as he handles another disappointment-laden tune. A midtempo offering.

**DAVID ROGERS—Let's Try To Remember (3:30);** producer: Dave Burgess; writers: D. Pfimmer, D. Rogers; publishers: Singletree, BMI/Lariat, ASCAP, Republic REPO20. A romantic string and guitar intro sets the feeling for this ballad that Rogers fervently delivers. Adding to the production are steel and guitar highlights.

**JERRY WALLACE—My Last Sad Song (2:28);** producer: Gene Kennedy; writer: Ron Muir; publisher: Chip "N" Dale, ASCAP, BMA WIG-BMA8008. A light and lively tune accentuated by spritz guitar licks paves the way for Wallace's

smooth and lighthearted vocals. A bouncy summertime number.

## recommended

**CONNIE SMITH—There'll Never Be Another For Me (2:44);** producer: Ray Baker; writers: Danny Seals, John Ford Coley, Parker McGee; publishers: Dawnbreaker/Cold Zinc, BMI, Monument 45252.

**KRIS KRISTOFFERSON—Forever In Your Love (3:17);** producer: David Anderle; writers: K. Kristofferson, M. Utley, S. Bruton; publishers: Resaca, BMI/Music City, ASCAP, Columbia 310731.

**JOHN CONLEE—Rose Colored Glasses (3:18);** producer: Bud Logan; writers: John Conlee, George F. Baber; publishers: House of Golf/Pommar, BMI, ABC AB12356.

**JOE ELY—Honky Tonk Masquerade (3:43);** producer: Chip Young; writer: Joe Ely; publishers: ERE, ASCAP, MCA MCA40906.

**HAYES CARTER—Are You Leading Me On (2:55);** producer: not available; writer: Hayes Carter; publisher: Herford, ASCAP, Scorpion SC0548.

**SAM NEELY—Your Love Is In Good Hands (3:19);** producer: David Malloy; writer: Rafe VanHoy; publisher: Tree, BMI, Elektra E45484A.

**SUSAN RHODES—Got Me A Feeling (2:16);** producer: Desi Kaemerer; writer: Steve Pippin; publisher: Tree, BMI, Arctic AR5551S.

**TOMMY CASH—The In Crowd (2:48);** producer: Don Davis; writers: Jerry McBe, Fred Lehner; publisher: Royal Oak, ASCAP, Monument 45250.



## recommended

**MADLEEN KANE—Rough Diamond (3:59);** producers: Michael, Lana, Paul Sebastian; writers: Michael, L., P. Sebastian; publisher: North Face ASCAP, Warner Bros. WBS8573.

**CHERYL BARNES—Save And Spend (6:00);** producer: Frank Wilson; writers: J. Footman, J. Wieder; publishers: Screen Gems-EMI/Traco BMI/Colgens-EMI/Spec-O-Lite ASCAP, Millennium MND20607DJ.

**GATO BARBIERI—Sunride (3:29);** producer: Herb Alpert; writer: Gato Barbieri; publishers: Irving/Leandro BMI, A&M 2044.

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 72

**THE FACTS OF LIFE—A Matter Of Fact, Kayvette 803 (TK).** Produced by Millie Jackson. Easy to listen to male and female lead vocalists, with each member of this trio complementing one another. Tunes here are predominantly mellow. Instrumentation throughout is simple but strong. This group could eliminate the monologs on this LP in favor of more singing. **Best cuts:** "We Can't Hide It Anymore," "He Ain't You," "You Always Get Your Way," "This Ain't No Time To Sleep Apart."

**EXPORTATIONS—Meet The Exportations, United Artists LAB872H.** Produced by Clarence (Foody) Rome Jr. A tightly knit harmonic male quintet backed with a minimum amount of instruments, giving the listener every opportunity to evaluate the vocals here. Material is always clean with clear execution by the group. Although the material is basically clean, this group might be better with more uptempo tunes. **Best cuts:** "Fell In Love Too Late," "Kiss Me Love," "Main Ingredient."

## country

**ROY CLARK—Labor Of Love, ABC AB1053.** Produced by Jim Foglesong. One of Clark's better album efforts to date, this LP offers a quality selection of songs with instrumental focal points varying between string and guitar arrangements. Although he performs recent hits like "Southern Nights" and "It Was Almost Like A Song," they're adapted to his style and come off effectively. **Best cuts:** "Must You Throw Dirt In My Face," "Shoulder To Shoulder (Arm And Arm)," "Love Is A Beautiful Song," "Where Have You Been All Of My Life."

**R.C. BANNON—Arrives, Columbia KC35346.** Produced by Ben Tallent, Teddy Irwin, John Bettis. A singer/songwriter/musician, Bannon's debut LP follows his latest success with a Paul Anka tune, "It Doesn't Matter Anymore." Together with writers John Bettis and Harlan Howard, Bannon has collected a good variety of songs ranging from ballads to gutsy, uptempo tunes spiked with guitars, banjo, steel and fiddles. **Best cuts:** "Rainbows And Horseshoes," "(The Truth Is) We're Livin' A Lie," "You Make All The Difference In The World," "It Doesn't Matter Anymore."

**MICKEY NEWBURY—His Eye Is On The Sparrow, ABC/Hickory HA44011.** Produced by Ronnie Gant (except one cut produced by Bobby Bare). Newbury's sensitive voice caresses his sensuous lyrics in another powerful album. He wrote all these songs except one, and each receives his gentle vocal treatment. Emphasis is on the strings with some tasteful orchestral touches. **Best cuts:** "Jubilee Revival," "Westphalia Texas Waltz," "Wish I Was," "I Don't Know What They Wanted Me To Say."

**SASKIA & SERGE—Saskia & Serge, ABC/Hickory HB44008.** Produced by Will Hoebee. This LP includes standards and more recent compositions from the Acuff-Rose catalog, as well as five songs written by the duo. Saskia, the female half of the duo, remains in the lead vocally with Serge adding harmonies and combining efforts with John Dctson Jr. to arrange the vocal and rhythm tracks. Guitars, steel, keyboards and strings take the instrumental forefront brightened intermediately with banjo and trumpets. **Best cuts:** "Don't Lay Your Head (Too Long Upon Her Shoulder)," "When Will I Be Loved," "So Sad (To Watch Good Love Go Bad)," "The Battle Of Sally Ann."

## latin

**MANOLO GALVAN—El Ganador, Microfon 2001.** Produced by Manolo Galvan. Excellent material from this Spanish singer/composer in his first effort after a label switch. Orchestra arrangements are carefully crafted and (like Galvan's growled vocals) are distinctly rock-influenced. An appealing work on many levels. **Best cuts:** "El Ganador," "Amor De Cada Dia," "Almas Del Silencio," "Podria."

**LUCHA VILLA—Interpreta A Juan Gabriel, Musart 1731.** Produced by Ruben Fuentes. One of Mexico's veteran ranchera singers, the husky-voiced Villa renders 10 cuts by hot contemporary composer Gabriel. It's an exceptionally commercial combination bolstered by arresting arrangements for the two backing mariachis. But the surface noise on this Miami-made LP is intolerable. **Best cuts:** "Con Un Poco De Amor," "Eres Un Amor," "Tu Abandono," "Maria, Maria."

## jazz

**NAT PIERCE—1948-1950, Zim ZM1005.** Produced by Art Zimmerman. Pierce was a mere youngster when these tracks were made in Boston 30 years ago, and while they are poorly recorded the 15 tunes reflect an era of enthusiasm and musical daring as pianist Pierce shows off his friends Ralph Burns, Charlie Mariano, Teddi King and others. Excellent liner notes. **Best cuts:** "Red Hills And Green Barns," "Indian Summer," "Autumn In New York."

**ZOOT SIMS-DICK NASH OCTET—Nash-Ville, Zim ZM1008.** Produced by Clive Acker. Sims' tenor pipe and Nash's trombone have since become globally prominent in jazz, and men like Hall Daniels, Jack Sperling, Tony Rizzi and Rollie Bundoock pitch in with skilled accompaniment. The results may sound a bit dated but nonetheless entertaining; oddly, three versions of an original titled "Nash-Ville" are included. **Best cuts:** "The Way You Look Tonight," "Compatibility," "Nash-Ville."

**JAMES WILLIAMS—Flying Colors, Zim ZMS2005.** Produced by Art Zimmerman. Pianist Williams taped these seven titles almost a year ago and Marian McPartland contributes competent liner notes. It adds up to a pleasing if unspectacular album with Slide Hampton's trombone and reeds by Bill Easley and Billy Pierce coming off the vinyl as engagingly as the leader. Sylvester Sample's Fender bass gives the combo a contemporary sound. **Best cuts:** "By Myself," "The Song Is You."

**DAVID FRIESEN—Waterfall Rainbow, Inner City 1027.** Produced by David Friesen. Six men accompany the young bassist on nine Friesen originals in a novel presentation which emphasizes the leader's upright acoustic bullfiddle. It's an approach to be hailed for its daring, but it also comes off as good—and subtle—jazz. Ralph Towner's 12-string guitar adds a strong flavor. **Best cuts:** "Waterfall Rainbow," "Song Of The Stars," "Flight Of The Angels."

**BOB WILBER/KENNY DAVERN—Soprano Summit, Concord Jazz CJ52.** Produced by Carl E. Jefferson. Taped live in Concord, Calif., last summer, the nine tracks here display the

dexterity of two outstanding reed men, both doubling clarinet and Wilber cavorting neatly on alto sax in addition to their virtuosic soprano sax work. A strong rhythm section accompanies the duo: music is modern but thoroughly digestible and it's refreshing to hear the purity of acoustic sounds without electronic distortion. **Best cuts:** "How Can You Face Me," "Lament."

**HOWARD ROBERTS—The Real Howard Roberts, Concord Jazz CJ53.** Produced by Carl E. Jefferson. For all the many LPs he cut a few years back for Capitol, Roberts says this is the first on which he could play anything he chose. And as one of the West Coast's most eminent guitarists, he offers an engaging concert of seven songs with rhythm backing. Roberts is one of the best and with this LP he confirms his excellent West Coast reputation. **Best cuts:** "Dolphin Dance," "Darn That Dream."

## disco

**CARRIE LUCAS—Street Corner Symphony, Solar BXL12773 (RCA).** Produced by Dick Griffey, the Whispers. Lucas has a soft, immensely appealing and feminine voice, not unlike Marilyn McCoo. And she should attain across-the-board pop-soul-disco play with this album. The best cut is the title song, which features the Whispers' doo-wop street corner singing and snatches of oldies from the early '60s. Lucas has a refreshing, sensitive vocal approach that never lets the rhythm, string and horn arrangements steal the show. **Best cuts:** "Street Corner Symphony," "But My Heart Says No," "The Edge Of Night," "Reflections."

## classical

**HANDEL: THEATRE AND OUTDOOR MUSIC—Kenneth Cooper, harpsichord, Vanguard VSD71224.** These are first recordings of a group of keyboard transcriptions of Handel's music that were heard regularly in the composer's lifetime. The pieces come off brilliantly on the harpsichord, with a dazzling solo performance of the famous "Water Music" hornpipe capping the collection. Excellent engineering, with the complex sympathetic tones of this multi-manual instrument clearly transmitted.



# Kristy & Jimmy

M C N I C H O L

Have The Hit Single

## "He's So Fine"

PB-11271

**Two of the hottest actors on TV are turning into one of the hottest acts on record.**

Millions of people already know and love them. Kristy, from one of ABC's top-rated weekly series, "Family." And Jimmy, star of the new syndicated series, "Hollywood Teens." **HE'S SO FINE...**the single with a built in audience.

**From their forthcoming June album.**

Produced by Phil & Mitch Margo

**RCA**  
Records



Direction: Amron, Halpern &  
Margo Productions, Inc.  
thankyouthankyouthankyou





# Good Times®

## A Progressive FM Station In Print

### A little background

In 1969 Richard Branciforte graduated from Columbia University with an M.B.A. in Marketing. He could have worked for Proctor & Gamble or Time Inc. Instead he founded a rock music newspaper-The Good Times!

### Read on...

What's going on here? Everyone knows that you can't publish a music newspaper in New York. Especially one based on Long Island. Good God! There's (gasp, bow, scrape) the Village Voice.

Nine years later the Good Times is 88 pages every two weeks with more music and entertainment ads than all the other papers combined. 1977 gross -- \$500,000.

### A change of scenery

1976 - Branciforte needs a little sun. The Good Times moves into South Florida. "You can't do that," he's told. "There's no market there. South Florida is strewn with the bones of unsuccessful music papers. Palm Beach-ha! Ft. Lauderdale? - no one can make it there. Miami? - You must be kidding!"

1978 - The South Florida Good Times (covering Miami, Ft. Lauderdale and the Palm Beaches) grosses \$100,000 in its 2nd year. 1979 estimate -- \$200,000.

### California dreaming

"What are those madmen up to now? I don't believe it! Good Times is starting a paper in Los Angeles. First New York, then Florida, and now Los Angeles. What gives?"

Just this. Good Times will now reach over 325,000 every two weeks with its 3 separate editions. Los Angeles was selected for our next paper because the market is perfect and we are virtually assured of success.

And good news to all those California record company media buyers who'll never return our calls. The calls to our local L.A. office will only be a local call.

To those who said it couldn't be done before, there's more to come.

### There's still hope to be saved

Like Jimmy Carter, ye ad directors can still be saved.

On June 20th, Good Times will publish its 104 page 9th Anniversary Issue...The Best of Nine Years.

A Collector's Item and a rare advertising opportunity to reach 200,000 music consumers in Long Island -- the 4th largest record-buying market in America.

### 1978-1979 Itinerary

Be sure to Catch the Good Times when It Opens in Your Neighborhood. It'll be coming to the following cities.

#### JUNE 13, 1979 -- LOS ANGELES

Denver  
Dallas  
Jacksonville  
Coconut Grove, Fla.

Houston  
Orlando  
Key West

Westchester  
Brooklyn  
Maui, Hawaii

Savannah  
Charleston  
Tampa



### How we did it!

With a Little Help From Our Friends. (Thanks Joe) The Good Times writing alumni -- McKaie, Fine, & Cohen at Arista, Brunman at Columbia, Schwartz at Warners.

The advertisers and believers -- Yvonne & Joe at Columbia, Mark & Marcia at Atlantic, Roy & Elliot at Record World, Eppy, Peaches Records, Ruffino Vaughn, Concerts East, Sunrise Musical Theater, Westbury Music Fair, Rockland Concerts, Cellar Door Productions, Noah Bass at D.M.I. and many others.

The Good Times staff, including Mark Schlau who asks how we're going to do it all when I tell him 10 more papers in the next few years...

Tom M. Williamson who worked for 36 straight hours during the blizzard in February to get the paper out.

Kurt Loder, Paul Beeman and David Fricke who man the editorial desks & the entire Good Times staff.

### Still some non-believers!

The West Coast advertising directors who don't return calls -- EVER!

The Miami promo man who said we don't deserve concert tickets. He wouldn't push the button for us. Remember, rock'n'roll never forgets!

Just push the button (or dial) and call Mark Schlau at 516-484-4477 or 212-895-9834 in New York, or Richard Branciforte at 305-761-3401 in Florida.

Just dial those numbers and ye shall reap thy just rewards -- namely record sales. Ad deadline is June 13th, 1978.

By 1982 -- 16 newspapers in 9 states with a total readership of 846,000 and an annual gross of \$4 million.

1980-1985...Good Times will expand into the radio market, purchasing progressive radio stations.

For sample copy of our giant 9th Anniversary Issue, send note on company letterhead to Good Times, 230 Arlington Circle, East Hills, N.Y. 11548.

**JUST A DREAM YOU SAY? THAT'S WHAT THEY SAID NINE YEARS AGO.**

# Good Times.

## THE MUSIC AND ENTERTAINMENT PAPER OF AMERICA



# World Popular Song Festival in Tokyo '78

Songs that are dying to be sung. To be heard by thousands, millions. To become chartbusters.

That's the kind of music that happens every November on the stage of Yamaha's World Popular Song Festival in Tokyo. Because the Festival is dedicated to the proposition that new music, interesting music, innovative music, is lurking out there in the hearts of so many creative composers and performers who don't have the fame they deserve — yet. And who can start on that road through the World Popular Song Festival.

**Super-success!  
Chartbusting!  
Yours from  
the World Popular  
Song Festival!**

Hurry and write to us to get everything you need, including the rules and regulations. Don't let time run out on your chance for chartbusting super-success!

*for further information, please contact:*

**WORLD FESTIVAL COMMITTEE '78  
YAMAHA MUSIC FOUNDATION**

24-22, 3-chome, Shimomeguro, Meguro-ku, Tokyo, Japan

CABLE: WORLDFESTIVAL TOKYO TELEX: 2466571 YAMAHA J TEL:(03)719-3101

Japan is the world's second largest pop music market, with annual sales of singles and LPs of more than \$700 million! It's a tough market to break into, but once in, the rewards are fabulous.

Here's how the 3-night-long, world-renowned Festival extravaganza can crack that nut for anyone with creativity and originality.

From the first Festival in 1970 to last year's, live Festival audiences totaled 264,000 — not to mention the millions of pop music lovers who watched on TV and listened on radio throughout the country.

For the past eight years, more than 210,000 song entries have been received by the Festival Committee, from over 60 countries! Of these entries, 360 songs have been selected for competition in the Festival.

Apart from the many awards which the best of these songs have won at the Festival itself, of the 360 songs that were performed on the Festival stage, 130 have been cut as records. And the sales of these singles, in Japan alone, have in the past eight years amounted to an astounding 16,700,000 copies!

As to what's happening right now, the Grand Prix-winning songs from the 1977 World Popular Song Festival have been riding in top slots on Japan's hit charts for over four straight months — with over half a million records sold to date!

The Festival can do this for you too. The deadline for entries is July 15, 1978 for this year's Festival, which will run from November 10 through 12 in Tokyo. To enter, you'll need a demo tape, music score and lyrics, bio and photo, and completed application form.

## Inside Track

**Billy Gaff and John Reid**, respective managers of **Rod Stewart** and **Elton John**, are masterminding a summer 1979 movie which will costar their chattels. Gaff and Stewart jet to London this week for talks with John and Reid. **Barry Krost** has been set as executive producer. "No distribution deal has been set for the movie nor the track album, rights for which bring \$4 million or more," Gaff says. . . . **Ron Alexenburg** jets to Los Angeles soon to clear name of his new label with MCA bigwigs to be announced later in May. He denies **Jim Tyrrell**, his close friend at CBS, will join him. . . . **Tom Heiman** of **Nehi/Peaches** denies rumors here that he and **Sid Talmadge** of **Record Merchandising** will merge.

**Pickwick International** is reportedly telling suppliers that it will subsidize all events such as meals and cocktail soirees at its summer 1978 annual convention, date and site not yet announced. Chuck Smith could not be reached for comment, but this policy would be the first reversal in a trend that sees more chains and racks going to conventions, which are partly funded by vendors. . . . In a recent filing in the **Ted and Blanche Rosenberg** bankruptcy petition in federal court, Los Angeles, assets of \$327,962 were listed. Ted Rosenberg, former industry label sales executive, has been operating the Sunshine store chain through Southern California.

The Los Angeles Times reported last week that **Mike Curb** has raised \$581,682 to spend in his campaign for California's Republican nomination for lieutenant-governor. He has spent \$456,268 of that amount already. His financing includes a \$110,000 loan from **Mike Curb Productions**.

**Beserkley Records**, out of the U.S. distribution picture since September 1977, is reportedly set to tie in with a national distribution entity. Deals internationally have been made for about 10 foreign countries, it's understood. Label is mastering "Next of Kihn," by the **Great Kihn Band**. . . . **Camden county (N.J.) judge Mary Talbott** has awarded guardianship of incapacitated singer **Jackie Wilson** to **Harlean Wilson**, his estranged wife, and of his estate to **John Mulkerin**, Edison, N.J., attorney. Wilson is hospitalized at Medford (N.J.) Leas Convalescent Center.

Radio station going on is the theme of "WKRP In Cincinnati," a new show airing Monday on CBS-TV at 8:30 p.m. The show is about a floundering license whose new program director changes from an oldies to rock format. . . . **Yvonne Elliman's ascendancy** to the top of the Hot 100 gives RSO Records 21 straight weeks in No. 1. . . . **Linda Ronstadt's "Blue Bayou"** is No. 1 again in Mexico, outselling her Spanish language version, "Lago Azul." . . . Manhattan traffic is even more snarled on 46th St. between Sixth and Seventh Avenues. **Bette Midler** is shooting outside scenes there for her forthcoming movie, "The Rose."

**Bob Ezrin** of **Alice Cooper** and **Kiss** fame will produce **Louise Goffin's first Elektra/Asylum album** in June when the daughter of **Carole King** and **Gerry Goffin** graduates

from high school. . . . **Sha Na Na** grabbed another 26 weeks of prime time tv via NBC. **Pierre Cosette** produces.

**Karen Hodge** of **Jobete Music** conducts a workshop on the paperwork in music publishing sponsored by **California Copyright Conference Saturday** (20) from 10 a.m. to 4 p.m. at **Audio Arts Studio**, 5617 Melrose, Hollywood. Tuition is \$20. . . . Will the CBS sales brass meetings at the **Carefree (Ariz.) Inn**, the **WEA marketing toppers** at the **Canyon Hotel, Palm Springs**, and the **WEA credit brow-furrowers** at **La Costa** have meaningful after-effects on present industry sales and credit provisions? . . . If you want to see a great job done by a daily newspaper of covering the recorded music scene, look at the "Friday" tabloid section of the **Cleveland Plain Dealer**.

**Joe Cohen** and his **NARM board of directors** should consider another provision in selecting the "NARM Retailer and Rackjobber" award winners annually. How about the important category of who is current with suppliers? Not that it would have done anything but strengthen the 1977 winners, **Stark Record Service** and **Lieberman Enterprises**. NARM's new retailer advisory board meets at the **Hyatt O'Hare**, suburban Chicago, May 25. . . . **Linda McCartney** music is tracked behind the animated short, "The Oriental Nightfish," entered in the Cannes Film Festival. . . . **Jimmy's Music World** returns to U.S. bankruptcy court Tuesday (9) to tell **Judge John J. Galgay** about the delay in filing a plan of arrangement and mailing ballots to creditors, which he previously ordered (Billboard, April 22, 1978). . . . **Alice Coltrane** reveals her astral travel and other metaphysical experiences in a forthcoming tome, "Monument Eternal," published by **Vedantic Press**, Woodland Hills, Calif.

The **Ramones**, **Blondie**, **Dictators**, **Suicide** and a host of other new wave bands joined the **Dead Boys** in a benefit at **CBGB's, Gotham**, over the last April weekend for drummer **Johnny Blitz**. He was knifed seriously in an altercation April 20. **Hilly Kristal**, owner of the boite and the **Dead Boys**, says **Blitz** will be back at work by June. . . . There has been a recent wave of fireworks disruptions of rock shows in **St. Paul's Civic Center**. At the recent **Alice Cooper** show, a tear gas canister explosion caused police to evacuate the 13,500 crowd and 11 had to be treated for inhalation and eye irritation.

Private Stock Records president **Larry Uttal** reportedly showed up as an uninvited guest to a **Chrysalis** press party for former labelites **Blondie** last week in New York at the **Copacabana**.

**Payola** was mentioned during the **NAB's Vegas** con-fab when **Don Zeifang** of the association's Washington staff was giving the group's anti-artist royalty pitch. Zeifang mentioned it in relationship to record company promotion men using "every legitimate means" as well as some "illegitimate means" such as payola to get their records played. The room was silent.

## Mercury Expanding R&B Sales Effort

By ALAN PENCHANSKY

CHICAGO—New r&b marketing and promotion positions are being opened within Phonogram/Mercury, as greater penetration of the black market is targeted.

Being sought by the label are a new East Coast regional r&b marketing specialist, and an East Coast-based disco specialist to become involved in disco product from a&r stages through sales and promotion.

Both posts, for which candidates are being interviewed, will be new to the company, reveals **Bill Haywood**, vice president in charge of black product.

"The Eastern seaboard will be the first one of our regional areas to get an r&b specialist," Haywood explains. The label appointee will work closely with Polygram distribution, he notes.

Expansion of Mercury's r&b force also takes the form of a new Midwest regional promotion manager, named last week (see Executive Turntable). Recent label and logo deals with r&b producers and Mercury's gold record successes with groups **Barkays** and **Confunkshun** increasingly have turned the company's sights toward the black market.

The Midwest regional promotion slot, says Haywood, also is a new opening, bringing the label's r&b field staff to five.

According to Haywood, the sought-after East Coast marketing specialist will work closely with distribution branches in Boston, New York, Philadelphia and Baltimore/Washington. The appointee will be officed in New York.

Haywood claims several candidates with marketing backgrounds have applied, though most lack specific record business experience.

The position will carry responsibility for accounts not directly sold by Polygram, Haywood emphasizes.

Involvement in disco promotion "from the day a project is conceived until the finished record is delivered to the deejays," is envisioned for the new national disco promotion coordinator, says Haywood. The position also will be located in New York.

According to Haywood, Phonogram will increase its flow of disco product during the next three months, with releases by **Bohannon**, **Crystal Grass**, **Crown Heights Affair**, **Demis Roussos** and others expected.

## New Companies

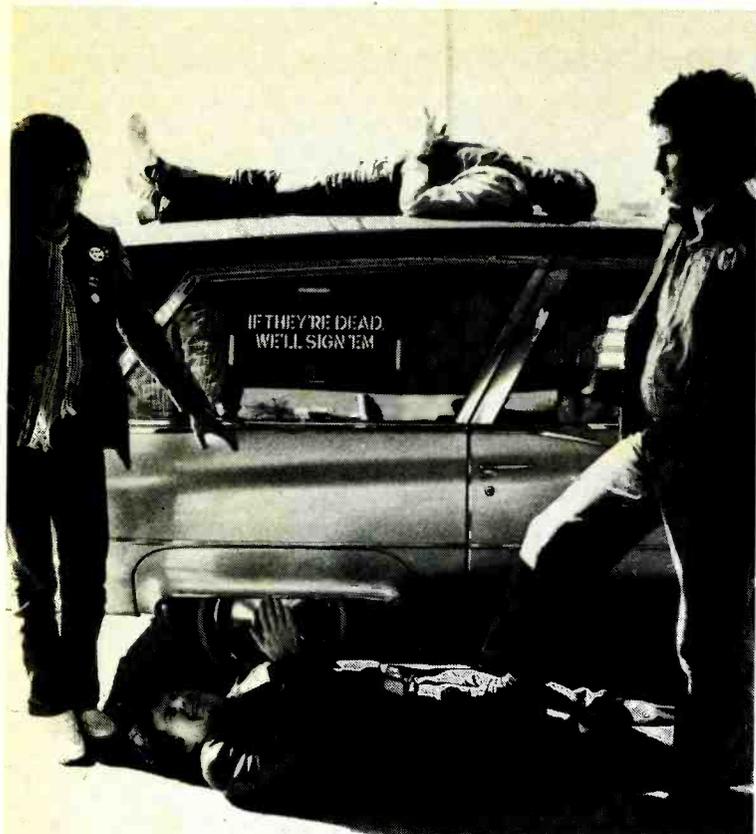
**Limo-Van Corp.** launched by **Dick Clark**, **Fran La Maina** and **Bill Lee** to convert Dodge maxi-vans into customized, chauffeured luxury vans which will be sold, leased or rented to groups and individuals. The firm will be headquartered in the offices of **Dick Clark Productions**. Address: 9125 Sunset Blvd., Los Angeles 90069, (213) 278-0311.

**Quick Silver Booking & Managing Associates** organized by **Sherri Green** and **Charlie J. Grooms**. Initial client is the **Sweethearts All Female Band**. Offices at 2127 Bryn

Mawr Ave., Philadelphia 19131, (215) 877-3221.

**Inner-City Showcase for the Performing Arts**, for the presentation of theatrical productions and promotions, established by **K.S. Butchin** and **Alexander C. Otto**. Address: 2222 Market Street, Philadelphia 19103.

**Sunshine International Promotions**, a promotion and production firm, formed by **Blue Lightning, Inc.**, 206-8 So. 52nd Street, Philadelphia 19139.



**STIFF STIFFS**—A contingent from **Stiff Records** prepares to board the hearse **Arista Records** sent to **Kennedy Airport** to bring them into **New York** to see the local debut of **Stiff** artist **Ian Dury** at the **Bottom Line**. Seen, clockwise from left, are: **Steve Melhuish** of **Bonaparte Records** one-stop in England; **Alan Cowdery**, vice president in charge of **Paul Conroy**, **Stiff Records**; **Andrew King**, **Blackhill Management**; and **Paul Conroy**, vice president in charge of **Alan Cowdery**, **Stiff Records**.

## MOVIE REVIEW

### 'I Wanna Hold Your Hand' Captures a Nostalgic Era

NEW YORK—Of all the rock 'n' roll-related movies materializing this year, "I Wanna Hold Your Hand" seems, on the surface, saddled with the slimmest storyline and the least probable plot.

The year is 1964, the height of Beatlemania in the U.S., and four teenagers are trying to get close to their idols either in the group's New York hotel or at the **Ed Sullivan** television show, now legendary, on which they appeared.

Yet this Universal movie may outcharm all the competition. Director **Robert Zemeckis** delivers a deft and delightfully amusing piece of cinema, effective because its Disney-style goodheartedness is underlined by reality.

The sexual appeal of the Beatles for teenage girls of the time is neither minimized nor maximized, for instance—though one scene with **McCartney** devotee **Nancy Allen** and the **Beatle's** bass guitar is unquestionably adult and must account, in large part, for the picture's PG rating—but it is there. And that presence goes towards making "I Wanna Hold Your Hand" much more than Disney saccharine.

Young thespians like **Allen**, **Susan**

**Kendall Newman** and **Wendie Joe Sperber** also contribute greatly, of course, in a series of essentially slapstick incidents: trampling police and hotel staff underfoot, showing scant regard for life and limb in their efforts to get to the objects of their desire. **Sperber**, in particular, steals scene after scene.

**Ed Sullivan** himself is portrayed by **Will Jordan**, in a cameo which cleverly captures the tv host's idiosyncracies.

Actual black and white footage of the Beatles' appearance on that CBS show is skillfully screened on tv sets and monitors, complementing **Zemeckis'** restrained use of the backs of 'Beatle' heads in other scenes. Audience disbelief is thus successfully suspended.

"I Wanna Hold Your Hand" creates the mood and the madness of mop-top mania with perfection and humor while the 17-song score of original Beatles music delivers the final nostalgic punch.

There is no soundtrack album.

ADAM WHITE

## Higher Rates

• Continued from page 18

ther the **National Public Radio (NPR)** or the **Intercollegiate networks**—the **Tribunal** decided these stations will probably require a one or two-step variation from the **NPR** rate.

At the next meeting, the **Tribunal** will discuss the startling possibility of dropping compulsory licensing for the public broadcasters' use of music, and rely, instead, on voluntary agreements.

**Chairman Brennan** has proposed a study and report to Congress by Jan. 3, 1980, on whether there is any further need for the **Section 118** compulsory license, or whether voluntary agreements will by that time have made the compulsory licensing unnecessary.

## Barrett & Jacksons Journey To Court

LOS ANGELES—**Benjamin Barrett** and **Benjamin Barrett's Musical Services** here are asking the **Jackson Family** (sic) to fork over \$18,531.37 and want **Richard Arons** to pay a \$100,000 damages judgment in a Superior Court filing here.

**Barrett** alleges he paid \$18,531.37 for a recording session for **Tito**, **Randy**, **Michael**, **Marlon** and **Jackie Jackson** in April 1976 for **Epic Records**, which is named as co-defendant along with **CBS Records**. **Barrett** claims **Arons** told **Epic** and **CBS** not to pay him.

T H E  
M A R S H A L L T U C K E R  
B A N D :



T O G E T H E R,  
F O R E V E R.  
O N C A P R I C O R N R E C O R D S



Produced by Stewart Levine for Outside Productions, Inc.



**ONE MILLION**

GEORGE BENSON, WEEKEND IN L.A. PRODUCED BY TOMMY LIPUMA, ON WARNER BROS. RECORDS & TAPES, 2WB 3139

