

FCC Probes Payola At L.A.'s KALI-AM

By AGUSTIN GURZA

LOS ANGELES—The FCC is investigating charges of alleged payola against KALI-AM, a leading Spanish format broadcaster, while two employees who initiated complaints of alleged wrongdoing have been suspended by station

management with a third having been fired.

Washington-based FCC broadcast specialist Thom R. Winkler, who confirms that the investigation is in progress, was in Los Angeles along with fellow Washington-stationed FCC attorney Richard Kalb for approximately three weeks in late November and early December

(Continued on page 20)

Weather Cripples 2 Plants, Dealers

NEW YORK—Two major record pressing facilities and scores of retailers were dealt crippling blows by severe snow and ice storms which struck sections of the Midwest, South and East Coast last week.

The Midwest and Southern storms, which dumped nearly a foot of snow on Indiana, Kentucky and Tennessee, closed down operations for a day and a half at PRC Recording Company's Richmond, Ind., plant which presses for Phonodisc and WEA, among others.

"We shut down for two shifts Tuesday (17)," reports plant manager Greg Steer. "The county roads

(Continued on page 28)

PRINT OFFER TO CHURCHES

LOS ANGELES—F.E.L. Publications, Ltd. here is spearheading a three-publisher cooperative effort to license print music in Roman Catholic churches, schools and institutions for \$125 annually.

Jim Boyd, F.E.L. vice president, says Copyright Sharing Corp., which has a Beverly Hills station box number, has sent solicitations to approximately 42,000 Roman Catholic entities in the U.S. and Canada.

The four-page brochure offers the

(Continued on page 94)

NEW SATELLITE SYSTEM

Hi Fi TV Sound Boosted By AT&T

By STEPHEN TRAIMAN

NEW YORK—Hi fi sound on television and more extensive FM stereo simulcasts can be the first results of a new AT&T transmission process now operational at 600-plus stations, and the imminent shift of the Public Broadcasting Service (PBS) network to satellite transmission.

The independent moves extend the existing monaural frequency range of tv to 15 kHz from the previous limit of 50,000 Hz. And they brighten the prospects for stereo and multi-channel broadcasting on tv, respectively, possibly within a year.

By year end, AT&T will file an application with the FCC to construct a stereo transmission system, according to Jerry Cohan, long lines tv product manager. It will be achieved by a relatively simple conversion of the new diplexing process using a "plug-in electronic card."

The initial 24 PBS stations fully shift to satellite operation from current AT&T long-line usage March 1,

(Continued on page 94)

Indie Engineers Rise In Nashville

By GERRY WOOD

NASHVILLE—A trend toward the use of independent engineers has surfaced in Nashville with eight freelance engineers working sessions in 20 different studios.

Long popular in Los Angeles and New York, independent engineers have found the going rough in Nashville until recent years. But they believe the movement will continue because of benefits to studio owners, clients and the engineers themselves.

More efficient use of studio time and money, increased flexibility and income for engineers and a better product for the client are cited as reasons why the independent engineer is finally making an impact on Nashville.

(Continued on page 44)

Polygram's Solleveld Shifting To N.Y.

By ELIOT TIEGEL

LOS ANGELES—Coen Solleveld, president of the Polygram Group, is moving to New York from Holland in the middle of the year as part of the international organization's stress on bulwarking its domestic presence.

Solleveld, who will be residing in New York for three years, says he is the only member of the European company making the move.

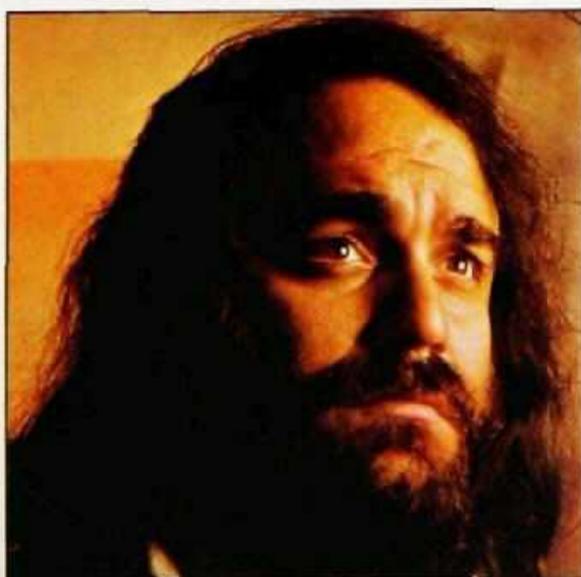
His presence in New York is a significant move for the global Polygram operation. And it adds another high powered international

executive to the domestic scene, adding strength to CBS' and WEA International's own New York-based thrust to radiate international activity from Manhattan.

Solleveld, here last week with other Polygram executives to meet with Casablanca officials, says, "It is not my intention to be involved in operational activities of our companies in the U.S."

Rather, he says, he may help in future structural planning and organizational aspects of the global com-

(Continued on page 85)



THE DEMIS ROUSSOS MAGIC.

(Advertisement)

All-Classical Stores Pull Patrons Irritated By Rock

By JOHN SIPPEL

LOS ANGELES—Classical record/tape customers disdain contemporary pop blaring over a retail store's demonstration system. That's the reason given for the launching of three successful all-classical outlets over the past 18 months in Texas.

And a fourth classical outlet, a separate Tower Records store opening soon right across the street from the present Tower Sunset Strip store here, feels business can be doubled if the classical buff can be isolated from his pop rock peer.

"We feel we can double our classical business if we cater solely to that customer," Rick Briare, who watch-

(Continued on page 48)

Sam Goody Web Sets 2-Week Audio Seminar

NEW YORK—Audio Project '78, sponsored by Sam Goody, will bring together all audio salesmen and department managers, store managers and assistants in the 28-store chain in one of the most ambitious hard goods selling seminars ever hosted by a record/tape web.

With 21 audio manufacturers involved, between 120 and 130 personnel are anticipated at each of two four-day sessions at the Nevele in Ellenville, N.Y., Jan. 30-Feb. 2 and Feb. 7-10.

(Continued on page 73)



10CC—'LIVE AND LET LIVE'

(Advertisement)



This year you'll spell it our way.

From Our House To Yours...

THE HOUSE OF THE RISING SUN

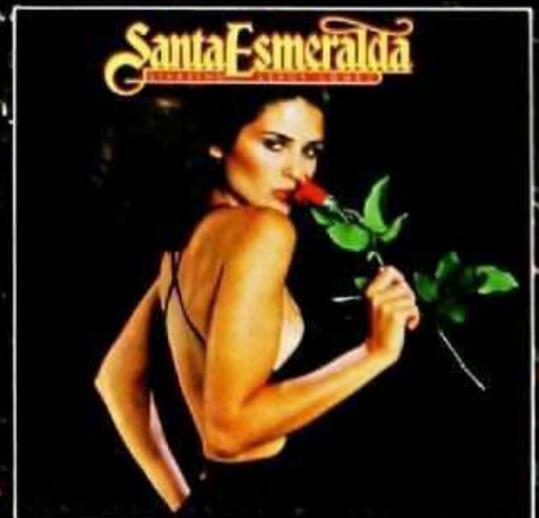
NBLP 7088

The bright new album
coming soon
from

Santa Esmeralda 2



From the group who
brought you the smash Lp.



All Fauves-Puma Records are produced by
Nicolas Skorsky & Jean-Manuel de Scarano



on Casablanca Record and FilmWorks, Inc.

NBLP 7080

Major Labels Shy Away From Direct-To-Disk Albums

Field Remains Province Of Small Firms

By JIM McCULLAUGH

LOS ANGELES—Despite the surging interest in and number of companies entering the direct-to-disk field, as evidenced by the recent Consumer Electronics Show in Las Vegas (Billboard, Jan. 21, 1978), the major labels are staying away from this kind of recording.

Most direct-to-disk product, thus, remains the province of small, entrepreneurial custom companies which now number close to 30.

While spokesmen from such major labels as RCA, Atlantic, CBS, Warner Bros., Capitol and United Artists indicate they are cognizant of mushrooming consumer interest in these audiophile recordings, none

say they are prepping any releases along these lines—except perhaps as a promotional or publicity tool sometime in the future.

An RCA spokesman sums up the feelings of other labels when he says, "We have no plans to issue a direct-to-disk album and I think it's a question of whether or not such a venture is profitable since you can only press a limited edition and it's still a pretty specialized market."

Todate, the only major label involvement has been Atlantic's cus-

tom Finnadar label which recently issued "Idil Biret Plays Chopin, Scriabin, Prokofiev" for a suggested list of \$12.95, channeled through WEA's distribution network.

While the album has done well, according to Finnadar's Ilhan Minaroglu, there are no immediate plans to repeat the venture "unless another interesting project comes along. It depends on the situation."

Roadblocks surrounding direct-to-disk projects for major labels include, in addition to the limited

pressing capability, substantial differences in marketing and distribution, differences in price structure and the still esoteric nature of the music being offered on direct disk, with many offerings still being classical, jazz and big band-oriented.

Even with two lathes working (music is piped from the studio into the lathe and onto a master lacquer, bypassing tape during the "one take" sessions), pressings rarely exceed 100,000; distribution todate has been through audio salons for their

critical ear audiophile customers; and pricing normally runs \$12-\$15 per disk at retail and sometimes more.

Major label studios, however, have been sites for many of the newer direct-to-disk recordings such as Capitol in Los Angeles, RCA in New York and Warner Bros. Amigo Studios in Burbank.

John Kraus, Capitol Studios manager, indicates that Les Brown, Glenn Miller and Woody Herman were cut direct-to-disk recently at the Tower complex for the recently formed Great American Gramophone Co.

(Continued on page 114)

7th Conclave Of NAIRDDM To Emphasize Workshops

LOS ANGELES—The seventh annual convention of the National Assn. of Independent Record Distributors and Manufacturers will present the most extensive selection of workshops yet offered at its conclave.

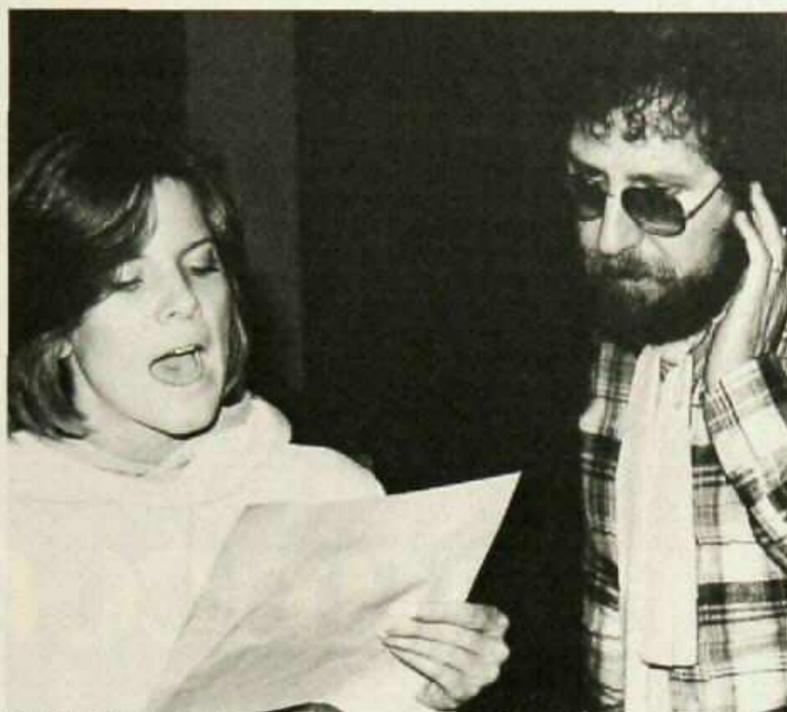
The confab will be held from Feb. 17 to 19 at the Airport Marina Motel, Burlingame, Calif. Sheila Cogan of Bay Records and Tom Diamant of Rhythm Research Distributing are co-chairpersons.

On Friday (17) registration begins at 10 a.m., with a "Merchandising Your Music" seminar, principals for which are as yet unselected, set for 3 p.m., followed by a cocktail and banquet event in the evening.

The following day George Hocutt of California Record Distributing here hosts an independent distribution workshop at 11 a.m., concurrent to which will be a copyright law and publishing session, at which an ASCAP representative and Hamish Sandison, executive director, Bay Area Lawyers For The Arts, will preside.

At 2 p.m., Augie Blume, veteran promo executive; George Meier, editor, Walrus magazine; and Tony Bernardi, KTIM-FM; Bonnie Sim-

(Continued on page 94)



GOLDEN VOICE—Debby Boone rehearses a tune for producer Brooks Arthur during her current Warner/Curb LP sessions in Los Angeles.

Court Stops Sales Of Phony Beatles

NEW YORK—Capitol Records has succeeded in getting a permanent injunction against the manufacture and sale of recordings purporting to be performances by the Beatles on a mail-order label.

The injunction, handed down here by the U.S. District Court, was granted in response to a civil suit brought by the label over a radio and television campaign for the sale of albums and tapes under the name "Beatles" Alpha-Omega.

Defendants in the suit were

Joshua Jamal of B&A Trading Corp., David Sacks of PSI Inc., Creative Consultants Inc. and Creative Consultants Services Inc., and Robert Soukis, all of whom were charged with being involved in the mail-order campaign.

Also charged for allegedly exporting the disputed disks and tapes are L & S Import-Export Corp. and its principal officer, Jac M. Lesser.

The injunction specifically enjoins the defendants from manufac-

(Continued on page 18)

Closings Pull Crowds For 6 Chi Korvettes

By ALAN PENCHANSKY

CHICAGO—Six area Korvettes department stores closed here last week. They followed deep discount sell-offs which drew crowds, described as "unbelievable," to the record and tape departments. At one store, fire marshals were forced to bar the doors and prevent further entry, so dense were the throngs.

Crowds stood for hours at cash register lines to pay prices often as low as \$3.60 for \$7.98 product.

Into the estimated \$6 million sales void—the figure that Korvettes claims—will step three discount department store chains.

The Goldblatt's department store chain here will reopen two of the stores in May, and K-mart and Woolco each are expected to take two of the big stores.

The racked record department setups favored by these merchandisers is not expected to equal Korvettes full-line plus heavy classics and imports volume, and local retailers here are preparing to pick up the slack.

Noel Gimbel's Sound Unlimited one-stop reportedly is urging more of its customers to open Sound Warehouse outlets, for which Gimbel supplies the fixturing.

According to Stan Meyers, Sound Unlimited sales manager, owners of Tempo Records here will open a Sound Warehouse near the Korvettes vacated at 87th St. and Cicero on the south side.

Utilizing plain wood fixturing a la Peaches, the store concept was created by Gimbel to encourage cus-

tomers to enter into super store situations. A number of these outlets are expected to appear here in the first half of the year.

Sound Unlimited also has begun a new emphasis on classical product, partly as a response to the Korvettes closings. The one-stop recently placed the largest orders in its history on a group of classical catalogs.

Much of the business from Korvettes Morton Grove location, biggest in record and tape volume of the six stores, will be transferred to the new Laury's Discount Records outlet in nearby Niles.

Arista Wholesales LPs, Tapes At Same \$3.53

NEW YORK—Arista Records is equalizing the wholesale price of its disk and tape product at \$3.53. Previously, tape wholesaled at \$3.63, while LPs were \$3.43. The suggested list for both disk and tape is \$7.98.

The label says it is the first independent to achieve parity on record and tape prices. The change affects all Arista and Arista-distributed LP releases, except for the Savoy jazz

(Continued on page 94)

The Grammy Undergoes Blockbuster Exploitation

By AGUSTIN GURZA

LOS ANGELES—NARAS has marked the beginning of its 20th anniversary year with the launching of a multi-faceted promotion campaign aimed at increasing awareness of the Grammy Award among consumers and augmenting its impact on record sales through labels, distributors and retailers.

At one level, NARAS has developed an elaborate "Grammy Awards Display Kit" offered to retailers and distributors as a tool in promoting this year's telecast as well as the nominated and winning Grammy product.

At another level, NARAS has formally urged record labels to take advantage of their artists' Grammy-winning or Grammy-nominated status in their publicity and promotion efforts.

In a letter sent by NARAS to record company presidents at the end of last year, Bill Denny, NARAS national president requested the support of each label for the Academy's campaign, and stated:

"Our campaign is the result of a NARM panel earlier this year (1977) which explored

the significant increase of record sales after each Grammy Awards telecast. Manufacturers, distributors and retailers asked for materials and other aids... which would help them take advantage of the increased public interest in all recorded product that is generated by the show."

"The materials prepared by NARAS for that purpose are included in its special kit which was offered in mid-December to a NARM-provided list of 300 top rackjobbers, record store chain heads and retail outlets."

Christine Farnon, the Academy's national executive director, reports that response to the offer was "phenomenal" with the larger retail chains often ordering more than the imposed limit.

With this year's test run limited to 2,500 kits, Farnon says NARAS has received more requests than it can fill.

The package contains a stylish full-color poster (24 inches by 36 inches) designed by famed graphic designer Bob Cato, as well as a smaller (12 inch by 24 inch) two-color flyer for

window or wall display. Both promote the awards show Feb. 23 on CBS-TV.

The kit also provides browser card stickers for both Grammy-nominated (green) and

NARAS' 20 Years Evokes Promo Push

Grammy-winning (orange) product, with retailers urged to set aside special bin space for those categories.

Also, enclosed in the kit's set to be mailed beginning Tuesday (17), is a five-page listing of all of this year's nominees.

Says Farnon: "We're not in the business of selling or promoting sales, but we do want the public to know that these specific recordings have been honored for their exceptional creative quality."

Denny adds that the campaign provides a double benefit in that the more the public becomes aware of the importance of the

(Continued on page 18)

Imagine two of the foremost keyboard artists of our time on stage with just two grand pianos — no synthesizers, no supporting musicians and no distractions from what promises to be a collaboration of historical significance. That's the scenario for the world-wide tour of Herbie Hancock and Return to Forever's Chick Corea.

The timing is perfect — both Herbie Hancock and Return to Forever, Chick's group, are experiencing unprecedented critical acclaim and mass

acceptance. Herbie's "V.S.O.P." albums and tour activity have sparked new interest in the more traditional forms of improvisation, and Return to Forever has firmly established itself as the number one fusion band.

The tour will cover major markets in America — and then visit some of the important cities of the world. CBS Records will provide extensive support, with both consumer print ads and radio time buys. And the press activity is guaranteed to be fantastic.

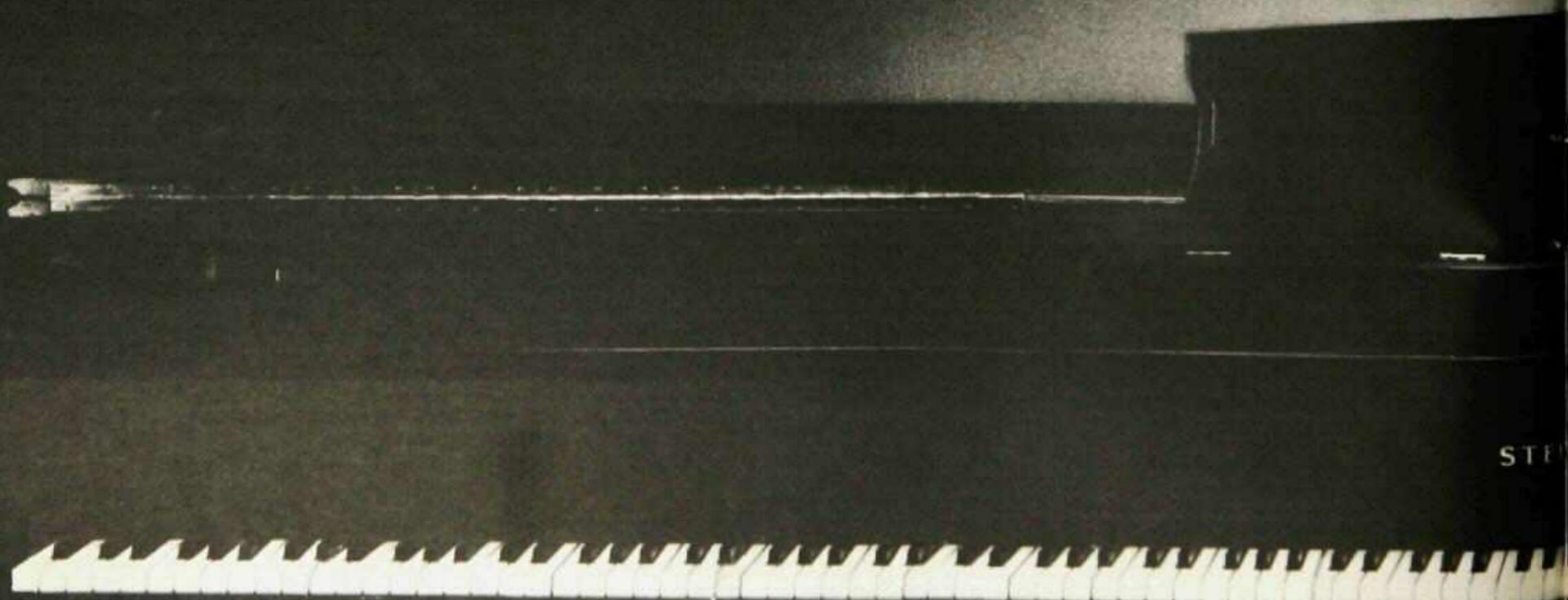
For the retailer, it will provide a terrific opportunity to merchandise the Herbie Hancock and RTF catalogs, which are already proven sellers.

And for music lovers all over the world, it will provide an opportunity to hear two great artists in a new and exciting format.

Herbie Hancock and Return to Forever. On Columbia Records and Tapes.

Chick Corea records as a solo artist exclusively for Polydor Records.
Herbie Hancock's albums produced by David Rubinson & Friends, Inc.

Herbie Hancock and for a history



2-RECORD SET



V.S.O.P.
THE QUINTET

Including:
Byrdlike/Jessica/One Of A Kind
Third Plane/Darts

C2 34976

**RETURN TO FOREVER
ROMANTIC WARRIOR**

including:
Medieval Overture/Sorceress
Majestic Dance/The Magician
Duel Of The Jester And The Tyrant
(Part I & Part II)



PC 34076

Specially Priced 2-Record Set

Herbie Hancock
V.S.O.P.

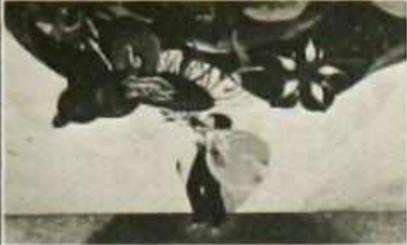
Including:
Maiden Voyage/Nefertiti/Eye Of The Hurricane
You'll Know When You Get There/Spider



PG 34688

Return To Forever
Musicmagic

including:
Hello Again
The Musician/So Long Mickey Mouse
Do You Ever/The Endless Night

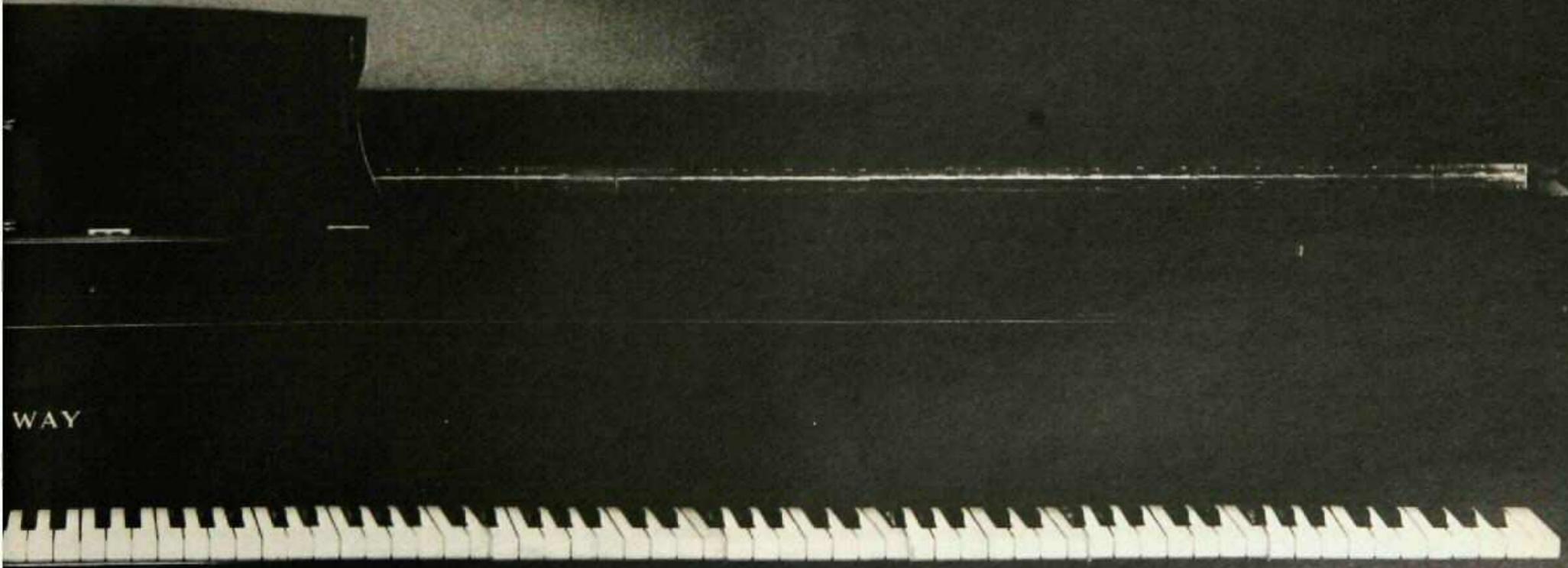


PC 34682

Herbie Hancock/Chick Corea Tour Dates:

- | | | |
|---|---|---|
| 1/25 Washington, D.C.
Constitution Hall | 2/4 Cleveland, Ohio
Music Hall | 2/12 San Diego, Calif.
Golden Hall |
| 1/26 Ann Arbor, Mich.
Hill Auditorium | 2/5 Chicago, Ill.
Auditorium Theater | 2/15 Tokyo, Jap.
Budokan Colosseum |
| 1/27 Atlanta, Ga.
Civic Center | 2/6 Los Angeles, Calif.
Dorothy Chandler
Pavilion | 2/17 Paris, Fr.
Pavillion De Paris,
"Les Abbatoirs" |
| 1/28 Philadelphia, Pa.
Tower Theater | 2/7 Phoenix, Ariz.
Celebrity Theater | 2/18 Frankfurt, Ger.
Jahrhunderthalle |
| 1/29 Boston, Mass.
Symphony Hall | 2/9 Vancouver, B.C.
Orpheum Theater | 2/19 London, Eng.
Theatre Royal |
| 2/1 New York, N.Y.
Carnegie Hall | 2/10 Portland, Oreg.
Paramount Theater | 2/20 Amsterdam, Holland
Congress Center |
| 2/2 San Francisco, Calif.
Masonic Auditorium | 2/11 Seattle, Wash.
Paramount Theater | 2/22 Copenhagen, Den. |

Chick Corea join forces -making tour.



WITH BLACK DEALERS

Cohen Stumps For NARM Members

LOS ANGELES—Joe Cohen, executive vice president of NARM, advised a group of approximately two dozen black dealers and industry representatives of the advantages of belonging to NARM here last week.

While fewer than half of those in attendance at the Rodger Young Center Tuesday (17) were store managers, none of the dealers are members of NARM.

Cohen pushed NARM's upcoming convention, pointing out topics to be discussed which are of importance to black dealers. Among the topics are advertising, merchandising, radio and privately owned companies.

"But the most important thing that the NARM convention does for the industry is to bring the merchandiser together with the manufacturer to discuss problems. It also brings merchandisers together with other merchandisers to share experiences," said Cohen.

He pointed out, however, that he realizes all dealers will not be able to attend, citing such reasons as dealers not wanting to be away from their shops as the cost may be prohibitive.

Because of these reasons, the organization has selected 12 cities throughout the country to periodically hold educational programs.

He explained the sessions are geared particularly to the smaller type operations that are in need of a "grass roots" education from

NARM in terms of how to become better retailers.

Lincoln Zonn, a security control expert who speaks at NARM's regional meetings, advised the gathering of several methods by which it could help alleviate theft and waste.

Another Session Set For Dallas

NEW YORK—NARM has scheduled a regional meeting in Dallas for Feb. 17 at the Le Baron Hotel.

The regional meetings have been developed to allow middle management and operations personnel of NARM member companies to attend a meeting geared to their own particular needs. This is the seventh such meeting and the first in the Southwest.

The program will open with a speech by Dr. David Rachman, marketing consultant, on retail management and merchandising. He will be followed by Lincoln M. Zonn, president of his own security organization, who will speak on warehouse and store security.

Lunch will be with Joe Cohen, executive vice president of NARM.

The afternoon will be devoted to private meetings between representatives of the manufacturers and delegates from the various merchandiser companies in attendance.

RSO OFF TO FLASHY 1978

By ED HARRISON

LOS ANGELES—Off to a blazing start this year with four singles in the top 10 of the Hot 100, including the No. 1 spot and the No. 1 album, RSO president Al Coury is projecting annual sales in the neighborhood of \$100-\$120 million.

Coury says the yearly sales projection has been revised, not so much because of the current successes, but due to changes in release dates of upcoming albums.

The release of the "Sgt. Pepper's Lonely Hearts Club Band" soundtrack has been advanced to either June or July, while the "Grease" soundtrack has a late March or early April release date.

In addition, the Bee Gees are go-

(Continued on page 91)

Fama Label LP Hike Portends Latin Move

By AGUSTIN GURZA

LOS ANGELES—Locally based Fama Records is raising its list price \$1 to \$5.98 effective March 1 on both new releases and catalog product, with several other Latin labels predicting price increases of their own in the near future.

The labels resistant to price increases until now, including Musart/Peerless, Gas, Latin International and Orfeon, indicate that cost pressures will probably result in a price hike in the first half of this year.

Fama Records vice president Ron Sproehne says his overdue price decision was partly motivated by the Caytronics move to stabilize its wholesale prices and to increase the list price on certain product (Silver

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MARCH 5-8 IN TUCSON

ITA Keys Seminar To Music Execs

By STEPHEN TRAIMAN

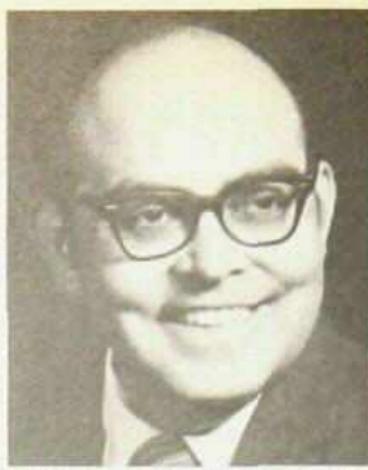
NEW YORK—More music industry brass is expected at the ITA's eighth annual seminar—Audio/Video Update 1978—with additional emphasis on the record/tape manufacturer, rackjobber and retailer's role in the new era of A/V technology.

With special sessions involving NARM's Joe Cohen for the first time, as well as updates on digital recording, high-speed tape duplicating, home video programming, duplication, and marketing, as well as the potent copyright question, this year's program, March 5-8 at Tucson's Marriott Hotel, is far more music industry oriented, according to Larry Finley, ITA executive director.

NARM's Cohen will expand on his recent appearance at the Winter CES in Las Vegas (Billboard, Jan. 7, 1978), to talk on "partners in progress—retailer and rackjobber," as part of a session on experiences in successfully merchandising home video systems.

Also participating in the session, moderated by Aaron Nercim, editor and publisher of Billboard's sister publication Merchandising, is a retailer panel on merchandising methods for the new home VTRs. Included are Gene Kahn, Columbia Video Systems; Jack Luskin, Luskin's, Inc.; Herman Platt, Platt Music Co., which services the West Coast May Co. chain, and Stuart

(Continued on page 71)



Victor W. Fuentealba: new AFM president.

New AFM Chief Is a Lawyer & Plays Saxophone

By DICK NUSSER

NEW YORK—Victor W. Fuentealba, the new president of the AFM, was planning to mount an urgent campaign for the union's top job just prior to his election by the AFM executive board following the death of his predecessor, Hal B. Davis, on Jan. 11.

The 55-year-old Fuentealba (pronounced foo-in-ta-alba) was elected president of the

335,000 member union in an emergency meeting of the nine-man AFM executive board Jan. 14. According to union sources, the Baltimore attorney's challenge to Davis was motivated by his belief that his predecessor represented "the old school" of labor relations and that the AFM needed new leadership to cope with the changing attitudes of musicians.

The AFM has also been beset recently by competition from several other unions which are challenging its traditional role as the musicians' sole bargaining agent.

In a telephone interview, Fuentealba admits he was planning a campaign for the presidency and

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Executive Turntable

Andy Albeck appointed president and chief executive officer of United Artists Corp. in New York. He was senior vice president of operations and succeeds Eric Pleskow, who resigned. ... Vinton D. Carver replaces Alan J. Bayley as president and chief executive officer GRT Corp. in Sunnyvale, Calif. Bayley remains a member of the board while Carver has been a member since 1968 and chairman for the past several years.

... Ron Palladino promoted to national sales manager of Polydor Inc., New York, from national sales administrator. ... At ABC Records, Los Angeles, Charles Stewart becomes director of national accounts, a newly created position. He was formerly regional director of sales/promotion in Dallas. Also, Herb Wood is promoted to director of creative services. He was formerly director of merchandising and advertising. And industry veteran Thom O'Hair joins ABC as national director of special projects. He comes to the label from KMEL in San Francisco where he was program director. ... At TK Productions, New York, Ray Caviano named vice president in charge of special projects and national disco promotion. He was national disco promotion director. ... Marc



Palladino



Stewart



Wood



Caviano

Nathan joins Sire Records, Los Angeles, as national promotion director and head of West Coast operations. He was national promotion director for Mushroom Records. ... In WEA shifts, Henry Caldwell becomes Eastern regional black music merchandising representative. He was formerly the owner-operator of a Music Grotto store in Ohio. Marv Helfer appointed to the newly created position of WEA's field sales manager for the Los Angeles and Phoenix markets. He was recently national sales manager of Chrysalis and will headquarter in Burbank. ... Pat Bresler becomes WEA branch marketing coordinator in Dallas. For the past three years he has been manager of the Musicland Outlet in Irving, Texas. Bruce Tesman becomes WEA's New York regional branch manager in that city. He had been New York sales manager and will take over as



Bresler



Tesman

George Rossi's successor who has been appointed as WEA's Los Angeles regional branch manager. Mike Holzman becomes New York regional sales manager. He was with WEA's sales staff as an account executive. James Wood is promoted from branch marketing coordinator to WEA Atlanta regional field sales manager in that city. He was recently a salesman for WEA in Nashville and the company's Southeast country music sales and promotion representative. Jack Klotz, WEA Atlanta branch buyer, joins the Atlanta branch sales staff. Lonnie Pleasants, warehouse manager, replaces Klotz as the Atlanta branch buyer. Geri Luckie is promoted from his junior sales and inventory position in Atlanta to black merchandiser. Lane Biggs has been promoted



Holzman



Hennessey

to inventory and display person in Atlanta. Fran Aliberte, Boston warehouse manager, will replace Wayne Thomas as a member of the Boston sales staff in that city. Thomas has been promoted to branch marketing coordinator. At WEA's Burbank headquarters, Lew Patrick becomes manager of home office and central returns systems and Jose Guzman is now manager of branch systems. For the last 2½ years Patrick has been developing the firm's central returns system. Guzman has been with WEA for 1½ years working on both home office and branch systems. ... Jill Hennessey is promoted to market analyst at GRT Music. She was formerly research assistant. And Donna Belant named product coordinator of GRT Music Tapes. She was broadcast administrator in the firm's broadcast marketing division. ... At Elektra/Asylum, Los Angeles, Ron Caro named art director. He had been West Coast art director with Columbia five years. Scott Burns named E/A's local promotion rep in Los Angeles after serving with the label for one year as college promotion rep and local promotion rep for San Diego. John Hughes joins E/A as local promotion rep covering Southeast Texas. He formerly was MCA's



Brelant



Malloy

local sales rep in the Houston area. Danny O'Brien is E/A's new local promotion rep in the Dallas area. He was formerly Dallas sales rep for Phonodisc. And at E/A Country in Nashville, Bill Williams has been tabbed director of marketing replacing Mike Suttle. He previously worked for Epic and Capitol doing local country promotion in Dallas before rising to head the national promotion and sales efforts at both labels' Nashville offices. David Malloy moves up to head E/A's Nashville operations. He was formerly director of a&r and replaces Jim Malloy who is pursuing independent work. ... Charles Schicke, recently promoted to director, sales and distribution, for London Records, New York, will also assume responsibilities in the label's special projects division. ... At Peppermint Choo Choo Music, Inc. in Los Angeles, J. Adaire Reed named president and Odette Shepherd tabbed vice president. Reed is also president of the parent firm, Peppermint Choo Choo, Inc. ... Al Berger appointed director of marketing and promotion for Peter Pan Records, New York. He was vice president in charge of sales for Charles Merzbach Co., a toy manufacturer. ... Joel Bernstein promoted to executive vice president in charge of a&r and administration at Biograph Records, Canaan, N.Y. He was coordinator in charge of administration. ... Thomas Cavillier named corporate president and treasurer of Big Sound Records, Wallingford, Conn. He was vice president of the label. ... Glenn Fidell joins Jem Records, New York, as director of international operations, from European coordinator at Peters International. ... Peter Blachley appointed to the post of merchandising coordinator for Capitol Records, Los Angeles. He was supervisor of the label's mer-

(Continued on page 114)

JANUARY 28, 1978, BILLBOARD

Takin' it to the tube:
**DOOBIES
 HIT TV!**



All seven Doobie Brothers take their unique brand of rock & roll to a new audience on Jan. 28 and Feb. 4. On two, back-to-back episodes of ABC TV's **What's Happening** the Doobies will sing, play and make their live, in-person acting debuts.

Check your local listings for exact air times.

Check out The Doobie Brothers, exclusively on Warner Bros. records & tapes, produced by Ted Templeman:

THE DOOBIE BROTHERS
Livin' on the Fault Line
 Includes the Single Little Darlin'
 Also includes: Echoes of Love
 You've Made That Way, Chinatown

BS 2978

THE DOOBIE BROTHERS
BEST OF THE DOOBIES
 Includes the Hits: China Grove
 Black Water, Listen to the Music
 Takin' It to the Streets

BS 2899

THE DOOBIE BROTHERS
Takin' It to the Streets

Includes the Hits
 Takin' It to the Streets
 It Keeps You Pumpin'

BS 2899



Founded 1894

The International Music-Record-Tape Newsweekly



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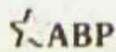
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Vol. 90 No. 4



JEM SESSION—Marty Scott, president of Jem Records, greets Clive Davis, whose Arista Records distributes Jem's Passport label, left, and Seymour Stein, president of Sire Records, at Jem's convention in Piscataway, N.J.

TIPS AT NARM CONFERENCE

How To Up Store's Efficiency

By JOHN SIPPEL

LOS ANGELES—Retail store clerks trained in an accredited university or college course. That's the hope of Joe Cohen, NARM's executive vice president.

And if the 70-minute instruction and motivation provided by Dr. David Rachman, educator/market consultant at the NARM regional conference here Monday (16) at the Otani Hotel is a sampling, retail's impact will spiral.

"Be psyched up. Retailing is a form of entertainment. People shop because it gives them a lift. If a store's presentation is dull, customers don't return," Rachman told an audience of approximately 60, the majority of whom were Licorice Pizza, Music Plus and Warehouse retail staffers.

"Know your firm's capability. You can't please everybody. Clearly define the target you are after. Schwartz Brothers, one of my clients, which operates the Harmony Hut chain, is after the suburbanite. Some people think our stores are too antiseptic. But that is the look we think is right," Rachman explained.

Proper management of work time was emphasized by Rachman. He promised that NARM would devote future separate sessions on using time prudently. He ridiculed, the person who works six and seven

days, terming that overtime effort unnecessary if time is properly used.

Other tips: Work should be apportioned throughout a store, affording the manager proper time for review and study.

A person must weigh responsibilities. For example, when a vendor salesperson visits the store, take him out into the area where his merchandise is displayed. Review and inventory it instead of taking that vendor into an inner office, where talk too often deteriorates to personal things that waste both persons' time.

Standing up instead of sitting causes both persons to accelerate their work, Rachman noted. Vendor representatives should be given time based on the percentage of business they are doing with a store, Rachman recommended.

A manager must authoritatively run his store. Job responsibilities should be clearly defined. Sit staffers down and discuss job goals. Even better, Rachman said, is reviewing job procedures and actually putting the job responsibilities down in writing. Then a manager should review a staffer's work with him every six months, Rachman proposed.

A manager should outline objectives decisively, setting sales goals, decreases in out-of-stock merchan-

dise and markup and markdown programs, for example, Rachman urged.

Managers must think positively to properly direct a store staff. They must properly train newcomers. Chains should have a printed training program, going into such details as daily break and lunch periods, vacation time, sick leave and fringe benefits.

Frequent staff meetings, making employees aware of a store's progress, are essential. At these meetings standards must be set, postmortems on store activities such as sales and promotions, should be discussed. "You are the boss if you are the manager. They are your employees. They are never your friends," Rachman said. He ridiculed trying to develop a "friend" relationship with an employee.

"Shop your competitors for ideas," Rachman encouraged. "Visit all types of stores in the mall you are in. Develop public relations possibilities in the mall and the community. Get to know the mall manager. When Santa Claus arrives, see that he stands near your store. Contact newspapers when you have an album that's a first in 30 years."

Records, tapes and accessories should be positioned in a store so that customers are led subliminally into the high profit areas, Rachman asserted. "Put full markup items near specials," Rachman said.

"Put the hot stuff in the back of the store. I had a drugstore chain which had a store that did 35% of its business in cigarettes. We moved the tobacco department from the entrance back into the store, where the customer had to walk past lots of impulse merchandise. It increased overall volume. Customers will walk a ways to get a bargain."

Good management means controlling expenses. Don't maintain full staffs from opening till 1 p.m. if traffic is off until afternoon. "Hire part-timers. Alexanders, the New York chain, doesn't have any full-time help. The person who works four hours has a higher energy level than the person who works all day. There are plenty of housewives looking for part-time work," Rachman said.

Cohen reiterated his pledge that NARM will institute a three-day retailing educational session for newcomers, after which the novices will work two months in retail, after which they will attend another three-day retail educational session (Billboard, Oct. 1, 1977).

Cohen said he and Rachman, a former college instructor of his, are striving to introduce a collegiate level accredited course in record/tape/accessory retailing.

Letters To The Editor

Dear Sir:

The recent rash of letters to your magazine concerning what you should or should not report on prompted me to write this letter.

While I personally do not enjoy new wave music myself, I would never criticize openly anyone who has an interest in that type of music. Similarly, I, as a disco DJ-aficionado, resent someone putting down disco music, although I agree that it is your magazine's job to report any industry-related news.

What I'm trying to get across is this: the music industry is a giant, dynamic business which spawns talent. Music, in any form, is an expression of that talent. Rock, r&b, pop, new wave, disco, jazz, the classics—all serve to form the great industry in which we work and take pride.

Perhaps everyone should adopt your publication's apparent philosophy of treating all facets of the industry fairly and equally. Then the space allocated for the Letters To The Editor column could be better utilized for legitimate grips.

Mike Pazdyk,
2001 Club of Jamestown, N.Y.

in Karen Raizer's letter of Jan. 14 that disco music is "bad, amateurish" and a "hype on the public."

As you stated Karen, whether or not you like it, disco is music news and Billboard is doing a fine job of reporting it.

Disco has been reported to be a \$4 billion dollar industry. People young and old have become addicted to new dances created at discos. Disco hits are crossing over to radio with rapid frequency. Radio and television have adopted programs with disco music formats. The boxoffice figures for "Saturday Night Fever" speak for themselves. Disco has spawned new and extremely talented artists like Donna Summer, Cerrone, the Salsoul Orchestra, Chic, Odyssey, the Trammps and many others, too numerous to mention.

Whether or not you wish to admit it, disco music is here to stay.

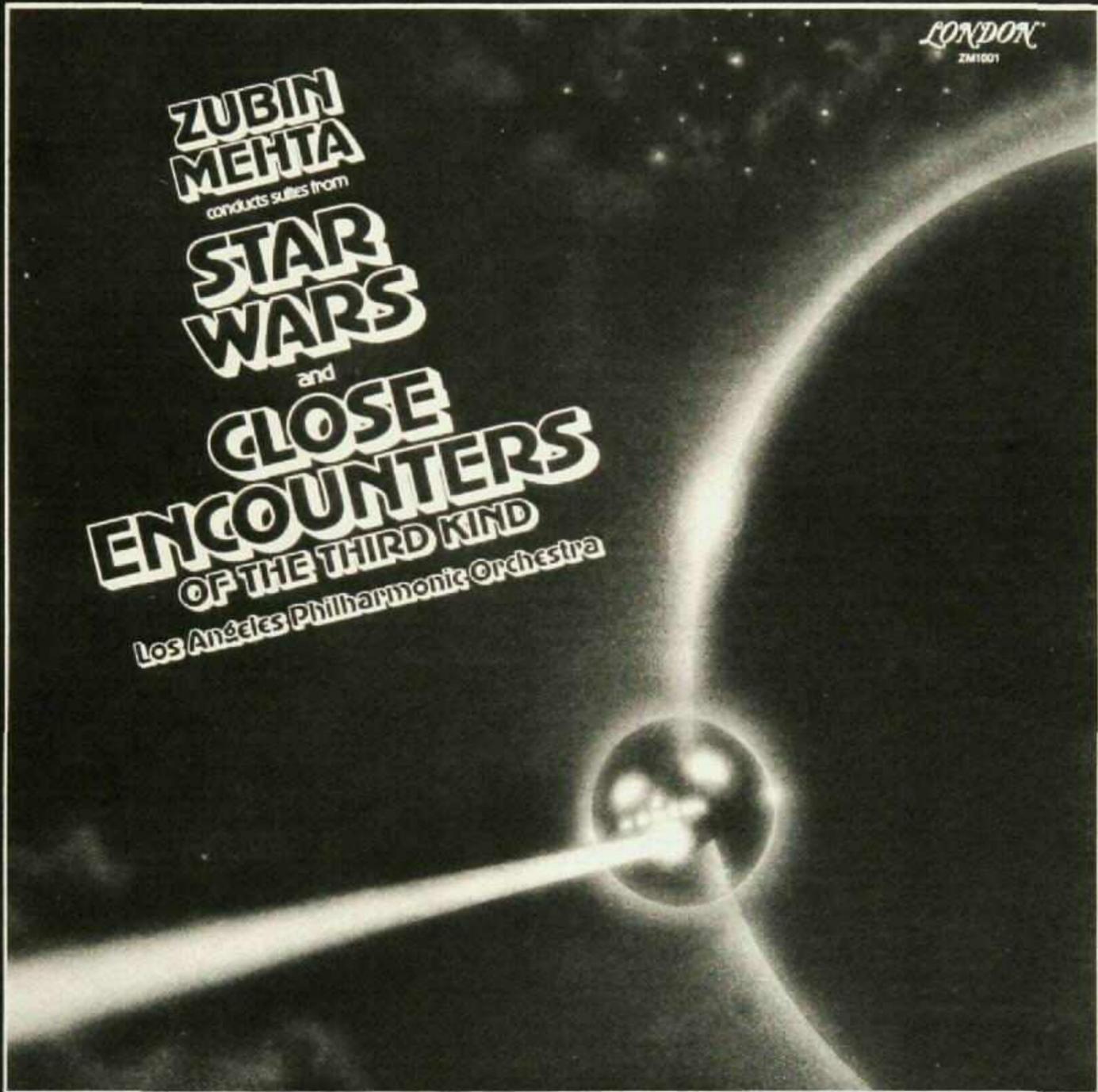
If new wave music is your bag, enjoy it. There's enough room in the music industry for all of us and enough space in Billboard to report it.

Jerry Lembo,
Music Director,
Windjammer Disco,
Saddle Brook, N.J.

Dear Sir:

I wish to take exception to a quote

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London Records presents suites arranged by the composer John Williams—*both on one great l.p.*

ZM 1001

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RECORDS & TAPES

RCA THRIVING *Records Division Accomplishes 3rd Straight Year Of New Highs*

NEW YORK—RCA Records was among seven divisions and subsidiaries posting new highs in sales and earnings in RCA Corp.'s most successful year since its founding in 1919.

"A strong showing abroad and by its record club, as well as progress in domestic operations, assured RCA Records of its third consecutive year of new highs even before the death of Elvis Presley," RCA president and chief executive officer Edgar Griffiths notes in his statement accompanying the year-end figures.

"Extraordinary demand for Presley records and tapes boosted results still higher," he says. Earlier RCA reports for the first three quarters had indicated similar progress for the label, both here and abroad.

Corporate earnings rose to a new high in the fourth quarter, up 17% to \$65.5 million, or 86 cents a share, from \$56 million, or 73 cents a share—the company's 10th consecutive quarter of profit growth and fourth in a row at record levels. October-December sales were up 13% to \$1.65 billion, against \$1.46 billion the previous year.

Net income for the full year was \$247 million or \$3.23 per common

share, up 39% from the \$177.4 million or \$2.30 a share in 1976 (this would be 25% excluding a \$20 million special charge in 1976 to reflect the reduced value of RCA's Criel Foods Group). Sales reached a new high of \$5.92 billion, a 10% gain from \$5.36 billion in 1976.

In the fourth quarter, RCA successfully introduced its Matsushita-built SelectaVision home videocassette recorder, first on the U.S. market with a four-hour recording capability. "We are already challenging for leadership in a market that should grow to \$1 billion in 1979," Griffiths says.

The SelectaVision unit is part of the Electronics—Consumer Products and Services group under which RCA Records is included. No individual group sales and/or earnings figures were broken out in the unaudited year-end corporate totals, but these are anticipated in the annual report.

"Throughout the company," Griffiths says, "we have been tuning our operations to higher efficiency, bolstering management where necessary, continuing to pare away marginal activities, lowering existing product costs and focusing our

energies on new products and marketing activities.

"Although 1977 was RCA's best year by a wide margin, it also made us more aware than ever of the great continuing potential within our existing businesses for the steady, consistent earnings growth we seek. There are fresh opportunities in 1978, and we have begun to grasp them."

Memorex's 1977 Income Best Ever

LOS ANGELES—Memorex Corp. earned record income in 1977 of \$34.1 million before extraordinary credit which compares to 1976 income of \$24.9 million.

Net income for the year was also at a record level, \$56.3 million which includes an extraordinary credit of \$22.2 million. This compares with 1976 income of \$40.1 million.

Revenues of \$450.1 million was also a record and represents a 31% hike over last year's revenues of \$344.6 million.

In the final quarter of 1977, net income totaled \$15.4 million compared to comparable quarterly income of \$11.6 million last year. Revenues for the fourth quarter of 1977 totaled \$120 million, an increase of 24% over revenue of \$100.1 million in the comparable 1976 period.

Memorex is an independent supplier of information storage and communications systems; computer tape, data modules and disk packs and audio and videotapes among other services.

Quarter At Telecor Up

LOS ANGELES—Telecor, Inc., marketers of Panasonic consumer products, recorded its highest volume and profits for any single quarter in its history for the three months ended Nov. 30, 1977. Sales and earnings for the first half of the current fiscal year were also at record earnings.

In the first half ended Nov. 30, 1977, revenues increased to \$66,753,000 from \$53,458,000, or a 25% hike. Net income increased 29% from \$2,519,000 to \$3,257,000.

In the second quarter, revenues rose to \$37,799,000 from \$30,714,000 one year ago. Earnings advanced to \$1,831,000 from \$1,400,000.

Harold Haytin, president of Telecor, says the second quarter profits were due in part to fewer markdowns of 23-channel citizen band radios and older Electro Rent equipment.

Buffalo Jazz Spot Closing Its Doors

BUFFALO—Once the brightest site for jazz in this area, the Downtown Room of the Statler-Hilton Hotel here will junk that music and become a restaurant after Gap Mangione winds up his run. Mangione opened Tuesday (17) for two weeks.

Attendance, it was reported, tailed off last fall at the spot which had presented Marian McPartland, Buddy DeFranco, Dizzy Gillespie and others the last 18 months. The hotel's larger Rendezvous Room will be converted into a discotheque.

Market Quotations

As of closing, January 19, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	36	ABC	7	781	38%	37%	37%	- 1/4
41%	35%	American Can	7	116	37%	36%	36%	- 1/4
11%	7%	Ampex	11	1814	11%	11%	11%	+ 1/2
5%	2%	Automatic Radio	9	15	3%	3%	3%	+ 1/4
28%	22%	Beatrice Foods	10	212	22%	22%	22%	- 1/4
62%	46%	CBS	7	185	47%	47%	47%	- 1/4
20%	7%	Columbia Pictures	5	399	15%	15%	15%	- 1/4
15%	8%	Craig Corp.	4	302	11%	9%	11%	+ 1
48%	32%	Disney, Walt	14	236	36%	35%	35%	- 1/4
4%	3	EMI	7	26	3%	3%	3%	Unch.
18%	10	Gulf + Western	4	430	11%	11%	11%	- 1/4
11%	4%	Handleman	8	66	10%	10%	10%	Unch.
5%	3	K-tel	7	3	3%	3%	3%	Unch.
9%	5	Lafayette Radio	58	19	5%	5%	5%	- 1/4
25%	21%	Matsushita Electronics	9	50	24%	24%	24%	+ 1/4
44%	31	MCA	8	102	35%	34%	34%	- 1/4
57	45	3M	14	270	47%	46%	46%	- 1/4
56%	33%	Motorola	11	315	36%	36%	36%	- 1/4
36	26%	North American Philips	6	14	27%	26%	26%	- 1/4
17%	9%	Pioneer Electronics	8	-	-	-	-	Unch.
9%	5%	Playboy	14	55	7%	6%	6%	- 1/4
32%	22%	RCA	8	775	24%	23%	23%	+ 1/4
10%	6%	Sony	11	123	7%	7%	7%	- 1/4
22%	12%	Superscope	7	16	12%	12%	12%	+ 1/4
42%	21	Tandy	7	248	32%	31%	31%	+ 1/4
7%	4%	Telecor	5	15	6%	6%	6%	+ 1/4
3%	1%	Telex	8	817	3%	3%	3%	+ 1/4
4%	1%	Tenna	10	11	2%	2%	2%	Unch.
16%	13	Transamerica	8	642	14%	13%	13%	- 1/4
26%	9%	20th Century	4	204	22%	22%	22%	- 1/4
34	25%	Warner Communications	6	78	30%	30%	30%	+ 1/4
28	12%	Zenith	17	178	13%	13%	13%	- 1/4

OVER THE COUNTER

P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
54	-	2%	3%	ABKCO Inc	5	16	3%	3%
3	70	5%	5%	First Artists Prod	7	2	2%	3
4	4	9	9%	Gates Learjet	9	17	13%	14
5	71	2%	2%	GRT	5	253	27%	27%
3	-	5%	6	Goody Sam	-	115	%	1%
3	741	13/16	2 1/16	Integrity Ent.	4	-	2%	3
				Koss Corp.	10	2	2	3
				Kustom Elec.				
				M. Josephson				
				Memorex				
				Orrox Corp.				
				Recoton				
				Schwartz Bros				

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

Daybreak LPs To 20th Century

LOS ANGELES—20th Century Records has acquired 15 albums from the former Daybreak Records catalog and will be releasing the albums sometime in the next few months on the 20th label. Making the deal for Communiphonics, which had rights to the product, is

Sonny Burke, who'd not only produced most of the albums but owned the Daybreak label. Product includes LPs by the late Bing Crosby, Count Basie, Frank Sinatra Jr., Nelson Riddle, Les Brown and others.

Burke is now producing soundtrack albums at Universal Studios.

For Information regarding major market quotes, please call:
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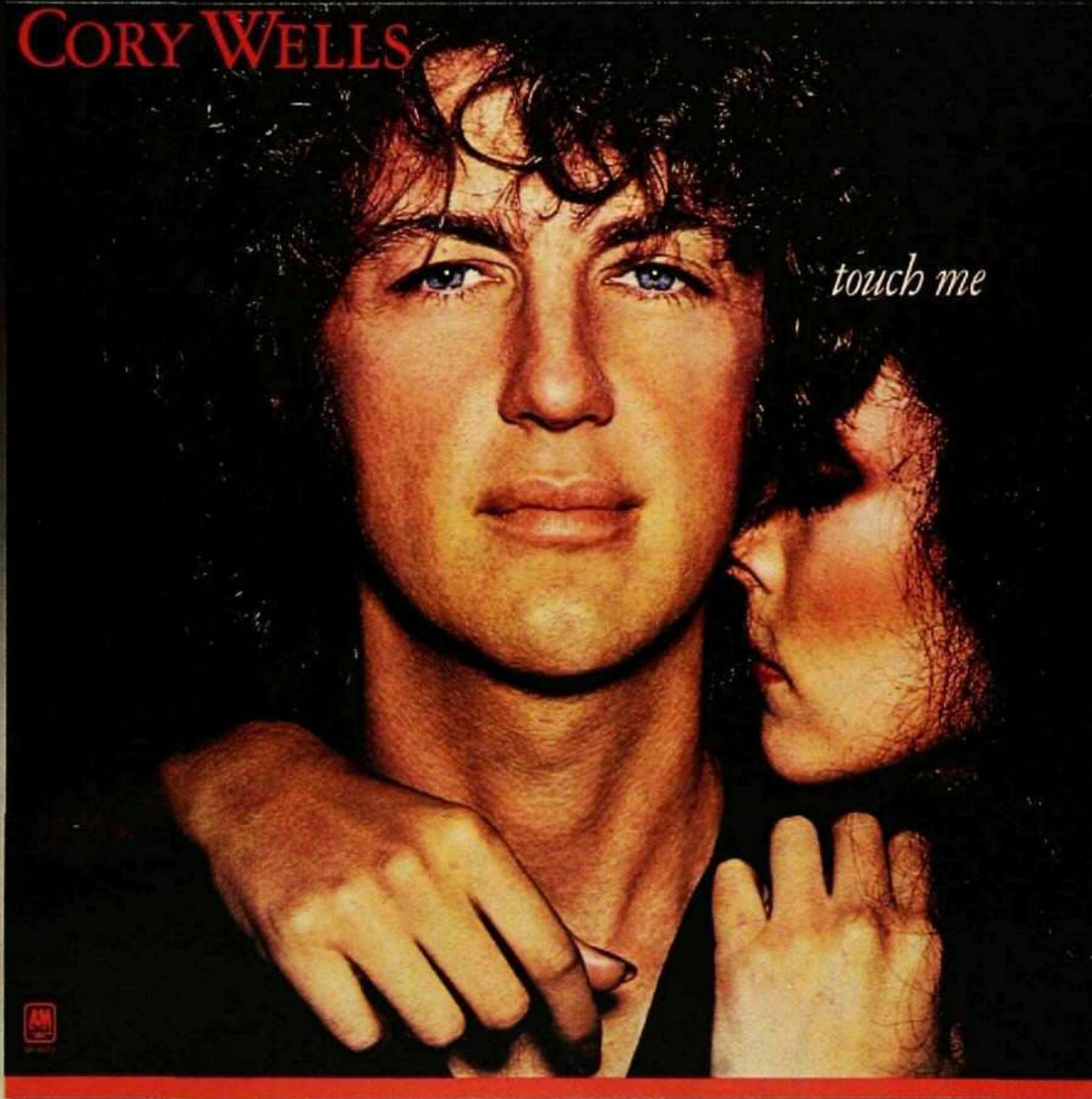
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General News

U.K. LABEL

New Gale Distrib In U.S.

By ALAN PENCHANSKY
 CHICAGO—Distribution of Gale Maximum Fidelity Recordings, the British super-fi label, is being broadened through a new agreement with Audio-Technica, U.S.

The agreement, making Audio-Technica sole U.S. agent for the audiophile disks, replaces distribution through Gale Electronics of America, firm also handling Gale audio hardware.

Ira Gale, label head, says the move will open 2,000 audio stores to the line, as compared with less than 100 in the Gale Electronics network of esoteric salons.

List price of the Gale disks is increased to \$14.98 under the new agreement, according to Jon Kelly, Audio-Technics vice president.

The agreement places a large percentage of audiophile recordings on the market under Audio-Technica's aegis. Other lines it handles are Telarc, Umbrella, Sonic Arts and RVC.

Gale's initial album release numbers five titles, including a two-record set of Bach flute-harpsichord sonatas, Beethoven piano sonatas and an album of seventeenth century Italian music.

In June, reports Gale, the label begins a series of orchestral tapings to feature pianist Vladimir Ashkenazy as conductor (Billboard, Jan. 21, 1977). The first of these albums, to be recorded with London's Philharmonia Orchestra, will include two previously unrecorded pieces by Tchaikovsky, Gale claims.

The Gale disks, recorded 30 i.p.s. without signal processing in stereo, feature deluxe boxed packaging and carry a lifetime warranty against wear and breakage.



Sing And Swing: Vocalist Martha Tilton is reunited with Benny Goodman on stage at Carnegie Hall during Goodman's 40th anniversary concert.

TOO FEW REHEARSALS?

Goodman Carnegie Date Not Like '38

By ED KELLEHER

NEW YORK—One observer called it "The Super Bowl Of Swing."

Others in the crowd at Benny Goodman's 40th anniversary Carnegie Hall concert Tuesday (17) were less caustic, but lackluster applause and the high percentage of walkouts left little doubt that this eagerly anticipated music event, like the recent Dallas/Denver football debacle, simply failed to live up to its advance buildup.

Touted as a star-studded reunion concert, the three-hours-plus evening actually featured only a handful of performers from Goodman's legendary 1938 Carnegie Hall concert—the first jazz event ever held in that venue.

Veteran performers who did show up—Lionel Hampton, Martha Tilton, Mary Lou Williams—provided most of the evening's highlights. But theirs was an uphill battle against a program almost totally devoid of pacing, and an orchestra which seemed surprisingly under rehearsed.

Held on a blustery night filled with slush and driving rain, the concert attracted a colorful cross-section of celebrities, international press, society types and dyed-in-the-wool jazz buffs.

Their expectant, pre-concert buzzing turned, for the most part, to consternation as Goodman and company ploughed through the opening numbers in a fashion that could best be described as workmanlike.

Save for some diverting vocals by Tilton, the opening set had little to recommend it. Goodman seemed curiously out of touch with his band and enough clinker notes were sounded to give even the most devoted BG fan cause to wonder.

Following the hour-long set,

Benny announced good naturedly: "I shall return." But some members of the audience were not similarly inclined and, at the end of the intermission, empty seats were noticeable, particularly in the parquet area.

The second set got going with a three-song Beatles segment which seemed out of place, given the historical significance of the occasion. Trumpet player Jack Shelton struggled through the vocals on "Rocky Raccoon" and "Octopus's Garden."

He also provided one of the most telling comments on the evening's lethargy when he introduced one number by remarking: "Continuing along at this furious pace..."

Goodman then hit his old stride with a smoothly beautiful (but all too short) clarinet solo on Lennon/McCartney's "Yesterday." The hush that fell over the hall on this number was a testimony to the musical genius that had been the magnet which sold this concert out at the boxoffice in less than three hours.

Such moments, however, were few and far between. Even the arrival of Hampton for the closing numbers did little to enliven the proceedings.

Though Lionel played with his customary animation and solid musical style, the ensemble's final numbers lacked the force of earlier collaboration. Though the orchestra closed with a medley of its patented favorites—"Stompin' At The Savoy," "String Of Pearls" and "Sing, Sing, Sing," among them—the steady streams of patrons ignoring the music and heading for the Carnegie exit doors really told the tale.

The concert was recorded in Phase 4 Stereo by London Records. Release date for the double album is set for early February.

RIAA Certified Records

Gold LPs

Bee Gees "Bee Gees Gold" on RSO. Disk is its fifth gold LP.

Brass Construction's "Brass Construction III" on United Artists. Disk is its third gold LP.

"Theme From Close Encounters Of The Third Kind" soundtrack on Arista.

Platinum LPs

"Saturday Night Fever" soundtrack on RSO.

3 Publishing Cos. Acquired By Welk

LOS ANGELES—Lawrence Welk's music publishing companies have acquired Alta Music, which contains more than 400 Mack David titles, Horse Creek Music, which features many songs written by or recorded by Don Williams; and Marpet Music, acquired from the estate of Percy Faith.

The acquisitions bring to 53 the number of catalogs picked up by the Welk firms since 1958.



Star Power: Goodman is joined by featured artists Lionel Hampton, on vibes, and Mary Lou Williams, on piano, during the concert's finale.

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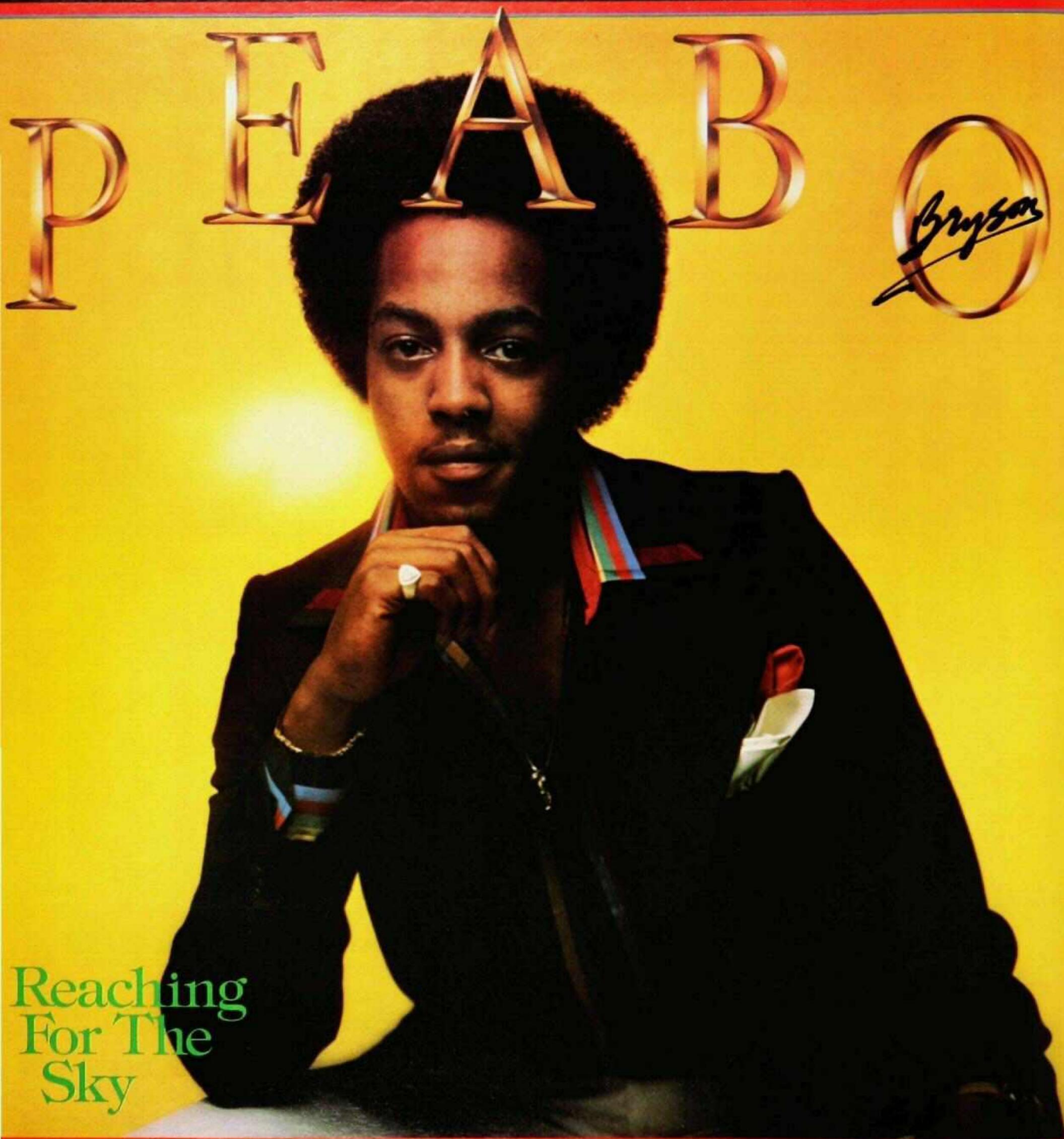
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Capitol's Got the Soul World Covered!

NEW YORK—A major winter storm of near-record proportion shut down most of the Northeast over the weekend, forcing most industries to shut down Friday (20).

Although suburbs from Philadelphia to Boston were hardest hit, snow drifts and gale force gusts made deliveries impossible in cities also. Railroad and commuter bus lines were crippled and even in Manhattan's Time Square, retail record outlets were closed.

Broadway theatres were set to open Friday night, according to the League of Broadway Producers, although accumulations of more than 14 inches of snow were reported by Friday afternoon.

Major Winter Storm Slams Northeast, Closes Industry

By DICK NUSSER

Few airports in the Northeast remained open, with runways virtually impassable and high winds making landings difficult. Continental and international flights were being rerouted or postponed.

Madison Square Garden announced it was cancelling Friday night performances of the Ice Capades. No major concerts were scheduled in New York and while

some clubs remained opened, few customers were expected to brave the wintery blasts to come out. Some venues were offering "snow checks" on tickets.

Many Northeast area radio stations played less music than usual, devoting air time to reports of school and industry closings and emergency weather bulletins. Rock ver-

sions of "Winter Wonderland" became a programming favorite.

Stores in the Washington-Baltimore area remained open, at least until Friday evening, since the storm appeared to be most intense farther north.

This was the third time in less than a week that the weather had curtailed industry on the Eastern seacoast. Parts of Long Island and Connecticut were reported to be

without electricity for the second time in a week and deliveries in those areas were said to be a week behind.

Mail deliveries were almost nonexistent in the New York area Friday.

The most crippling winter blow in Nashville came when six inches of snow engulfed the city Thursday and Friday (19-20), forcing most firms to close early Thursday. On Friday, music business operations were either closed or operating with skeleton crews. Meanwhile, Nashville braced for additional snowstorms predicted by the Weather Bureau.

See earlier details on page one.

COMMITTEE DECIDES WINNERS

NARAS Vote On 'Fame' Disks

NEW YORK—A select NARAS committee is now voting to choose three recordings for inclusion in the organization's Hall of Fame. The criterion for membership is for a recording to be "of lasting, qualitative or historical significance released before 1958."

The committee will select the winning recordings from the following nominees:

"April In Paris," Count Basie; "Artistry In Rhythm," Stan Kenton; "A-Tisket A-Tasket," Chick Webb with Ella Fitzgerald; "Bach-Stokowski: Toccata And Fugue in D Minor," Leopold Stokowski conducting the Philadelphia Orchestra; "Benny Goodman Jazz Concert No. 2, 1937-38," Benny Goodman; "Bijou," Woody Herman; "Birth Of The Cool," Miles Davis.

Also: "Black And Tan Fantasy," Duke Ellington; "Cherokee," Charlie Barnet; "Cotton Tail," Duke Ellington; "Early Autumn," Woody Herman; "Four Brothers," Woody Herman; "The Genius Of Art Tatum, Volumes 1-13," Art Tatum; "Groovin' High," Dizzy Gillespie & His Sextet; "Honeysuckle Rose," Fats Waller & His Rhythm; "How High The Moon," Les Paul and Mary Ford.

Also: "I Can Hear It Now," Edward R. Murrow; "I Gotta Right To Sing The Blues," Jack Teagarden; "I'll Never Smile Again," Tommy Dorsey with Frank Sinatra & the Pied Pipers; "In A Mist," Bix Beiderbecke; "In The Mood," Glenn Miller; "Jelly Roll Morton Interviews With Alan Lomax," Jelly Roll Morton; "Lester Leaps In," Count

Basie's Kansas City 7 featuring Lester Young.

Also: "Mahler: Das Lied Von Der Erde," Kathleen Ferrier and Julius Patzak with Bruno Walter conducting the Vienna Philharmonic Orchestra; "Marie," Tommy Dorsey and vocalist Jack Leonard; "Moonlight Serenade," Glenn Miller; "My Blue Heaven," Gene Austin; "One O'Clock Jump," Count Basie; "Rachmaninoff: Rhapsody On A Theme Of Paganini," Sergei Rachmaninoff, piano, with Leopold Stokowski conducting the Philadelphia Orchestra; "Sing, Sing, Sing," Benny Goodman featuring the drums of Gene Krupa; "Strange Fruit," Billie Holiday, and "Pinetop's Boogie Woogie," Pinetop Smith.



SKATE-IN—A member of San Francisco's finest lectures Jefferson Starship guitarist Craig Chaquico about skateboard safety after the speedy musician was caught tooling around on his powered board between sessions for the new Starship "Earth" LP.



KIDDIE PROMO—Peter Pan Records promotes its kiddie line via in-store stunts such as this appearance by Peter Pan in Famous Barr, St. Louis, Mo., retailer. Left to right are model Kathy McBride; Ken Harvey, label's regional sales manager; Joe Hoak, store manager, and Rick Schweer of Pickwick.

Hawaiian KNDI To Air College Course

HONOLULU—A three-credit college course in the history of rock music and a survey of the music industry will be offered in Hawaii over KNDI radio.

Broadcast twice a week from Jan. 31 through May 11, the course may be listened to casually or taken for credit through Hawaii Pacific College, a fully accredited four-year nonsectarian college located in the downtown Honolulu area.

The course is part of an innovative media program offered by the college three times a year and is entitled "The Sociology Of Popular Music."

GROUP W PROJECT

'EveryDay' TV Show Set For Autumn

NEW YORK—"EveryDay," a daily daytime syndicated television series with house music and comedy performers, is being planned by Group W Productions for this fall, reports Donald H. McGannon, chairman of the board and president of Westinghouse Broadcasting Co.

David E. Salzman, chairman of the board and chief executive officer of Group W Productions, says the strip show will be offered to local stations on a first-run basis. The show will have two hosts—Stephanie Edwards of "AM America" and "AM Los Angeles" fame and actor-singer John Bennett Perry.

The "family" of the show will include Tom Chapin, brother of Harry Chapin and a recording artist in his own right; actress-comedienne Anne Bloom, comic Murray Langston, singer-actress Judy Gibson, singer-actor Robert Corff and comedienne-actress Emily Levine.

In music and comedy, the series will be characterized by more origi-

An Entire Griffin Show To Arista

NEW YORK—Arista Records will be the subject of an entire Merv Griffin television show Feb. 10.

The 90-minute special, beamed to 87 U.S. and 15 Canadian outlets, will feature label president Clive Davis and artists Eric Carmen, Melissa Manchester, Al Stewart and Randy Edelman. Singer/songwriter Barry Manilow, who will be the subject of a later Griffin special, will appear in a short film clip describing his affiliation with Arista and his friendship with Davis.

A spokesman for Griffin says the artists are being paid AFTRA scale, plus transport and production costs. Arista had to pick up the tab for transporting Stewart and five musi-

cians from the U.K. Although the show airs in major marts Feb. 10, many other outlets will pick it up at later dates.

Shaun's 1st Tour

LOS ANGELES—Shaun Cassidy's first tour of the U.S. begins Feb. 4 in Salt Lake City, and continues through the first week in April.

Cassidy will only be performing on Saturdays and Sundays, due to his commitments with the ABC-TV series "The Hardy Boys." The Warner/Curb artist will appear in 12 cities in all.

One-Stop Moves

NEW YORK—Transcontinent Record Sales has moved its Rochester One-Stop to 3047 West Henrietta Rd., Rochester, N.Y. 14623, effective Jan. 23. Any questions concerning pickups or deliveries should be directed to branch manager Don Aselin at (716) 454-6968.

CONCERT PROGRAMS

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Tribute To Lucher By Her Home City

BATON ROUGE, La.—Mayor William E. Boyer named Nellie Lucher an honored citizen and proclaimed a recent Tuesday as "Nellie Lucher Day" here as the pianist-singer, who now is a member of the AFM Local 47 (Los Angeles) board of directors, returned to her birthplace after an absence of more than 30 years for a visit.

Lucher racked up a series of hit records for Capitol in the late 1940s, two of which, "He's A Real Gone Guy" and "Hurry On Down" approached the one million mark.

Lucher also performed at the Hyatt Regency Hotel in New Orleans before she returned to her union job in California.

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Produced by Art Garfunkel.

Associate producer Dorry Beckett.

"(What A) Wonderful World" produced by Phil Ramone.

Exploitation For Grammys

Continued from page 3

Grammy, the more the industry can exploit the more for sales benefit. "So in addition to the point-of-sale campaign," says Denny, "we are making the record companies aware of ways in which they can assist in promoting the product. They already know that the Grammy is a sales incentive, and we want them to concentrate on that aspect through their own promotion departments. In the original letter to record label presidents, Denny suggests techniques they can use in assisting NARAS in its campaign. These include publicizing each firm's winners by mentioning them in press releases, liner notes, album covers or consumer ads; initiating

"Guess The Grammy Winners" contests through radio and retail means, and creating special artist's bins or dividers for each firm's winners. The letter also urges companies to use the new nominations stickers on their product. Denny writes: "Retailers want to promote the nominations as it gives them five to six times more product to sell than waiting for Grammy winners." NARAS, of course, is providing shrink-wrap stickers for the winners as it has since 1972. NARAS is encouraging labels (which in the past have sometimes developed their own stickers) to use the official Grammy seals, stressing that uniformity will increase public recognition. In addition, labels have been provided with a list of its Grammy-winning product, and were encouraged to call attention to the February telecast in their consumer ads. In a subsequent mailing to the labels, NARAS provided its Grammy Awards winners book as an "aid in preparing copy for your company ads, press stories, liner notes and artist bios." This is the first year the book, which breaks down Grammy winners by year, by name and number of Grammys won, has been mailed out to all firms.



SWEET EVENT—Gordon Lightfoot's 20th anniversary in the music business is celebrated with a guitar-shaped cake at CHUM-FM in Toronto.

RCA PUSHES DR. BUZZARD

LOS ANGELES—RCA Records is pulling together a marketing/promotional campaign to accompany Dr. Buzzard's Original Savannah Band's newest LP "Meets King Penett." Spearheading the campaign will be an extensive media campaign with ads in national and local publications. The label will also make available to stores both minnies and headliners for the group's upcoming LPs in stock streamers, a four-color poster and a mobile display. Billboards of the group will be in New York City subways the month of February.

Karate Reactivated

NEW YORK—Audiofidelity Enterprises has reactivated its Karate label. First releases are "One Night Too Late" by Dr. John and Chris Mercer's "Anglo-Sax Man."

SUBMIT CRITIQUE

Indie Publishers Eye AGAC Pact

LOS ANGELES—In the most constructive meeting in its year-old history, the Assn. of Independent Music Publishers here has referred a series of constructive suggestions for changes in the American Guild of Authors and Composers' popular songwriters contract to that body. Donald Kahn, founding AIMP member and one of 21 AGAC council members, immediately relayed the recommendations to AGAC's New York executive headquarters after AIMP's meeting here Tuesday (17). "You can't lose the writer," Fred Ansis, AIMP legal counsel, warned. "The contract should carry such significant information on the writer or writers as birthdate, citizenship and the date of fixing and/or creation. If the writers are U.S. citizens, the best tracer to find them in the future would be the social security numbers of each." "Has the composition been published before? If so, get full details about the original registration," Mickey Goldsen, Criterion Music and AIMP president, recommended. AIMP's members pointed up the danger of the present ambiguity of provision 4 (k), which states that any granting of a license to use the song by a publisher must be covered by written consent of the writers. TV shows work on tight deadlines. It is often difficult to find the writer quickly. Such sluggish reaction to a tv producer's request to use a song in

a video production could cause the show to delete the song, it was pointed out. AIMP also suggested to AGAC that provision 4 (n), requiring that the publisher include the names of writers on all types of print copies and phonograph/tape recordings be changed. Publishers said they do not have control of what labels do in labeling and packaging, but that they strive to have such information included. Marshall Robbins urged that somehow a short form assignment be included in the projected AGAC pact. In discussion apart from the AGAC binder, Goldsen noted that under the present copyright office rule, requiring a publisher to send that federal agency two copies of any recorded work in which his composition is included, the U.S. copyright office could be deluged with LPs. He noted that in an album, containing 10 songs, all by different publishers, under the present ruling the copyright office would receive 22 copies of the album, including two from the originating record label. When "derivative works" came under fire, Ansis opined that the copyright act's present wording is broad and forecasts that the present number of litigations involving the terminology would be joined by a large number of future lawsuits over what is meant by the terminology.

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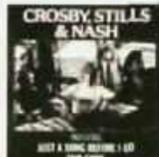
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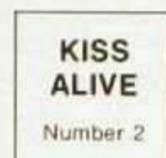
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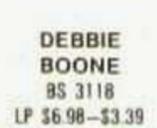
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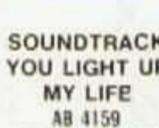
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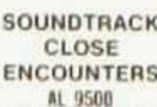
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New Companies

Sonny Lester Productions launched as an independent production firm by the former head of Groove Merchant Records. Initial signing is Jimmy Ponder, jazz guitarist formerly with Impulse Records. Address: 515 Madison Ave., New York, N.Y. 10022, (212) 688-1224.

Tropical Rush Productions formed by John Persico to produce and promote concerts and establish a jazz concert series. Address: 1270 West Peachtree St., Suite 21B, Atlanta, Ga., 30309, (404) 872-3284, (404) 872-3284.

La-De-Dah Management formed by David L.F. Benson to promote and produce Midwest acts. Wild Oats signed as a subsidiary. Initial signing is Don Brody. Address: 387 E. 17 Ave., Columbus, Ohio 43201, (614) 299-1767.

Sharpe Public Relations formed by Yvette Adams-Sharpe. Signed thus far are B.T. Express, Silver Convention, Carol Douglas, Gloria Gaynor and Doris Jones. Address: 1290 Avenue of the Americas, New York, N.Y. 10019, (212) 582-7284.

Country Music West formed as a division of New Day Entertainment, Inc. by Ed Miller, president of New Day and head of the new division. Firm plans to present country shows on a regular basis in the Los Angeles market. Address: 6464 Sunset Blvd., Suite 790, Los Angeles 90028, (213) 462-6374.

Dynamic Disco Productions, which specializes in portable discos for wedding receptions, launched by

Ralph "Dr. Disco" Brown and George Jackson. Address: P.O. Box 842, Arcata, Calif. 95521, (707) 822-9589.

Ryckman & Beck Music Publishing & Sales Corp., headed by James F. Beck, president, has moved from Westwood, N.J. New address: McNab Industrial Plaza, 1300c W. McNab Road, Ft. Lauderdale, Fla. 33309, (305) 971-7910 and (305) 971-7911.

Phase Four Concerts, a concert promotion firm, launched by Randy J. Miller. Address: 16862 Pacific Coast Highway, Suite 101, Huntington Beach, Calif. 92649, (213) 592-2472.

Hawkeye Productions Worldwide, a management and production firm, formed by David Righter and Harold Knichel, formerly of Tempo Management. Addresses: P.O. Box 2607, Los Angeles 90028, (213) 768-2083 and Rescedenweg 27, Hamburg 63, Germany, 5-95-241.

MPB Enterprises Ltd., dealing in management, promotion and bookings, launched by Paul and Marc Beranbaum. Address: 165 East 35th St., Suite 12J, New York, N.Y. 10016, (212) 679-8421 or (212) 679-8422.

Cap's Injunction

Continued from page 3
turing and selling recordings of Beatle performances or using the names of the Beatles individually or collectively where such recordings do not contain Beatles' performances.

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—Robert Hilburn,
Los Angeles Times

"The audience the night we saw it loved it and we did too."

—Mary Campbell,
Associated Press

"'Beatlemania' has become one of Broadway's biggest hits....An instant impact on those who lived through the Beatles era, or were altered by it."

—Charles McCollum,
Washington Star

"Nothing caters to the needs of Beatle-maniacs quite as emphatically or successfully as a hot show called 'Beatlemania,' playing nightly to packed houses."

—*TIME Magazine*

"'Beatlemania' is a definite hit."

—Joel Siegel, *ABC-TV*

Recorded live at the Winter Garden Theater. Original cast album on Arista Records and Tapes.

BEATLEMANIA



Not The Beatles. An Incredible Simulation

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"A vivid, magical scrapbook?"

—*Los Angeles Times*



FCC Probes KALI Following Charges By 2 Employees

• Continued from page 1

last year investigating the charges at KALI.

Winkler says that "we (the FCC) haven't completed the investigation," and Charles Kelley, of the FCC's hearing division, adds that as of Thursday (19) no hearing had been designated in the case.

A side effect of the suspension of the two KALI employees, Johnny Fernandez Moreno and Jose Valdes, is an interaction with AFTRA, their union.

Allan H. Davis, AFTRA's executive secretary in Los Angeles, says his union feels the suspensions are unjustified and informed KALI of its position. However, KALI's station manager, Philip Malkin, says he never received such notification.

Davis says that with the information available to the union, it has come to the position that "they have been improperly suspended."

And he says the union informed the station of its position some time before Jan. 10, but he says he could not recall whether the notification was by letter or orally.

Complicating matters even further, KALI employe Juan Rafael Meono, who was program director at the station prior to Fernandez Moreno's one-year tenure as "musical director," has lodged a written complaint of misconduct with the AFTRA board of directors against Fernandez Moreno and Valdes.

Meono's written complaint, scheduled for an AFTRA hearing Thursday (26), alleges that Fernandez Moreno and Valdes have engaged in "conduct prejudicial to my welfare" because of "repeated false accusations that I accepted payola during the period of time when I was in charge of selecting music for radio station KALI."

Pursuant to standing FCC policy, neither Winkler nor Arthur Ginsburg, the agency's assistant chief of complaints and compliances in Washington, would comment further on the case when contacted by Billboard.

But Jim Zoulek, assistant engineer in charge of the FCC's field operations bureau in Long Beach, Calif., confirms that he put together material sent to Washington.

Says Zoulek, "I took the information and forwarded it (to the complaints and compliance division in Washington) either in October or November 1977."

Zoulek was initially approached with complaints in the matter by Fernandez Moreno who was later suspended from the station directly by Richard Eaton, president of United Broadcasting Co. which owns KALI, in a letter dated Dec. 20, 1977, well after the FCC's Wink-

ler and Kalb had arrived in Los Angeles to begin their investigation.

The other suspended KALI employe, announcer Valdes, who worked with Fernandez Moreno in bringing the allegations to the FCC's attention, was also suspended by Eaton by letter also dated Dec. 20, 1977.

Victor Trujillo, an announcer who worked part-time at KALI and who says he has also made payola allegations to the FCC, was also terminated as an employe by KALI station manager Philip Malkin on Nov. 26, 1977, according to Trujillo.

Trujillo says his termination came about as a result of his refusal to turn over copies of material allegedly provided the FCC in the case.

Malkin confirms that he asked Trujillo for the material, and that Trujillo's employment was terminated "a week or two" after Trujillo's refusal to turn the material over.

But Malkin denies Trujillo's charge that the two events were linked. Malkin says he was forced to let Trujillo go because of scheduling changes at the station which forced him to give Trujillo's spot to a veteran, full-time announcer.

Zoulek, of the FCC's Long Beach field office, confirms that among the material he forwarded to the FCC's Washington office were copies of sworn and notarized affidavits (which he prefers to call "open statements") which were turned over to him by Fernandez Moreno.

Zoulek also says he personally interviewed "about four people" including Fernandez Moreno and Valdes regarding the complaints.

He also confirms that these "open statements" (or affidavits)—copies of which have been obtained by Billboard—were signed by a promotion man from a Latin label, by a Latin artist and by a female employe of KALI who was terminated from her job on Dec. 23, 1977 by Malkin.

In one affidavit Fernandez Moreno says he submitted to the FCC, a record company promotion man makes the sworn statement that in early 1975 he approached Juan Rafael Meono, then program director of KALI, to try "to have the records of my company (name deleted) played" on the station.

In the same affidavit, the promotion man alleges that "Juan Rafael Meono told me that I have to pay him a certain amount of money" and that he (the promotion man) informed his artists of the matter.

The promotion man further alleges in the affidavit that "they (the artists) got the money together and for each record that the program director of KALI, Juan Rafael Meono played on that station, (of my groups) I paid him personally \$100. I have to mention that this money did not come out of my pocket or the company that I work for."

In the same affidavit, the promotion man continues with the allegation that "Juan Rafael Meono received the money in different occasions and places, and the records of my group which he was paid for were played accordingly, until his termination as KALI program director."

Repeated attempts to contact Meono for comment were unsuccessful. Station manager Malkin says Meono was not available at the station because he has been "on vacation since the week of Jan. 13." Meono's home phone has been disconnected, but Malkin says Meono changed his number for reasons of privacy.

In another of the affidavits Fernandez Moreno says he provided

the FCC, an artist claims that after recording his first LP for a Latin label, he requested of the label president that his music be promoted.

He further alleges in the affidavit that the president told him it was only possible if he paid, and that the label president would make the arrangements.

The following day, the artist further alleges in the affidavit, the record company president told him that KALI was "willing to play my first record for six weeks if I was willing to pay \$250."

The artist further states in the affidavit that the label president told him he would split the cost, so that he (the artist) would only have to pay \$125, "which I did and my first record (name deleted) was played for six (sic) weeks."

The artist further states in the affidavit that the operation was repeated two other times in the ensuing months and alleges in the affidavit, "For every record I paid \$125."

The artist does admit in the affidavit that "I do not know who received that money... but Mr. (the label president) told me that I have the choice of picking the record and that records 'will be played on KALI.' And that was that way it happened."

Fernandez Moreno and Valdes were suspended by Eaton, who stated in his Dec. 20, 1977 letter to Fernandez Moreno: "Since I first learned of it (payola allegations) in the fall of 1976, I have made repeated attempts to substantiate your charges, especially against Mr. Juan Meono."

"Most recently I sent our attorney, Tom Schattenfield, to KALI to attempt to obtain from you a copy of some affidavits you alleged you had in your possession which substantiated your charges. As in the past, you once again made excuses for not making them available to me through Mr. Schattenfield."

Eaton further writes that "the suspension will continue in effect until you deliver the alleged affidavits, or copies thereof, to me."

He closes by charging Fernandez Moreno with "unwillingness to cooperate" which has "thus impeded our investigation in this matter."

Both Fernandez Moreno and Valdes, however, claim that on repeated occasions going as far back as fall 1976, they attempted to alert the station ownership of the alleged wrongdoing which they believed existed within KALI.

Schattenfield last week confirmed via phone, that Eaton instructed him to visit KALI to look into the charges, and that if he (Schattenfield) were to find any problems, to report them to the FCC.

KALI attorney Schattenfield says he first came to Los Angeles from his Washington base for a couple of weeks in February 1977, during which time he says he interviewed everyone at the station, including Fernandez Moreno and Valdes. Schattenfield recalls he visited KALI again in June or July "for a week or so" and a third time in November or December of 1977 "for less than a week."

He says he took "copious notes" and "checked out every lead I was given" (including interviewing people he says who had been accused of making payola), but "found nothing."

He says he therefore made no report to the FCC on the matter.

Asked if Fernandez Moreno and Valdes had cooperated with him in the matter at the time, Schattenfield

replied, "From my standpoint, they seemed to be helping me."

Fernandez Moreno and Valdes say that it was only after no action from KALI's internal investigation that they decided to obtain written affidavits of their own.

KALI station manager Malkin, who says he accompanied Schattenfield to the interviews of Latin industry figures during the internal probe, supports the ownership position that several attempts were made to obtain the affidavits from Fernandez Moreno and Valdes once it was learned they existed.

For their part, Fernandez Moreno and Valdes say they were extremely concerned about protecting the identity of the persons who signed the affidavits, and had offered to show them to station ownership only under certain conditions.

Fernandez Moreno claims that he stipulated he would turn the affidavits over only if they were accepted in person and with a signed and notarized statement acknowledging that the affidavits were in fact turned over, and specifying their contents. He concedes that the first condition was met, but claims that the firm refused to sign the statement he required.

Schattenfield claims that the company was willing to sign the statement in order to get the affidavits, but was not certain whether Fernandez Moreno or Valdes had been notified of the company's willingness to do so.

Schattenfield says he came to Los Angeles in early December on Eaton's instructions to acquire the affidavits, "but every time we did what he (Fernandez Moreno) said, something else came up."

Asked what reason the pair gave for refusing to yield the documents Malkin says, "They (Fernandez

Moreno and Valdes) said, 'We don't trust you.'"

Malkin says further that when both Schattenfield and Gary Gross, also an executive of United Broadcasters, came to Los Angeles to try to obtain the documents, Fernandez Moreno and Valdes told them that "we don't trust Malkin."

Malkin admits Fernandez Moreno's contention that Fernandez Moreno attempted to show him (Malkin) one of the affidavits with the names deleted.

Malkin says he told Fernandez Moreno that the document "was not much good" without the names, and refused to accept it.

Malkin says he was interviewed by FCC probers Winkler and Kalb on Dec. 7 and was questioned regarding the payola allegations and other supposed irregularities within the station.

Malkin, who has been station manager since June 1967, says he told the FCC investigators he had no knowledge of any payola within the station.

Regarding the upcoming AFTRA hearing, Fernandez Moreno and Valdes vow to refuse to yield the affidavits even for their own defense against the charges of misconduct.

Fernandez Moreno in a letter to AFTRA dated Jan. 11, 1978, requested a continuance of the hearing for at least 60 days in order to avoid revealing the affidavits while the FCC was still investigating.

In response, AFTRA's Davis wrote to Fernandez Moreno that the union would rule on a request for a continuance only if the affidavits were sent to the union office by Friday (20).

Both men, insisting on their fear of undermining the case if the names of the individuals signing the affidavits were to be revealed now, are still refusing to yield the documents.

CBS Produces Lieberman Tribute LP

NEW YORK—CBS Records has produced a limited edition recorded and pictorial tribute to the late Goddard Lieberman. The hard bound package is for select distribution to the family, friends and colleagues of Lieberman, specialized music libraries and company executives.

The album was produced on the suggestion of Bruce Lundvall, president, CBS Records Division. It was written by Mort Goode and narrated by Charles Kuralt. Art director was John Berg. Recorded material includes montages of music produced and encouraged by Lieberman as well as recorded comments by Lieberman and other noted personalities.

The photo retrospective highlights Lieberman's association with CBS and with many musical personalities. The package is an extension of the film tribute to Lieberman presented at the CBS Records convention in London last summer, and also seen on Billboard's "No. 1 Awards Show" recently on NBC-TV.

The dedication on the album reads: "This album, dedicated to the wit and wisdom of Goddard Lieberman, is for his family, his friends and colleagues at CBS Records who will never forget what he was like. And for those too young to know."

1st Gay Comedy LP Out Of Closet

LOS ANGELES—Producers Bob Booker, George Foster and Bruce Vilanch believe their recently released Ariola LP "Out Of The Closet" is the first "above ground" gay comedy album ever produced and marketed.

"Nobody had ever really looked," says Booker, "at the gay community before in this fashion and we felt it was time to do it. The gay community is a minority community but is culturally rich and has its own special brand of humor."

Booker and Foster were responsible for the "First Family" million selling album in the '60s which humorously satirized the Kennedy clan and has produced other comedy concept LPs such as "You Don't Have To Be Jewish."

To ensure the album would be tasteful, adds Foster, a pact was made among the writers that if any one writer objected to a joke or line, then it would be rewritten.

Writers on the project included Booker, Foster, Rubin Carson, Irish Golden, Jay Grossman, Leslie Morgan, Patricia Resnick, Arthur Sellers and Vilanch.

Initial response for the LP has been good, add the producers, with sales strong in such cities as Los Angeles, New York, San Francisco, Cleveland, Chicago and Boston.

The LP is also getting airplay on radio stations and in discos and will be released overseas shortly.

Ariola has backed the LP with in-store merchandising tools such as coat hangers with copies of the album attached. Copyrighted material.

New Facility Bows At Capitol Studios

LOS ANGELES—Capitol Recording Studios will host a special open house Monday, Feb. 6, to showcase its recently refurbished Studio B.

Highlighting the event will be a new custom built 24-track Neve-Necam V computer assisted mixing and recording console.

Capitol's Necam unit is the first computer assisted mixing console of this nature to be in use in the U.S.

The Necam memory banks can retain up to 999 complete 24 track mixes and at the touch of a button, the console operator can recall and/or merge any single track or group of tracks to reach the final 24-track mix desired.

**For bringing Janis Ian to our label,
and for the part you played
in her worldwide success,
we thank Herb Gart
and the Rainbow Collection.**

Columbia Records.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/19/78)

TOP ADD ONS - NATIONAL

- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- ANDY GIBB—Love Is Thicker Than Water (RSD)
- PAUL DAVIS—I Go Crazy (Bang)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

- STYX—Come Sail Away (A&M)
- ANDY GIBB—Love Is Thicker Than Water (RSD)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)

PRIME MOVERS:

- (D) BEE GEES—Stayin' Alive (RSD)
- PAUL SIMON—Sip Slidin' Away (Columbia)
- NEIL DIAMOND—Desiree (Columbia)

BREAKOUTS:

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- LINDA RONSTADT—Poor, Poor, Pitiful Me (Arylum)

KHJ—Los Angeles

- STYX—Come Sail Away (A&M)
- ANDY GIBB—Love Is Thicker Than Water (RSD)
- NEIL DIAMOND—Desiree (Columbia) 15.7
- DAN HILL—Sometimes When We Touch (20th Century) 22.15

TEH-Q (KTNO)—LA

- LEBLANC & CARR—Falling (Big Tree)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- BEE GEES—Stayin' Alive (RSD) 21.9

D—BILLY JOEL—Just The Way You Are (Columbia) HB 22

KFI—LA

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- QUEEN—We Are The Champions (Elektra)
- PAUL SIMON—Sip Slidin' Away (Columbia) 18.13
- PAUL DAVIS—I Go Crazy (Bang) 19.15

KEYZ—Anaheim

- CHIC—Dance, Dance, Dance (Atlantic)
- STEELY DAN—Peg (ABC)

D—BEE GEES—Stayin' Alive (RSD) 14.4

D—SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 19.15

KCBQ—San Diego

- STYX—Come Sail Away (A&M)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia) 25.17
- NEIL DIAMOND—Desiree (Columbia) 28.21

KFXM—San Bernardino

- ANDY GIBB—Love Is Thicker Than Water (RSD)
- DAN HILL—Sometimes When We Touch (20th Century)
- BILLY JOEL—Just The Way You Are (Columbia) 11.4
- PAUL SIMON—Sip Slidin' Away (Columbia) 12.5

KERN—Bakersfield

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- RANDY NEWMAN—Short People (W.B.) 11.6
- ANDY GIBB—Love Is Thicker Than Water (RSD) 15.10

KAFY—Bakersfield

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- LINDA RONSTADT—Poor, Poor, Pitiful Me (Arylum) (LP)
- NONE

KRIZ—Phoenix

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- FOREIGNER—Long, Long Way From Home (Atlantic)
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 18.11
- SAMMY HAGAR—You Make Me Crazy (Capitol) 22.15

KTKT—Tucson

- LINDA RONSTADT—Poor, Poor, Pitiful Me (Arylum) (LP)
- KANSAS—Dust In The Wind (Kirschner) (LP)
- PAUL SIMON—Sip Slidin' Away (Columbia) 14.7
- SAMANTHA SANG—Emotion (Private Stock) 15.8

KQED—Albuquerque

- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- BOB WELCH—Ebony Eyes (Capitol)
- BEE GEES—Stayin' Alive (RSD) 20.3
- QUEEN—We Are The Champions (Elektra) 12.5

KEND—Las Vegas

- SAMANTHA SANG—Emotion (Private Stock)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- QUEEN—We Are The Champions (Elektra) 23.16
- DOLLY PARTON—Here You Come Again (RCA) 24.17

Pacific Northwest Region

TOP ADD ONS:

- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- STEELY DAN—Peg (ABC)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)

PRIME MOVERS:

- (D) BEE GEES—Stayin' Alive (RSD)
- SAMANTHA SANG—Emotion (Private Stock)
- QUEEN—We Are The Champions (Elektra)

BREAKOUTS:

- CON FUNK SHUN—Fun (Mercury)
- ERIC CLAPTON—Lay Down Sally (RSD)
- PABLO CRUISE—Never Had A Love (A&M)

KFRC—San Francisco

- ERIC CLAPTON—Lay Down Sally (RSD)
- PABLO CRUISE—Never Had A Love (A&M)
- BILLY JOEL—Just The Way You Are (Columbia) 18.10
- DAN HILL—Sometimes When We Touch (20th Century) EX 20

KYA—San Francisco

- CON FUNK SHUN—Fun (Mercury)
- RANDY NEWMAN—Short People (W.B.)
- QUEEN—We Are The Champions (Elektra) 9.4
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 24.22

KLIV—San Jose

- CON FUNK SHUN—Fun (Mercury)
- LINDA RONSTADT—Poor, Poor, Pitiful Me (Arylum)

D—BEE GEES—Stayin' Alive (RSD) 10.5

D—SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 20.15

KNDE—Sacramento

- DR. HOOK—Makin' Love And Music (Capitol)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- SAMANTHA SANG—Emotion (Private Stock) 22.5
- STEELY DAN—Peg (ABC) 17.11

KROY—Sacramento

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- QUEEN—We Are The Champions (Elektra) 12.3
- SAMANTHA SANG—Emotion (Private Stock) 24.17

PRIME MOVERS - NATIONAL

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

KYNO—Fresno

- WAR—Galaxy (MCA)
- LOU RAWLS—Lady Love (Phila. Int'l)
- CHIC—Dance, Dance, Dance (Atlantic) 17.9
- ANDY GIBB—Love Is Thicker Than Water (RSD) 21.13

KGW—Portland

- MECO—Theme From "Close Encounters" (Millennium)
- KARLA BONOFF—I Can't Hold On (Columbia)
- RANDY NEWMAN—Short People (W.B.) 17.7
- PAUL DAVIS—I Go Crazy (Bang) 18.12

KING—Seattle

- STEELY DAN—Peg (ABC)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- BEE GEES—Stayin' Alive (RSD) HB 14
- QUEEN—We Are The Champions (Elektra) HB 18

KJRB—Spokane

- YVONNE ELLIMAN—If I Can't Have You (RSD)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- BEE GEES—Stayin' Alive (RSD) 19.12
- ERIC CLAPTON—Lay Down Sally (RSD) 27.22

KTAC—Tacoma

- LTD—Back In Love Again (A&M)
- SAMANTHA SANG—Emotion (Private Stock)
- BOB WELCH—Sentimental Lady (Capitol) 11.6
- DOLLY PARTON—Here You Come Again (RCA) 13.9

KCPX—Salt Lake City

- JOHNNY RIVERS—Curious Mind (Soul City)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- SAMANTHA SANG—Emotion (Private Stock) 24.18
- ABBA—The Name Of The Game (Atlantic) 21.16

KRSP—Salt Lake City

- PAUL DAVIS—I Go Crazy (Bang)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- BEE GEES—Stayin' Alive (RSD) 10.2
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 21.15

RTLK—Denver

- STEELY DAN—Peg (ABC)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- FLEETWOOD MAC—Gold Dust Woman (W.B.) 24.17
- BEE GEES—Stayin' Alive (RSD) 28.22

KIMN—Denver

- BEE GEES—Stayin' Alive (RSD)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 29.23
- SAMANTHA SANG—Emotion (Private Stock) 30.25

North Central Region

TOP ADD ONS:

- RANDY NEWMAN—Short People (W.B.)
- BOB WELCH—Ebony Eyes (Capitol)
- PAUL DAVIS—I Go Crazy (Bang)

PRIME MOVERS:

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

BREAKOUTS:

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ERIC CLAPTON—Lay Down Sally (RSD)
- NATALIE COLE—Our Love (Capitol)

CKLW—Detroit

- NATALIE COLE—Our Love (Capitol)
- RANDY NEWMAN—Short People (W.B.)
- ABBA—The Name Of The Game (Atlantic) 24.19
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./A&M) 13.9

BREAKOUTS - NATIONAL

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ERIC CLAPTON—Lay Down Sally (RSD)
- STEELY DAN—Peg (ABC)

13-Q (WRTQ)—Pittsburgh

- PAUL DAVIS—I Go Crazy (Bang)
- ERIC CLAPTON—Lay Down Sally (RSD)
- CHIC—Dance, Dance, Dance (Atlantic) 19.11
- RANDY NEWMAN—Short People (W.B.) 18.12

WPEZ—Pittsburgh

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- KANSAS—Dust In The Wind (Kirschner)
- CHIC—Dance, Dance, Dance (Atlantic) 20.14
- DAN HILL—Sometimes When We Touch (20th Century) 13.9

WYAC—Flint

- CON FUNK SHUN—Fun (Mercury)
- ABBA—The Name Of The Game (Atlantic)
- DOLLY PARTON—Here You Come Again (RCA) 15.8
- BEE GEES—Stayin' Alive (RSD) 17.10

Z-96 (WZZM-FM)—Grand Rapids

- DAN HILL—Sometimes When We Touch (20th Century)
- BEE GEES—Stayin' Alive (RSD)
- QUEEN—We Are The Champions (Elektra) 28.8
- PAUL SIMON—Sip Slidin' Away (Columbia) 15.5

WAKY—Louisville

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- BEE GEES—Stayin' Alive (RSD) 12.5
- ERIC CLAPTON—Lay Down Sally (RSD) 27.24

WBGW—Bowling Green

- JOHNNY RIVERS—Curious Mind (Soul City)
- DONNA SUMMER—I Love You (Casablanca)
- QUEEN—We Are The Champions (Elektra) 17.11
- BEE GEES—Stayin' Alive (RSD) 21.16

WGCL—Cleveland

- RANDY NEWMAN—Short People (W.B.)
- ELECTRIC LIGHT ORCH.—Turn To Stone (U.A./A&M) 19.9
- FOREIGNER—Long, Long Way From Home (Atlantic) 20.12

WSAI—Cincinnati

- SAMANTHA SANG—Emotion (Private Stock)
- BOB WELCH—Ebony Eyes (Capitol)
- BEE GEES—Stayin' Alive (RSD) 29.1
- DAN HILL—Sometimes When We Touch (20th Century) 16.9

Q-102 (WKRC-FM)—Cincinnati

- STEELY DAN—Peg (ABC)
- BOB WELCH—Ebony Eyes (Capitol)
- BILLY JOEL—Just The Way You Are (Columbia) 16.11
- STYX—Come Sail Away (A&M) 11.8

WCOL—Columbus

- PAUL DAVIS—I Go Crazy (Bang)
- ANDY GIBB—Love Is Thicker Than Water (RSD)
- SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 30.22
- DAN HILL—Sometimes When We Touch (20th Century) 15.8

WNCI—Columbus

- PLAYER—Baby Come Back (RSD)
- CHIC—Dance, Dance, Dance (Atlantic) 26.16
- BEE GEES—Stayin' Alive (RSD) 20.10
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) HB 18

WCUE—Akron

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- BEE GEES—Stayin' Alive (RSD) 9.3
- DAN HILL—Sometimes When We Touch (20th Century) 21.17

WKY—Oklahoma City

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- BEE GEES—Stayin' Alive (RSD) 9.3
- SAMANTHA SANG—Emotion (Private Stock) 20.15

KOMA—Oklahoma City

- CHIC—Dance, Dance, Dance (Atlantic)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century) 27.16
- SAMANTHA SANG—Emotion (Private Stock) 30.21

KARC—Tulsa

- ERIC CLAPTON—Lay Down Sally (RSD)
- KANSAS—Dust In The Wind (Kirschner)
- ANDY GIBB—Love Is Thicker Than Water (RSD) 13.9
- BEE GEES—Stayin' Alive (RSD) 15.11

KELJ—Tulsa

- JOHNNY RIVERS—Curious Mind (Soul City)
- JAY FERGUSON—Thunder Island (Arylum)
- PLAYER—Baby Come Back (RSD) 3-1
- HIGH INERGY—You Can't Turn Me Off In The Middle Of Turning Me On (Gordy) 4-2

WTIX—New Orleans

- ERIC CLAPTON—Lay Down Sally (RSD)
- BILL WITHERS—Lovely Day (Columbia)
- BEE GEES—Stayin' Alive (RSD) 10.2
- BAY CITY ROLLERS—The Way I Feel Tonight (Arista) 12.5

WNDE—New Orleans

- ABBA—The Name Of The Game (Atlantic)
- KANSAS—Dust In The Wind (Kirschner)
- QUEEN—We Are The Champions (Elektra) 7.2
- BEE GEES—Night Fever (RSD) (LP) EX 30

KEEL—Shreveport

- LYNYRD SKYNYRD—What's Your Name (MCA)
- ANDREA TRUE CONNECTION—What's Your Name, What's Your Number (Buddah)
- SAMANTHA SANG—Emotion (Private Stock) 16.7
- HOT—You Brought The Woman Out Of Me (Big Tree) 33.26

KILT—Houston

- STEELY DAN—Peg (ABC)
- LINDA RONSTADT—Poor, Poor, Pitiful Me (Arylum)
- CHIC—Dance, Dance, Dance (Atlantic) 35.17
- STYX—Come Sail Away (A&M) 40.24

KRBE—Houston

- ERIC CLAPTON—Lay Down Sally (RSD)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- BEE GEES—Stayin' Alive (RSD) 19.2
- SAMANTHA SANG—Emotion (Private Stock) 23.7

KLIF—Dallas

- JOHNNY RIVERS—Curious Mind (Soul City)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- BILLY JOEL—Just The Way You Are (Columbia) 18.8
- RANDY NEWMAN—Short People (W.B.) 9.3

KNUS-FM—Dallas

- PLAYER—Baby Come Back (RSD)
- JOHNNY RIVERS—Curious Mind (Soul City)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 9.3
- RANDY NEWMAN—Short People (W.B.) 9.2

KFJZ-FM (Z-97)—Ft. Worth

- DOLLY PARTON—Here You Come Again (RCA)
- FOREIGNER—Long, Long Way From Home (Atlantic)
- BILLY JOEL—Just The Way You Are (Columbia) 18.8
- LYNYRD SKYNYRD—What's Your Name (MCA) 15.7

KINT—El Paso

- JOHNNY RIVERS—Curious Mind (Soul City)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- CHIC—Dance, Dance, Dance (Atlantic) 26.16
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 22.15

WMET—Chicago

- SAMANTHA SANG—Emotion (Private Stock)
- ANDY GIBB—Love Is Thicker Than Water (RSD)
- BILLY JOEL—Just The Way You Are (Columbia) 22.13
- ODYSSEY—Native New Yorker (RCA) 21.16

(Continued on page 24)

Midwest Region

- TOP ADD ONS:
- ANDY GIBB—Love Is Thicker Than Water (RSD)
- SAMANTHA SANG—Emotion (Private Stock)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)

- PRIME MOVERS:
- (D) BEE GEES—Stayin' Alive (RSD)
- DAN HILL—Sometimes When We Touch (20th Century)
- SAMANTHA SANG—Emotion (Private Stock)

- BREAKOUTS:
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- QUEEN—We Are The Champions (Elektra)
- PAUL SIMON—Sip Slidin' Away (Columbia)

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JANUARY 28, 1978, BILLBOARD

MUSICWAYS
&
FLYING ADDRISI MUSIC

Congratulate

DOROTHY MOORE

On her Grammy Award Nomination
For her Outstanding Vocal Performance of

“I BELIEVE YOU”

Written by
THE ADDRISI BROTHERS

Billboard Singles Radio Action

Based on station playlists through Thursday (1/19/78)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 22

WRKQ—Rockford

- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum) (LP)
- D+ BEE GEES—Stayin' Alive (RSO) 20-8
- SHAUN CASSIDY—Hey Deanie (Warner/Curb) 26-16

WRL—Peoria

- DAVID GATES—Goodbye Girl (Elektra)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista)
- QUEEN—We Are The Champions (Elektra) 22-13
- BILLY JOEL—Just The Way You Are (Columbia) 15-11

WNDE—Indianapolis

- D+ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca)
- STEELY DAN—Peg (ABC)
- SAMANTHA SANG—Emotion (Private Stock) 29-19
- BILLY JOEL—Just The Way You Are (Columbia) 20-13

WOKY—Milwaukee

- SAMANTHA SANG—Emotion (Private Stock)
- ABBA—The Name Of The Game (Atlantic)
- DAN HILL—Sometimes When We Touch (20th Century) 21-10
- D+ CHIC—Dance, Dance, Dance (Atlantic) 27-16

WZUU-FM—Milwaukee

- NONE
- ANDY GIBB—Love Is Thicker Than Water (RSO) 18-11
- KANSAS—Point Of Know Return (Kirschner) 11-9

KSLO-FM—St. Louis

- CHUCK MANGIONE—Feels So Good (A&M)
- D+ STARGARD—Which Way Is Up (MCA)
- D+ BEE GEES—Stayin' Alive (RSO) 13-5
- SAMANTHA SANG—Emotion (Private Stock) 27-21

KXDR—St. Louis

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- DONNA SUMMER—I Love You (Casablanca) 24-16
- D+ BEE GEES—Stayin' Alive (RSO) 19-13

KIOA—Des Moines

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- WAYLON & WILLIE—Mamas Don't Let Your Babies Grow Up (RCA)
- LEIF GARRETT—Runaround Sue (Atlantic) 24-14
- BEE GEES—How Deep Is Your Love (RSO) 14-7

KDWB—Minneapolis

- SAMANTHA SANG—Emotion (Private Stock)
- QUEEN—We Are The Champions (Elektra)
- D+ BEE GEES—Stayin' Alive (RSO) 12-1
- DAN HILL—Sometimes When We Touch (20th Century) 14-4

KSTP—Minneapolis

- D+ BEE GEES—Night Fever (RSO) (LP)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 23-13
- SAMANTHA SANG—Emotion (Private Stock) 16-11

WHB—Kansas City

- WET WILLIE—Street Corner Serenade (Epic)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 33-17
- FOREIGNER—Long, Long Way From Home (Atlantic) 28-15

KBEQ—Kansas City

- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- KANSAS—Dust In The Wind (Kirschner)
- D+ CHIC—Dance, Dance, Dance (Atlantic) 16-6
- DAN HILL—Sometimes When We Touch (20th Century) 12-4

KKLS—Rapid City

- LYNYRD SKYNYRD—What's Your Name (MCA)
- BOB WELCH—Ebony Eyes (Capitol)
- SAMANTHA SANG—Emotion (Private Stock) 18-13
- DAN HILL—Sometimes When We Touch (20th Century) 13-9

KQWB—Fargo

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D+ BEE GEES—Stayin' Alive (RSO) 15-7
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 22-17

Northeast Region

TOP ADD ONS

RITA COOLIDGE—The Way You Do The Things You Do (A&M)

ANDY GIBB—Love Is Thicker Than Water (RSO)

ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)

PRIME MOVERS

(D) BEE GEES—Stayin' Alive (RSO)

BILLY JOEL—Just The Way You Are (Columbia)

DAN HILL—Sometimes When We Touch (20th Century)

BREAKOUTS

ABBA—The Name Of The Game (Atlantic)

LITTLE RIVER BAND—Happy Anniversary (Capitol)

ERIC CLAPTON—Lay Down Sally (RSO)

WABC—New York

- NEIL DIAMOND—Desiree (Columbia)
- DAN HILL—Sometimes When We Touch (20th Century)
- D+ BEE GEES—Stayin' Alive (RSO) 15-7
- BILLY JOEL—Just The Way You Are (Columbia) 11-5

99-X—New York

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- D+ BEE GEES—Stayin' Alive (RSO) 15-8
- D+ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 25-18

WPTV—Albany

- ABBA—The Name Of The Game (Atlantic)
- LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum)
- D+ BEE GEES—Stayin' Alive (RSO) 8-2
- BILLY JOEL—Just The Way You Are (Columbia) 14-8

WTRY—Albany

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- MECO—Theme From "Close Encounters" (Millennium)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 29-20
- DAN HILL—Sometimes When We Touch (20th Century) 15-8

WKBW—Buffalo

- LE BLANC & CARR—Falling (Big Tree)
- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- DAN HILL—Sometimes When We Touch (20th Century) 14-7
- BEE GEES—Stayin' Alive (RSO) 9-3

WYSL—Buffalo

- ERIC CLAPTON—Lay Down Sally (RSO)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- BEE GEES—Stayin' Alive (RSO) 7-1
- QUEEN—We Are The Champions (Elektra) 8-2

WBBF—Rochester

- ERIC CLAPTON—Lay Down Sally (RSO)
- BEE GEES—Stayin' Alive (RSO) 24-14
- ODYSSEY—Native New Yorker (RCA) 20-13

WRKO—Boston

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelby)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- BILLY JOEL—Just The Way You Are (Columbia) 15-8
- STEELY DAN—Peg (ABC) 21-15

WBZ-FM—Boston

- FANDANGO—Headliner (RCA)
- BOB WELCH—Ebony Eyes (Capitol)
- NONE

F-105 (WVBF)—Boston

- IAY FERGUSON—Thunder Island (Asylum)
- NONE
- WORC—Hartford
- LEO SAYER—Easy To Love (W.B.)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- D+ BEE GEES—Stayin' Alive (RSO) 20-7
- RANDY NEWMAN—Short People (W.B.) 17-5

WPRO (AM)—Providence

- ABBA—The Name Of The Game (Atlantic)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- D+ BEE GEES—Stayin' Alive (RSO) 12-6
- BILLY JOEL—Just The Way You Are (Columbia) 7-3

WPRO-FM—Providence

- STEELY DAN—Peg (ABC)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D+ CHIC—Dance, Dance, Dance (Atlantic) 15-8
- LEO SAYER—Easy To Love (W.B.) 20-14

WIGC—Bridgeport

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- LOU RAWLS—Lady Love (Phila. Int'l.)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 28-19
- RITA COOLIDGE—The Way You Do The Things You Do (A&M) 30-24

Mid-Atlantic Region

TOP ADD ONS

ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)

RITA COOLIDGE—The Way You Do The Things You Do (A&M)

LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum)

PRIME MOVERS

(D) BEE GEES—Stayin' Alive (RSO)

ANDY GIBB—Love Is Thicker Than Water (RSO)

DAN HILL—Sometimes When We Touch (20th Century)

BREAKOUTS

ERIC CLAPTON—Lay Down Sally (RSO)

PAUL DAVIS—I Go Crazy (Bang)

(D) STARGARD—Which Way Is Up (MCA)

WFL—Philadelphia

- PAUL DAVIS—I Go Crazy (Bang)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D+ BEE GEES—Stayin' Alive (RSO) 17-9
- NEIL DIAMOND—Desiree (Columbia) 11-6

WZZD—Philadelphia

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- DAN HILL—Sometimes When We Touch (20th Century)
- D+ BEE GEES—Stayin' Alive (RSO) 10-10
- QUEEN—We Are The Champions (Elektra) 8-3

WIFI-FM—Philadelphia

- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- KANSAS—Dust In The Wind (Kirschner)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 16-11
- STYX—Come Sail Away (A&M) 14-10

WPGC—Washington

- STARGARD—Which Way Is Up (MCA)
- LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum)
- DAN HILL—Sometimes When We Touch (20th Century) 19-9
- D+ CHIC—Dance, Dance, Dance (Atlantic) 17-12

WGH—Norfolk

- ERIC CLAPTON—Lay Down Sally (RSO)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- BILLY JOEL—Just The Way You Are (Columbia) 18-4
- STYX—Come Sail Away (A&M) 14-9

WCAQ—Baltimore

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- HEATWAVE—Always And Forever (Epic) 18-11
- ANDY GIBB—Love Is Thicker Than Water (RSO) 16-10

WYRE—Annapolis

- LOU RAWLS—Lady Love (Phila. Int'l.)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- BILLY JOEL—Just The Way You Are (Columbia) 17-9
- DAN HILL—Sometimes When We Touch (20th Century) 25-19

WLLE—Richmond

- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- LINDA RONSTADT—Poor, Poor, Pitiful Me (Asylum)
- D+ BEE GEES—Stayin' Alive (RSO) 8-1
- DAN HILL—Sometimes When We Touch (20th Century) 20-13

WRVQ—Richmond

- ERIC CLAPTON—Lay Down Sally (RSO)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 21-8
- D+ BEE GEES—Stayin' Alive (RSO) 8-1

Southeast Region

TOP ADD ONS

ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)

PAUL DAVIS—I Go Crazy (Bang)

ANDY GIBB—Love Is Thicker Than Water (RSO)

PRIME MOVERS

(D) BEE GEES—Stayin' Alive (RSO)

QUEEN—We Are The Champions (Elektra)

DAN HILL—Sometimes When We Touch (20th Century)

BREAKOUTS

HEATWAVE—Always And Forever (Epic)

STEELY DAN—Peg (ABC)

RITA COOLIDGE—The Way You Do The Things You Do (A&M)

WQXI—Atlanta

- LE BLANC & CARR—Falling (Big Tree)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 30-20
- CON FUNK SHUN—Flun (Mercury) 20-16

Z-93 (WZGC-FM)—Atlanta

- LE BLANC & CARR—Falling (Big Tree)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- SAMANTHA SANG—Emotion (Private Stock) 19-5
- DAN HILL—Sometimes When We Touch (20th Century) 13-4

WBBQ—Augusta

- STEELY DAN—Peg (ABC)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- ERIC CLAPTON—Lay Down Sally (RSO) 40-26
- QUEEN—We Are The Champions (Elektra) 17-10
- D+ BEE GEES—Stayin' Alive (RSO) 18-13

WFOM—Atlanta

- FIREBALL—So Long (Atlantic)
- ABBA—The Name Of The Game (Atlantic)
- HEATWAVE—Always And Forever (Epic) 29-21
- LE BLANC & CARR—Falling (Big Tree) 24-18

WCSA—Savannah

- NATALIE COLE—Our Love (Capitol)
- D+ BEE GEES—Night Fever (RSO) (LP)
- HEATWAVE—Always And Forever (Epic) 17-8
- D+ CHIC—Dance, Dance, Dance (Atlantic) 23-18

WFLB—Fayetteville

- NATALIE COLE—Our Love (Capitol)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- ROSE ROYCE—Dah Boy (Whitfield) 31-18
- BILL WITHERS—Lovely Day (Columbia) 35-24

WQAM—Miami

- LITTLE RIVER BAND—Happy Anniversary (Capitol)
- PAUL DAVIS—I Go Crazy (Bang)
- D+ ODYSSEY—Native New Yorker (RCA) 13-4
- SAMANTHA SANG—Emotion (Private Stock) 16-9

WMIX (96X)—Miami

- HEATWAVE—Always And Forever (Epic)
- JACKSON BROWNE—Running On Empty (Asylum)
- RAYDIO—Jack And Jill (Arista) 29-25
- D+ BEE GEES—Stayin' Alive (RSO) 18-14

Y-100 (WHY-FM)—Miami

- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- D+ BEE GEES—Night Fever (RSO) (LP)
- D+ BEE GEES—Stayin' Alive (RSO) 14-4
- QUEEN—We Are The Champions (Elektra) 24-17

WLOF—Orlando

- LEO SAYER—Easy To Love (W.B.)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- SAMANTHA SANG—Emotion (Private Stock) 22-10
- QUEEN—We Are The Champions (Elektra) 31-19

WRBQ-FM—Tampa

- PAUL DAVIS—I Go Crazy (Bang)
- LYNYRD SKYNYRD—What's Your Name (MCA)
- BILLY JOEL—Just The Way You Are (Columbia) 25-11
- D+ BEE GEES—Stayin' Alive (RSO) 22-10

BI-105 (WB/W-FM)—Orlando

- LEO SAYER—Easy To Love (W.B.)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 30-15
- D+ BEE GEES—Stayin' Alive (RSO) 2-1

WQPD—Lakeland

- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- BOB WELCH—Ebony Eyes (Capitol)
- HEATWAVE—Always And Forever (Epic) 38-28
- CON FUNK SHUN—Flun (Mercury) 12-5

WMFJ—Daytona Beach

- BILLY JOEL—Just The Way You Are (Columbia)
- BOB WELCH—Ebony Eyes (Capitol)
- D+ MECO—Theme From "Close Encounters" (Millennium) 23-13
- JOHNNY RIVERS—Curious Mind (Soul City) 17-9

WAPE—Jacksonville

- PAUL DAVIS—I Go Crazy (Bang)
- WET WILLIE—Street Corner Serenade (Epic)
- D+ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 14-8
- QUEEN—We Are The Champions (Elektra) 3-1

WAYS—Charlotte

- B.J. THOMAS—Everybody Loves A Rain Song (MCA)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- DAN HILL—Sometimes When We Touch (20th Century) 19-9
- SAMANTHA SANG—Emotion (Private Stock) 18-12

WKIX—Raleigh

- STEELY DAN—Peg (ABC)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- ERIC CLAPTON—Lay Down Sally (RSO) 40-26
- QUEEN—We Are The Champions (Elektra) 17-10

WTOR—Winston-Salem

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D+ STARGARD—Theme From "Which Way Is Up" (MCA)
- LOU RAWLS—Lady Love (Phila. Int'l.) 27-21
- DAN HILL—Sometimes When We Touch (20th Century) 9-4
- D+ BEE GEES—Stayin' Alive (RSO) 26-20

WOND—Spartanburg

- ERIC CLAPTON—Lay Down Sally (RSO)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- DAVID GATES—Goodbye Girl (Elektra) 29-15
- QUEEN—We Are The Champions (Elektra) 21-14

WLAC—Nashville

- JOHNNY RIVERS—Curious Mind (Soul City)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- D+ BEE GEES—Stayin' Alive (RSO) 13-1
- RANDY NEWMAN—Short People (W.B.) 12-2

WMAR—Nashville

- ERIC CLAPTON—Lay Down Sally (RSO)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- JOHN WILLIAMS—Theme From "Close Encounters" (Arista) 23-10
- QUEEN—We Are The Champions (Elektra) 16-8

WHBQ—Memphis

- PAUL DAVIS—I Go Crazy (Bang)
- BARRY MANILOW—Can't Smile Without You (Arista)
- NATALIE COLE—Our Love (Capitol) 29-14
- BILLY JOEL—Just The Way You Are (Columbia) 16-8

WMPS—Memphis

- SAMANTHA SANG—Emotion (Private Stock)
- BEE GEES—Stayin' Alive (RSO) 22-13
- DAN HILL—Sometimes When We Touch (20th Century) 13-5

WRJZ—Knoxville

- HEATWAVE—Always And Forever (Epic)
- STEELY DAN—Peg (ABC)
- D+ BEE GEES—Stayin' Alive (RSO) 40-18
- QUEEN—We Are The Champions (Elektra) 10-5

WGOW—Chattanooga

- HEATWAVE—Always And Forever (Epic)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- QUEEN—We Are The Champions (Elektra) 12-6
- D+ BEE GEES—Stayin' Alive (RSO) 7-2

WERC—Birmingham

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- D+ BEE GEES—Stayin' Alive (RSO) 11-3
- LOU RAWLS—Lady Love (Phila. Int'l.) 30-23

WGSN—Birmingham

- HEATWAVE—Always And Forever (Epic)
- ART GARFUNKEL, P. SIMON & J. TAYLOR—Wonderful World (Columbia)
- NEIL DIAMOND—Desiree (Columbia) 14-10
- KANSAS—Point Of Know Return (Kirschner) 14-10

WHHY—Montgomery

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- KANSAS—Dust In The Wind (Kirschner) (LP)
- WINGS—Mull Of Kintyre (Capitol) 13-6
- JOHNNY PAYCHECK—Take This Job And Shove It (Epic) 22-15

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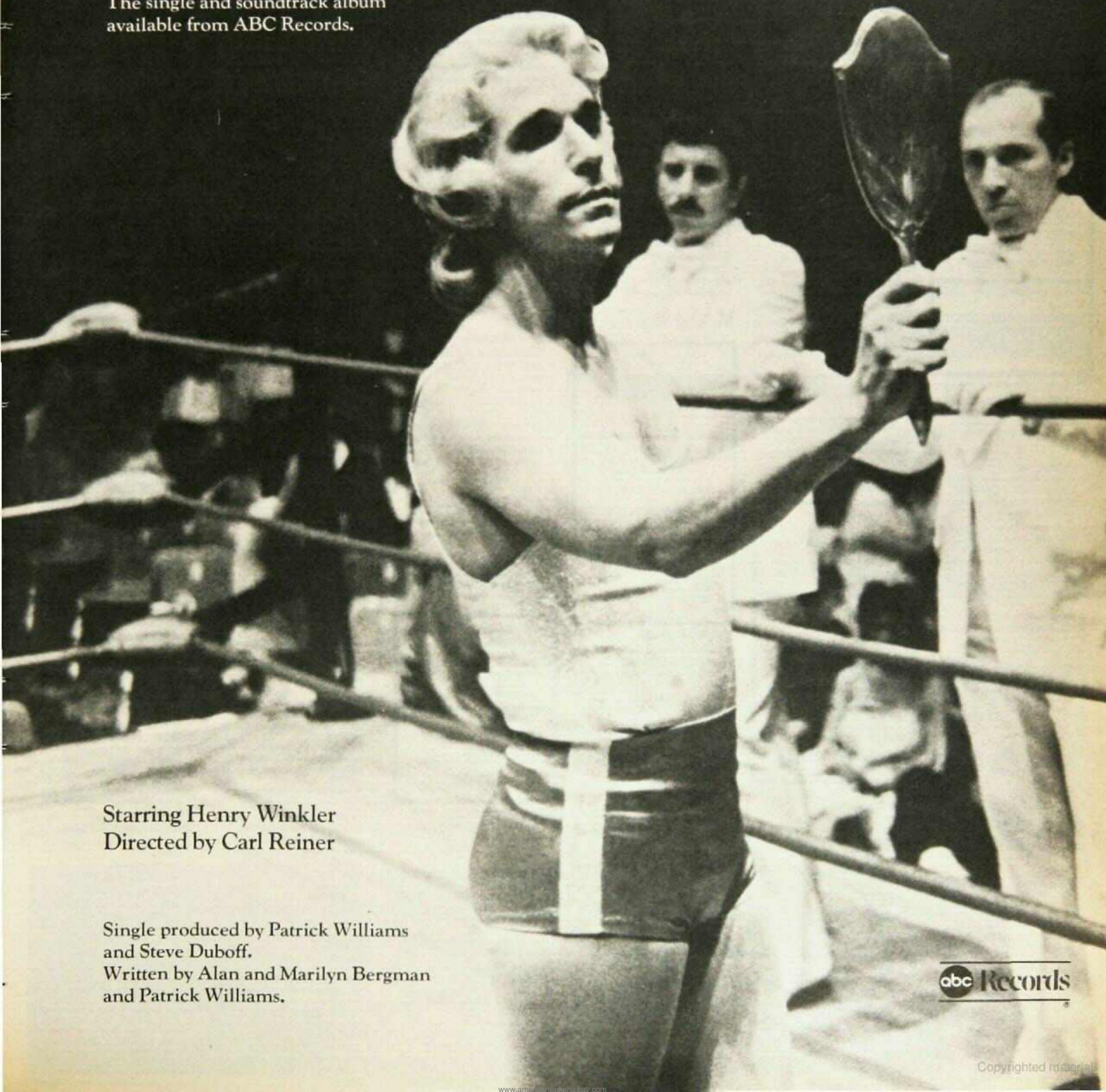
"THE ONE AND ONLY"

AB12333

Sung by

KACEY CISYK

The single and soundtrack album
available from ABC Records.



Starring Henry Winkler
Directed by Carl Reiner

Single produced by Patrick Williams
and Steve Duboff.
Written by Alan and Marilyn Bergman
and Patrick Williams.

abc Records

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Billboard Album Radio Action

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

Based on station playlist through Wednesday (1/18/78)

Top Add Ons-National

- JOURNEY—Infinity (Columbia)
- ART GARFUNKEL—Watermark (Columbia)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- SANFORD & TOWNSEND—Duo Glide (W.B.)

Top Requests/Airplay-National

- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- BILLY JOEL—The Stranger (Columbia)

National Breakouts

- SANFORD & TOWNSEND—Duo Glide (W.B.)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- TAJ MAHAL—Evolution (The Most Recent) (W.B.)
- ANGEL—White Hot (Casablanca)

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.

KFM-AM—Denver (Jim Sprinkle)

- RONNIE MONTROSE—Open Fire (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- THE HOMETOWN BAND—(A&M)
- WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie (RCA)
- STARZ—Attention Shoppers (Capitol)
- KATY MOFFATT—Kissin' In The California Sun (Columbia)
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
- JACKSON BROWNE—Running On Empty (Asylum)
- SEA LEVEL—Cats On The Coast (Capricorn)
- NOVA—Wings Of Love (Arista)

KZEL-FM—Eugene (Stan Garrett)

- THE HOMETOWN BAND—(A&M)
- RONNIE MONTROSE—Open Fire (W.B.)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- ROOM FULL OF BLUES—(Island)
- SEA LEVEL—Cats On The Coast (Capricorn)
- ANGEL—White Hot (Casablanca)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- JOURNEY—Infinity (Columbia)
- WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie (RCA)

KZOK-FM—Seattle (Maxis Mackoff)

- SEA LEVEL—Cats On The Coast (Capricorn)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- JOURNEY—Infinity (Columbia)
- RONNIE MONTROSE—Open Fire (W.B.)
- CHILD—(Arista)
- ART GARFUNKEL—Watermark (Columbia)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)

K108-FM—Sacramento (Art Schroeder)

- ART GARFUNKEL—Watermark (Columbia)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- LEW LONDON—Swing Time In Spring Time (Philly)
- CLOSE ENCOUNTERS OF THE THIRD KIND/ ORIGINAL SOUNDTRACK—(Arista)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- RANDY NEWMAN—Little Criminals (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)

Southwest Region

TOP ADD ONS

- GORDON LIGHTFOOT—Endless Wire (W.B.)
- JOURNEY—Infinity (Columbia)
- SEA LEVEL—Cats On The Coast (Capricorn)
- ART GARFUNKEL—Watermark (Columbia)

★TOP REQUEST/AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- QUEEN—News Of The World (Elektra)

BREAKOUTS

- HORSLIPS—Aliens (DIM)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- TAJ MAHAL—Evolution (The Most Recent) (W.B.)

KPWD-FM—Dallas/Ft. Worth (Tim Spencer)

- JOURNEY—Infinity (Columbia)
- SWEET—Love Headed (Capitol)
- STARZ—Attention Shoppers (Capitol)
- RONNIE MONTROSE—Open Fire (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie (RCA)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- BILLY JOEL—The Stranger (Columbia)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)

KLOL-FM—Houston (Jackie McCaskey)

- NOTY XITON—Free Sailing (MCA)
- ART GARFUNKEL—Watermark (Columbia)
- THIRD WORLD—96.9 In The Shade (Island)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- HORSLIPS—Aliens (DIM)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- TAJ MAHAL—Evolution (The Most Recent) (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

KLBI-FM—Austin (Steve Smith)

- JOURNEY—Infinity (Columbia)
- MUDDY WATERS—Fm Ready (Blue Sky)
- TAJ MAHAL—Evolution (The Most Recent) (W.B.)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- SEA LEVEL—Cats On The Coast (Capricorn)
- JACKSON BROWNE—Running On Empty (Asylum)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- ERIC CLAPTON—Slowhand (RSO)
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)

WRRO-FM—New Orleans (Sambo)

- JAY FERGUSON—Thunder Island (Asylum)
- SEA LEVEL—Cats On The Coast (Capricorn)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- GRINDER SWITCH—Redwing (Atco)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
- SANTANA—Moonflower (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- QUEEN—News Of The World (Elektra)
- JACKSON BROWNE—Running On Empty (Asylum)

KY102-FM—Kansas City (Max Floyd)

- HORSLIPS—Aliens (DIM)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- JOURNEY—Infinity (Columbia)
- SEA LEVEL—Cats On The Coast (Capricorn)
- ART GARFUNKEL—Watermark (Columbia)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- KARLA BONOFF—(Columbia)

Midwest Region

TOP ADD ONS

- JOURNEY—Infinity (Columbia)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- STARZ—Attention Shoppers (Capitol)

★TOP REQUEST/AIRPLAY

- QUEEN—News Of The World (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)

BREAKOUTS

- GORDON LIGHTFOOT—Endless Wire (W.B.)
- SEA LEVEL—Cats On The Coast (Capricorn)
- ANGEL—White Hot (Casablanca)
- RONNIE MONTROSE—Open Fire (W.B.)

WVWV-FM—Detroit (Joe Urbel)

- SANFORD & TOWNSEND—Duo Glide (W.B.)
- JOURNEY—Infinity (Columbia)
- SEA LEVEL—Cats On The Coast (Capricorn)
- QUEEN—News Of The World (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)

WXTT-FM—Chicago (Bob Gelms)

- LES McCANN—Live At The Roxy (ABC)
- SEA LEVEL—Cats On The Coast (Capricorn)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- JOURNEY—Infinity (Columbia)
- WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie (RCA)
- RANDY NEWMAN—Little Criminals (W.B.)
- STEELY DAN—Aja (ABC)
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
- LYNYRD SKYNYRD—Street Survivors (MCA)

KWKI-FM—Kansas City (Joe Blood)

- GABRIEL BORDAGE—Another Trip To Earth (Dharma)
- STARZ—Attention Shoppers (Capitol)
- THE INTER GALACTIC TOURING BAND—(Passport)
- RONNIE MONTROSE—Open Fire (W.B.)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- ART GARFUNKEL—Watermark (Columbia)
- JAY FERGUSON—Thunder Island (Asylum)
- SAMMY HAGAR—Musical Chairs (Capitol)
- QUEEN—News Of The World (Elektra)
- BILLY JOEL—The Stranger (Columbia)

WMMS-FM—Cleveland (John German)

- ANGEL—White Hot (Casablanca)
- WARREN ZEVON—Excitable Boy (Asylum)
- STARZ—Attention Shoppers (Capitol)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- SATURDAY NIGHT FEVER/ ORIGINAL SOUNDTRACK—(RSO)
- QUEEN—News Of The World (Elektra)
- BOB WELCH—French Kiss (Capitol)

WYDF-FM—Pittsburgh (Steve Dapkin)

- SANFORD & TOWNSEND—Duo Glide (W.B.)
- JOURNEY—Infinity (Columbia)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- QUEEN—News Of The World (Elektra)
- ERIC CLAPTON—Slowhand (RSO)

WQFM-FM—Milwaukee (Jim Roberts)

- ART GARFUNKEL—Watermark (Columbia)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- HORSLIPS—Aliens (DIM)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- KANSAS—Point Of Know Return (Kirtshner)
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)

KSHE-FM—St. Louis (Ted Haebbeck)

- STARZ—Attention Shoppers (Capitol)
- RONNIE MONTROSE—Open Fire (W.B.)
- ANGEL—White Hot (Casablanca)
- JOURNEY—Infinity (Columbia)
- HORSLIPS—Aliens (DIM)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

Southeast Region

TOP ADD ONS

- ART GARFUNKEL—Watermark (Columbia)
- SEA LEVEL—Cats On The Coast (Capricorn)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)

★TOP REQUEST/AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
- BILLY JOEL—The Stranger (Columbia)

BREAKOUTS

- WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie (RCA)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- HORSLIPS—Aliens (DIM)
- JOURNEY—Infinity (Columbia)

WLSL-FM—Atlanta (Keith Allen)

- ART GARFUNKEL—Watermark (Columbia)
- JAN HAMMER—Melodies (Nonesuch)
- JACKSON BROWNE—Running On Empty (Asylum)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra)
- QUEEN—News Of The World (Elektra)

WVWV-FM—Jacksonville (Lamin Brooks)

- ART GARFUNKEL—Watermark (Columbia)
- PRISM—(Arista)
- SEA LEVEL—Cats On The Coast (Capricorn)
- GEORGE THOROGOOD AND THE DESTROYERS—(Rounder)
- THE VOLTAGE BROTHERS—(J&R)
- THE ROCKETS—Love Transfusion (RCA)
- QUEEN—News Of The World (Elektra)
- JACKSON BROWNE—Running On Empty (Asylum)
- PAT TRAVERS—Putting It Straight (Polydor)
- GINO VANNELLI—A Pauper In Paradise (A&M)

Northeast Region

TOP ADD ONS

- SANFORD & TOWNSEND—Duo Glide (W.B.)
- ART GARFUNKEL—Watermark (Columbia)
- JOURNEY—Infinity (Columbia)
- AZTEC TWO STEP—Adjoining Suites (RCA)

★TOP REQUEST/AIRPLAY

- JACKSON BROWNE—Running On Empty (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- QUEEN—News Of The World (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

BREAKOUTS

- STARZ—Attention Shoppers (Capitol)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- STATUS QUO—Rockin' All Over The World (Capitol)
- TAJ MAHAL—Evolution (The Most Recent) (W.B.)

WKEW-FM—New York (Tom Marrera)

- SEA LEVEL—Cats On The Coast (Capricorn)
- DENNIS GOLD—(MCA)
- STARZ—Attention Shoppers (Capitol)
- JOURNEY—Infinity (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- LONNIE DOWGAN—Puffin' On The Style (United Artists)
- ART GARFUNKEL—Watermark (Columbia)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)

WCMF-FM—Rochester (Bernie Kinsdale)

- THE GOOD RATS—From Rats To Riches (Pinnacle)
- BOB WEIR—Heaven Help The Fool (Arista)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- STARZ—Attention Shoppers (Capitol)
- CRACK THE SKY—Safety In Numbers (J&R)
- ANGEL—White Hot (Casablanca)
- HORSLIPS—Aliens (DIM)
- BILLIE HAYS BAND—(MCA)
- CLOVER—Love On The Wire (Mercury)
- WET WILLIE—Manuscripts (Epic)

WBAB-FM—Babylon (Bernie Bernard)

- ART GARFUNKEL—Watermark (Columbia)
- LONNIE DOWGAN—Puffin' On The Style (United Artists)
- ALESSI—All For A Reason (A&M)
- WILLIE ALEXANDER AND THE BOOM BOOM BAND—(MCA)
- AZTEC TWO STEP—Adjoining Suites (RCA)
- STATUS QUO—Rockin' All Over The World (Capitol)
- BILLY JOEL—The Stranger (Columbia)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)

WMMR-FM—Philadelphia (Jerry Stevens)

- STATUS QUO—Rockin' All Over The World (Capitol)
- THE STEVE GIBBONS BAND—Caught In The Act (MCA)
- WARREN ZEVON—Excitable Boy (Asylum)
- TAJ MAHAL—Evolution (The Most Recent) (W.B.)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- QUEEN—News Of The World (Elektra)
- JACKSON BROWNE—Running On Empty (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- ERIC CLAPTON—Slowhand (RSO)

WGR-FM—Buffalo (John Velchell)

- GORDON LIGHTFOOT—Endless Wire (W.B.)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- STARZ—Attention Shoppers (Capitol)
- HORSLIPS—Aliens (DIM)
- JOURNEY—Infinity (Columbia)
- ART GARFUNKEL—Watermark (Columbia)
- BILLY JOEL—The Stranger (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- STYX—The Grand Illusion (A&M)

WLJR-FM—New York (D. McManera/L. Kipman)

- ANGEL—White Hot (Casablanca)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- TAJ MAHAL—Evolution (The Most Recent) (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- AZTEC TWO STEP—Adjoining Suites (RCA)
- JACKSON BROWNE—Running On Empty (Asylum)
- ALESSI—All For A Reason (A&M)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- EDDIE MONEY—(Columbia)

WYSP-FM—Philadelphia (Matthew Clement)

- ART GARFUNKEL—Watermark (Columbia)
- JOURNEY—Infinity (Columbia)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- QUEEN—News Of The World (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

WPLR-FM—New Haven (Gordon Weingarth)

- AZTEC TWO STEP—Adjoining Suites (RCA)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- ART GARFUNKEL—Watermark (Columbia)
- FANDANGO—(RCA)
- JACKSON BROWNE—Running On Empty (Asylum)
- SEA LEVEL—Cats On The Coast (Capricorn)
- QUEEN—News Of The World (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

WSAN-FM—Allentown (Rick Harvey)

- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- JOURNEY—Infinity (Columbia)
- ART GARFUNKEL—Watermark (Columbia)
- HORSLIPS—Aliens (DIM)
- THE JAM—This Is The Modern World (Polydor)
- JAY FERGUSON—Thunder Island (Asylum)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- BILLY JOEL—The Stranger (Columbia)
- KANSAS—Point Of Know Return (Kirtshner)

WACR-FM—Syracuse (Ed Levine)

- SEA LEVEL—Cats On The Coast (Capricorn)
- ROSALIE SORRELS—Moments Of Happiness (Philo)
- THE HOMETOWN BAND—(A&M)
- HORSLIPS—Aliens (DIM)
- MCCOY TYNER—Inner Voices (Fantasy)
- AZTEC TWO STEP—Adjoining Suites (RCA)
- DETECTIVE—It Takes One To Know One (Swan Song)
- CLOVER—Love On The Wire (Mercury)
- JAN HAMMER—Melodies (Nonesuch)
- THE JAM—This Is The Modern World (Polydor)

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ONE WAY

ONE WAY

RECORD SERVICE OF OHIO

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CHECK THE PRICES OF THESE SELECTED MANUFACTURERS CLOSEOUTS AND OVERRUNS

TWENTY CENTS (\$.20)

Table with 3 columns: No., Label, Artist, Title. Includes records like ABC 732 Tommy Roe, "Beginnings"; AMHERST 18001 John Mahoney, "Love Not Guaranteed"; DECCA 75146 David Clayton Thomas, "Leppy Lee"; etc.

THIRTY CENTS (\$.30)

Table with 3 columns: No., Label, Artist, Title. Includes records like ATLANTIC 302 SD 36 135 Impact; AMHERST 306 BT 89516 Mike Lesley, "Mike Lesley"; CAPRICORN 312 SD 880 Alex Taylor, "With Friends & Neighbors"; etc.

FORTY CENTS (\$.40)

Table with 3 columns: No., Label, Artist, Title. Includes records like ABC 401 751 Gladstone Nolan; AMHERST 403 SF 7111 John Fisher, "Panama Viejo"; ATLANTIC 404 SD 36 122 Mama's Pride; etc.

FORTY CENTS (\$.40)

Table with 3 columns: No., Label, Artist, Title. Includes records like CAPITOL 422 ST 834 Stoney Edwards, "Down Home In The Country"; CENTRON 424 CS 7007 Fazo Seco, "Spend Some Time With Me"; DECCA 427 DEC 7 6 "The Best Songs of Our Lives"; etc.

FIFTY CENTS (\$.50)

Table with 3 columns: No., Label, Artist, Title. Includes records like ABC 501 793 Shaft In Africa; ATLANTIC 502 SD2 607 Bobby Short Is Mad About Noel Coward; AMHERST 503 LD 1001 Geraldine, "Don't Fight The Feeling"; etc.

FIFTY CENTS (\$.50)

Table with 3 columns: No., Label, Artist, Title. Includes records like H 523 H 31324 Herald Bradley, "Guitar For Lovers"; KH 524 31353 Robert John, "On The Way Up"; KH 525 31382 Jo Basile, "Cabaret"; etc.

SIXTY CENTS (\$.60)

Table with 3 columns: No., Label, Artist, Title. Includes records like ATLANTIC 601 SD 18111 Gene Page, "Hot City"; BARNABY 602 BR 6003 Ray Stevens, "Boogity Boogity"; etc.

SEVENTY CENTS (\$.70)

Table with 3 columns: No., Label, Artist, Title. Includes records like AMHERST 701 AMH 1001 Evel Knievel; AMH 702 8001 Plant Music; AMH 703 1002 Big Wheeler; etc.

SEVENTY-FIVE CENTS (\$.75)

Table with 3 columns: No., Label, Artist, Title. Includes records like BELL 751 6033 Solomon Burke, "Proud Mary"; CAPITOL 752 DL 6734 Great Songs of Bacharach & David (Quad); etc.

ONE DOLLAR (\$1.00)

Table with 3 columns: No., Label, Artist, Title. Includes records like ABC 1000 784 14 Golden Recordings From The Historic Vaults of Duke Peacock Records; ATLANTIC 1001 SD 36 101 Black Oak Arkansas, "Street Party"; etc.

ONE DOLLAR (\$1.00)

Table with 3 columns: No., Label, Artist, Title. Includes records like HS 1006 3025 Babyface; SD 1007 7025 Head, Hands & Feet, "Old Soldiers Never Die"; SD 1008 7046 The Persuaders, "Best Thing That Ever Happened To Me"; etc.

ONE DOLLAR TWENTY-FIVE CENTS (\$1.25)

Table with 3 columns: No., Label, Artist, Title. Includes records like ATLANTIC 1250 SD 1656 Robin Kenyatta, "Stompin' At The Savoy"; SD 1251 1669 Eddie Harris, "I Need Some Money"; DECCA 1252 MCA 59 Bill Anderson, "Don't She Look Good"; etc.

ONE DOLLAR FIFTY CENTS (\$1.50)

Table with 3 columns: No., Label, Artist, Title. Includes records like DECCA 1500 MCA 330 Kitty Wells, "Yours Truly"; MCA 1501 305 Brenda Lee, "Brenda";

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Retail Stores, Pressing Plants Closed By Snow & Ice

Continued from page 1

had drifted shut and our employees couldn't get to work."

Meanwhile, on the East Coast, icy conditions had left nearly one-quarter of Long Island without electrical power. Knocked out for a day Monday (16) were main plant activities at Shelley Products, Ltd., Huntington Station, a company that presses disks for many of the major record labels.

A nearby warehouse, used as a shrink-wrapping facility, was similarly kayoed and did not have full electrical service restored until Wednesday (18).

C.F. Galehouse, president of the company, estimates total losses in the tens of thousands of dollars.

Other pressing plants in the affected regions were more fortunate. Columbia's Terre Haute, Ind., facility and RCA's Indianapolis plant remained open, though both were hampered by widespread employee absenteeism.

Long Island's two other pressing plants, Goldisc Recordings in Holbrook and Pickwick International's Keel Manufacturing in Hauppauge are outside the central Long Island area hardest hit and were not affected by the storm.

New York metro area retailers felt the crunch, as the weekend storm touched off a four-day-long period of snow, wind and freezing rain.

Korvette's Huntington, L.I., outlet was without power for two days. Sam Goody's Massapequa, Smithhaven and Huntington stores,

all located within the critical area, were forced to curtail business hours, though they were able to function due to their own independent sources of power.

Reports Goody's David Deutsch: "A lot of people on Long Island had difficulty getting around or weren't really in the mood to go record shopping. But at some of our mall stores, the kids showed up since it was a good place to hang around. We wound up doing pretty good business there."

Ben Karol of King Karol's reports business down as much as 50% on Tuesday (17) when icy winds and driving rain buffeted the city. However, he estimates the chain recouped roughly 20% of its losses the following day.

Eliot Mavorah of Disc-O-Mat reports sales down only slightly at its four Manhattan outlets.

In Nashville, snow, sleet and ice cooled off the city's music industry, with effects being felt from the production level to the consumer level.

Two winter storms whitened Nashville, causing early closing hours, late opening hours and a decrease in record sales and concert attendance.

Nashville—where a few flakes are considered a major blizzard—received approximately two inches of snow, but escaped the heavy snowfalls of more than 10 inches that inundated Kentucky 50 miles to the north.

Because of the relative rarity of snowstorms in Nashville, the city is

ill equipped to deal with them. After the first inch of snow for the winter season fell, city officials were already talking about a shortage of salt for roads. Primary streets were mainly passable but secondary roads remained icy through most of the week, keeping many music industry employees and record business customers at home.

Assistance in preparing this story provided by Ed Kelleher and Gerry Wood.

"People are not getting into the shops," reports Hutch Carlock, president of Music City Record Distributors. He noted a decline in record sales, especially in the hard hit Kentucky markets. Music City Record Distributors, similar to many other Nashville operations, closed early on some of the icy days to allow employees to get home before conditions worsened.

The weather "interfered sporadically" with pressing plant production, according to Joe Talbot whose pressing plant operations include United and Precision. The firms were closed down Jan. 14, normally a 20-hour work day.

"We've lost some hours but not a lot of production," Talbot says.

The shortened hours also hit most of Nashville's record labels, publishing firms and organizations, causing a total amount of lost manpower that remains incalculable but costly.

CBS Records closed at 1 p.m. Monday (16) while RCA closed Monday afternoon and part of the previous Friday. Other labels report similar problems and Rick Blackburn, vice president of CBS Records, observes, "This weather has to start taking its toll."

Noting that "extremely bad weather over a period of time always affects record sales," Jim Foglesong, president of ABC Records' Nashville operation, adds, "In Ohio and West Virginia they must be getting clobbered."

However, determined musicians and artists have been able to make it to all scheduled sessions except one, according to Johnny DeGeorge, president of AFM local 257. DeGeorge reports the union was operating with a "skeleton crew" for some of the raw weather days.

"Our sales have been cut down about 25%," claims Buddy Livoly, assistant manager at the Port O'Call

Record Store. Early closings (1 p.m. and 6 p.m. rather than the regular 9:30 p.m.) and a scarcity of customers braving the road conditions resulted in the sales drop.

Discount Record Store reports a 5 p.m. closing rather than midnight on one of the harsher days—and other record outlets followed the early closing trend.

Audio equipment sales were also off, but not drastically. Jack Tenzel, head of Audio Systems, notes that the morning trade was bad but it picked up in the afternoons.

Attendance at clubs and concerts was also slashed by weather and road conditions. Some events were cancelled, and most of the ones that were held lost potential ticket buyers to the wintry conditions.

"We've had no major cancellations," advises Tandy Rice, president of Top Billing, Inc., indicating that country acts are working hard to prevent the inclement weather from becoming a barrier between their music and their fans.

And Hutch Carlock adds an optimistic note to temper Nashville's weather woes: "A couple of bright sunny days will pick the business back up."

ROLLING STONES *Cliffie, His Children Are Devoting Lives To Music*

By CLAUDE HALL

LOS ANGELES—An old cliché is "Like father, like son." But in the case of the Snyder family of Los Angeles it's: Like father, like daughter, son, son and son. In fact, the three sons even use their father's professional name of Stone in tribute to their father Cliffie Stone.

Steve Stone, a record producer, has produced the records of Tennessee Ernie Ford for about five years (Cliffie Stone managed Ford until his retirement) and also produces Freddie Hart for Capitol Records, Dorsey Burnette, Kenny Sar-ratt, and others. Steve is a piano player and guitar player.

Jonathan Stone has been in Nashville for the past three years. A drummer, he has been carving out a career in music publishing and, like his father, works for ATV Music.

Curtis Stone, a bass player, stays constantly busy as a sideman in Los Angeles recording studios. He worked as a band member at the Palomino country music nightclub until recording sessions demanded all his time.

Linda is the only Stone to change her name, she is married to Harvey

Hyde, a college professor at Pasadena City College. She is a piano teacher and works with handicapped children.



Cliffie Stone: head of a musical family.

Cliffie Stone feels that his wife helped guide the four children into the music business. Under the name Dorothy Darling, she was a member of the Three Aristocrats trio.

Cliffie Stone and his four children may all just take after the legendary, Herman the Hermit, a bearded five-string banjo player with Stu Hamblen for more than a dozen years. It was Stu Hamblen who gave Cliffie Stone his name—once Cliffie Stone-head. A trombone player in high school, Cliffie filled in for the regular bass player and did so well that he got the job and ended up also performing with Hamblen's band for 12 years.

Hamblen was undoubtedly the most popular country music performer in California, Stone recalls. At one point, the band did a 7-9 a.m. live music show called "Covered Wagon Jubilee" on KFBD (now KGBS). They also had a regular show called "Lucky Stars" which at one time and another, drifted from KFWD to KFI and KMTR (now KLAC).

On Saturday night, the band did a dance in Southgate at the American Legion hall. Sunday 11 a.m.-noon it did a radio show for the Podolor Auto Co. And Sunday 5-6 p.m. it did a "Cowboy Church" live radio show

with a studio audience. In addition, the band did radio transcriptions that were played over a San Francisco station, cutting the shows at the old Decca Records studios on Melrose Ave.

After his stint with Hamblen, Cliffie Stone studied bass guitar with Arthur Pabst of the Los Angeles Philharmonic. In between came stints playing in the bands of Jan Garber, Freddie Slack at the old Casa Mananna, Gene Austin and Ken Murray. And Stone also started doing disk jockey shows on stations such as KFBD and KXLA.

For a while, Cliffie Stone was also in the record business. He and Darrel Rice saved up \$300 each and started Lariat Records. They could only afford one recording session, but in that session produced records by Merle Travis, Stan Freberg, Wesley Tuttle, and Coleen Summers who was later to become Mary Ford. A Chicago distributor ordered 10,000 of "Cool Water" by Coleen Summers and Wesley Tuttle. Unfortunately, Rice and Stone didn't have enough money to get the record pressed.

They ended up selling the four masters to Belltone Records. Stone later went to work as a&R director for Belltone, then owned by Jack Elliot and Dick Elwell. While there, he produced Eddie Dean, Monte Hall, Dale Evans and Merle Travis; this was in the early 1940s.

Lee Gillette then hired Cliffie Stone as a country music producer at Capitol Records for \$50 a week and he produced Tex Ritter, Jack Guthrie and Wesley Tuttle and brought in Jimmy Wakely, Merle Travis and Tex Williams.

Later, Stone gave up producing to become strictly a recording artist for Capitol Records: one of his big hits was "Peeking Through The Keyhole Watching Jolie Blon." But he also had a 78 r.p.m. set of square dance music which sold an estimated 700,000 copies.

Meanwhile, a little publishing company that had been started as a "desk drawer" operation began to grow—Central Songs and later went onto publish songs such as "Snowbird." Copyrighted material

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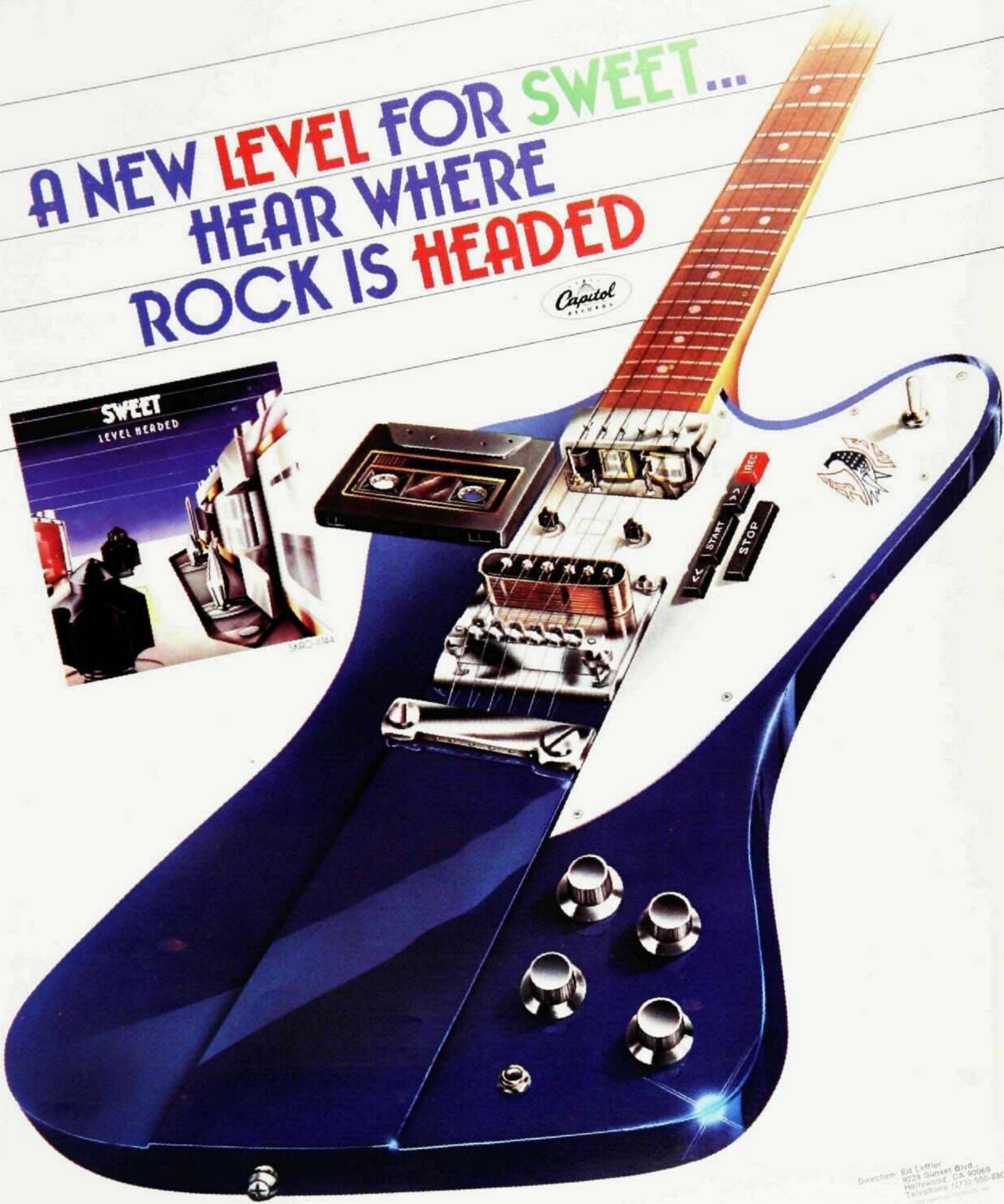
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NAB Clarification Answers Quadcast's Objection

WASHINGTON—A spokesman for the Quadcast discrete quadrasonic systems has objected to a Jan. 7 Billboard story which included NAB as one of those commenting unfavorably on FCC authorization of FM discrete quadrasonic broadcast service.

The Billboard story was based on the NAB's Dec. 16 public release summarizing its comments on the FCC's quadrasonic FM broadcast inquiry.

Without mentioning discrete (4-4-4) service specifically, the one-page summary dealt with the technical aspect characteristic of a discrete service.

The release said: "NAB cautions the commission to take no steps which would impair the quality of the present stereophonic or monophonic FM signal, or jeopardize the SCA (Subsidiary Communications Authorization) or other sub-carrier system."

"In comments filed on Dec. 16, NAB expressed concern with the im-

pact which quadrasonic transmission might have on SCA operations.

"The adoption of any quadrasonic system which would shift subcarrier frequencies to other portions of the baseband would present a severe hardship to many licensees, and should be treated with the greatest caution.

"NAB also pointed out that inauguration of quadrasonic FM, as well as AM stereo will put increasing demands on already scarce studio transmitter link channels. . . ." (the association endorses AM stereo as a top priority item on the FCC agenda).

"NAB firmly opposed any possible reduction in FM channel spacing, noting that such radical proposals would have catastrophic effects on the entire fabric of the FM broadcast industry," and that "any consideration of reduced FM channel bandwidth would have a profoundly chilling effect" on the continued growth of FM."

JUNE 2

'Opry' Adding Fri. Show To WSM Airing

By SALLY HINKLE

NASHVILLE—The "Grand Ole Opry" will be offering an additional show on its Friday evening broadcast performances over WSM Radio beginning June 2 in efforts to accommodate the heavy tourist flow and ticket demand expected for the upcoming spring and summer season.

Traditionally a one-show evening, from 8-11 p.m., the new Friday night format calls for performances at 6:30 and 9:30 p.m., the same schedule as Saturday evening performances, and, according to Jerry Strobel, "Opry" public relations director, is part of an expanded schedule planned to commence in March. (Continued on page 76)



FIDDLIN' AROUND—WPLJ air personality Jimmy Fink, right, interviews Robby Steinhardt, violin player of the Kansas group on tape for his morning show. Kansas was in New York recently for a three-day concert at the Palladium.

TELEVISION REVIEW

Fitzgerald Tribute On Clark Awards

"The American Music Awards," ABC-TV, Two hours. Dick Clark, executive producer; Al Schwartz, producer; Tim Riley, director; music directed by George Wilde.

LOS ANGELES—When a genuinely surprised Barry Manilow accepted the concluding American Music Award as favorite pop/rock male vocalist, he jokingly asked presenters Rick Danko and David Gates, "Are you sure you read that right?"

Whether Manilow intended his double-entendre or not, Dick Clark must have cringed. His entire program, deserving of high marks for attempts at originality with the formula format, had been plagued by misread lines, missed cues and gaffed stage directions. A few rough spots can be comical; Clark's, unfortunately, were numerous enough to be chronic.

Probably in supreme exasperation, Clark himself rectified one of the more embarrassing errors. Highpoint of the evening at the Santa Monica Civic Auditorium was a heartwarming tribute to Ella Fitzgerald, recipient of the annual award of merit.

But her stage escort positioned Fitzgerald at the wrong podium. An awkward moment passed before Clark jumped on camera and personally escorted her to stage center, where Lou Rawls stood waiting to begin the ceremony.

Cab Calloway, Marvin Gaye and Arthur Fiedler provided testimonials for the segment, intercut with vintage film of Fitzgerald in performance. One of television's poignant musical moments was captured in the finale, when Stevie Wonder performed "A-Tisket, A-Tasket" as Fitzgerald watched tearfully.

Stunning sets by art director Ray Klausen lent variety and shimmering excitement to performances by

co-hosts Natalie Cole, Glen Campbell and David Soul, as well as the Commodores, Donna Fargo and Andy Gibb. Dance sequences by Ron Poindexter relied more on the sets and costumes, however, than on choreography. And a taped performance of Kiss in concert, though well-produced, was integrated poorly into the script.

Other pop/rock winners were Linda Ronstadt, favorite female vocalist; Fleetwood Mac, favorite duo or group; "Rumours" by Fleetwood Mac, favorite album, and "You Light Up My Life" by Debby Boone, favorite single.

Acceptance of Boone's award by her sister, Laurie, illustrated how the originality sought by Clark lost impact through problems onstage. The intrinsic drama of a live phone hook-up with Boone, on tour in South Africa, was sapped initially through confusion, then by her sister cutting off the acceptance speech in mid-stride. She had interpreted a stage direction too literally.

On the other hand, a twist worked well in the presentation for favorite country single, "Lucille" by Kenny Rogers. When presenters the Captain & Tennille were introduced, Tennille alone ascended the stage—where she was joined by Captain Kangaroo.

Other country winners were Conway Twitty, favorite male vocalist; Loretta Lynn, favorite female vocalist; Loretta Lynn and Conway Twitty, favorite duo or group, and "New Harvest, First Gathering" by Dolly Parton, favorite album.

Soul winners were Stevie Wonder, favorite male vocalist; Natalie Cole, favorite female vocalist; Earth, Wind & Fire, favorite group; "Best Of My Love" by the Emotions, favorite single, and "Songs In The Key Of Life" by Stevie Wonder, favorite album. RAY HERBECK JR.

Music Mix On Toronto Q-107

Larry LeBlanc Ignores Playlist With 'Backstage Pass'

TORONTO—Larry LeBlanc believes it's possible to play Glenn Miller, Leadbelly, Mothers of Invention, the Chipmunks, Bobby Bland, the Who and Elvis Costello in a music mix—and he does it on his "Backstage Pass" show on Q-107 here.

"I've worked out segments of about 20-30 minutes for each music style," he says. "Each segment complements the next until a full cycle has been completed."

The show is programmed from his personal collection of 12,000 albums. "It's highly eclectic, but does not resemble the progressive FM format of the late 1960s. It's a blend of the new rock and pop music album rock staples and hard country, folk, blues, big band, oldies and punk rock."

"Interesting portions of the show have included: salute to the great right wing music of the '60s, a three-part British series from Tommy Steele to Jethro Tull, a special on Sun Records including interviews with Elvis Presley and a soundtrack from his appearance on the Tommy Dorsey television show, and a two-hour special tracing the history of punk music from Link Wray to Eddie Cochran to the Sex Pistols."

For programming material for the show, he says he does a "great deal of rummaging through cutout bins and import bins and has kept in touch with all the local record collectors who have been a great help."

LeBlanc praises Q-107 program director Dave Charles for allowing

him to follow his instincts on the show. "Still, the four-hour show is rigidly formatted and is tightly tied to the 25-35 demographic market."

The concept came from re-reading old copies of Billboard articles on radio, he says, "plus reading segments of the book 'This Business Of Radio Programming'."

"I'm distressed by the narrow musical scope of current album rock radio," he says. "I understand the commercial aspects of radio, yet I dislike tight music lists. Eventually, a listener will become bored. I'm also a bit surprised by the lack of knowledge in radio circles of what has gone on in rock music."

"A lot of disk jockeys seem to be knowledgeable on the nature of radio, but in the dark about what has

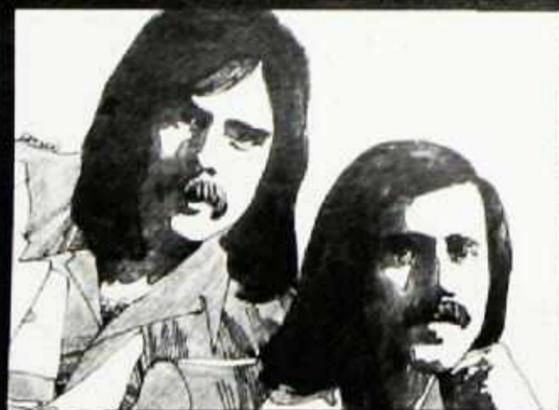
gone down in music. Perhaps this is one of the problems of former AM personnel shifting over to FM formats."

"Some of the things I've used in my program are: early gold not being aired on AM radio, some titles which are no longer available anywhere such as 'Handy Man' by Jimmy Jones or 'Sally Go Round The Roses' by the Jaynettes; humor records by artists like the Chipmunks, Chickenman, Stan Freberg and FM gold from 1967 onward, in most cases album cuts from very popular albums."

After 13 years in the business, LeBlanc says few things have brought him as much pleasure as his four-hour show once a week.



WIRED FOR SOUND—KSJO's Sheila Rene, right, interviews recording artist Robin Tower backstage at Winterland in San Francisco. Rene's show "Live-wire" show on the San Jose station is now airing Sunday 9-10 p.m. featuring a review of the past week's interviews, plus a preview of the upcoming week's shows and interviews. The audience is allowed to send in questions for the interviews.



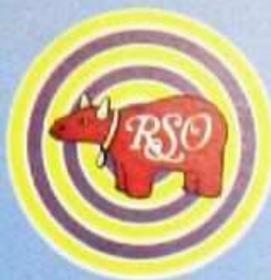
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Auto Radio 'Rip-Offs' Charged

By MILDRED HALL

WASHINGTON — A research study on the relation of AM/FM auto radio retail prices to manufacturing costs concludes that both AM and AM/FM car sets are retailed at four to five or even six times higher than manufacturing costs.

The AM/FM car radios were found to be only about 15% higher in markup than the AM-only sets, in a study by Booz Allen Applied Research.

The study has been circulated in limited release and a summary was not issued publicly by the NAB until Jan. 5. The research was funded

jointly by the NAB and the Corp. for Public Broadcasting.

The Booz Allen study was sparked by a 1977 House Small Business Subcommittee's hearings on the deterrent effects of the higher prices charged by auto manufacturers for AM/FM sets than for AM-only (Billboard, Oct. 8, 1977).

At the hearings, an earlier A.D. Little study was cited that found AM-only car radios cost consumers an average of \$75, with the price doubled for AM/FM and tripled for special AM/FM stereo models.

Manufacturers' costs were esti-

mated at about \$13.52 for the average car set, with \$6.95 additional needed to add an FM tuner.

The study by Booz Allen avoids emphasis on the touchy question of add-on FM cost to auto radio customers, the absence of which broadcasters says is harmful to the competitive standing of the FM service.

Instead, the Booz Allen research cautions that no attempt was made to determine whether the auto radio retail prices were "reasonable." But the study does find that the extra 15% of markup on the AM/FM sets

(Continued on page 71)

New Calls And Music At KLYX In Sioux Falls

SIoux FALLS, S.D.—KLYX-FM-AM hit the air Sunday (1) with a soft rock format and a music "philosophy" placing an emphasis on breaking new artists and exposing new material, report programming consultant Ken Mills and music director Mike Wild.

The FM station is 93.5 on the dial, the daytime AM operation is located at 1520. Previous call letters were KCHF-AM-FM.

The playlist will feature 40-45 current singles and 20-30 current albums. One to three cuts per album will enter the music rotation. Twenty A rotation tunes will be played at least four times a day, 20 B rotation tunes will be played at least two times a day. Album cuts are played at least once a day, some of these are dayparted.

There will be little talk by announcers. Staff presently features James Kidd 6-9 a.m., Buddy Hockett 9 a.m.-2 p.m., Mike Wild 2-7 p.m., Joe Miller 7-midnight, Stephanie Stone midnight-6 a.m. and Bruce Fisher on weekends.

Rock Format At Oregon KQFM

PORTLAND, Ore.—KQFM is the new Golden West FM operation here which airs Monday 23 with a rock format.

The staff includes Bill St. James, program director, from KBCQ in Roswell, N.M.; Jack McSorley, general sales manager, from KSFO in San Francisco; engineer Donn Wernback from the AM affiliate KEX; and air personalities Scotty Johnson of KVI in Seattle; M.L. Marsh of KINK in Portland; John Libynski of KBCQ in Roswell; and Nancy Burger, a student at Pacific Univ. who'll do weekend air work. Richard Kala, general manager of KEX, will also manage KQFM.

'The Entertainers' To Cleveland's WJW

LOS ANGELES—WJW, 10,000-watt Cleveland station located at 850 on the dial, is adopting syndicated format "The Entertainers" produced here by the Radio Arts radio syndication firm, according to Radio Arts president Larry Vanderveen.

Like WCFL in Chicago, which recently adopted the same format, WJW will use the music playlist of Radio Arts and cart its own music locally. Dick Bremkamp Jr. is manager of the station, which has long featured an MOR format. "The Entertainers" is a contemporary MOR format targeted at 25-49 demographics.

Al Ham Launches New Research Co.

NEW YORK—Al Ham Productions has launched a research and consulting division called Music Communication Consultants Inc.

Ham, now music consultant to WPAT in the New York area, a beautiful music station, has been producing contemporary beautiful music records for WPAT and other beautiful music stations. A record producer, his career includes producing such artists as Johnny Mathis, Tony Bennett, Ray Conniff and Percy Faith.

'Dirty Words' Issue To Top Court

WASHINGTON—The Supreme Court has agreed to decide whether the FCC has the right to restrict broadcast of language it defines as "indecent" during hours when children are in the audience.

The U.S. Court of Appeals here ruled against the commission's order, calling it censorship, and contrary to the prohibition against FCC interference in programming content.

The case originated in 1974 when a George Carlin comedy album on the "Seven Words You Can't Say On

Radio Or TV," expressions now referred to as the "seven dirty words" was aired over Pacifica's New York station WABI-FM and brought a listener protest.

The FCC wrestled with the problem, and in 1975, came up with a ruling against use of "patently offensive" words depicting "sexual or excretory activities and organs," during hours when children might be in the audience.

But the U.S. Appeals Court, in rejecting the argument, found that the number of children listening to ra-

dio does not fall to a minimal point until around 1 a.m.

Also the Appeals Court said the vague prohibition of the commission would hit a broad range of broadcast programming, including live news, literary classics, the Bible, and even the Nixon White House tapes.

The FCC plea to the Supreme Court holds that broadcasting is uniquely different from printed matter, in that it cannot be censored in advance by parental guidance.

MILDRED HALL

Vox Jox

By CLAUDE HALL

LOS ANGELES—Neal "Moon" Mullins has been promoted to director of operations, WINN, Louisville, Ky. Jack "Bucks" Braun has been promoted to Mullins' old post of program director. Braun had been the music director and assistant program director for about three years. ... Don Ewing is now afternoon drive at WCFL in Chicago. And this information comes from Mary Sweeney of WCFL.

Beverly Callison, 10 years with TM Productions in Dallas, has joined Katz/Gallin, Los Angeles, as assistant to Ray Katz. Friends might call her at 213-273-4210. Beverly has a master's degree, CIA clearance and types a million words a minute. More than that, she has an incredible storehouse of radio knowledge.

Dene Hallam, program director and morning personality at WFEC in Harrisburg, Pa., is now also doing weekends at WIFI in Philadelphia under the name of Dean Wilson.

Steve Dahl has left WWWW in Detroit to do mornings at WDAI in Chicago. ... Jim Harper, program

director of WDRQ in Detroit, is going over to WNIC, Detroit, to do a morning show. And Art Voulo, one of the world's greatest radio buffs, is the new promotion director of WNIC and its AM affiliate, WWKR.

Jon Holiday, sales manager of BPL, 1-800-426-9082, reports that KOMW in Omak, Wash., is the 50th station to adopt the syndicated radio programming service "Country Living" which features Chris Lane of KGBS in Los Angeles, Bob Jackson of RKAM in Las Vegas and Don Harris of WBAP in Fort Worth.

Dan Brennan at WVOK in Birmingham, Ala., sends in belt buckles not only for WVOK, a 50,000-watt country music station, but K-99, the classic C album rock operation.

Chris Collier, program director of KCKN-AM-FM, Kansas City, sends in a calendar cube.

J. Preston Swafford, WLBK, Bowling Green, Ky., writes: "Thanks for the sensational interview with Chuck Dunaway. Definitely a super legend in radio history." Swafford is station manager and program director of Natural 97FM, an album rock station in what is a nice college town. Lineup features Dean Howlett 6-11 a.m., J. Preston 11 a.m.-3 p.m., music director Greg Pogue 3-9 p.m., Mike Green 9 p.m.-3 a.m., with weekenders John Kolven and Dean Warfield. ... Wayne Stancil is leaving WENE in Whiteville, N.C., to join WTSB in Lumberton, N.C., as music director.

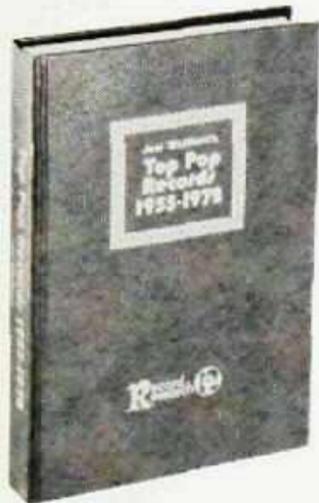
Ray Tucker, WIYN, Rome, Ga., writes: "I am the program-music director of a small station in Northern Georgia which is undergoing a format change from oldies to an adult contemporary format. I have only been with the station a week, but that is long enough to detect that we aren't getting the record service we

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JANUARY 28, 1978, BILLBOARD

A Loving Memorial
PAUL ACKERMAN

From the Women Who Knew Him...
...and Miss Him

Vox Jox

Continued from page 34

until signoff. Jay just arrived from WARI in Abbeville, Ala. Reeder comments that the station just had a great year. "In fact, 1977 was our biggest year ever. I have been on the air 21 years and I think country music is better than ever. I have a playlist of 150 records, which includes new releases, old records, album cuts and bluegrass. We play one bluegrass record every 15 minutes throughout the day." Stu Brooks is general manager. He's been manager 12 years.

Rick Bellairs is moving into operations for WXRQ, an FM station and WIVS in Woodstock, Ill. J. David Slone has joined as program director of sister station WIVS, an AM pop adult station. Michael O'Connor is the new program director of WXRQ. "The Mike Douglas Show" will originate from the Las Vegas Hilton's main show-room many times in 1978. The Group W Production show will also do some tapings in Hollywood. Douglas has broadcast before from the Hilton, but this time he's moving into the showplace and making it like a second home for various weeks throughout the year, beginning first with the week of Jan. 31.

KFMH in Muscatine-Davenport, Iowa, has added Dolby. Lineup at the FM album-rock station includes Carol Wells in the morning, music director Lis Catalona in the afternoon, Bill Harmon from WDIF in Marion, Ohio, in the evening, and Bob Stewart overnight. Program di-

rector Steve Bridges and Kyle Riley do swing work. On the country AM daytime operation, KWPC, you'll hear Mike Ingraham in the morning, program director Steve Bridges in mid-day and Ron Edwin in the afternoon with Tim Scott on weekends. Linda W. Horowitz is the new operations assistant at WABC, New York. She'll work on Sunday religious and public affairs programming, reports operations director Glenn R. Morgan.

Royal Bruce, formerly with WXQR in Jacksonville, N.C., has joined WFTC in Kinston, N.C., as music and program director. Wilbur Jackson Rider is president of the 41-year-old station. If you'd like a pleasant, well-produced and extremely interesting public service feature for your station, contact Bill Huie, TRAV, 341 Ponce de Leon Ave., N.E., Atlanta, Ga. 30308, regarding "What's It All About."

John W. Marquis reports from KSOK in Arkansas City, Kan., where he's programming an adult contemporary format. Mike Harvey, program director now of WFTL in Fort Lauderdale, Fla., has a listener service promotion available to other radio stations at cost, \$20. It's called "Dial-A-Deduction" and some 90 cuts are in the can. "Beats the hell out of the stuff you get in the mail from the government. Our tax expert is Barry Steiner who wrote the best selling book 'Pay Less Tax—Legally.'" We were able to sell the feature right off the bat and I'm sure others will receive the same response." Harvey has a short demo tape available.

Dave Hull got the coveted 10 p.m.-2 a.m. job on KMPC in Los Angeles, which had to be the plum job of the year outside of Jay Lawrence's trip to WNEW-AM in New York from KLAC in Los Angeles. Hull, who started in radio in 1955 at KSWS in Roswell, N.M., was last on the air at KFI and in between he has been the commercial voice on Union Oil, Spillmate Paper Towels and other products. His career includes 1957-60 at WONE in Dayton, 1960-61 at WQTE in Detroit and 1961-63 at WTVM in Columbus, Ohio. At that point he went to Los Angeles and worked at KRLA in its rock heyday for six years, a spell at KGBS and KFI. He joins KMPC Feb. 6. Hull will also be on an album soon out with Bob Hudson of former Hudson and Landry fame. The LP will be called "Who's On First," after a famous Bud Abbott and Lou Costello bit. The LP will be on the Cream Records label and if you'd like a complimentary copy, call Don Graham at Cream.

Jay Lawrence, the afternoon personality at KLAC in Los Angeles, got that coveted morning position at WNEW-AM in New York. Jay has been at KLAC even prior to its shift from MOR to country music. WNEW-AM, programmed by Dean Tyler, is an MOR station. In changes at KLAC, Harry Newman has moved into afternoon drive, Sammy Jackson has moved from evenings into Harry's mid-morning slot. And Gene Price, who'd been doing swing work, moves into the 7-midnight slot.

Norm McBride has opened Controlled Music Impact, 5521 E. Earl Drive, Phoenix, Ariz. 85018, phone 602-959-4358. It's a programming consultancy. Norm has a format

geared to 18-34 demographics. His experience includes many of the stations around Tucson and Phoenix. KZZY in San Antonio is looking for a chief engineer with complete knowledge of all engineering aspects including audio processing and studio-transmitter maintenance. Contact operations manager Ron Dennington, KZZY Radio, GPM South Tower-plaza level, San Antonio, Tex. 78216.

"What is happening at 62-NR? Lots of things," says Dan Robins of WWNR in Beckley, W. Va. "We just finished this last weekend playing CRS's 'Elvis' special. The audience response was fantastic. We gave away Elvis photos and albums and ended the 'Elvis Weekend' by giving away a cassette of the entire special." Lineup at the station, a division of Rahal Communications, features Jeff Lundy midnight-6 a.m., Larry Dale 6-10 a.m., Dan Robins 10 a.m.-2 p.m., program director Jay Patrick 2-6 p.m., and Brian McKay 6-midnight. Robins says that he needs both singles and albums from RCA Records. He'd also like to get some instrumental albums for production use.

Annelise Lindahl is now a production assistant at Great Scott Recording Studios, a radio commercials firm in Los Angeles. She used to be on the staff of Ringo Starr and once was music director at KIIS in Los Angeles. The Southeast Secondary Radio Conference Feb. 3-4 at the Birmingham Hyatt House in Birmingham, Ala., should be a good one this year. Promotion executives Don Anti and Tony Muscolo put the thing together. Bob Burton of WJDX in Jackson, Miss. and George Mooney, president of Mooney Broadcasting are among the panelists.

Bubbling Under The HOT 100

- 101-GOOD LUCK CHARM, Ohio Players, Mercury 73974
- 102-SOMEBODY'S GOTTA WIN, Controllers, Juana 3414
- 103-BOP GUN, Parliament, Casablanca 900
- 104-SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 105-WITH PEN IN HAND, Dorothy Moore, Malaco 1047 (TK)
- 106-ON FIRE, T-Connection, Dash 5041 (TK)
- 107-DANCE A LITTLE BIT CLOSER, Charo & The Salsoul Orchestra, Salsoul 2048
- 108-SOFT & EASY, Blackbyrds, Fantasy 809
- 109-LA VIE EN ROSE, Grace Jones, Island 098
- 110-OUT OF THE GHETTO, Isaac Hayes, Polydor 14446

Bubbling Under The Top LPs

- 201-KELLEE PATTERSON, Be Happy, Shadybrook SB 33007
- 202-JOHNNY TAYLOR, Disco 9000, Columbia PS 35004
- 203-ELOISE LAWS, Eloise, ABC 1022
- 204-MARY KAY PLACE, Amin' To Please, Columbia PC 34908
- 205-NILS LOFGREN, Night After Night, A&M 3707
- 206-ROXY MUSIC, Greatest Hits, Atlantic SD 38 103
- 207-STARCASTLE, Citadel, Epic JE 34935
- 208-ARLO GUTHRIE, Best Of Arlo Guthrie, Warner Bros. BSK 3117
- 209-THE JAM, This Is A Modern World, Polydor PD 16129
- 210-BUNNY SIGLER, Let Me Party With You, Gold Mind GZS 7502 (Salsoul)

Rock Singles Best Sellers

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- As Of 1/16/78
Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.
- | | |
|--|--|
| 1 YOU LIGHT UP MY LIFE—Debby Boone, Warner/Curb 8446 | 21 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978 |
| 2 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 22 STAYIN' ALIVE—Bee Gees, RSO 885 |
| 3 COME SAIL AWAY—Styx, A&M 1977 | 23 MY WAY—Elvis Presley, RCA 11165 |
| 4 BABY COME BACK—Player, RSO 879 | 24 DESIREE—Neil Diamond, Columbia 3 10657 |
| 5 SHORT PEOPLE—Randy Newman, Warner Bros. 8492 | 25 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda, Casablanca 902 |
| 6 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3 10630 | 26 PEG—Steely Dan, ABC 12320 |
| 7 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle—United Artists 1016 | 27 I GO CRAZY—Paul Davis, Bang 733 (Web IV) |
| 8 STAR WARS—Meco—Millennium 604 (Casablanca) | 28 YOUR SMILING FACE—James Taylor, Columbia 3-10602 |
| 9 YOU'RE IN MY HEART—Rod Stewart, Warner Bros. 8475 | 29 NOBODY DOES IT BETTER—Carly Simon—Elektra 45413 |
| 10 HEAVEN ON THE 7TH FLOOR—Paul Nicholas—RSO 878 (Polydor) | 30 BABY, WHAT A BIG SURPRISE—Chicago—Columbia 3-10620 |
| 11 WE ARE THE CHAMPIONS—Queen, Elektra 45441 | 31 KEEP IT COMING—K.C. & the Sunshine Band—TK 1023 |
| 12 THE WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272 | 32 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883 |
| 13 HEY DEANIE—Shaun Cassidy, Warner/Curb 8488 | 33 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423 |
| 14 THEME FROM CLOSE ENCOUNTERS—John Williams, Millennium 008 | 34 BRICK HOUSE—Commodores, Motown 1425 |
| 15 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646 | 35 WE'RE ALL ALONE—Rita Coolidge—A&M 1965 |
| 16 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355 | 36 EMOTION—Samantha Sang, Private Stock 45178 |
| 17 TURN TO STONE—Electric Light Orchestra, Jet 1099 | 37 JUST REMEMBER I LOVE YOU—Firefall, Atlantic 3420 |
| 18 BLUE BAYOU—Linda Ronstadt—Asylum 45431 | 38 SHE DID IT—Eric Carmen, Arista 0266 |
| 19 BOOGIE NIGHTS—Heatwave, Epic B-50370 | 39 IT'S SO EASY—Linda Ronstadt, Asylum 45438 |
| 20 RUNAROUND SUE—Leif Garrett, Atlantic 3440 | 40 WHAT'S YOUR NAME—Lynyrd Skynyrd, MCA 40819 |

Rock LP Best Sellers

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- As Of 1/16/78
Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.
- | | |
|--|---|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300 |
| 2 SATURDAY NIGHT FEVER—Soundtrack, RSO RS 2-4001 | 22 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Artist) |
| 3 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 23 ALL N' ALL—Earth, Wind & Fire, Columbia JC 34905 |
| 4 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 24 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 |
| 5 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 25 GREATEST HITS VOLUME II—Elton John—MCA 3027 |
| 6 LIVE—Barry Manilow—Arista AL 8500 | 26 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 |
| 7 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 | 27 DRAW THE LINE—Aerosmith, Columbia JC3-4856 |
| 8 NEWS OF THE WORLD—Queen, Elektra 6E-112 | 28 DOWN TWO THEN LEFT—Boyz n the City, Columbia JC 34729 |
| 9 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 29 PART III—K.C. & The Sunshine Band, TK 605 |
| 10 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic) | 30 AJA—Steely Dan—ABC AB 1006 |
| 11 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 31 THE STORY OF STAR WARS—Soundtrack, 20th Century T 550 |
| 12 ELVIS IN CONCERT—Elvis Presley—APL2 2587 | 32 MOODY BLUE—Elvis Presley—RCA AFL 1 2428 |
| 13 FOREIGNER—Foreigner—Atlantic SD 18215 | 33 LITTLE CRIMINALS—Randy Newman, Warner Bros. BSK 3079 |
| 14 BOSTON—Epic PE 34188 | 34 RUNNING ON EMPTY—Jackson Browne, Asylum 6E 113 |
| 15 THE GRAND ILLUSION—Styx, A&M SP 4637 | 35 DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell, Asylum BB 701 |
| 16 YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb WBS 8455 | 36 HERE AT LAST... LIVE—Bee Gees, RSO RS 2-3901 (Polydor) |
| 17 ALIVE II—Kiss—NBLP 7076 | 37 GREATEST HITS, ETC.—Paul Simon, Columbia JC 35032 |
| 18 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 38 GREATEST HITS—Bay City Rollers, Arista AB 4158 |
| 19 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 | 39 HERE YOU COME AGAIN—Dolly Parton, RCA APL1 2544 |
| 20 GREATEST HITS—Olivia Newton John, MCA 3028 | 40 GREATEST HITS—Linda Ronstadt, Asylum 7E 1092 |

CBS-TV Airing Jan & Dean Movie Feb. 3

LOS ANGELES—The life story of Jan and Dean, a rock duo of the 1950s and '60s is the focus of a "CBS Friday Night Movie" Feb. 3. Special appearances on "Deadman's Curve" will be by Dick Clark, Wolfman Jack, Mike Love of the Beach Boys and Bruce Johnston, formerly of the Beach Boys who wrote "I Write The Songs," a Grammy-winning song. The movie details how Jan Berry and Dean Torrence cut a novelty tune called "Jenny Lee" on cheap equipment in a garage and rose to fame with other hits such as "Surfin' Safari" and "Little Old Lady From Pasadena."

JANUARY 28, 1978, BILLBOARD

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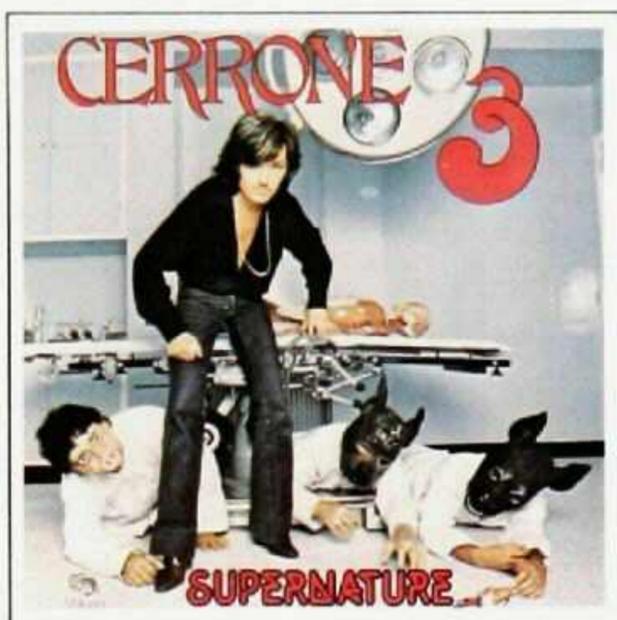
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Key Biscayne, FL 33149

PAYOLA IS BACK AGAIN! FREE AIRCHECKS!

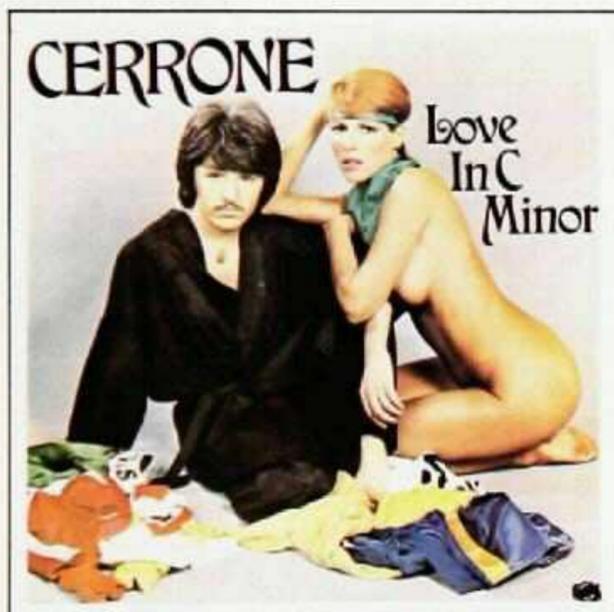
Come on gang, let's face it. Don't we all love a free "git" now and then? If you're like me, you'll love a free "git" now and then. "Payola" is the "it" service. "Dave Spector Comedy," "Subscribe and you'll receive ALL 1 report. All of these: 1) C-60 of L.A. radio—KRLD, KTRD, KMPC etc. & all the biggest 2) C-60 of Fred Winston, famous, most obscure jazz in the U.S., on WYFR, Chicago, 3) C-60 of Larry Saperstein—Lectures on WLS 4) C-60 of John "Records" Landecker reading on WLS 5) "Captain Whittome" reading on WMSI 6) C-60 of Don Kaplan on WABC New York 7) Loads of useful track issues 8) Whole mess of radio surveys and interesting articles 9) One year's worth of airchecks 5 everything else is included in your subscription. 1 year of 12 monthly issues just \$25! And the \$25 will be donated to Dave Spector's favorite charity (which for tax reasons cannot be mentioned). More important, my share is the best 5 checks! All other services are grossly overpriced, steal jokes, recycle old news and give you dumb stupid one liners. My staff can beat Carson's best, plus such items as regular features, bits, song tags & occasionally unique calls news & joke groups. If you want a better, immediate service please go ELECTRONIC. Subscribe 5 your first issue and goodies will be mailed IMMEDIATELY. Free sample copies available but for SERIOUS requests only. Since sending samples are a bother (you'll LOVE it anyway) there's a bonus for anyone mailing in \$25 right off the bat. You'll get 3 EXTRA FREE "RECORDS" on your subscription! So why not join the other 835,000 subscribers? PLEASE—I need the money desperately. My kids are starting and my Mercedes needs new repairs. Absolutely NOTHING can top me in job quality, price and personalized service. Give to an outdoor anyone—join the club right now!

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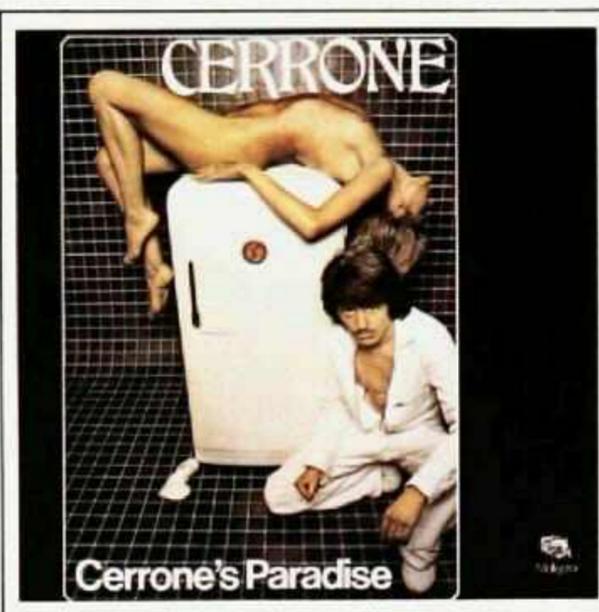
The original's "French disco sound" are there!



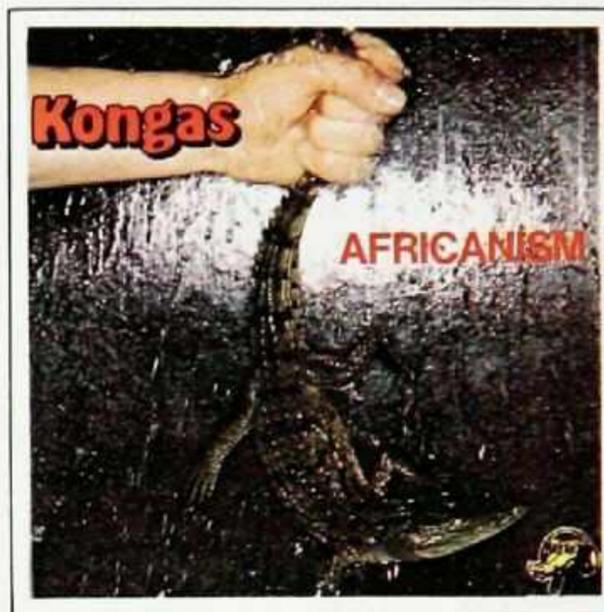
SUPER NATURE



LOVE IN C MINOR



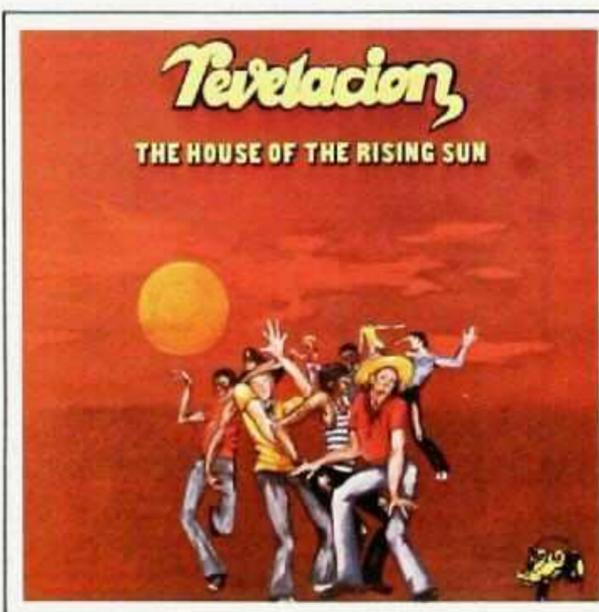
PARADISE



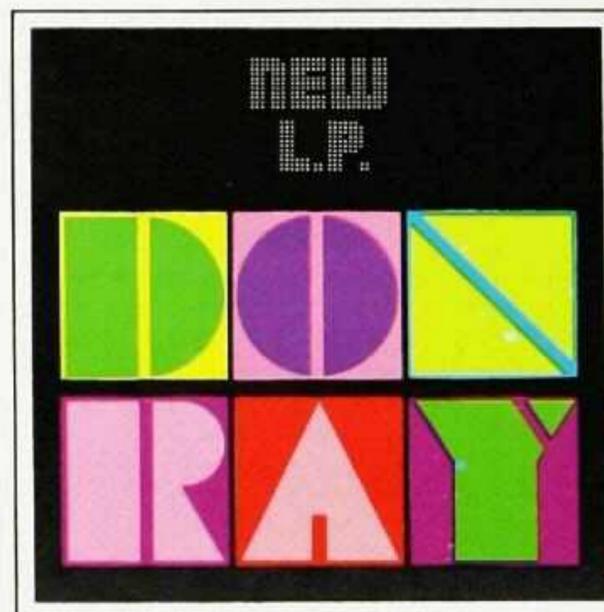
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Hawaii No Paradise For Promoters Of Rock Concerts

By DON WELLER

HONOLULU—A survey of the four major pop/rock promoters in Hawaii indicates a number of items: the number of rock shows as well as general audience attendance is not increasing. Hawaii is still regarded by Mainland agents and promoters as a stepping-stone market for acts on Far East tours; cost of transportation is rising; and there's general disagreement among promoters here about the increase in ticket prices for pop and rock shows.



Tom Moffatt: a lot of superstars don't get to Hawaii anymore.

Although 1977 showed an overall increase in record sales locally, this was not reflected in rock concert attendance.

"It's certainly safe to assume that there's been a decrease in the number of concerts and concert attendance," comments Bob Stevens, manager of the city-owned Blaisdell Arena and Waikiki Shell.

John Leonard, independent promoter and president of JFL Enterprises, explains: "I'd say that 1977 was a roller-coaster year for us. We had really big shows with large grosses—shows like ZZ Top, Fleetwood Mac (done with Ken Rosene and Steve Cassidy), Rod Stewart, Ken Loggins, Bread, Natalie Cole

and the Kool Jazz Festival to name a few. But there was also inconsistency, in that there were periods of time, 45 to 60 days, when we had no attractions at all."

Leonard, who has been in the promotion business for eight years, has done concerts with Northwest Releasing, Bill Graham, Avalon Attractions and Felne Productions.

According to Tom Moffatt, an independent 20-year veteran promoter who has done shows with Concerts West, "Last year was a fair year for concerts—not as good as some years. A lot of superstars weren't traveling to the Far East and consequently a lot of them didn't get to Hawaii."



Irv Weled: Atlantic City will give acts a new Mainland place to play.

Ken Rosene, president of independent KMR Productions, Ltd., presents shows with Wolf and Rissmiller Concerts of Los Angeles and the John Bauer Concert Co. of Seattle. Five years in the island concert promoting business, his feelings about 1977 are similar to Leonard's.

"I think 1977 was a rather unusual year," Rosene explains, "in that it started out with a bang—Lynyrd Skynyrd, Foghat and George Ben-

son were all sellouts for me—but then we went with a mid-year drought. And then things got better at the end of the year.

"But it's the spring-summer drought we want to watch out for in 1978. And I think that during that time, it's a good time for acts to think about coming to Hawaii. That's because the bigger acts come through here generally in the winter on tours

managers tend to look at Hawaii as if we're in the sticks, and they don't need it. They can come to play in Hawaii as a one-shot deal."

Transportation costs are a problem.

"When I brought the Stones to Hawaii several years ago, it was like around 10 people; now you've got 40 or 50 persons with some groups," Moffatt explains.



John Leonard: he's concerned about rising ticket prices.

to the Far East—and they're usually not here during the summer."

Irv Weled, an established independent concert promoter veteran whose shows are geared mainly for Mainland tourists, feels that "1977 was about the same as previous years."

Hawaii's status in the national concert market, the rising cost of transportation, fly-by-night promoters and competitive bidding for acts with other areas are problems of concern to local promoters.

"People must stop looking at Hawaii as some little step-sister market that you stop off on the way to Australia or Japan," Leonard declares. "It's unfortunate, but that's what we've become."

Rosene feels that this type of status limits how often groups get to perform here.

"After all," he notes, "we've got a fairly small club here—plus a Sound out of Nashville—plus a couple of others, and we have major lighting systems. Groups seem to think they must bring everything here, which they don't. Agents and

Weled adds: "on the Mainland, acts quite often pay their own transportation costs. But over here, because Hawaii used to be considered foreign, they got into the habit of calling it (Hawaii) the same as Europe or Australia. So airline passenger transportation costs are getting much higher."

Weled also relates the recent legislation opening gambling for Atlantic City as a possible problem.

"I think they're going to start bidding for entertainment. And they're going to start buying a lot out of Vegas. Giving acts another big city to work in is going to make it much more difficult to buy them here in Hawaii for the right price."

Moffatt cites fly-by-night promoters as a problem.

"This is a business for professionals," he explains. "I see a lot of guys coming in who muddy the waters—trying to do just a couple of concerts. It hurts me and others in the business. But that's part of the business and you have to expect that."

Leonard doesn't hesitate to express concern about ticket prices.

"I think it's unfortunate that ticket prices are rising so dramatically and I think it should be watched," he says. "Our costs have gone up, but I don't think they've gone up as much as some people would like to indicate."

The other promoters seem to disagree to varying degrees.

Moffatt notes that "if you've got the promotion, you can charge the price. Still, I think that \$10 for Fleetwood Mac or ELO is ridiculous."

"Ticket prices went up about two years ago to \$7.50 top," Rosene points out. "And for '78, we're going to see a top price of \$8.50. Literally, every single concert expense I've had has gone up, from radio to hall rental. Big shows like Fleetwood Mac or ELO travel with a lot of



Ken Rosene: spring is a good time for acts to come.

equipment and people, so \$9.50 top is called for. But \$8.50 will generally be the top ticket price in 1978."

According to Weled, ticket prices "depend on what you pay for your act. You have to make money for your show or you can't put it on. If your act is costing you more money than you want to spend, then you have to pass it on to the public. And that's exactly what's happening."

Each promoter sees something different for the current year in Hawaii.

"I think you'll see more big acts in '78," says Leonard. "But I hope we also see new talent. To last as a promoter, you can't just do the big acts. You need to be active in exposing

(Continued on page 40)

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Opening soon... Home At Last in Los Angeles, Calif.

Tramps Acts Grab Record Deals

By ROMAN KOZAK

NEW YORK—Tramps may be a fairly small club here but it has meant some fairly large record contracts to a number of acts recently, three of which will be releasing LPs soon.



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"I feel that any act I get here should be good enough for a record contract. I want to be a music room, not just a cabaret," says Terry Dunne, co-owner and club manager.

Appearances at Tramps in recent months have led to record contracts for such acts as Helen Schneider (RCA), Stormin' Norman and Suzy (Polydor), Cathy Chamberlain (WB), and Franklin Micane (Private Stock). Schneider, Stormin' Norman and Micane are scheduled to have LPs released within the month.

The club seats a comfortable 100 for shows and has a dining room and bar. There are shows seven nights a week, and regularly scheduled mid-night rock shows. Dunne books his acts for two-week engagements with options. He claims that just about every act which plays there is exposed to booking agents, promoters, A&R reps and the music press.

"By my having the options on return engagements, I can bring the press in and be able to promise that the act will return at a later date," says Dunne.

Dunne, who came to New York via a career as a billiards champion and a singer, says he books acts through leads from musician friends, through tapes sent to him (about 30 per week) and by going out and seeing acts playing around town in bars or even churches.

He suggests to new acts that they send stamped, self-addressed envelopes with their tapes to ensure they get them back. He says he does not expect studio quality on demo tapes, just an idea of what the act is about. Tuesday night showcase are setup for prospective future headliners.

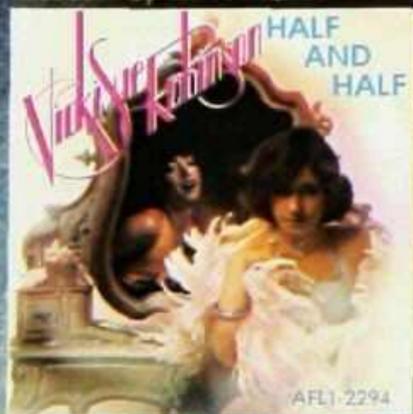
The club has a PV 9-channel board for the p.a. and "the best club piano in town," a baby grand Kawai, says Dunne.

The club has a \$2 cover that can go up to \$4 for a drawing act plus a two-drink minimum. Dunne says any act that plays Tramps earns 50% of Tramps' potential earnings for the given night. Some acts, he claims, have earned \$1,000 a night.

Vicki Sue Robinson

Vicki really comes together on her new album with hot, driving rhythms, sensitive ballads, and some classy rock 'n' roll. "Half and Half," the dazzling new album from Vicki Sue Robinson.

Produced by Warren Schatz



AFL1-2294

RCA
Records

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TOO MANY GUESTS

Snags Mar Cotton Club Opening

By ROBERT FORD JR.

NEW YORK—While most of Harlem was trying to keep warm on a bitter cold night, the corner of 12th Ave. and 125th St. was aglow with spotlights, limousines and sequined dresses as the new incarnation of the Cotton Club opened its doors for the first time, Jan. 12.

The event had all the trappings of a major media happening. Most of the city's television stations sent film crews and correspondents as did the local papers and even the national news press. The list of celebrities on-hand included Muhammed Ali, old-timers Eubie Blake, Peg Leg Bates and Al Hibbler, actors Ossie Davis and Ruby Dee, jazz artists Donald Byrd and Bobbi Humphrey, and even former Cleveland mayor Carl Stokes.

There were far more people on-hand than the small club could seat and most of the nattily attired invited guests were forced to stand for most of the evening.

But overcrowding was not the

only problem on opening night with sound system snafus and erratic waiter service also annoying the guests. The poor sound coupled with the fact that many people could not see due to the overcrowding made it impossible for most of the patrons to enjoy the show.

Though the club is located on the cusp of America's best known black district, the overwhelming majority of its employees are white.

The club's inaugural show started at about 10:15 p.m. with the Pazzant Brothers Orchestra, the house-band, conjuring up memories of the old Cotton Club with the Duke-Ellington-Billy Strayhorn classic "Take The A Train." The band was then joined by the Cotton Clubbers, Ken Page, Jackie Miles, Andy Torres, Mercedes Ellington, L.J. Rose and Romona Brooks. The group, dressed like characters from a turn of the century minstrel show, did a melody of uptown ditties like "Back Home

In Harlem" to the delight of the crowd.

After the Cotton Clubbers, MC Jack Hammer came on to display his talents as a comedian, magician, im-



Cab's Minnie: Cab Calloway shows how "Minnie The Moocher" should be performed at the reopening of Harlem's historic Cotton Club.

pressionist and tap dancer. Hammer then introduced Cotillion recording artists Sisters Sledge who delivered a 25-minute sing-song set of other people's hits.

Next up was Damita Jo, who put on an entertaining 30-minute display of the art of jazz singing. Jo was followed by pianist Billy Taylor and his crafty cohorts, bassist George Duvivier and drummer Freddie Waits.

Old-time Cotton Club headliner Cab Calloway closed the show with a 40-minute set of typical Calloway fare.

Presley Backup Act In Concert

AUSTIN, Tex.—A "Memories Of Elvis" concert, featuring Presley's close friends, will be held here at Municipal Auditorium Feb. 15. The program is being coordinated by Rod Kennedy.

The 2½-hour concert is a tribute co-produced by J. D. Summer and the Stamps Quartet, which backed Presley on shows for more than five years.

Summer, Ed Enoch and the Stamps Quartet will headline the show, which also includes Sandra Steel, Ed Hill, Larry Strickland, Buck Buckles and the T.C.B. Band plus R.W. Blackwood & the Blackwood Singers.

The concert will be limited to 8,000 seats so that concert seating with risers can be utilized. Tickets are priced at \$6, \$5 and \$4 for all reserved seats with a \$1 discount for advance mail-orders.

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LIGHT-SOUND SPECTACLE

Wolf-Rismiller Package Spaced-Out Music Show

By ALAN PENCHANSKY

CHICAGO—The firm that produced the hugely successful L.A. Philharmonic "Music From Outer Space" presentation last Nov. 20 in the Hollywood Bowl is seeking to put that light-sound spectacle on the road.

Wolf-Rismiller, L.A. rock promoters, are packaging the multi-media production, which includes an elaborate laser show and 86-channel sound amplification system.

The company has begun promoting the package for presentation in arenas and stadia around the country and has hired Premier Talent to market it nationally.

Reportedly three dates already are scheduled for January and February, with a repeat L.A. Philharmonic performance booked in the Anaheim, Calif., Stadium in April.

According to Larry Vallon, vice president of Wolf-Rismiller, the package will be blended with local symphony orchestras, working in conjunction with rock promoters, to produce a "Space Music" event identical to that staged at the Bowl.

Scores and orchestra parts to John Williams' "Star Wars" and "Close Encounters" suites, and to Gustav Holst's "The Planets," and "Also Sprach Zarathustra,"

by Strauss are included in the promoter's package, along with video and radio ad materials and consultation services.

The company hopes also to put William Shatner ("Star Trek"), who appeared at the Bowl Date, on the national tour.

According to Vallon, the production is booked Sunday (29) in Vancouver at the PNE Coliseum, Monday (30) at the Portland Coliseum, and Thursday (2) with the Seattle Symphony in the Seattle Coliseum.

Vallon says press, promoters and symphony managers have been invited to the Seattle date, and that reaction to the presentation will influence the future of the tour on a national scale.

Meanwhile, orchestras in New York and Houston have undertaken their own multi-media space music presentations.

The Houston Symphony is seeking to replicate the Wolf-Rismiller presentation, and claims to be using Laser Media, Wolf-Rismiller's technical outfit, for its Wednesday (25) production, "The Ultimate Musical Voyage."

William Shatner is also being sought for the production booked into the city's Summit arena.

"The exciting thing is to be
 (Continued on page 48)

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Hawaii Has
Headaches
With Acts

• Continued from page 38

new talent. I've tried to do what I can in this area as well as the big shows. For example, I've worked real hard and have a tremendous amount of confidence in Pablo Cruise, and I think they're going to be a monstrous attraction. The same thing with Kenny Loggins. We worked with Loggins & Messina when they began and they became stronger in this market on a per capita basis than anywhere else."

"I'll be sticking to what I'm doing," Welod notes. "I won't get into hard rock. It's too much of a headache, and most of them won't let you make any money if they're big enough."

"Remember another thing: 90% of the people who come to Hawaii come to see Hawaiiana. They don't come to see what they can see in Vegas or next door to them. So if you do bring in a major act, you're talking about a one or two-nighter."

For Moffatt, "Local music is still a good draw. Also, there's a Boz Scaggs date set up. Our jazz market is developing, so we'll see acts in that area. But generally I look forward to the same kind of acts in '78 as we had in '77, even though it looks like there's going to be more concerts this year than in 1977."

Rosene has a number of acts already slated and some ideas about types of music next year.

"I'd like to see some punk rock here because that music is going to happen. We already have booked Kansas, ELO, Styx, and we're looking for George Benson, Foreigner, Bonnie Raitt and Ted Nugent."

10,000 Present
At Daniels Jam

By SALLY HINKLE

NASHVILLE—The Charlie Daniels Band brought its unique style of Southern boogie to the stage of Nashville's Municipal Auditorium Jan. 14 before an estimated crowd of some 10,000 for the group's fourth annual Volunteer Jam.

Broadcast live over WHN in New York—a first in airing outside the middle Tennessee area and a first over a country radio station, and Nashville's WKDF, and album-oriented station, the traditional Southern rock concert lasted more than five hours and featured more complete bands than in previous years.

The Daniels Band opened the concert with a two-hour set that was besieged with requests and a call for three encores from an audience decked in cowboy hats and jeans. Surrounded by an impressive stage re-creation of Cades Cove, part of Eastern Tennessee's Smokey Mountains, the group performed tunes from earlier albums such as "Whiskey" and "Fire On The Mountain," to its most recent "Midnight Wind" LP.

Wet Willie, an energized rock'n'
 (Continued on page 76)

Davis In Show

LOS ANGELES—Sammy Davis will star in Broadway's "Stop The World," an updated version of the Tony Newley/Leslie Bricusse musical of several years ago, "Stop The World, I Want To Get Off."

The entertainer moved into Caesars Palace for two weeks, Thursday (19)-Feb. 1. Davis followed Frank Sinatra, who concluded his Caesars run Wednesday (18). Sinatra returns following Davis with a one-week session at the hotel Feb. 2.

The WINNERS! 1977 Readers Poll

Top Three Albums

Rumours
FLEETWOOD MAC
Love You Live
ROLLING STONES
Cat Scratch Fever
TED NUGENT

Top Two Songs

"Dreams"
FLEETWOOD MAC
"Cat Scratch Fever"
TED NUGENT

Top Three Groups

LED ZEPPELIN
FLEETWOOD MAC
KISS

Top Three Live Groups

LED ZEPPELIN
KISS

AEROSMITH

Best New Group

FOREIGNER

Best New Wave Group

SEX PISTOLS

Best R&B Album

Songs In The Key Of Life
STEVIE WONDER

Best R&B Single

"Sir Duke"

STEVIE WONDER

Best Re-issue

BEATLES LOVE SONGS

Best Jazz Album

JEFF BECK LIVE
WITH JAN HAMMER

Best C&W Album

Simple Dreams
LINDA RONSTADT

Best C&W Single

"Blue Bayou"
LINDA RONSTADT

Worst Group

KISS

Best Male Singer

ROBERT PLANT

Best Female Singer

LINDA RONSTADT

Best R&B Singer

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Best Keyboardist

KEITH EMERSON

Best Bassist

JOHN PAUL JONES

Best Drummer

JOHN BONHAM

Best Horn Player

DAVID BOWIE



Most Valuable Player

JIMMY PAGE

Best Producer

JIMMY PAGE

Best Songwriter

PAGE / PLANT

Best Instrumentalist

IAN ANDERSON

Biggest Disappointment

LYNYRD SKYNYRD
CRASH

Drug Of The Year

MARIJUANA

Hero Of The Year

ROBERT PLANT

Ripoff Of The Year

ALBUM PRICES

Most Pathetic

SHAUN CASSIDY

Fad Of The Year

PUNK ROCK

Comeback Of The Year

IGGY POP

Rock Critic Of The Year

LESTER BANGS

Best Disco

"Disco Sucks"

OUR READERS

Rock Photographer Of The Year

NEAL PRESTON

Album Cover Of The Year

Love Gun

KISS

Fashion Plate Of The Year

JOHNNY ROTTEN

Sex Object Of The Year

STEVIE NICKS

Rock Jock Of The Year

ROD STEWART

Best Rock 'n' Roll Movie

STAR WARS

Best TV Show

SATURDAY NIGHT LIVE

Couple Of The Year

ROD STEWART
& BRITT EKLAND

Punk Of The Year

JOHNNY ROTTEN

Signings

Kenny Rogers re-signs to UA Records with a four-year, worldwide, multi-million deal. Several jazz acts to Fantasy—drummer **Philly Joe Jones**, pianist **Red Garland** and **Ira Sullivan**, who plays trumpet, flugelhorn and a variety of reed instruments. A trio LP with Garland, Jones and **Ron Carter** is due for early spring release with Orrin Keepnews producing. Country/rock singer/songwriter **Barbara Champlin** to James Bayt Productions for management. **Billy "Crash" Craddock** to Capitol Records from ABC Records. Craddock's first Capitol single, "I Cheated On A Good Woman's Love" is set for release this week with a self-titled LP, produced by Dale Morris slated for March. Singer/songwriter **Dean Whitney** to Horizon Artist Promotions for management. **Cuba Gooding**, former lead singer with the Main Ingredient to Motown Records. Also to Motown is **Bloodstone**. Hard rock group the **Godz** to Millennium Records with a debut LP "The Godz" due this month. Songwriters **Dean Babcock** and **Peter Sevaly** to Mike Francis Music Publications. **Jimmy Goings** re-signed to Amusex Corp. for exclusive management. **Black Ice** to Jim Sontag Productions and Man-

agement firm. The group is preparing for a U.S. tour in March. Composer **John Parker** to the Robert Light Agency for film composers. **Irene Kral**, recently nominated for a Grammy in the "best jazz vocal performance" category to Catalyst Records. **Spats**, a Washington D.C. group to GoodSounds Records with **John Blanche** and **Stephen J. Nicholas** producing its debut LP to be released later this month. The LP will be distributed by TK Productions. **Leslee Barnhill** to Republic Records. **Jimmy Peppers** to Songs of David, Inc. with writers pact **Susan Raye** to American Management. **Bobby Hood** to the Charlie Lamb Agency. Hood has also signed with Plantation Records. Signed to Headliners Talent, a new agency formed by Mike Martineau and Rand Stoll, are soul rockers **Wild Cherry**, **Slave** and **Hot**, vocalist **Ritchie Havens**; singer/composer **Melanie**; singer **Phyllis Hyman**; the **Paul Winter Consort**, folk rockers **Fairport Convention**; bluesman **James Cotton** and jazzmen **Norman Connors**, **David Sanborn** and **Pharoah Sanders**. **Yusef Lateef**, reed player, to Charles E. Graziano for management.

Talent Talk

Emerson, Lake & Palmer return to North America for their third series of concerts since their return to active touring a year ago. The group has dates scheduled from mid-January through February. From David Bowie's hit RCA LP "Heroes" comes the single "Beauty And The Beast." The label is simultaneously releasing a 12-inch version of the single as a promotional disco disk. There will be a sticker on the disk stating it's a promotional record. A 60-minute Metromedia Television special featuring **Wayne Newton** is set to air Feb. 3. The concert was taped at the 5,000-seat Atlantis Theatre at Sea World in Orlando, Fla. Newton's guests include **Crystal Gayle**, **Ruth Buzzi**, **Doc Severinsen** and **Dave Barry**.

Party of the week in New York was RCA's bash for **Waylon Jennings** and **Willie Nelson** at the Rainbow Room atop the RCA Building. Raw meat was served. Party of the week before was the pool party for the **Ramones** held at a pool hall near the Palladium.

The guy talking to the doorman is a film editor from Osaka. The lady at the front desk is a history professor from Duke.

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Rank	ARTIST—Promoter, Facility, Dates <small>*DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	KISS/ROCKETS —DiCesare-Engler Prod., Civic Arena, Pittsburgh, Pa., Jan. 13	17,053	\$7.50	\$128,198
2	KISS/ROCKETS —Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Jan. 12	18,239	\$7	\$127,484*
3	KISS/ROCKETS —Entertainment Amusement Co. (Entam), Civic Center, Huntington, W.Va., Jan. 11	11,934	\$8-\$9	\$101,438*
4	BLUE OYSTER CULT/RUSH —Cedric Kushner/Ruffino & Vaughn, Col., Nassau, N.Y., Jan. 13	12,302	\$6.50-\$7.50	\$84,263
5	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS —Mid-South Concerts, Mid-South Col., Memphis, Tenn., Jan. 10	9,870	\$7.50-\$8.50	\$80,580
6	KANSAS/CHEAP TRICK —Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., Jan. 15	14,497	\$5.50	\$79,934
7	BLUE OYSTER CULT/RUSH —Cross Country Concert Corp., Col., New Haven, Conn., Jan. 14	9,200	\$6-\$7.50	\$67,255
8	WILLIE NELSON/JERRY JEFF WALKER/KATY MOFFATT/DON BOWMAN —Feyline Presents Inc., Lloyd Noble Center, Norman, Okla., Jan. 13	8,534	\$6.50-\$7.50	\$61,474
9	CHARLIE DANIELS BAND VOLUNTEER JAM IV —Sound 70 Prod., Municipal Aud., Nashville, Tenn., Jan. 14	9,900	\$6	\$55,266*
10	STYX/LEGS DIAMOND —Mike Clark Friends Prod., Civic Center, El Paso, Texas, Jan. 14	9,000	\$5-\$6	\$45,827*
11	STYX/LEGS DIAMOND —Mike Clark Friends Prod., Mem. Col., Corpus Christi, Tex., Jan. 11	6,000	\$5.50-\$6.50	\$33,870*
12	STYX/LEGS DIAMOND —Mike Clark Friends Prod., Taylor County Col., Abilene, Tex., Jan. 13	4,604	\$5-\$6	\$25,314
Auditoriums (Under 6,000)				
1	"BUBBLING BROWN SUGAR" —Sound 70 Prod./Nashville Chapter of The Tenn. St. Alumni Assn., Grand Ole Opry House, Nashville, Tenn., Jan. 15	4,331	\$6.50-\$10	\$36,725
2	WILLIE NELSON/JERRY JEFF WALKER/KATY MOFFATT/DON BOWMAN —Feyline Presents Inc., Century II, Wichita, Kan., Jan. 14	5,244	\$6.50-\$7.50	\$35,465*
3	ROSE ROYCE/CON FUNK SHUN/BAR-KAYS —Lewis Grey Prod., Sports Arena, San Diego, Calif., Jan. 15	4,666	\$7.50	\$32,965
4	ROSE ROYCE/CON FUNK SHUN/BAR-KAYS —Lewis Grey Prod., Mem. Aud., Sacramento, Calif., Jan. 14	4,432	\$7.65	\$32,803*
5	MARSHALL TUCKER BAND —Monarch Entertainment, Capitol Theatre, Passaic, N.J., Jan. 15	3,456	\$7.50-\$8.50	\$28,172*
6	"BUBBLING BROWN SUGAR" —Sound 70 Prod., Grand Ole Opry House, Nashville, Tenn., Jan. 16	2,702	\$6.50-\$10	\$21,698
7	JOSE FELICIANO —Contemporary Prod., Orpheum, Omaha, Neb., Jan. 14	1,401	\$6-\$8	\$10,752

OK To Frisk Rock Fans, Hawaiian Judge Decides

HONOLULU—The City and County of Honolulu's policy of searching people who attend rock concerts for cans or bottles, restrained by an Oct. 25 temporary injunction issued by Hawaii Circuit Judge Arthur Fong, was reinstated when another State Circuit judge lifted that order.

Judge Fong disqualified himself from further participation in the case after he became involved in a personal seating hassle with City and County Auditorium officials.

Judge Yasukata Fukushima, who took over the case, lifted Fong's injunction declaring that, on the basis of four strong affidavits from auditorium employees about past injuries from thrown bottles, the search is a "public necessity" and that there is nothing "constitutionally offensive" about it.

"The city's policy will apply only to rock concerts," comments Bob Stevens, manager of the city-owned Blaisdell Arena. "We're going to start with the searches again on Wednesday (25) for the next rock concert."

On that date, the ELO is scheduled to perform for one show.

The search policy applies to concerts (exclusively rock shows) at the Blaisdell Arena and the Waikiki Shell. Most rock shows in Honolulu take place at either of these facilities.

Deputy City Corp. Counsel Wesley Fong notes that most of the searches at major arenas on the

mainland are basically for uncovering contraband, guns and knives, and for the purpose of making arrests.

Fong notes: "You must remember that this search policy is only for the purpose of public safety, not for possible criminal prosecution."

The case stems from a complaint made by Susan Nakamoto, who objected to being searched at the Arena and who asked the American Civil Liberties Union to represent her.

Evan Shirley, ACLU attorney arguing the case in behalf of Nakamoto, says, "We intend to appeal the decision of Judge Fukushima because we feel it's plainly wrong. It doesn't matter what the purpose of the search is for. If the city's interests for the search are justified, then law abiding citizens have fewer rights than those suspected of criminal activity."

Shirley is planning an appeal to the Hawaii State Supreme Court.

Cassidy On Road

LOS ANGELES—Shaun Cassidy will start his first U.S. tour beginning Feb. 4 in Salt Lake City. Due to Cassidy's commitments with the ABC-TV series "The Hardy Boys," he will tour only on weekends.

The singer/actor will be performing in a dozen cities throughout the U.S. on Saturdays and Sundays through the first week in April.

Talent In Action

GRATEFUL DEAD

Shrine Auditorium, Los Angeles

The show, the opening of a two-night stint here for the Dead, was divided into two 90-minute halves, separated by an overlong 50-minute intermission on Jan. 10.

After the second half, the audience gave the group a thunderous ovation for five minutes, whereupon the lights went up, which would normally make a crowd give up hope for an encore. Here the audience cheered even louder for five more minutes, whereupon the Dead consented to do one song, "U.S. Blues."

Another sign of the group's like-it-or-leave-it attitude was that it did none of its best-known songs, "Uncle John's Band," "Truckin'," "Sugar Magnolia" and "The Music Never Stopped."

In the first half of the set the Dead did 11 songs in a tight, crafty style, with its punchy but not overamplified playing having some of the melodic laidback rock qualities of Fleetwood Mac. This should not be surprising, as the Dead's latest album, "Terrapin Station" on Arista, was produced by Bob Olsen, who formerly produced Fleetwood Mac.

During the second half, songs were run together, there were long jams and basically the band was less disciplined and more self-indulgent.

There was, for example, a long drum duel between Bill Kreutzmann and Mickey Hart, which, while technically proficient, was rather pointless. The band was far more effective when all its members were working together.

The show encompassed styles ranging from country-tinged honky tonk ballads to rockers to a melodic, classically pure ballad sung by Donna Godchaux with a minimum of instrumental backup.

Also in the band were Jerry Garcia on lead guitar, Bob Weir on rhythm guitar, Phil Lesh on bass and Keith Godchaux on piano.

The show had far more energy than the group members' recent solo efforts. The set included "Cassidy," "Mexicali Blues" and "Me And My Uncle" from Weir's solo LP, and "He's Gone" and "Don't Let This Deal Go Down" from Garcia's solo LP.

Also included was an up, catchy version of the Young Rascals' old hit, "Good Lovin'."

PAUL GREIN

RUNAWAYS
SUICIDE

Palladium, New York

A pleasant surprise at the local headline debut of the Ramones on Jan. 7 was the performance by the Runaways, a group that is rapidly growing out of its hype tag to show promise of future stardom.

With the exit of producer Kim Fowley and band members Cherie Currie and Jackie Fox, with the addition of bass player Vickie Blue, and with the greater musical assertiveness of singer Joan Jett, guitarist Lita Ford and drummer Sandy West, the band is losing its baby fat and is growing up.

The Runaways played 10 songs for 45 minutes before earning a well deserved encore. Though Jett was suffering from the flu and was not in top vocal form, the band still all but stole the show from the Ramones.

Though the Runaways played for its punk audience (more of whom are seen in punk plumage each time out), the music of the group is guitar-oriented power pop, not the relentless sonic bursts which characterize punk.

And while the four women worked on a punk pose, introducing one song "for when you really hate somebody," the song itself was "You're Too Possessive" which is closer both in spirit and execution to bands like Kiss and Aerosmith than the Ramones or Richard Hell.

Even the Runaways' black leather garb was closer in styling to rock'n'roll star costumes than the mini-skirt, textured stockings and plastic bag fashions of such punk neovamps as Debby Harry, Poly Styrene or the women singers of the Sic F-ks.

Other interesting songs the band performed included the classic "Wild Thing" and such self-penned compositions as "Queens Of Noise," "I Want To Be Where The Boys Are" and "I Love Playin' With Fire." The lyrics of some of the songs are interesting as they come from women under 20 years old who have grown up with and have internalized the philosophy of women's lib.

No second tier status for these ladies. Watching them it was obvious that if they go out and play everywhere they can, every time they can, they have the charisma and the basic talent to be the next Kiss in two years.

Suicide opened the show, and if ever there was a group guaranteed to make all the sub-

sequent performers look good, this was the band. Suicide is a duo; one singer, who is angry and one keyboard player who stands passively as he sets up a monotonous electronic drone.

That was it. The two played for about half an hour, did some five or six compositions and were booed.

ROMAN KOZAK

PLAYER

Roxy, Los Angeles

With a No. 1 song "Baby Come Back" to its credit, Player made its first local appearance Jan. 10 before a curious, packed house eager to witness the five-man aggregation live

its 10-song, 50-minute set was no letdown as the group performed songs from its debut RSO album simply titled "Player."

Player's appeal generates from its smooth, tight harmonies and knack for writing songs with strong melodic hooks. With the exception of "Cancellation," the most overtly rock 'n' roll

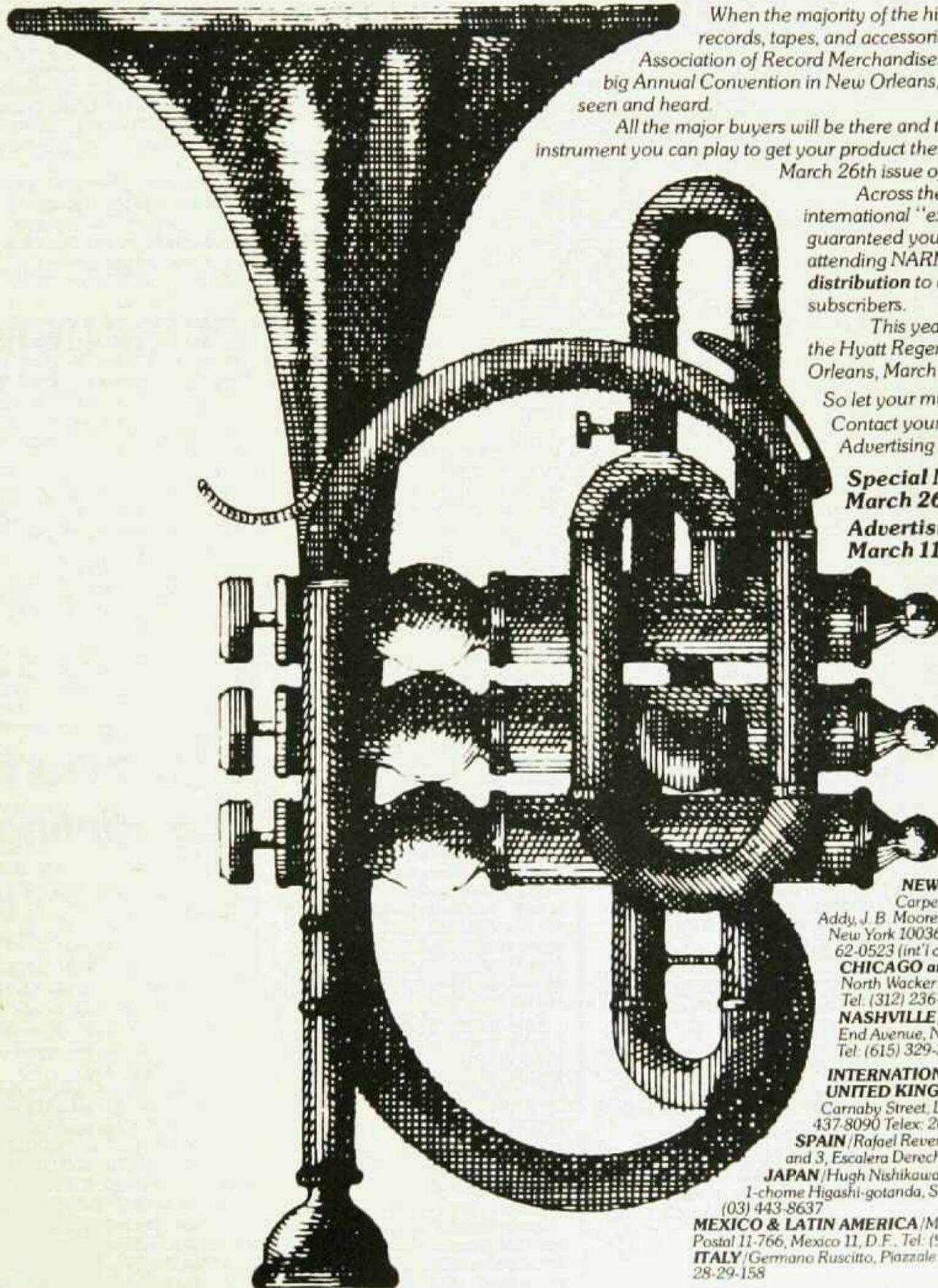
tune with an extended guitar jam, the remainder of the material was singles-oriented, brief, catchy and suitable for AM airplay.

Adding impetus to its stage presence is the band's striking good looks which should drive members of the female sex into hysterics.

(Continued on page 47)

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Billboard®

ARTISTS ARE BENEFACTORS

Arista Implements College Promo Push

By ED HARRISON

LOS ANGELES—Acknowledging the importance of the college market in exposing new acts, Arista Records has organized a college program to aid in the development of its new artists.

Under the guidance of Marilyn Lipsius, manager of college promotion and marketing, the program got underway last spring on a test-run basis as part of artist development department. The program was revamped this fall.

The college program, says Lipsius, is not an official department yet. It also works in conjunction with the promotion department.

The program entails complete and detailed coverage on many levels of every college concert by the label's artists as well as offering a concert service which helps expose Arista acts to live college audiences.

While the purpose of the program is to help new acts, Lipsius has worked with artists like Stomu Yamashta in setting major dates. Lipsius coordinates dates with the manager and school.

When arranging a date, Lipsius initially calls the student in charge of booking and supplies him with biographies, photos and posters. The campus radio station is then contacted to make them aware of the date and ensure they have the album.

If the station hasn't been serviced, then Lipsius gets them an album and tries to have it given extra airplay. With a new artist, giveaways are formulated to help generate further attention.

After the radio station has been notified the campus newspaper is contacted. Advance photos and feature stories are usually run as well as a review following the show.

Lipsius says cooperation has been excellent. "Everyone is pleased to have an ongoing relationship with Arista's New York office," says Lipsius.

The last base covered is the marketing level, where Lipsius contacts one to three stores in the area where students buy records. She ensures that the store is stocking the record and if it could possibly be displayed prominently. Album jackets, posters and other promotional tools are relayed to the retailer.

"The problem is usually a lack of awareness and not an unwillingness to cooperate," says Lipsius, in regard to retailer cooperation.

Following the concert, Lipsius checks back with retailers for input on how many sales were generated.

Now servicing some 550 stations nationwide, Lipsius is somewhat selective and services those stations that carry weight, meaning those stations which reach the most students. However, small stations in key areas will be serviced, says Lipsius.

Lipsius tallies up the playlists, marking off Arista product, and then distributes them in-house and to the field staff so that everyone has a better understanding of what's happening with the product.

Radio interviews and tie-ins with local retail outlets are also initiated. Album reviews are also tied-in to run the week of the concert.

The newest area that Lipsius' program has entered has been the organization of tours for new acts on Arista. Through this in-house tour outlet, artists have been given the

opportunity to play well-paying dates while getting the experience and attention they need.

This service is also used to arrange fill-in dates on major tours for established acts like Stomu Yamashta and Anthony Braxton. Happy the Man, Baby Grand and Danny Peck, all of whom had debut albums recently released, have been on the college circuit under this program.

The package includes a full sound system but more importantly is "building an awareness on a grass roots level," as Lipsius puts it.

Baby Grand recently completed a tour of 20 Eastern colleges including Syracuse, Univ. of Rochester, State Univ. of New York at Stony Brook, St. John's Univ. and the Univ. of Virginia that prepared the band for a club tour while winning it an invitation to return to the Univ. of Rochester as opening act for the Kinks.

Lipsius is working on exposure for the band in Dayton, Ohio, by setting up phone interviews at WWSU, Wright State and WVUD, Univ. of Dayton. In addition to posters, a new Peaches chain is giving the album in-store play.

"In the case of Baby Grand in Dayton," says Lipsius, "we're creating visibility when the band is not in the marketplace."

A full merchandising campaign specifically aimed at the college level is now in the works to support Loudon Wainwright's forthcoming album appropriately titled, "Final Exam."

According to Lipsius, it will mark the first major campaign directed at the college market and will include taped cassette interviews.

"Arista realizes the college market as a way to expose product," says Lipsius. "With the tightening of playlists on commercial stations, the colleges are the place to go to introduce new artists to the public."

"This service is a true blending of artist development and promotion, and it's available to all our new acts. Arista views the college market as vital to career building, and our program, which has been in full force for a few months, has already increased our campus visibility to the point where schools are actively looking towards Arista as a source of live music," says Lipsius.

Arista will make its first appearance at the NECAA national convention in New Orleans, Feb. 22-26.

Belmont Singers Tour the South

NASHVILLE — The Belmont Reasons, a public relations musical troupe from Nashville's Belmont College, presented its seventh annual Home Concert Jan. 21 at Belmont's Massey Auditorium.

This year's group, comprised of 16 college members representing 10 states and six departmental majors, has traveled throughout the Southeast performing for churches, high schools, civic clubs, television specials and conventions.

Robert Mulloy, associate professor of Music Business and director of the Divisions of Music Business at Belmont College, is the musical director for the Reasons.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Three out of the five nominated albums in the best engineered categories for the 1977 Grammys were cut at **Producer's Workshop**. These include Fleetwood Mac's "Rumours," Steely Dan's "Aja" and Dave Grusin's "Discovered Again."

Jim Mason is producing several tracks on Richard Furay for Elektra/Asylum at **Producer's Workshop**, engineered by Eric Prestidge, while bassist Dave Williams is cutting a solo LP there with W. Michael Lewis and Laurin Rinder producing.

War working at Cherokee as is Ingrid Croce, the widow of the late singer/songwriter Jim Croce. She's cutting a solo LP.

The Haji Sound remote truck, out of L.A., cut Chicago in Houston for a movie and also cut Rusty Weir at the Opry House in Austin, Tex., with Glen Spreen producing and Alex Kazanegras engineering. Locally, the Haji truck cut Glen Yarbrough at the Troubadour with Anne Yarbrough producing and Kazanegras at the board.

At Paramount Recording Studios, the Alpha Band working on a third Arista LP with producer/engineer Larry Hirsch; Kent Washburn producing G.C. Cameron as well as High Energy with Roger Dollarhide engineering with help from Peter Haden; and Capitol jazz artist Raul deSouza working on a second LP with George Duke producing.

In further Paramount activity, Johnny "Guitar" Watson producing himself, Kerry McNabb engineering with help from Mitch Gibson, and Andre Crouch in doing overdubs for an upcoming LP for Light Records with Billy Maxwell producing and engineering by Bill Taylor and Peter Haden.

Count Basie due into Group IV for a big band LP as is Minnie Riperton. Leonard Caston to produce the Riperton project with Dennis Sands engineering. Stanley Clark putting in some time there also for his upcoming LP with "guest" Jeff Beck, produced by Ed H. Thacker.

In further **Producer's Workshop** action, Dave Kerschenbaum working with engineer Mark Smith on a new A&M LP for Tarney & Spencer, two English studio musicians, and Lindsey Buckingham putting finishing touches on the mixes for Walter Egan's upcoming CBS LP.

Producers Leonard Feather and Sandy Shire in at Capitol Studios cutting an LP with vocalist Lorraine Feather and pianist Joanne Grauer for MPS Records, distributed by Capitol.

Skip Konde and Bobby D.J. of Casablanca mixing a disco version of Brooklyn Dreams' "Music, Harmony & Rhythm" at I.A.M. In addition, Ted Neeley and Yvonne Iversen recording a rock opera entitled "The Greek Suite" at the Irvine, Ca. complex.

At Filmways/Heider, San Francisco, Greg Kihn cutting for Beserkley with Glenn Kolotkin engineering with help from Susie Foot; Marty Balin of Jefferson Starship producing Jesse Barish for RCA; and Jermaine Jackson in for Motown with Tower of Power adding horn overdubs with Jackson producing and Michael McGlorry co-producing. David Coffin engineering with help from Jesse Osborne.

Out of town notes: Joe Cocker at Criteria, Miami, recording his debut LP for Elektra/Asylum, produced by Allen Toussaint. Among the session players are Mack "Dr. John" Rebbeback, Chris Parker, Cornell Dupree, Chuck Rainey, Richard Tee, Bernard Purdy, Donny Hathaway, and Stephen Gadd. Alex Sadkin is handling the board with assistance from Sheila "Sam" Taylor.

In other Criteria action, Pure Prairie League working on a new RCA album with Alan Abrahams producing, Mark Smith with help from Steve Klein engineering, Roy Halle doing production work on Rufus for ABC with George Bell engineering with assistance from Jack Nuber; Ron and Howard Albert returning to finish up Stephen Stills' solo LP with Steve Gursky working the board; and Andy Gibb working on his second LP with Karl Richardson and Alby Galuten producing.

Reelsound Recording, Manchaca, Tex., cut ZZ Top's New Year's Eve concert in Ft. Worth, Bill Ham producing with Chet Himes and Terry Manning engineering with help from Sam Harper, Chuck Chiles and Malcolm Harper.

David Sandborn cutting an LP for Warner Bros. at Ralph McDonald's Rosebud Studios in New York. Bill Anderson, John Hartford and Doc Watson recording at Soundshop, Nashville.



STUDIO BASH—Andy Gibb makes a point with Criteria Recording Studio president Mack Emerman as Gibb's parents look on. The occasion was a champagne, wine and cheese party for the Miami facility's new 24-track room that attracted 450 well wishers.

Independent Sound Engineers Flourish

• Continued from page 1

Noting that business is "great and getting better all the time," Travis Turk predicts an increase in assignments for freelance engineers. "I don't turn away business often, but in January I've had to turn down a lot because one producer is working me solid for the entire month," adds Turk.

Turk is starting his third year as a full-time independent engineer after spending several years earlier in both the Nashville and Toronto music industries. "I didn't think it could work this good in Nashville, but it has."

Independent engineers encountered resistance at some Nashville studios, but handled the situation delicately. "Nashville is very dedicated and loyal to the staff engineers, but most studios tell us if we've got the money, they've got the time."

"It was a little touchy at first letting a strange guy walk into their place and operate their controls," advises Turk. "You have to be very careful and very diplomatic in the studios. I have to make sure that I clean up the studio and be super diplomatic to make sure when I come back that I'm welcomed."

Turk believes the client—usually a producer—benefits from using an independent engineer. "Since I don't

work for the studio, I'm working for the client and always looking after his interests. If I feel one studio is better than another, I'll tell him that's the best place to cut for the budget he's got and the sound he wants."

The freelance engineers find that adjusting to different studio environments presents no major problems. Turk has someone from the studio sit in with him for about three hours the first time. "All boards are basically alike, and I really did the bookwork on the new consoles, so when I walk in, I'm generally ready to go."

Gene Eichelberger agrees that the client benefits with a freelance engineer. "I wouldn't take a client to a studio I didn't believe in. In many cases, as an independent, you can raise hell with the studio and make a better record."

Eichelberger has been working on an independent basis for about five years. Previously he worked at Quadrafonic Studio as a full-time engineer. He has engineered on the road with Neil Young and other acts.

Similar to several Nashville independents, Eichelberger also works out of town sessions, including Los Angeles and San Francisco. He'll depart soon for Caribou Studio in

(Continued on page 76)

Sound Waves

CES Hinting At the Future

By JOHN WORAM

LAS VEGAS—The Winter CES may not be the place to go to discover what's happening in the world of recording, at either the pro or semi-pro level. In fact, if someone mentioned "Digital Concepts" here, they were probably talking about the company that builds decorator clocks rather than a new development in automated audio.

Nevertheless, it may not be a bad idea to remember that the end product of even the most super-sophisticated, automated and digitalized recording studio will sooner or later wind up in the hands of a consumer somewhere, and if that consumer buys a new tape recorder this year, chances are his dealer saw it first at the Winter CES.

Will that tape recorder offer computer-controlled program location facility, counter and rewind memory functions, and some of the other paraphernalia of the professional multi-track monsters?

Yes it will, according to Sharp Electronics Corp. With a retail price tag of \$349.95, Sharp's RT-3388 is a cassette deck built around a microprocessor. The microprocessor lets the user program the RT-3388 to find and play any selection on the cassette or, to advance or rewind to a pre-determined counter (or time) location.

A built-in liquid crystal display clock lets you know how much recording time has elapsed. Or, it tells you the time, if you're interested. And if that's not enough, the machine is equipped to turn itself on and off in time to record your favorite programs.

If Sharp can cram all of this into a consumer-priced cassette deck, maybe some of the pro suppliers should come around and take notes.

★ ★ ★

The front panel of Denon's new DR-350 cassette recorder offers a

(Continued on page 73)

Salsoul Opens Campaign To Up Awareness Level

By RADCLIFFE JOE

NEW YORK—Salsoul Records has launched a nationwide disco awareness program aimed at bridging the still-existing communications gap between disco, radio, record wholesalers and retailers, and a broad cross-section of the entertainment-seeking public.

According to Kenn Friedman, newly-appointed national director of disco promotion for the company, the promotion is aimed at upping Salsoul's record sales and pushing the label back to the position it once enjoyed as the number one disco label in the country.

Friedman explains that Salsoul will use the fact that it has seven tunes on Billboard's national Disco Action charts as leverage to back the campaign. The push, according to Friedman, will be largely educational. It will take the form of, among other things, a well-written disco handbook to be circulated among radio station program directors and air personalities, record retailers and distributors and the general public.

This will be supported by point-of-purchase freestanding and countertop displays, as well as T-shirts and buttons which will be available through record shops and at participating discos.

Friedman explains Salsoul also plans on working more closely with disco deejays, in the hope of converting information from their feedback reports into hard, convincing de-

mographics. These can in turn be used to combat ongoing skepticism in radio and other areas where disco is still considered a passing fad.

The Salsoul executive feels the variable affecting disco music have been created because the marketing approach has been too haphazard. He believes that many people at the record labels, radio stations and at the retail level have developed a mental block to disco for reasons which are largely inexplicable. However, he feels he can transcend this problem by eliminating the word disco from the Salsoul vocabulary, and refer to the product as music for special markets.

Friedman, who was a partner and director of promotions for Provocative Promotions before joining Salsoul, feels that the new definition, coupled with the intensive educational program, will help roll back much of the existing negativism, and provide disco music with greater opportunities for crossing over to the Top 40 pop charts.

To insure the plan works, Friedman will enlist the assistance of Sal-

soul's newly expanded promotion staff which includes Steve Schulman, national promotion director (pop), King Ro, national promotion director, r&b, and Janel Williams, national promotion manager, r&b. He hopes that through close cooperation these people can provide a vital service by spreading Salsoul's disco music convictions to the labels they service.

Salsoul will also cut back on its efforts to commercially market the controversial 12-inch disco disk, and will revert to its original plan to use the disk as a promotional tool for disco and radio deejays.

Friedman acknowledges that the 12-inch disk has had a lot of problems. These have included cost, lack of standardization, and their alarming ability to cut into the sales of LP product. He states, "As a result, we are cutting commercial release of this configuration back to imports which, more often than not, are a one-shot deal." In 1976 Salsoul received a Billboard trendsetter award for its commercial disco disks.

Friedman explains that a disco hit

is not the same as a Top 40 hit, and that the critical success factor for a disco record hinges precariously on its ability to get crossover play. He states that this is one of the main reasons why many so-called disco labels, including Salsoul, have begun grooming their acts for pop crossover possibilities.

He laments that, in spite of the success Salsoul has enjoyed on the East Coast, the label remains virtually unknown on the West Coast, and states that last year's decision to cut back service to the disco record pools did not help.

He says that that situation has since stabilized, and that a happy compromise has been reached between the 3,500 records they initially serviced to the pools, and the 250 to which they had cut back.

This compromise includes servicing 400 records to pools and increasing the number of individual DJs who receive disks.

The label has also beefed up its service to individual deejays, and it is on these that Friedman is relying on heavily in Salsoul's bid to gather

the demographics it needs to convince a skeptical radio industry.

To insure that the whole program does not backfire, Friedman and his staff will "pre-test" all disco disks for crossover market potential before approaching the radio stations.

He feels confident that this sweeping program will go a long way toward changing attitudes, assuring more Top 40 crossovers of disco products, and help the label to regain its place in the industry as the forerunner of disco-oriented products.

The seven Salsoul hits now on Billboard's National Disco Action charts are, "Dance A Little Bit Closer," Charo; "Moon Shots," ORS; "Something's Up," Wayne St. John; "Let Me Party With You," Bunny Sigler; "Love Is Finally Coming This Way," True Example; "The Beat Goes On And On," Ripple, and "Block Party," by Anthony White. This record breaker has been on the charts 34 weeks.

The recently-released Claudja Barry album, "Claudja," has already found its way on to the LP charts, and Salsoul plans to maintain this momentum by placing a heavy trade and consumer advertising program behind the album.

The promotional tool will include a spring concert tour by the artist, T-shirts, posters, easel back displays, mobile, co-op advertising and some other promotional aids aimed at radio and disco deejays.

Manhattan DJ Fears Job Future Music Poor, Owners Dumb, Says Spinner Jim Burgess

NEW YORK—A leading New York disco deejay is shifting the emphasis of his career to record mixing and producing because he fears for the future of the industry.

Jim Burgess, formerly of the popular 12 West disco and now weekend spinner at Infinity, feels there are two major problems acting as retardants to the growth of disco at this time.

They are the music, which he describes as being in the doldrums, and the refusal by many club owners to recognize that it takes more than a light show and an expensive sound system to make a club successful.

Burgess, who worked on the mix of the recently released "The Beat Goes On And On" by Ripple for Salsoul Records, blames labels, producers, artists and deejays for aiding the slow demise of their industry by shying away from innovation and sticking with what they believe to be successfully tried formulas.

He sees this over-cautious attitude as being responsible for:

- The decline in attendance at all but the most popular New York clubs.
- The continuing resistance by radio stations to program disco music.
- The ability of what he describes as "marginal" records to get exposure by avant-garde and desperate spinners looking for something new and different.

Burgess argues that disco music in its present format is too specialized, and because of this will continue to find resistance from radio station program directors. "As a result," he says, "few disco artists are making any real money from their records, and because of this they are becoming disenchanted with disco, and are turning their talents in other directions.

To support his theory Burgess points to Cerrone's "Love & Kisses" which, though regarded as a monster disco hit, has failed to sell more than 100,000 copies.

"Under the circumstances, can you blame the major labels for being cautious about jumping into the business?" he asks.

Burgess warns that if disco is to survive the fate it suffered in the 1960s, the quality of music will have to change from a straight disco format to a more pop-oriented beat. He states that several so-called disco artists are already moving in this direction and he names Donna Summer and Peter Brown among them.

He also feels the calibre of deejays will have to improve. "There are too many guys out there spinning records who know nothing about mixing or pacing their audiences. They just throw platters on a turntable helter skelter and hope for the best," he says.

MARK MARKS 21st YEAR

PHILADELPHIA—Sid Mark, WWDB-FM radio personality and disco deejay at the Windjammer Room of the Marriott Hotel here, threw a disco party at the club recently to celebrate his 21 years in radio.

Mark, who spins Sinatra records exclusively on both his air show and at the disco, built his party around a Sinatra theme. The four-hour show included a disco dance competition. Winners were awarded Sinatra records, T-shirts and photographs.

Mark estimates that in the 21 years he has been spinning records he has played in excess of 4,500 hours of Sinatra music.

Burgess also warns club owners to stop pouring millions into decors and sound systems and pay more attention to the music being played via the expertise of the man or woman behind the turntables.

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National Disco Action Top 40

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- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
- 2 ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
- 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 4 BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP)
- 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 6 LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
- 7 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
- 8 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
- 9 SHAME—Evelyn King—RCA (12 inch remix)
- 10 ON FIRE (Getting Higher)—T Connection—TK (12 inch)
- 11 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP/12 inch)
- 12 WHICH WAY IS UP—Stargard—MCA (LP)
- 13 MOON BOOTS—ORS—Salsoul (12 inch)
- 14 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
- 15 DANCE WITH ME—Peter Brown—Drive (LP)
- 16 GIVE ME SOME LOVIN'/AFRICANISM—Kongus—Crocus (LP import)
- 17 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
- 18 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
- 19 GALAXY—War—MCA (LP/12 inch remix)
- 20 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
- 21 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
- 22 STANDING IN THE RAIN—John Paul Young—Midson International (LP)
- 23 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)
- 24 LOVE IS FINALLY COMING MY WAY—True Example—Salsoul (12 inch)
- 25 CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
- 26 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (12 inch remix)
- 27 YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12 inch)
- 28 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP/12 inch)
- 29 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
- 30 I FEEL GOOD—Al Green—Hi (LP)
- 31 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- 32 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12 inch)
- 33 THE BEAT GOES ON—Ripple—Salsoul (12 inch)
- 34 MOONLIGHT LOVIN' (Menage a Trois) STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
- 35 BABY LET'S DO IT THE FRENCH WAY/CHOCOLAT'S MEDLEY—Chocolat's—Ibachi (LP)
- 36 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12 inch import)
- 37 I'M HERE AGAIN—Thelma Houston—Atlantic (12 inch)
- 38 KISS ME THE WAY I LIKE IT—George McCrae—CBS (12 inch)
- 39 ONCE UPON A TIME/LOVE YOU—Donna Summer—Polydor (LP)
- 40 HOLD ME TOUCH ME—Caroline Benson—London (12 inch)
- 41 COWBOY—Glen Campbell—Atlantic (12 inch)
- 42 WHICH WAY IS UP—Stargard—MCA (12 inch)
- 43 DISCO BEATLEMANA—D.B.M.—London (12 inch)

PITTSBURGH

- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
- 2 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 3 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO—Bionic Boogie—Polydor (LP)
- 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 5 DANCE WITH ME—Peter Brown—Drive (LP)
- 6 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 7 ON FIRE—T Connection—TK (12 inch)
- 8 MOON BOOTS—ORS—Salsoul (12 inch)
- 9 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12 inch)
- 10 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
- 11 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 12 LOVE MAGNET—Freda Payne—Capitol (12 inch)
- 13 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
- 14 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE—Claudia Barry—Salsoul (LP)
- 15 WHICH WAY IS UP—Stargard—MCA (LP)

SAN FRANCISCO

- 1 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
- 2 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
- 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 4 GALAXY—War—MCA (12 inch remix)
- 5 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
- 6 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
- 7 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
- 8 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 9 I FEEL GOOD—Al Green—Hi (LP)
- 10 SHAME—Evelyn King—RCA (12 inch remix)
- 11 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
- 12 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
- 13 WHICH WAY IS UP—Stargard—MCA (LP)
- 14 FFUN—Ginuffichus—Mercury (12 inch)
- 15 GIMME SOME LOVIN'/AFRICANISM—Kongus—Crocus (LP import)

SEATTLE/PORTLAND

- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 2 ON FIRE—T Connection—TK (12 inch)
- 3 SUPERNATURE/SWEET DRUMS/GIVE ME LOVE—Cerrone—Columbia (LP)
- 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 5 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
- 6 I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12 inch import)
- 7 DANCE, DANCE, DANCE—Chic—Atlantic (12 inch)
- 8 MOON BOOTS—ORS—Salsoul (12 inch)
- 9 SHAME—Evelyn King—RCA (12 inch remix)
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- 12 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- 13 JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
- 14 WHICH WAY IS UP—Stargard—MCA (LP)
- 15 THUNDER IN MY HEART—Leo Sayer—Warner Bros. (12 inch)

MONTREAL

- 1 DANCE, DANCE, DANCE—Chic—WEA Quality (12 inch)
- 2 BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—RCA (12 inch)
- 3 IT'S ECSTASY—Bunny White—GRT (12 inch)
- 4 LA VIE EN ROSE—Grace Jones—RCA (LP)
- 5 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Quality (12 inch)
- 6 LE SPANN—La Famphonnoise—Quality (12 inch)
- 7 THE BULL—Mike Westbrook—WEA (LP)
- 8 I WOULDN'T GIVE YOU UP—Gilda Alexandra—TC (12 inch)
- 9 I'M HERE AGAIN—Thelma Houston—Atlantic (12 inch)
- 10 KISS ME THE WAY I LIKE IT—George McCrae—CBS (12 inch)
- 11 ONCE UPON A TIME/LOVE YOU—Donna Summer—Polydor (LP)
- 12 HOLD ME TOUCH ME—Caroline Benson—London (12 inch)
- 13 COWBOY—Glen Campbell—Atlantic (12 inch)
- 14 WHICH WAY IS UP—Stargard—MCA (12 inch)
- 15 DISCO BEATLEMANA—D.B.M.—London (12 inch)

NEW ORLEANS

- 1 SUPERNATURE/GIVE ME LOVE—Cerrone—Columbia (LP)
- 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 4 SHAME—Evelyn King—RCA (12 inch remix)
- 5 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
- 6 ON FIRE—T Connection—TK (12 inch)
- 7 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
- 8 MOON BOOTS—ORS—Salsoul (12 inch)
- 9 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
- 10 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
- 11 RISKY CHANGES—Bionic Boogie—Polydor (LP)
- 12 MAGIC LOVE/ DISCO DANCE/CAN'T YOU FEEL IT—Michele—West End (LP)
- 13 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (12 inch remix)
- 14 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
- 15 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)

NEW YORK

- 1 SUPERNATURE (entire LP)—Cerrone—Columbia (LP)
- 2 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO/DON'T LOSE THAT NUMBER—Bionic Boogie—Polydor (LP)
- 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 5 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
- 6 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
- 7 GIMME SOME LOVIN'/AFRICANISM/DR. DOO-DAH—Kongus—Crocus (LP import)
- 8 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 9 DANCE WITH ME, YOU SHOULD DO IT—Peter Brown—Drive (LP)
- 10 TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
- 11 YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12 inch)
- 12 WHICH WAY IS UP—Stargard—MCA (LP)
- 13 ON FIRE—T Connection—TK (12 inch)
- 14 SHAME—Evelyn King—RCA (12 inch remix)
- 15 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)

PHILADELPHIA

- 1 GIVE ME LOVE/SUPERNATURE—Cerrone—Columbia (LP)
- 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 4 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP)
- 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 6 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
- 7 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
- 8 SHAME—Evelyn King—RCA (12 inch remix)
- 9 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 10 NOBODY LOVES A COMPUTER—Computer—A & B Production (LP import)
- 11 GIMME SOME LOVIN'/AFRICANISM/DR. DOO-DAH—Kongus—Crocus (LP import)
- 12 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
- 13 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
- 14 MOON BOOTS—ORS—Salsoul (12 inch)
- 15 ON FIRE—T Connection—TK (12 inch)

PHOENIX

- 1 SUPERNATURE/GIVE ME LOVE/SWEET DRUMS—Cerrone—Columbia (LP)
- 2 TWO HOT FOR LOVE/EARLY RISEN—THP Orchestra—Butterfly (LP)
- 3 ON FIRE—T Connection—Buddah (12 inch)
- 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 5 JOHNNY, JOHNNY PLEASE COME HOME/TAKE IT EASY—Claudia Barry—Salsoul (LP)
- 6 SHAME—Evelyn King—RCA (12 inch remix)
- 7 DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)
- 8 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
- 9 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 10 MOON BOOTS—ORS—Salsoul (12 inch)
- 11 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 12 THEME FROM CLOSE ENCOUNTERS—Meco—Millennium (LP)
- 13 MOONLIGHT LOVIN' (Menage a Trois)/STRANGER IN PARADISE—Isaac Hayes—Polydor (12 inch)
- 14 I WAS BORN THIS WAY—Carl Bean
- 15 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP/12 inch)

DALLAS/HOUSTON

- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
- 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 3 ON FIRE—T Connection—TK (12 inch)
- 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 6 DISCO DANCE—Michele—West End (LP)
- 7 DANCE WITH ME—Peter Brown—Drive (LP)
- 8 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
- 9 RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
- 10 LOVE MACHINE/OPEN THE DOOR/TAKE IT EASY—Claudia Barry—Salsoul (LP)
- 11 MOON BOOTS—ORS—Salsoul (12 inch)
- 12 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (LP)
- 13 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
- 14 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- 15 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)

DETROIT

- 1 BIONIC BOOGIE (LP all cuts)—Bionic Boogie—Polydor (LP)
- 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 3 SHAME—Evelyn King—RCA (12 inch remix)
- 4 SUPERNATURE/GIVE ME LOVE—Cerrone—Columbia (LP)
- 5 DANCE, DANCE, DANCE/EVERYBODY DANCE/YOU CAN GET BY/EST CE QUE CEST CHIC—Chic—Atlantic (LP/12 inch)
- 6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 7 DANCE WITH ME—Peter Brown—Drive (LP)
- 8 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
- 9 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
- 10 WHICH WAY IS UP—Stargard—MCA (LP)
- 11 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 12 SOMETHING'S UP—Wayne St. John—Salsoul (LP)
- 13 GIMME SOME LOVIN'/AFRICANISM—Kongus—Crocus (LP import)
- 14 LOVE IS FINALLY COMING MY WAY—True Example—Gold Mind (12 inch)
- 15 I JUST WANT TO TURN YOU ON—Muscle Shoals Harris—Anala (12 inch)

LOS ANGELES/SAN DIEGO

- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
- 2 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 4 WE MUST BELIEVE IN MAGIC/RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
- 5 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
- 6 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
- 7 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
- 8 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
- 9 THE BEAT GOES ON—Ripple—Salsoul (12 inch)
- 10 ON FIRE—T Connection—TK (12 inch)
- 11 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 12 SHAME—Evelyn King—RCA (12 inch remix)
- 13 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
- 14 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
- 15 GALAXY—War—MCA (12 inch remix)

MIAMI AREA

- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Columbia (LP)
- 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 3 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 4 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
- 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 6 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/VOLGA BOATMAN/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
- 7 SHAME—Evelyn King—RCA (12 inch remix)
- 8 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
- 9 DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12 inch)
- 10 GIVE ME SOME LOVIN'/AFRICANISM/DR. DOO-DAH—Kongus—Crocus (LP import)
- 11 NATIVE NEW YORKER—Odyssey—RCA (LP)
- 12 DANCE WITH ME—Peter Brown—Drive (LP)
- 13 LOVE IS FINALLY COMING MY WAY—True Example—Gold Mind (12 inch)
- 14 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
- 15 STANDING IN THE RAIN—John Paul Young—Midson (LP)

ATLANTA

- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
- 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 3 SHAME—Evelyn King—RCA (12 inch remix)
- 4 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 5 STAYIN' ALIVE/SATURDAY NIGHT FEVER—Bee Gees—RSO (LP)
- 6 KISS ME (The Way I Like It)—George McCrae—TK (12 inch)
- 7 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE—Claudia Barry—Salsoul (LP)
- 8 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 9 RISKY CHANGES—Bionic Boogie—Polydor (LP)
- 10 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
- 11 SOMETHING'S UP—Wayne St. John—Salsoul (12 inch)
- 12 WHICH WAY IS UP—Stargard—MCA (LP)
- 13 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12 inch)
- 14 MOON BOOTS—ORS—Salsoul (12 inch)
- 15 SINGING IN THE RAIN—John Paul Young—Midson International (LP)

BALT./WASHINGTON, D.C.

- 1 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE/LOVE IS THE ANSWER—Cerrone—Columbia (LP)
- 2 RISKY CHANGES/WE MUST BELIEVE IN MAGIC/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
- 3 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12 inch LP)
- 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 5 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
- 6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 7 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
- 8 WHICH WAY IS UP—Stargard—MCA (LP)
- 9 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
- 10 BABY LET'S DO IT THE FRENCH WAY/CHOCOLAT'S MEDLEY—Chocolat's—Ibachi (LP import)
- 11 ON FIRE—T Connection—TK (12 inch)
- 12 LOVE IS FINALLY COMING MY WAY—True Example—Gold Mind (12 inch)
- 13 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
- 14 DON'T STOP ME I LIKE IT—David Cassidy—Polydor (LP import)
- 15 YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12 inch)

BOSTON

- 1 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 2 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
- 3 SUPERNATURE/GIVE ME LOVE—Cerrone—Columbia (LP)
- 4 SHAME—Evelyn King—RCA (12 inch remix)
- 5 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 6 LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12 inch)
- 7 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 8 THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD RISE—The Trammps—Atlantic (LP/12 inch)
- 9 TAKE IT EASY/LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
- 10 WHICH WAY IS UP—Stargard—MCA (LP)
- 11 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
- 12 DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (12 inch)
- 13 GALAXY—War—MCA (LP)
- 14 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
- 15 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)

CHICAGO

- 1 SUPERNATURE/GIVE ME LOVE—Cerrone—Columbia (LP)
- 2 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
- 3 STAYIN' ALIVE/SATURDAY NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP)
- 4 ON FIRE—T Connection—TK (12 inch)
- 5 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO (LP)—Bionic Boogie—Polydor (LP)
- 6 MOON BOOTS—ORS—Salsoul (12 inch)
- 7 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
- 8 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12 inch)
- 9 WHICH WAY IS UP—Stargard—MCA (LP)
- 10 DANCIN' FEVER/OPEN THE DOOR/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
- 11 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
- 12 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12 inch)
- 13 GIMME SOME LOVIN'—Kongus—Crocus (LP import)
- 14 DANCE WITH ME, YOU CAN DO IT—Peter Brown—Drive (LP)
- 15 I WAS BORN THIS WAY—Carl Bean—Motown (12 inch)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.



KEY ACCOLADE—Roger Desjardins, right, Eastern regional promotion supervisor for WEA Canada, accepts the Canadian Record Disco Pool's international group of the year award on behalf of Atlantic Records, Boney M. The award is presented by Domenic Zarka, president of the pool, center. Also in picture is Pierre Belanger of WEA Canada.

2 Shot In N.Y. Club Imbroglia

NEW YORK—Two men, one 80 and the other 66, were wounded in gunfire which erupted in a gay-oriented Greenwich Village discotheque Monday (16).

According to the police, the incident occurred at the Limelight shortly before midnight. There were at least 100 patrons in the disco at the time, and the two men were presumed hit by ricocheting bullets.

Police claim reports of the incidents are conflicting, and that witnesses to the shooting, including the two wounded men, are reluctant to talk.

The wounded men, identified as

Thomas Carrington of Staten Island, N.Y., and Dominick Gallo of the Bronx, N.Y., were hospitalized at nearby St. Vincent's Hospital. Carrington is listed in serious condition with three gunshot wounds in the back. Gallo was in good condition with superficial head wounds.

The Limelight used to be a popular coffee house patronized by writers, artists, politicians and Village residents until the disco boom struck. New management converted it into a light and sound emporium.

WIFI-FM DJs: Charity Hustlers

PHILADELPHIA—Radio personalities with WIFI-FM here will become mobile disco deejays on Friday (27) and Saturday (28) when they will set up portable discos at four locations throughout the city and encourage disco dancers to "hustle" for charity.

The benefit for the Easter Seal Society for crippled children and adults will encourage entrants in the Dance-A-Thon to find sponsors to donate money to the Society.

The amount of the donation will be based on the length of time each dance couple remains on the dance floor. The dance couple who receives the biggest donation will get a free trip to California.

NEW YORK—Imports are the focal point of all the excitement in disco music, and two new Cerrone productions are among the most exciting. The first is by Revelation. This is an album which is tailored after Santa Esmeralda's "Don't Let Me Be Misunderstood." Side one incorporates the old Animals hit "The House Of The Rising Sun." It could also be called Santa Esmeralda 2, and no one would be any the wiser.

The tune, with arrangements by Don Ray, starts off with percussion, handclaps, castanets and acoustic guitar, and is followed with orchestration of strings and horns. The overall package is then complemented by vocals, and the lead singer here sounds a lot like the lead in "Don't Let Me Be Misunderstood." There is also a female backup trio.

The song features several breaks including one with rhythm and strings, and a shaft style guitar sound which weaves in and out between the melody. This builds to another break which, in many ways, is similar to the introduction. The final break is done in a flamenco guitar style

• Continued from page 43

The band's overall sound is similar to Hall & Oates' with its subtle r&b treatments and flowing harmonies. Yet it shouldn't be taken as a Hall & Oates carbon copy because it maintains an individual sound.

Keyboardist/vocalist J.C. Crowley, guitarist/vocalist Peter Beckett, bassist/vocalist Ronn Moss, drummer John Friesen and keyboardist Wayne Cook all jell together as if they've been playing for years.

The luxury of having three lead vocalists allows Player the flexibility to vary the pace with different vocal qualities.

In addition to the standout "Baby Come Back," other strong numbers included "Melanie," "This Time I'm In It For Love" and "Come On Out" with all lead vocals carried by Crowley.

ED HARRISON

BUDDY GUY/ JUNIOR WELLS BLUES BAND SON SEALS BLUES BAND

Bottom Line, New York

It was Chicago blues night in Greenwich Village Jan. 10 and mother nature did her part by providing a windy bitter night in the best Chicago tradition. But it was SRO inside the club and the heat was provided by two of the Windy City's best blues bands.

Opening the show was Son Seals and his sizzling three-piece backup band. Seals is a volatile guitarist and a powerful vocalist. He has an intense stage presence and is one of the most entertaining new performers the idiom has produced in many years.

Seals' seven-song, 45-minute set featured a creative reworking of the old Hound Dog Taylor tune "The Sky Is Crying."

Seals was followed by the Buddy Guy/Junior Wells Blues Band which delivered an unusually

stodgy set. The one-hour, eight-song set was marred by equipment failures and the band's different stage attitude.

Guitarist Guy broke a string on his first number and left the stage to repair it. Harmonica player Wells walked to the side of the stage after every song to select a new instrument. This slowed down the set and confused the audience and the four backing musicians.

When the band was playing the music was excellent with blues standards like "Hon-Doo Man" and "I'll Take Care Of You" standing out.

ROBERT FORD JR.

MEL TORME MGM Grand Hotel, Las Vegas

Amid today's world of super-rock groups, popular crossover artists, soul acts and country pop stars, jazz-oriented singer Torme stands virtually alone as an upbeat vocalist/entertainer. As evidenced by his totally engaging performance Jan. 11 in the spacious Celebrity Room, Torme's 45-minute, seven-song set seemed over before it started, masterfully guided by his enthusiasm, talent and infectious style.

Lyrical swing song "Only World In Town" opened his well-paced program, easily segueing into Neil Sedaka's "Breaking Up Is Hard To Do." Torme's personable patter with the audience worked for him, setting up a comfortable atmosphere. Torme then saluted his years at MGM studios with such classics as "Singin' In The Rain," "Blue Moon" and "The Best Things In Life Are Free."

Torme magically handled Johnny Mercer's poignant lyrics in "When The World Was Young," easily rivaling Sinatra's magical "When I Was Seventeen," heightened by the use of light effects. A tribute to Gene Krupa, complete with a set of that late artist's drums, from a 1937 concert date with Benny Goodman at Carnegie Hall, was an effective, nostalgic look at the big band days.

Audience sing-along "Bye Bye Blackbird"

completed Torme's regular show portion, capturing glimpses of his scat abilities later exploded on "Ella Be Good," a heavy jazz number dedicated to Ella Fitzgerald and reminiscent of their stopping last year's Grammy show. By the end of Torme's set, it was evident his tenor voice is a finely tuned instrument capable of about any style or emotion.

HANFORD SEARL

THE ALIIS

Outrigger Hotel, Honolulu

The Aliis offered an excellent show that delighted both tourists and locals.

For 70 minutes, the six-man band (billed as the world's greatest vocal group) mixed music, humor and audience participation into a nicely paced performance.

Most of its two dozen songs were nicely arranged in medleys, beginning with "You Are So Beautiful" and ending with a hand-clapping version of Paul Simon's "Gone At Last."

One of the strong features of the self-contained group is that it always seems to be enjoying itself onstage and its enthusiasm quickly rubs off on the audience.

Much of the high energy comes from veteran arranger/conductor Joe Mundo, who added an element of cohesion to the multiple talents of Benny Chung, Carlos Barboza, Al Akana, Rudy Aquino and Bobby King.

Among the highlights of the show were "Show Me The Way To Armarilla," an instrumental theme "Rocky," "When Will I See You Again," Barry Manilow's "Daybreak," and the group's predictably engaging medley of oldies. The Aliis will be generating its musical effervescence nightly through Feb. 22.

DON WELLER

SONNY ROLLINS

Carnegie Hall, New York

After an absence of nearly two years, tenor man Rollins returned to the New York concert stage to give a truly memorable evening of jazz.

(Continued on page 93)

Disco Mix

By TOM MOULTON

with lush strings which phase back into the vocals. This tune promises to be as big as Santa Esmeralda, if not bigger.

Side two features "Crocus Dance Parts 1 & 2." It is also a strong cut, sounding more American, and leaning toward an r&b style using a clavinet as featured instrument.

There are two breaks. One is by a jazz-style synthesizer and the other incorporates a rock style guitar. The product does not have a domestic label agreement, and is available only as an import on the French Crocus label.

The second Cerrone production, also on Crocus, is a 12-inch, 33 1/2 r.p.m. disco disk by Cristal titled "Phonic." This is an instrumental which is more in Cerrone's style. It has the same type of haunting melody as "Magic Fly" and uses a break which features two synthesizers with a Star Wars type of battle sound.

All the personnel named in this column so far, including Leroy Gomez, were once members of the group Crystal Grass, which several years ago had a big disco hit "Crystal World."

Polydor Records has picked up the distribution rights for the Kongas LP which, incidentally, is another Cerrone production. Remade on this disk is the Spencer Davis group's hit "Gimme Some Lovin'." Kongas enjoyed having something of a local disco hit here back in 1974 with its single "Anikama-O." Cerrone was also one of the members of the group at the time.

Private Stock Records has released a commercial 12-inch 33 1/2 r.p.m. disco disk by the Michael Zager Band. The tune is titled, "Let's All Chant" backed with "Love Express." "Let's All Chant" is the stronger side, and incorporates the European influence complete with gimmicks.

20th Century Move

LOS ANGELES—20th Century Records reports Pickwick in Atlanta will now absorb distribution for Nashville. All South of New Orleans will absorb distribution for Shreveport, La. Previously, according to senior vice president Arnie Orleans, Music City handled distribution of the label in Nashville and Stan's Record Service handled distribution in Shreveport.

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Don Holden



PERFECT PAIR—Flutist Ransom Wilson records his first Angel Records LP with an assist from harpist Nancy Allen. Flute with harp accompaniment is featured on half of the album, scheduled for release in April.

DEALERS FIND KEY

LP Sales Rise As Blaring Pop Fades

• Continued from page 1

dogs Tower's Southern California outlet, says.

And Kay Moran of Sound Warehouse headquarters, Oklahoma City, says her 18 months' experience bears Briare out.

"We were doing 5% to 6% of our total volume in classics in our North May store in Oklahoma City. We were getting so many customer complaints about loud rock music over our p.a. system that we decided to set up an 1,100 square foot area, about 20% of our total store space, devoted to classical. Now our classical business is 12% to 15%," Moran says.

"We put in soundproof glass from floor to ceiling. We carpeted the area. We put in a separate sound system. There are now chairs, couches and living plants in that section. It's very livable. The total reconstruction cost was about \$7,000.

"The separate classical department has given us an edge on competition. We find the increase in classical patronage helped boost our MOR album sales, too.

"It provided the store with a kind of conversation piece. We frequently throw wine and cheese tasting parties there. It's great for artist autographing sessions. We've even presented free brass and string ensemble concerts," Moran adds.

Norman Bailey and John Murphy share overseership of the Oklahoma City separate classical sector. No actual count of titles is kept, but Moran thinks she has between 5,000 and 10,000 different titles. She buys about 10 to 12 specialized labels from New York sources.

When the Sound Warehouse store in Houston opened a year ago, a similar insulated area for classical customer was part of the plan. The 500 square foot department is managed by Melinda Palmer, who recently joined the chain after serving as manager of classics for Mushroom Records in New Orleans.

Houston classical volume has been boosted by the monthly publishing of 5,000 "Art Spectator" pamphlets, which are mailed to a specialized mailing list. It provides information on new releases and their covers, album reviews by Houston classical fans and the month's concert activities. Bill Henderson, who heads up the chain's in-house printing facilities is editor.

Classical \$7.98 product specials at \$4.88 and shelves at \$5.99 in the Sound Warehouse departments.

Bear Hamm, manager of the all-classical Classic Cactus store in Southwest Houston, became so tired of complaints from his classical patrons about rock music being played loudly in the original Cactus store that he set up a 10 a.m. to noon Saturday classics-only play period over the store's sound system.

"It worked. People came in and stayed over two hours. We found they browsed longer. They asked more questions of store clerks. Those questions directly stimulated sales. So Don and Bud Daily agreed to open Classic Cactus last June.

"It's been a continuing success," Hamm avers. "Let's not count Christmas when classics always move well. Weekly, I would say the store is up 30% to 35% from when we started. And I see a growing nucleus of steady customers."

Classic Cactus is a 3,000 square foot strip center store. Completely carpeted, the store features stepup self-service browser lanes. Multiple record LP sets are stored in open bookshelf-type fixtures. All fixtures are custom made in Houston.

The \$7.98 suggested list albums special at \$4.99 and shelf at \$5.98. So far, the store carries a small number of accessories. Sound Guard record/tape care products and Capitol and Memorex blank tape are featured.

Hamm, who was not really into classics until he started working at the original Cactus store 3½ years ago, has in the interim become a DJ at KLEF-FM, the full-time classical station in Houston. For the past year he has been doing a Saturday 6 p.m. to midnight show. "It carries no plugs for the store," he notes. Classic Cactus advertises on the station with a one-hour Thursday night show, "Something New," during which Hamm plays new albums.

Both Sound Warehouse classical departments and Classic Cactus feature open tape displays. Both Moran and Hamm feel the classical customer demands easy access to prerecorded product.

Hamm says his unit sales indicate that 70% to 75% is in LPs. Of the 25% in tape configurations, 15% to 18% is cassette while the remainder of tape sales are 8-track.

'Space' Music Package Goes Out On Road

• Continued from page 40

able to get the same group as it did in the Hollywood Bowl to re-create the impact here in our arena," an orchestra spokesman says, calling the program, "a re-creation of the sensation of the finale of 'Star Wars.'"

Suites from "Star Wars" and "Close Encounters" will be included in the Houston Symphony concert, and—depending on whether or not Shatner is available—a reduced version of Holst's "Planets."

"There's been such a rush on space-related things that getting a copy of Holst's 'Planets' for back-up was not easy," says the spokesman.

The program will be conducted by symphony director Lawrence Foster, scheduled to lead with a laser baton.

"We expect to see regular patrons, rock fans, and adults with small children who have been whipped up into this 'Star Wars' thing," the source explains.

The program being coproduced with Houston's Summit Productions, is being promoted with newspaper display ads, and ads and ticket promotions on pop radio.

The Wolf-Rismiller package also is designed to be coproduced with a pop impresario.

The costs of presentation are larger than many orchestras are capable of underwriting, and the promotion expertise and experience with large productions of pop promoters is required, says Vallon.

Cost of the package requires a gate of 7,500 to 8,000 per performance, says Vallon, who claims 17,000 attendance for the original Bowl date.

The production, which cashes in on the "Star Wars" and "Close Encounters" mania, has an appeal that crosses all age and cultural boundaries, according to the promoter.

Orchestras throughout the country reportedly have expressed interest in linking up with the tour. "The show was such an overwhelming success in L.A., that we've had calls from across the country," an agent at Premier Talent says.

Classical Notes

Dutch oboist **Han De Vries** has entered into an exclusive three year recording contract with EMI Ltd./EMI Bovema. The recording program, which teed in December, will include concerti (Mozart, Vivaldi, etc.) and works for small ensembles.

Fifteen radio stations have received taped interviews with **Misha Dichter** for scheduling to coincide with Philips' release of two new recordings by the pianist. Dichter plays Schumann and Beethoven in his first recordings in nearly a decade.

List price of European-pressed **Desmar** recordings rose to \$8.98 Jan. 1. The label has seven titles pressed in West Germany.

Kurt Herbert Adler, general director of the San Francisco Opera, was recently the recipient of two award citations. Adler, celebrating his silver jubilee at San Francisco and his golden jubilee as a professional opera producer and conductor, was named the "Dean of American Opera Producers" by the group Opera America meeting in New York, and received the Repertoire Award of the National Opera Institute in recognition of the San Francisco Opera's U.S. premieres of works by Britten, Poulenc, R. Strauss, Janacek and others.

ALAN PENCHANSKY

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	JUST THE WAY YOU ARE Billy Joel, Columbia 3 10646 (JoeBongs, BMI)
2	3	9	DESIREE Neil Diamond, Columbia 3 10657 (Stonebridge, ASCAP)
3	2	11	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
4	4	15	HERE YOU COME AGAIN Dolly Parton, RCA 11123
5	6	9	EMOTION Samantha Sang, Private Stock 45178 (Barry Gizz/Fiamm/Stigwood, BMI)
6	8	12	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
7	5	18	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
8	10	6	CURIOUS MINDS (UM, UM, UM, UM) Johnny Rivers, Big Tree 15106 (Warner-Tamerlane, BMI)
9	9	8	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
10	11	8	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
11	13	7	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
12	7	16	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
13	19	5	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
14	22	5	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
15	NEW ENTRY		(WHAT A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10576 (Kags, BMI)
16	15	13	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
17	17	10	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
18	21	10	YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14439 (Screen Gems-EMI, BMI)
19	14	13	GETTIN' READY FOR LOVE Diana Ross, Motown 1427 (Braniff/Snow/Golde's Gold, BMI)
20	36	2	BEFORE MY HEART FINDS OUT Gene Cotton, Arista America 7675 (Sailmaker/Chappel, ASCAP)
21	34	2	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2904 (Jobete, ASCAP)
22	23	10	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
23	26	5	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Milsap, RCA 11146 (Chess, ASCAP)
24	12	21	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acutt-Rose, BMI)
25	20	14	BABY COME BACK Player, RSO 879 (Polydor)
26	16	13	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
27	39	2	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085 (Screen Gems-EMI/Baby Chick/Stratton House, BMI)
28	18	12	MY WAY Elvis Presley, RCA 11165 (Spanka, BMI)
29	35	11	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
30	44	2	WALK RIGHT BACK Anne Murray, Capitol 4527 (Warner-Tamerlane/BMI)
31	25	10	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
32	32	6	CANDLE ON THE WATER Helen Reddy, Capitol 4521 (Walt Disney/Wonderland, ASCAP)
33	24	17	YOUR SMILING FACE James Taylor, Columbia 3-10602 (Country Road, BMI)
34	30	7	UNTIL NOW Bobby Aron, First Artists 41000 (Phonogram) (Colgems-EMI/First Artists, ASCAP)
35	28	21	YOU LIGHT UP MY LIFE Debby Boone, Warner Brothers 8446 (Big Hill, ASCAP)
36	31	19	WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Box Scaggs, ASCAP)
37	42	5	LOVELY DAY Bill Withers, Columbia 3-10627 (Golden Withers/Chappel, BMI)
38	43	3	THEME FROM CLOSE ENCOUNTERS Mecca, Millennium 008 (Gold Horizon, BMI)
39	29	24	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
40	33	9	NEVER MY LOVE Adrian Brothers, Buddah 587 (Not Listed)
41	46	3	SWEET SWEET SMILE Carpenters, A&M 2908 (Sterling/Addison Street, ASCAP)
42	48	2	MY REASON TO BE IS YOU Marilyn McCoo & Billy Davis Jr., ABC 12324 (Screen Gems-EMI/Traco, BMI) (Colgems-EMI/Spectra-lite, ASCAP)
43	41	13	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
44	50	6	STORYBOOK CHILDREN Bette Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)
45	47	5	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
46	49	3	NATIVE NEW YORKER Odyssey, RCA 11129 (Featherbed/Desiderata/Unichappell, BMI)
47	NEW ENTRY		MULL OF KINTYRE Wings, Capitol 4504 (MPL, BMI)
48	NEW ENTRY		FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
49	NEW ENTRY		IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
50	NEW ENTRY		PEG Steely Dan, ABC 12320 (ABC/Dunhill, BMI)

In the past few years, Phonogram Ltd. has built its management team into one that promises to strengthen its position in the U.K. market and in the international record industry generally. Emphasis is being placed on building from within by selecting acts with care and then promoting them aggressively throughout the Phonogram marketing area. Management believes this approach, coupled with the fact that Phonogram has the capital of a large company and the flexibility of a small one, should make it highly attractive to high powered talent looking for a label.

Says Steve Gottlieb, chairman of Phonogram Ltd.:

"In 1969, when I joined Philips Records, as the company was then known, my aim was to make the company a successful, competitive force, both in the British record industry and within the Polygram group.



Steve Gottlieb, chairman, Phonogram Ltd.

"Over a period of time, management changes were made, and a number of people brought in, including Ken Maliphant, from Philips Electrical, to join some of the talented people already in the company. And I like to think that Phonogram had started to become an exciting company.

"With the appointment of Tony Morris as managing director in 1973, Phonogram continued to advance, becoming a successful company with a highly individual artists roster and a reputation for advertising expertise.

"Phonogram is now an even more exciting company, especially with a vital new, young management under Ken Maliphant to take it into the 1980s. And as Phonogram chairman, I look forward with immense anticipation to a new era of creative success."

KEN MALIPHANT: Management By Involvement



Ken Maliphant, managing director of Phonogram U.K.



British-based band Bethnal (top).

Member of Black Sabbath (below).

Ken Maliphant is the new managing director of Phonogram U.K., and his experience with the company runs through many different divisions. He is young, Scottish, energetic, passionate about the Phonogram cause, and he answers questions with honesty, self-analysis and directness. Here, in conversation with Tony Jasper, he talks about his involvement with Phonogram.

Jasper: You must be one of the youngest, if not the youngest, managing directors of a major record company anywhere in the world. Does the lack of age worry you?

Maliphant: "I think it is an advantage. I've talked with managers and artists and they seem to agree with my point of view. I think that provided you have the professional respect then that is what matters. I came out of university in 1970 with a degree in economics. I worked outside the record industry for a year. Then I came to Phonogram as an assistant manager in cassettes.

I've been through tape, into the pop department. I became marketing manager with tape sales, creative services. Then I was marketing and a&r director. Now I'm managing director, so I've obviously come up pretty much from the bottom.

Jasper: Someone like Clive Davis of Arista gets placed in a cultural context, changing almost the face and habits of people's life styles. How do you see yourself?

Maliphant: I don't see myself as anyone except someone who can help talented musical people to the position they deserve. That's why I like this business so much. Our assets are people. I know it has been said before, but in the end all we do have is people. They are either people who sell the product, or make the sleeves, or make music, but they are all people. I think of myself as 90% perspiration and 10% inspiration. But of course you have to use proven business techniques to get people what they deserve.

Jasper: Phonogram has a popular image and perhaps is regarded as a rather conservative company. Will there be more aggression with you at the helm?

Maliphant: Very aggressive and hard-working. Contemporary in the best use of the term. To be aware of what is happening, of trends, that will be us.

Jasper: Yet would you agree you don't really get the respect you deserve as a company?

Maliphant: I really don't think people realize our success rate. We need to tell the story. We have so many labels and people don't realize they all go back to Phonogram. Actually, talking about labels, the record scene has plenty of them at the moment but to be a really meaningful company they'll have to be tied in with a major, once they have reached a certain size. It is too expensive a business, but the majors have the facilities.

Jasper: Small companies can make life awkward for the major. They lease an artist and you do well, but they then try for more money with you, or around the business, and surely this doesn't help?

Maliphant: That's right. That is a fact and if you couple that with the intense competition out there now for artists and market share it only exacerbates the situation. You have to be ultra-careful over who you sign. It's costly these days establishing an act and then seeing it walk away.

Jasper: Where would you say the Phonogram strengths lay today?

Maliphant: First look at the market. It is one-third rock, one-third pop, one-third middle-of-the-road. Phonogram is slightly
(Continued on page 62)

RODGER BAIN: The Selective Approach to A&R

Rodger Bain is one of the new members of the Phonogram team, recruited by new managing director Ken Maliphant. As a&r general manager, his success is of paramount importance to the company fortunes.

He is in his early 30s, with musical tastes ranging from basic MOR to new wave. He once played in a band and early influences were jazz and r&b. Born into a musical family, his father Jack Bain was a noted trombonist sessionman.

In 1962, aged 17, he worked with Decca. It took him into contact with Tom Jones and Cat Stevens, and Mike Vernon, of Blue Horizon, was then house producer. He was involved in session work with the London Symphony Orchestra and the Frank Chacksfield orchestra, then suddenly switching to a session of John Mayall's Bluesbreakers along with Eric Clapton.

On leaving Decca, he became an independent producer and worked with heavy metal band Black Sabbath.

With that group he found success, but not so for Phillip Goodhand-Tait, an artist he much admired. He produced Budgie and other lesser bands before going to join the Rocket label, owned by Elton John and John Reid.

He says Rocket, at first, was good for him. It had a good-time philosophy but Bain felt his own function was dwindling. New acts were signed but at least he saw the start of results for the Foster Brothers, a band he was very involved in getting together. His association with Phonogram started when he heard of the departure of a&r man Nigel Grainge to set up his own company, Ensign.

Bain says he turned up for an interview to be one of the men in the a&r department but was astounded to be offered



Rodger Bain, general manager, a&r.

the general management of the division. Now he is in charge of Dave Bates, who takes care of the new wave and progressive fields; John Stainze, for the most part concerned with U.S. product; and MOR contemporary music man Hedley Leyton, brother of former chart-topper John Leyton.



Ken Maliphant meets head on with comedian singer Mike Harding.

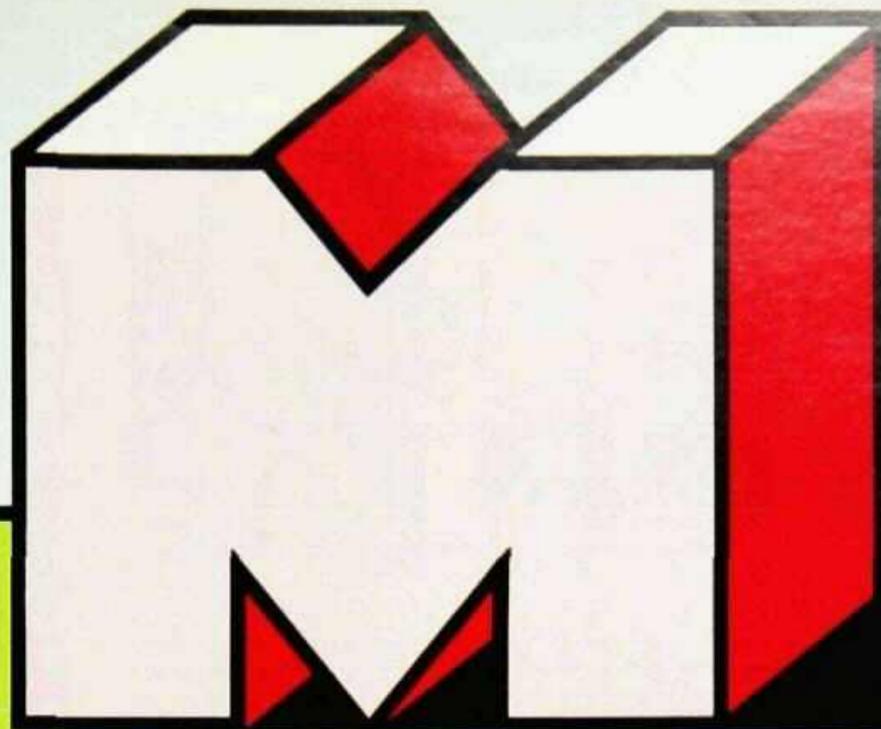
Since joining, Bain has been ploughing his way through the various contractual arrangements the company has with all the artists. He believes in sticking to a workable roster of acts. He realizes there has to be frequent product available because a company the size of Phonogram cannot afford more than a short period of time without releases.

But he is also a stickler for product selectivity and against endless releases in the hope one may stick.

He says: "I'm for the idea of making use of homegrown product and it is good that Phonogram goes through Europe seeing the British company as a first repertoire source. Our main gig is to find new acts. Since I've been here we've signed a number of new acts, including Bethnal, East Coast, Dave Townsend and Dire Straits. But we've lost some. It's all part of the process."

He appreciates fully the current roster strength, particularly with Status Quo, Thin Lizzy, 10cc, Graham Parker and the Black Sabbath team in the rock area. But he won't admit that Phonogram is a rock company.

"We're very strong in the MOR market with artists like Demis Roussos, Nana Mouskouri, Peters and Lee, the Stylistics and Twiggy.
(Continued on page 66)



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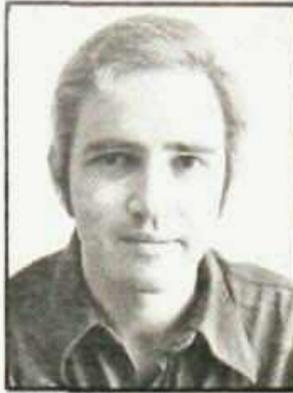
Watching the Ledgers— Phonogram's Financial Department



Neil McEwan, general manager finance and administration.



Glyn Williams, financial and commercial director.



David Baker, business affairs manager.



Dave Scoppie, general manager, commercial division.

David Baker

David Baker, business affairs manager, handles all Phonogram artist contracts and legal affairs. He qualified as a lawyer 12 years ago and worked as a partner in private practice where he dealt with contracts, copyright and associated tax and exchange control problems which provided the right experience for his present role with Phonogram.

Three years with the company, he deals with contracts which are usually for world rights via the Phonogram links with 44 countries. He expresses the feeling that contracts in the record world are becoming extremely complicated but believes life can at least be made tolerable by dealing with Phonogram.

He likes the basic company honesty and he stresses they do pay due artist royalties!

Dave Scoppie

Dave Scoppie is general manager of Phonogram's commercial division which encompasses tape merchandising, marketing services, classical and export departments.

He sees marketing from a creative standpoint, with due respect paid to the three parties involved, the record retailer,

the artist and the company. He likes being with a company which can take an artist right through the whole process from contract to pressing and offer worldwide links.

Scoppie feels that Phonogram can adapt itself to the sudden situation and reach the market with urgent product which may be needed because, say, a sudden tour has come up. He likes the company structure where people can feel they are part of a team and know their own value.

He says the various departments in Phonogram work towards the same end without "those ridiculous internal politics which can stifle the best of companies, no matter how strong the artist roster.

His role in the commercial section is to ensure product is available when it is planned and promised. He sees breaking a new act as a long term strategy though just occasionally, as in the case of the Ensign label, there can be a sudden and dramatic taking hold of the market with product.

Though Phonogram is a company with an extremely good classical catalog, the material and choice of it comes from the main Phonogram base in Holland. Scoppie's role in this field is ensuring the material reaches the right sources and overseeing the correct marketing.

He sees a continual growth in the tape market and where possible ensures there is a simultaneous release of record and

tape. Like many in the U.K. industry he is worried by the massive growth of blank tape which saps away millions of dollars of business each year. He notes blank tape in Britain is extremely cheap and within the space of a tape lasting two hours a total of four albums can be recorded.

Scoppie sees it marketed aggressively by some concerns. He believes some way must be found to protect the outright recording of record product currently taking place.

When there is a different time release of album and tape he knows full well the worst will happen. Records are loaned out and recorded for a mere fraction of their correct retail price.

Tape is a growing market within Phonogram and it is profitable. But Scoppie, like most British commercial managers, believes the 8 track cartridge has had its day, though material is still marketed in this configuration.

His philosophy, as with many of his colleagues, is that it must be sensed that not merely product is being marketed, but that everyone at Phonogram is engaged in creative activity, meeting the musical needs of many people.

Glyn Williams

In the Phonogram corporate structure, Glyn Williams, financial and commercial director, is second to Ken Maliphant. He oversees one half of the two divisions made by the managing director and is responsible for maximizing existing catalog material.

Both David Scoppie, general manager of the commercial division with special responsibility for classics and tape, and Neil McEwan, general manager of finance and administration, report to him.

Williams, a softly-spoken Welshman, sees himself as much more than someone who in the flurry of endless figures can tell stock control and financial fortunes at any given moment. He is as enthusiastic about Phonogram chart placings as anyone. Very much in the confidence of the managing director, Williams agrees wholeheartedly with the new ideas and general overhaul of the structure.

He emphasizes the British nature of Phonogram and sees it as the leading U.K. company for fostering homegrown acts. At the same time, he sees Phonogram as right for the selective licensed label. He believes in the close relationship of people within the company and its general democratic air.

Williams foresees a successful future under the reorganization and sees the various marketing strategies leading towards increased success. He firmly believes Phonogram will achieve a higher share of the British market and at least come fourth behind the giant trio of EMI, WEA and CBS.

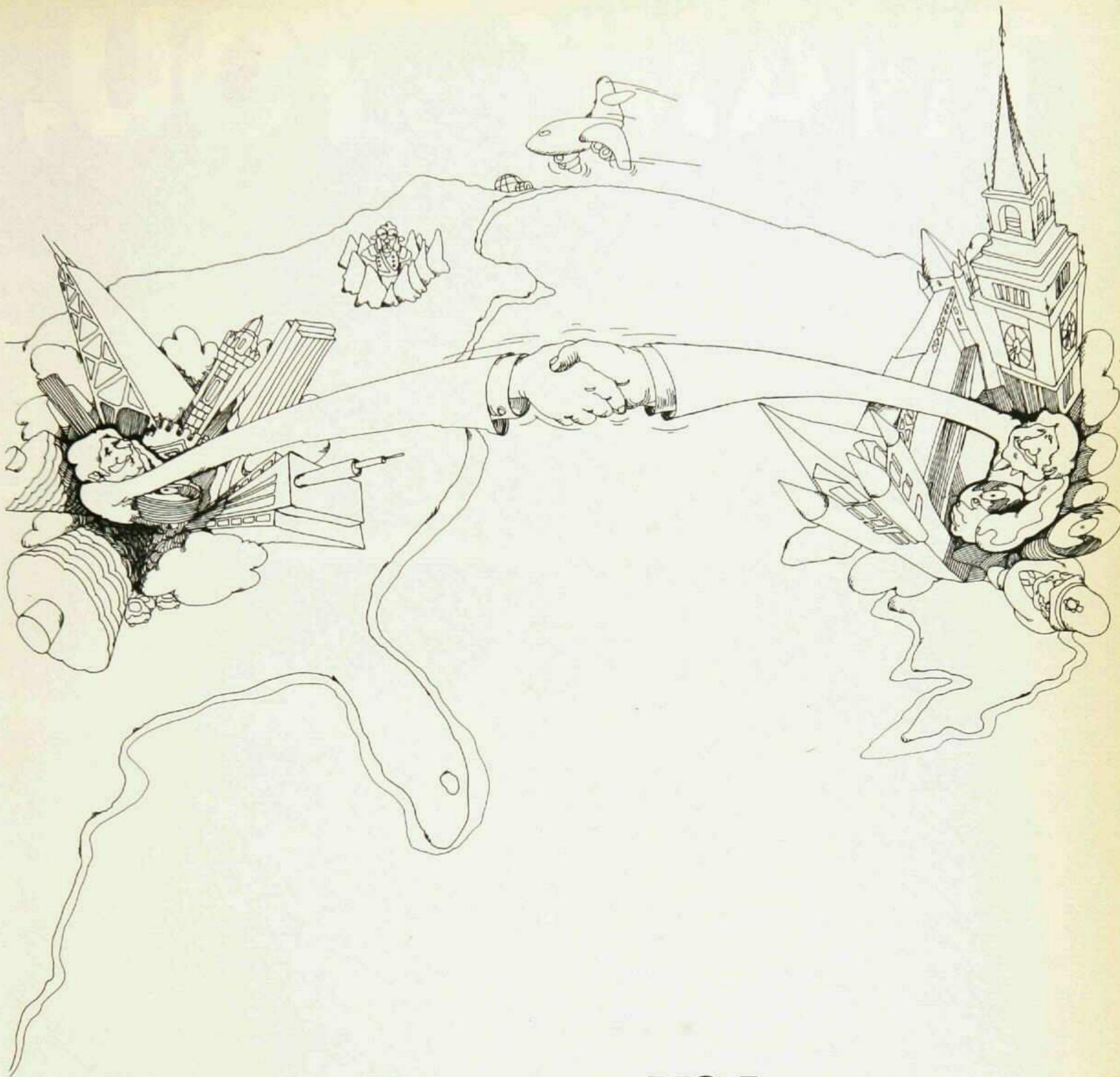
His commercial role involves a day-to-day check on distribution and manufacture of records. He is involved with sales administration, field displays, stock control, ensuring there is

(Continued on page 66)

Best wishes to Phonogram for phantastic success in 1978

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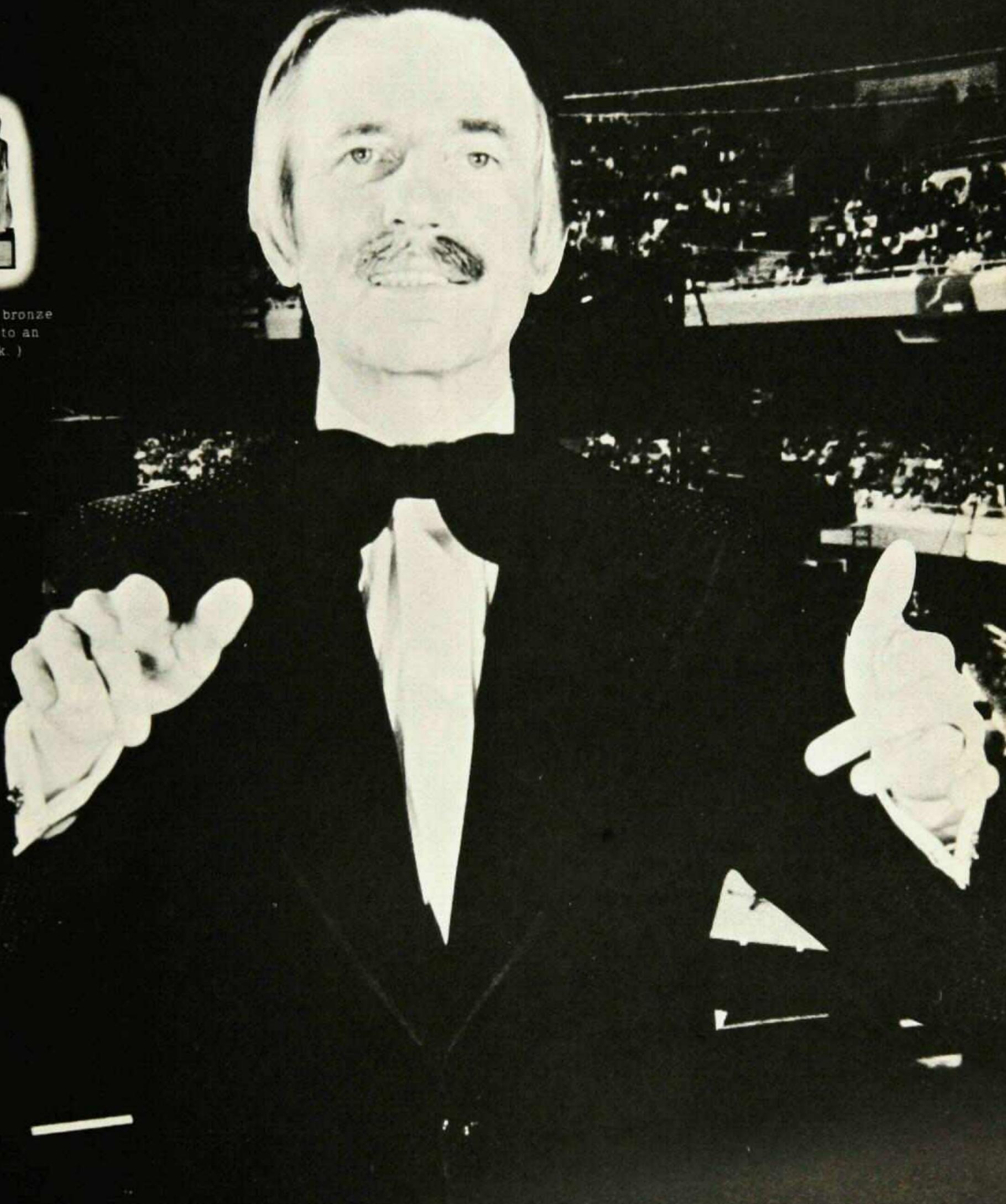
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Muse Award is a bronze
which is given to an
(with a gold disk.)



U.S. Artists



Retta Young



Talking Heads



the Moments



Dead Boys



Brick



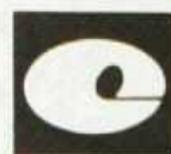
Richard Hell



The Ramones

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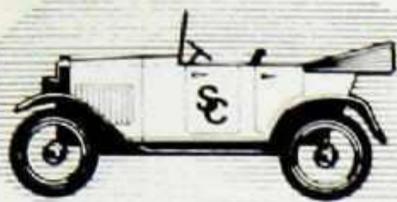
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Terry Bartram, general manager, marketing.

New star on the horizon, Graham Parker.



officers to a large extent concentrate on a particular form of music.

The reason for this press concentration lies, he says, in the peculiar difference between the U.S. and the U.K. The U.K. has a very strong press, distributed nationally. It

includes five major weekly pop newspapers, endless magazines which cover the music scene and local, provincial newspapers, which devote considerable space to all aspects of music.

Their scope and importance is considerable in informing, generating interest in records and establishing reputations for artists. The Phonogram press office is larger than some larger U.K. companies, but Bartram finds that fully justified. He evidences the enormous press coverage of new and potentially major star Graham Parker.

Since London is the center of the country's national broadcasting network, Terry Bartram has five executives responsible for radio promotion in London while the tv team for the

capital city has two special promotion executives. The result is seen in the considerable airplay and tv attention Phonogram gets.

Bartram believes strongly his promotion men should adopt a personal approach and that they should be well known to their contacts as well as have a complete and in-depth understanding of the media.

There is also a field promotion team based in the U.K. provincial city of Leeds, which is staffed by five executives. They service the local BBC and commercial radio and tv stations, totalling over 60.

This team also spends a lot of time looking after the company's bands that are touring—a big and arduous job. During November of 1977, there were no less than 12 Phonogram acts on the road, a larger number than some of the majors. For visiting artists there is a special artist liaison manager who spends his whole time with them and acts as a link man between artist and record company.

Bartram pays special attention to disco promotion, as discotheques can be an important medium for getting singles chart entries. He says: "You can often get a record into the chart breakers, that is the immediate ten outside the official top 50, or even into the bottom of the chart, purely through the discos."

Advertising and design is the responsibility of the creative services department, which produces promotional material, consumer press advertising and record sleeves. Nine people work in these departments, under the direction of the advertising and design manager, Brian Baird.

Central to all these various departments come seven product managers. Bartram says: "Product managers are central to everything that involves the marketing of our products. They are the hub of the wheel. We release in a year about 200 albums and 150 singles, so we are talking of 350 pieces of product."

"Each to a greater or lesser extent can only happen if a coordinated effort is put behind it. Someone has to ensure that the right promotion and the right marketing activities will be done for each album and each single. Perhaps there is a linked advertising campaign, maybe a tour or press relations exercise, whatever the case, the record, album or single, needs attention, coordination and follow-through."

Bartram sees product managers playing a crucial part in the success or failure of any piece of product. They work closely with the a&r department, with the latter's job of course to find the right material.

Also special within the setup Bartram is masterminding at Phonogram is a singles marketing department. He believes the U.K. record scene and the success of the artist stress the continued importance of the single as an effective marketing

(Continued on page 67)

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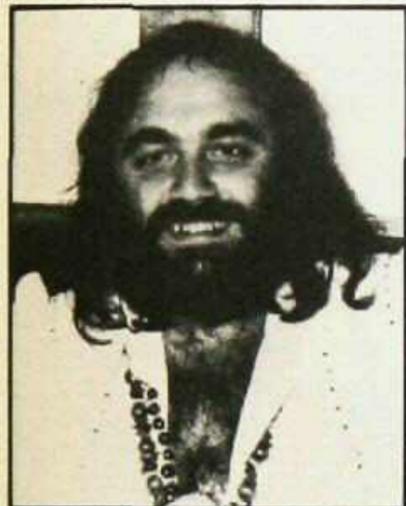
Polydor London

Ken Maliphant

• Continued from page 50

different in that if you took our balance sheet now you would find rock is the strength, whereas five years ago it would have been the major weakness.

Demis Roussos, a major Phonogram MOR success.



Ken Maliphant (left) and his assistant, being piped into his new office as managing director.

concentrate on either you won't maximize company performance. But I think things are working out. I think it is a matter of organizing people into a structure where they know the things they have to do and concentrate on them. It presupposes you know what you're doing and that you have the right people to do it. It's part of my job to see that is what happens

have a selective artist roster and we can give them attention.

Jasper: You're fortunate in that you don't have a larger concern, would you say, such as the American major breathing down your neck?

Maliphant: We're British based. The company is owned by Dutch people and we get on famously with them. I suppose of all European countries, Holland is closer than any other. They are fair and reasonable. They are straightforward and they ask for simple things.

They inject money into the company and expect we will repay it. Since we are based here in the U.K., one of the two major centers in the record world, they expect us to be a repertoire center and create and find artists which can benefit all the sister companies around the world. The only pressure comes when things aren't working well. But that is understandable. We are not a charity.

Jasper: The aim must be finding lots of British talent. But there are also licensed labels. Is it possible that too much success in the latter can hinder promotion of the local artists? Is it not true that this happened a few years back?

Maliphant: There is another way of looking at it. There are real dangers in seeing success and not realizing where it comes from, if you fail to see that maybe other companies are giving you hits. On the other side of the coin, it does generate the money to concentrate on your own artists. But, yes, you do have to watch things and try and get a balance.

Jasper: The idea obviously is to get people to feel Phonogram is the company with which they should sign. But you must face the feeling of some groups in the U.K. that they should take off to the U.S. and find success, as it were, back to front. However, you do feel you are doing in the business of breaking U.K. acts?

Maliphant: It's policy that when we secure a group, we make them aware of world possibilities. We try and place them with our sister companies. Talking about someone taking an act, we feel especially proud of how we took Steve Miller and extended his audience. Remember, too, we have produced a number of top-line acts, homegrown, such as Graham Parker.

We are regarded by many people in the business as the company to place small acts with. We have lots of British things happening. We've signed Bethnal and a band from Newcastle called East Coast; and then there are artists still on the verge of big things, such as Twiggy. We've had some success with that lady, but nothing like what we believe we will achieve.

We have some very distinctive MOR acts. Take someone like Sydney Devine. Now there is an artist who has had silver albums just in Scotland alone. Scottish people are that different from the English. We've had Sydney Devine, as with some other of our artists, cutting material with Don Schroeder in Nashville, Tenn. (Continued on page 65)

Rock steals the headlines and chart shares, while MOR gets less chart placings.

Jasper: You have mentioned charts, but do the British charts really reflect your position now in the market?

Maliphant: No, not really. We have a greater share than what might be suggested by the chart. We do a lot of business on our catalog. One of our great strengths is our expert and aggressive marketing of catalog.

What I've done is to divide this company into two halves. One is a trading company which comes under the aegis of Glyn Williams and its job is to maximize the sale of catalog. The part I personally run is concerned with today, with artist acquisition and development. Each part will operate at what it does best without conflicting and at some points together.

Jasper: Any dangers in that philosophy?

Maliphant: Sure. There's the danger that if you over-con-

and to import people when necessary. But I must say the company has a great track record. We rarely go outside.

Jasper: It has been said that there are really three major companies in the U.K. They are CBS, WEA and EMI. A few others aspire to take over fourth place. Where, in your personal reckoning, will Phonogram find itself?

Maliphant: Well, those three can fight among themselves. I want the fourth place. That is my policy. We will be a successful small but big company and we can do that. When you get market shares above 20% then you have to run very hard to stand still. Our corporate philosophy is geared to achieving a good market share. We have a lot of people working here, and we need that share. We're not a factory. We're big, inasmuch as we are multi-national with all the technical and financial resources. Our two top shareholders must be among the biggest companies in the world. We are a small company because we

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Key Market People



Tony Powell, singles marketing manager.

Thin Lizzy: on the verge of world status (right).

Chris Dedman, Phonogram's international and exploitation manager (below).



Brian Baird, advertising manager.

Brian Baird

Brian Baird, Phonogram's advertising and design manager, is very much concerned with the recent growth in the U.K. of television advertising, a facet of British record company strategy which no major can safely ignore. He has the satisfaction of knowing he has been associated



Major worldwide act 10cc.

with some of the most acclaimed and successful television marketing by any British record company.

But he says he distinguishes clearly the kinds of tv marketing which are so much a part of the scene. One aspect lies in the marketing of back catalog, a pure merchandising attack and Baird says: "You put together a compilation, take it to the market place and you either make money or lose it."

This has to be differentiated from using television as part of normal artist development. He relates how Britain has seen a rash of historical hit compilation activity, followed by a rash (started by Phonogram) of "if you like, coffee-table marketing," which has led to the present U.K. situation where the album chart is heavily made up of tv-promoted albums.

He sees both good and bad in this situation. He says it is *(Continued on page 66)*

Chris Dedman

Chris Dedman, as international and exploitation manager, is the man at the front of the business of making sure people realize the worldwide nature of Phonogram record coverage.

He speaks for 33 wholly-owned companies in the same number of countries; and where Phonogram has no company it is represented by Polydor and vice-versa, as part of the general Polygram set-up. This means the number of countries where Phonogram product is marketed becomes 44.

It means for any act signing with Phonogram a world market potential from one agreement without the necessity of making contractual arrangements with a number of different record companies for particular world markets.

Dedman's task is ensuring Phonogram product is released in these territories. He sees it as a job of persuasion but confidence stems from a strong artist roster. He believes it is not a simple task of taking current releases in Britain and then seeing how many of these records he can place in overseas territories.

Rather he is concerned that he should know individual markets and their wants. In many instances, this can mean high sales for a British artist who may not do so well in his home country. An example is MOR artist Harry Secombe's great popularity in Australia. *(Continued on page 68)*

Tony Powell

Phonogram's belief in the power of the single to break acts and bring high album sales is clearly laid out in the extended brief it has given to the position of its singles marketing manager.

Tony Powell, formerly product manager for Phonogram and with GM Records for a spell, is now back with the company in this role. His wider brief fits in with new company strategy developed by Ken Maliphant, the new managing director.

He is concerned with the whole field of singles marketing and this means he begins at base with concern for new company artists. In the a&r input area, Powell is involved in seeing how an artist's album material can lend itself to singles success and eventually help the LP sales.

Powell says: "The single in Britain, because of this country's media organization, is to my mind the most important element in furthering and selling an artist's product."

His extended role is seen as establishing this point and Powell says: "I would like to think from the managing director that when we sign an act we are thinking of the best tool for breaking that act, whether it is new or established. The major tool has to be the single." *(Continued on page 67)*

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Right: Nana Mouskouri



Above: Graham Parker and the Rumour
Top right: Sylvia



Bethnal



Demis Roussos and wife, Dominique.



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• Continued from page 62

Jasper: Can we say then that Phonogram comes high on the list of people when it comes to where to sign a recording deal?

Maliphant: Definitely. Maybe not five years ago, but certainly now.

Jasper: Some U.K. companies seem to make some extraordinary signings. Do you share the view that they must all most enjoy making mistakes?

Maliphant: There's no doubt that competition for talent is intense. Sometimes you find an artist tied these days to an independent producer, then you chase both. We're always looking for new acts. But today there are several financial pressures. A recent government report showed companies do not make vast profits. So if you do not have hits, if you have wastage, then you are out. You won't survive. Growth in costs vastly outstrips rise in prices. We don't have one section subsidizing another. We can't make mistakes, so we have to be selective.

Jasper: But would Phonogram U.K. bother chasing a really major artist whose contract may be running out with another company?

Maliphant: The only way would be if you could do so on a sensible basis. I think there is a lot of guff in talking that it is okay making a loss with that artist because it improves the corporate image and also attracts others to your roster.

Jasper: It has been said that Paul McCartney is up for grabs.

Maliphant: But everyone is after McCartney.

Jasper: But is it fair to say that if it came to terms of money, you'd have to drop out because other companies could draw bigger checks?

Maliphant: No one could draw a bigger check than us. I keep coming to this. Because we are a part of Polygram, we will not lose any act because we can't pay. No way. We do go out, and will, for superstars and we can do it successfully, but meantime our main policy is to find our own talent and build it into superstar status. The only major point in signing the big artist is the hope that the act will sell so many albums that it will release capital for other projects like building future acts.

Jasper: What about your own successful acts?

Maliphant: Status Quo, phenomenally successful, and that after 15 years. Demis Roussos. Nana Mouskouri. Thin Lizzy. 10cc—the list could go on. And we have artists who sell heavily overseas. When you examine royalty statements from around the world, you find something like Magna Carta being big in Holland. More names? There are Kevin and Lol, Stylistics, and we have Boomtown, Rags, via Ensign. There's a sensational Dusty Springfield album coming. She's still very much a star.

Jasper: Is it your policy, your nature, to have a close relationship with your artists?

Maliphant: Each artist has a team which devotes its time to them. There's a product manager, press person, promotion person and so on. Plus an a&r person. It's another aspect of finding success. It is a strength, one among others. We've surrounded ourselves as well with top producers. Production facility is another strength. With Chappell and Intersong in the same organization, we can have artist, song and producer, all inclusive.

Jasper: But even with all that, isn't it vital to have the right sales force?

Maliphant: Yes, we have that, and more. We have a pressing plant. We have a distribution service. We have marketing people, advertising people. We have expertise and knowledge and people who work hard. And even if it's out of context, I'll say again that we can sign someone for 33 countries.

I realize that strength when we meet with managers. If a manager has to place his artist with five companies in different parts of the world, it is time-consuming and expensive. We also have endless repertoire coming in from our sister companies. It pours in from all over the world.

Jasper: Look ahead three years, five years—where do you think Phonogram will be then?

Maliphant: I just hope everything I've been saying will have come true. I would like to say that we have 10%–15% of the U.K. market share and are ranked up there in the top four. I'd like to say we are having a lot of fun. That we have signed artists and broken them across the world. And that we have found the next Beatles!

Jasper: Taking up the obvious red herring in that last remark, isn't the market too diversified now for perhaps a new Beatles?

Maliphant: You're right there. It is more segmented. You have to have a philosophy which sees that fragment of the market, see the act win there and then get it to cross over. In a market like the U.K. you can segment it in hundreds of ways.

Jasper: So what are you doing about it?

Maliphant: Spending money and time finding out about it. You have to take the time and trouble asking people. It can teach you how not to make mistakes. We did so when we did the Stylistics advertising. We took time and trouble and spent around \$130,000, and we sold 1.5 million units by finding the market. You just have to try out well-researched techniques.

Jasper: You're in the chair now. Is it a new beginning for Phonogram?

Maliphant: Yes, I do think it is a new era. We're a very democratic team. People feel the company really is theirs. They feel I'm one of them. A great buzz. The first day I started it was incredible. I got to the top of the stairs and there was a pipe band to greet me. Well! It's a great young team. A very honest company I feel, and as far as it is possible there is a lack of strife and internal politics.

Jasper: So it's a case of great days ahead?

Maliphant: You can bet on that?

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Rodger Bain

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"Phonogram has been a very, very successful company. I'd like that to go on, of course, but in a possibly modified version. Times change, the market changes, the world changes. I think companies go through cycles. This company has been reorganized. We're a fresh team. I'm not knocking past success, or tradition, but the lifeblood of the music business is development."

One of Bain's main signings has been Bethnal. It product from the band is slow, it is because Bain's belief is that all things must be viewed from a long term perspective. Bethnal is not being rushed into premature product. It is getting breathing space to avoid the band perhaps being strangled by too much too soon.

Bain studies media buzz and is impressed by flattering press coverage. He is anxious to keep ridding the "fuddy duddy image" from the minds of people who see Phonogram as rather conservative. He feels it is an ideal company to sign with, and cites U.S. new wave labels Sire and Ork moving into the Phonogram fold.

"Here I can be involved all the way down the line. It's a big company, but not too large. It has capital resources. We operate on an open door policy. People know first-hand why certain decisions are being made. That is what tempted me out of the independent production field."

"I remember my early days at Decca and I suppose at the time they were on a par with what Phonogram is now. I learned my trade there. I went off on my own. I sowed some wild oats and I earned a lot of money. Ultimately, though, you settle down to a more businesslike approach. I mean, as a person, I know I wasn't say a Glyn Johns. I wasn't a superstar producer even though I was successful."

Of life with Phonogram, he says "At the end of the day I take the responsibility, the decision. I'm the boss, but the others with me are all very capable and intelligent guys. You can't say they need a 'yes' or a 'no' all the time. I give them a hell of a lot of responsibility. They may come for advice or information, but essentially I'm one of the team."

"We all go out to gigs, which is good. We share the responsibility. We did have a scout, Dave Bates, but I took him off that and brought him into the office."

He adds: "We're professionals and we are supplying need and demand and it is great as things just do happen but no one can really put hand on heart and say they're working out where the next big craze is coming from. That's pure Hollywood."

Bain says his team is creatively oriented and into artists rather than business. "We're not calculating machines. But at the end of the day we're doing a job. I think a&r men, whoever

they are, are as much an enigma to the business brains as an artist. We're certainly just as temperamental.

"I would like the freedom of being totally approachable by anyone who has a tape and artist recommendation so I can listen. But time is a problem. I'm aware of the problem from the other side. I've been through the process of trying to place product and feeling the guy doesn't mean to ring back."

"And I know there are guys out there who ask just what it is that a&r men do, and why don't they really listen to music."

Bain sees his job as being someone to do a good job with existing artists, but not cutting off new product coming in. Looking to his future with Phonogram, he says "I have the qualities to do the job. I have had considerable experience and found reasonable success. I've had training in all kinds of music. To me the strength of this company lies in a team of people with strong ideas, diverse ideas. We're a big, small company, with a lot of muscle. We have finance, but the way we think is creative."

He adds: "There have been some hiccups in recent times but things just have to get better and better for Phonogram. I'm trying to develop strong single sellers, and don't think I'm talking about the established album people who have singles, like Status Quo and Thin Lizzy."

"I mean artists who would be like, say, Sweet, or Bay City Rollers. Their market may be passe now, but we haven't got anything of that type. The other need, I'd say, is contemporary MOR, which is often the bread and butter, the catalog turnover."

Bain feels he is doing what no previous a&r man did, namely leaning on the management aspect. He says: "Yes, it was good stuff previously, but watch out. We've some great stuff on the way. I wish I could mention some new acts we are at the 11th hour in signing. I just know the future is going to be strong."

Glyn Williams

• Continued from page 52

product meeting demand and that product is available at the scheduled time.

Monthly meetings are held with various managers where future programs, usually started months ahead, are planned. Marketing plans take time but Williams feels a good company must be flexible enough to take account of sudden fluctuation of public tastes and this will be reflected in the singles field more than any other.

He sees the company as ideally set for the right act to achieve musical and monetary plans.

Brian Baird

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evidenced by how it can make companies like Phonogram aware of problems in developing artists such as Graham Parker and Rumour, or Clover.

Baird notes the economic situation in Britain and talks of the basic record retailer who, after taking tv compilation albums, does not have a lot of "risk money" for developing artists. Baird feels television will be more and more used in the direction of hit compilations since he feels the pendulum is swinging once more their way as the type of album named as 'The Best Of ...' begins to run short of big-selling names.

Thus he sees a return to what he calls "television merchandising rather than television development."

Phonogram, however, has leased few tracks for non-company merchandising. Baird says it became policy several years back to not let out material for K-tel, Arcade and Ronco compilation packages. He explains this as "a deliberate policy. We did not want the music of our acts to become a commodity. To sell it to big compilation groups is seeing your material treated as a commodity, in much the same way as kitchen utensils."

Baird saw this process of leasing as not good either for the long term development of Phonogram, or the music industry in general. He sees this view shared by several other majors and on a European basis he sees K-tel suffering because of this policy.

What Phonogram does do is work its back catalog very hard. Baird cites the work performed by product manager Leon Campadelli, who has compiled and coordinated a large number of such albums. Baird sees this process as profitable and on the lines of commitment to the artist he sees and approves a company policy of being not just concerned with present product but with past material, too.

His own major television triumph concerned the Stylistics and an album which contained the group's many U.K. chart singles. Baird's television campaign centered around producing a costly but expertly-researched and presented commercial which drew praise from all sections of the U.K. music industry. He sees it as an instance of successful merchandising which emphasized quality and the artist rather than seeing the Stylistics as a mere commodity.

This emphasis will be there in any future Phonogram television advertising as it is on general advertising and publicity material—for which Brian Baird is responsible.

CREDITS

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Terry Bartram

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tool. Hence in Phonogram he sees the role of Tony Powell, singles marketing manager, as crucially important.

Bartram enlarges the point. "Companies often find their success measured in terms of the number of chart entries. Singles chart success is also a strong motivating force for the company's own staff. When you have seven singles in the charts, the company really buzzes."

He estimates that singles contribute some 15-20% of Phonogram U.K. turnover but far more important, he says, is the fact that they generate album success and become the most important shortcut to real success and the breaking of artists.

He says: "A top five single can enlarge an artist's market. It happened for Status Quo, which had its own particular following and enjoyed success but in terms of album sales a much wider market has emerged for them since they've had top five single hits. Quo were just seen as a heavy rock band and now they're crossing over into MOR rock."

The singles marketing manager has a large team of telephone girls at Phonodisc and two girls at the Phonogram record company offices who contact dealers. The latter duo are particularly concerned with large volume accounts such as jukebox operators, wholesalers, one-stops and key singles selling accounts. For complete coverage and personal contact, Bartram has the use of the established Phonogram sales team and the newly-established singles promotion team which are used to give dealers even more awareness of singles product allied to promotions and other activities happening in areas where the dealer is located.

Bartram's aim is that all the processes of marketing will indicate the company is very good at what it is trying to do. He sees the end result as a continued growth of Phonogram's share in the U.K. record market. Phonogram, he says, will achieve more chart entries and build on its already good track record of recent years.

He expects to see a ratio of one in every four singles released enter the charts.

Naturally he looks for and knows he will find high success in the album field in view of the current strength of the Phonogram artist roster and the response which has been shown in recent months by the public to newer acts during national tours.

Bartram finds it slightly odd to be explaining marketing operations at Phonogram. When he came to the company it was intended to be for a brief period during which he would straighten out the company's public relations and promotional techniques. He says wryly: "I thought it was going to be relatively short-term but I've been here 3½ years."

Bartram though, for all his optimism about Phonogram's prospects during the next few years, is well aware of problems which can stifle even the most perfect of marketing structures within a company. He talks of difficulties facing the traditional MOR artist in the U.K.

"The programs which play these artists on radio do not as a general rule generate singles sales. Television is the only means we have of getting them exposed to the kind of public which will go out and buy the records. Television here is critically important."

Yet for Phonogram, for any British company, there is the overriding obstacle of too many acts chasing too few spaces.

He talks of U.K. record company growth in making films of artists, often made for the major program, "Top Of The Pops," a show which basically features artists in the top 30 but includes one or two non-chart acts each week. Film is made when an artist is not available because of overseas commitments and so on.

Says Bartram: "It is a time consuming business and it eats up money, too. Good films are increasingly important but they require lots of attention."

When he speaks of radio, he says: "Outside the national BBC Radio One, we now have very strong commercial radio. I'd go as far as to claim that if you are going to get a record into the top 20 then you can't do it without massive support from those commercial stations."

"If you are going to get a top 10 or top 5, then the record has to be on the playlist of every single Independent Local Radio station. That means if you're lucky you might get 20 plays on Radio One, but should be getting at least 300-400 plays from the ILR stations combined."

He says this is why Phonogram has a team which does virtually nothing else with its time than communicate with people on these stations. He believes it is possible to break a single through the commercial stations alone but adds: "It is difficult to get it much higher than say number 40 on their play alone."

"However, if you can combine their plays with disco plays then it is possible to get the record much higher without national airplay."

Phonogram, though, in common with other companies, faces the position of the total industry releasing far too many singles and even albums for media concentration. So there is a battle among pluggers to gain radio exposure for records.

Fortunately Phonogram, with its strong promotion team, is one of the companies which does get good airplay for its product.

For all his philosophizing, for all his analysis of the U.K. scene, Bartram adds: "The fact is that when we talk of various influences breaking a record we don't really know. We're guessing. It's highlighted when we talk of new wave music. No one, I suspect, really knows what is going on, not at street

level, whatever that is. No one really knows what is motivating the kids.

"So we have gone to the extent of getting together a small panel, punk kids, and we sit down with them and pick their brains. We ask: 'Why do you buy this and that? What influences your lives?' We get some answers but all the same I don't think many people understand."

Bartram believes what is happening in the U.K. now is little different from what happened in the early 1960s and he believes that within a year or so many of the British punk groups will have been forgotten, but that the good bands and the good music which has come out of this largely sociological fashion will progress.

Whatever happens, though, whatever the music, Terry Bartram of Phonogram is sure the company will adapt itself and take a hefty slice out of the U.K. record market.

Tony Powell

• Continued from page 63

He sees the single as being the quickest way of reaching the public and from having the right product he works his team through the avenues and corridors of radio and tv promotion, eventually charting artists and their records.

But he realizes with his concern for singles that he does not live in a world where the media is organized as he would like, and it is not continually ready and willing to play the product he offers. He sees the British radio scene growing with potential for helping make hit records but as yet he does not believe there can be regional breaking of a single, then seeing it move, region by region in the U.S. fashion until it becomes a national seller. He thinks this could be possible once the new round of British local BBC and independent stations become operative.

Powell is disturbed at seeing a great deal of talent lost because there are so few avenues of exposure. Yet he also sees the problems of programming personnel in radio stations for they can only add so many disks a week. He believes British companies must consider whether they issue too many records and should examine the quality of what is released with increasing closeness.

Powell says: "I think you just have to be selective. This gives the best backup to all the people out in the field, so that when they do go into a radio station the person there knows that the artist is, say, touring, or on television, and there is good press coverage. Plus knowing it is good product."

He is pleased with the new singles promotion force at dealer level which Phonogram will have in 1978 and that this team can relate together the area radio station and the local disco

(Continued on page 68)

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The 'Major' in Record Packaging with 40 million covers a year.

Tony Powell

• Continued from page 67

and retailers. So the public should find the disk it wants in stock because everyone involved in whether a single succeeds or not is aware there should be a demand in localized situations, so freeing the retailer from taking risks and merely ordering from the charts.

Powell's view: "It's all down to relationships. It's a matter of giving someone a record and telling him all about it." He believes he has to be contactable by dealers with problems but at the same time not become desk-bound.

He also sees the importance of wholesalers growing on the British scene, for it is they who can often supply on short notice a local retailer's demands, provided they have been persuaded to stock company product in readiness for that demand.

In more general company terms, Powell feels: "Our U.K. situation looks as strong as it ever has done. We must be very selective. Quite honestly, I'm not against us not issuing singles for several weeks on end if the product is not good enough. We must back up all the people responsible for selling."

Powell hopes the expected success of 1978 will not just come from U.K. product. He has high hopes for the material which will come from U.S. licensed labels. He remembers his period as product manager at Phonogram when, along with a&r man Nigel Grange, he watched the hits flow from America.

His new job with its extended brief will, he is convinced, increase Phonogram's share of the U.K. market.

Chris Dedman

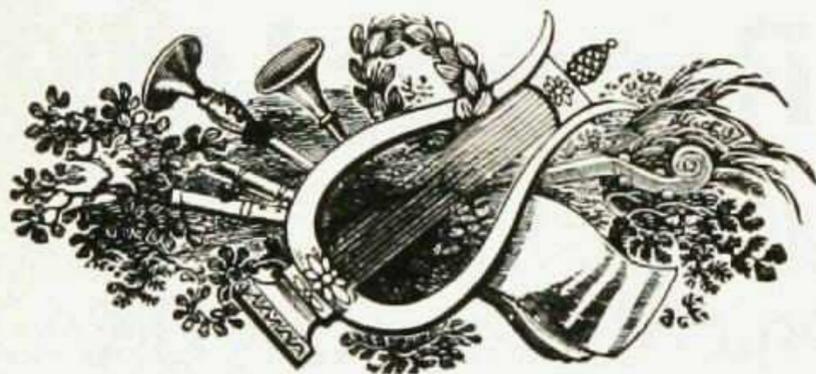
• Continued from page 63

There will also be cases of British chart artists who for one reason or another find exceptional reaction in particular countries, as has happened with Clifford T. Ward in Argentina.

Dedman is new in his post and so as yet much of his work has been done by telephone. But during 1978 he aims at visiting a large number of countries and making sure people know the sales potential in Phonogram's expected releases. He is pleased he can, without too much thought, produce a series of major world acts such as 10cc and Status Quo, which will encourage a much better reception for other company product.

He feels bands like Thin Lizzy and Graham Parker and the Rumour are on the verge of world status.

So when he surveys world record markets he does so knowing that his company has a strength of product which can only grow during his time as international manager as a major sales factor in local territory Phonogram performance.



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Licensing Spans World

U.S. Labels

Phonogram has always enjoyed success with the small number of U.S. labels it handles.

It took the Stylistics on AVCO and H&L to the heights of a million sales on a "greatest hits" compilation, partly achieved by what was certainly one of the finest tv advertising campaigns ever conducted by a British company. That claim has been verified by several major industry awards.

Phonogram has achieved for the group other hit albums and more than a dozen chart singles, far in excess of the team's performance in the U.S., its home territory. The band has consistently charted since the 1972 hit of "Betcha By Golly Wow."

When All-Platinum signed with U.K. Phonogram it heralded a remarkable link in which hit after hit flowed for acts like Retta Young, the Moments and Sylvia. Though for various reasons All-Platinum product has slowed down in recent months, the company looks set to chart again in the U.K. in 1978.

A new U.S. label signing with Phonogram is Bang, whose artists Paul Davis and Brick have enjoyed American success. Phonogram is making a determined effort to break these acts in the U.K. in 1978.

Phonogram is also now involved with Ork Records, with product promotion centering at first on Alex Chilton. Ork specializes in the new wave and in this field Phonogram has been one of the major U.K. pioneering companies. It marketed a special mid-priced new wave compilation on Vertigo, containing most of the best bands, that went into the top 10 to become a major seller.

It also distributes the fast-growing and successful Sire label. In new wave terms this means Phonogram has such powerful groups as the Ramones, Talking Heads and the Dead Boys. All have received tremendous U.K. music paper coverage, as has another Sire act, Richard Hell and the Voidoids.

With the Ramones, Phonogram took the group into the chart with one of the first ever 12-inch new wave singles "Sheena Is A Punk Rocker." But all the Sire acts have enjoyed British tours, receiving strong airplay backup from the few media sources which are into this new form of musical expression.

Phonogram sees licensed labels as important. More so, it sees the necessity of signing and being associated with the right ones.

Ensign Records

Ask around the British record companies for a nomination of the most successful a&r man in the singles field in recent years and there will be frequent mention of Nigel Grainge.

He headed the a&r team at Phonogram until around a year ago. Now he runs Ensign, his own record outlet.

While with Phonogram, he was responsible for the remarkable track record of the U.S. All-Platinum label. He was in on the early happenings of now major chart group Thin Lizzy.

Grainge sees his stay in residence with Phonogram as "a very successful period, but it seemed natural to set up my own company. It was a natural progression, but when I did make the move and started Ensign I found myself being told they would make it worth my while staying within its fold."

With Ken Maliphant appointed Phonogram head, Grainge sees his eventual decision as even more valid.

Almost from the start, Grainge found himself with a group which could well become in future years as important as the Rolling Stones were in the 1960s. It is the Boomtown Rats.

The Boomtown Rats has become a worldwide hitmaker with its first album shooting straight up the British chart.

So within a short time Ensign had become a company noted at world level, even with foreign hits which have not become U.K. hits. Grainge quotes the single "Hey, St. Peter" by Flash and The Pan, which has charted in 34 countries.

Another non-British but successful elsewhere single was "Lullaby" from D-R-U-M.

"There are just six of us, and that includes one secretary. We have Doreen Loader, finance and administration; Terry Yason, exploitation; Chris Hill, a&r responsibilities; Elaine Shaw, merchandising and display; and myself."

He looks for around 25 single releases a year. He doesn't want Ensign to become a machine. Already he has to turn down extra offers.

One was for U.K. rights to "L.A. Run" by the Carvelles. "I just said we couldn't handle it here. I gave them the record back but took it for the rest of the world. At the time we were coming in big all over the place and it means a lot of work when you are charting like mad and have a real major act like the Boomtown Rats."

He sees his company giving Phonogram a major share of the British market. His evidence is there on sales figures and chart success in just a few months.

Mountain Records

Mountain Records may have a small artist roster but it includes international big-selling Nazareth, Alex Harvey (as solo name and with the Sensational Alex Harvey Band), Baker-Gurvitz, and three upcoming names in Crazy Kat, Wales O'Reagan and the Martyn Ford Orchestra.

Not long ago, Mountain was purely concerned with management. The Alex Harvey Band was contracted and had records out on Phonogram's progressive label, Vertigo. But when the company decided to expand and become a record company licensed for marketing and distribution with a major it chose EMI.

But the relationship was shortlived and now Mountain is back with Phonogram as what Rod Duncombe, general manager, calls "happy bedmates."

Duncombe says Mountain was attracted to Phonogram because it was small, but with capital and worldwide distribution. He believes Phonogram will challenge the giants. He believes it has the best British artist roster of any U.K.-based company. But Mountain has autonomy over its workings, outside of recording product and picking releases, so it has its own small office. Special emphasis is placed on radio and television promotion, handled by Brian Haynes, and press coverage, spearheaded by Shirly Stone.

Duncombe says the U.K. record situation is one helpful to small companies and those licensed with larger concerns, since virtually the whole record industry is based in London.

This means a great deal of ground can be covered in a short time and a large area of the population reached.

Duncombe says Mountain and Phonogram work closely on all aspects and says there is a very strong relationship between the two managing directors, Ken Maliphant and Mountain's Derek Nichols.

He sees one of the weaknesses within the British record industry as lying in too many a&r men signing too many insignificant acts, often among the majors where acts can easily become lost.

An example of this is Mountain's recent signing of a band called Marseilles. "But I'm always aware how long it takes building up a supergroup which can, like Nazareth, accumulate sales of around seven million units in a few years. Nazareth, of course, has also had single hits. At a certain level you need that big hit."

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BLANK AUDIO BATTLE ON

Marketing Gets Tape Spotlight

By STEPHEN TRAIMAN

NEW YORK—With all the new and improved formulations and accessories which debuted in the blank audio and videotape arena at the recent Winter CES, the battle is now shifting to the retail marketplace.

On the high-end of the cassette market where the stakes are high, Maxell with UD-XL I and II, TDK with SA and AD, Scotch with Master I, II and III, and Sony now with its own marketing of Chrome and Ferrichrome, are meeting the challenge of Ampex Grand Master, Fuji I and II, and BASF Professional I and II.

In record and tape accessories, another fast growing high-profit area, both Memorex and TDK are following up the launch of new premium items with major marketing efforts, and other deluxe intros are anticipated at the June CES.

While each of the high-end lines makes equally valid claims to superior

specs and performance, given a relatively equal product for the typical consumer—it comes down to a combination of past performance with reps and distributors, and the impact of the follow-through campaigns.

• Maxell is kicking off twin contests for dealer and rep salesmen, notes Gene LaBrie, to back its full line from UD-XL on down. Tape/TraVel Dealer Salesman Contest from Feb. 1-April 30 offers 17 prizes based on quiz answers and a short essay on "Creative Selling Of Tape." There are four top regional winners and one grand prize of a trip for two to Japan plus \$1,500.

The Rep Salesman contest from Jan. 1-April 30, in conjunction with Penthouse, offers a one-year magazine subscription to all entries, with winners on three criteria: New account openings based on the Buying Power index, full-line product mix

and creative support on the local dealer level.

Grand prize is a four-night trip to London via Concorde, with others including a Kawasaki motorcycle, Bally electronic pinball, two Longines watches, two Konica cameras and three Venturi attaches.

• 3M is "betting a buck" that customers will return to buy a Scotch Master cassette once they've tried it, notes Bob Burnett. Running from Feb. 15 till at least April 30, the "limited trial offer" gives a \$1 certificate to anyone sending the insert card spine and coupon to 3M.

For dealers, there's a "baker's dozen" sell-in activity during February, with one case of Master I C-90 album cassettes with each 12 cases of Master I, II or III in album or C-Box.

• Ampex's goal is to increase distribution by 50% by year end, notes Bill Weismann, new national sales
(Continued on page 72)

ITA Seminar Keys A/V To Music Exec

• Continued from page 4

Brenner, Video Theater. Neretin also will highlight a Merchandising study on retailer and consumer response to home video systems.

For those who missed the East Coast AES in New York last November, two key digital recording topics will be featured in the supplier audio technical workshop moderated by Sam Burger, CBS Records. Warren Simmons, Ampex, will cover "Design Criteria For Digital Autotape," and John McCracken, 3M, will handle "High Performance Digital Recorder," a recap of the 3M-BBC system that will be in operation later this year at three studios, including CBS Records.

In the same session on the duplication side, Mort Fujii of Cetec Au-

dio will cover "Techniques And Considerations In 54:1 Duplication;" George Preston, CBS Records, "Noise Reduction In Duplicated Product;" John Jackson, AudioMagnetics, "Standardizing The Sound Of Music," and Gene Sakasegawa, Saki Magnetics, "A Practical Guide To Tape Recorder Head Gear."

The copyright workshop, set for two sessions, will be moderated by Ernest Meyers, Laporte & Meyers, and counsel to ITA and the RIAA, with panelists Sidney Diamond, Kaye, Scholer, Fierman, Hays & Handler; Jules Yarnell, special RIAA antipiracy counsel; Jim Bouras, MPAA deputy general attorney; Homer Porter, FBI supervisory special agent, and Tom Va-
(Continued on page 73)

GRT In Accessories With Ampro Purchase

NEW YORK—Further diversifying its product base, GRT Corp. has acquired Ampro Design Productions, Inc., Charlotte, N.C.-based manufacturer and marketer of tape and record accessories and display units.

Purchase was announced by Vinton Carver, GRT president, from Albert Stuebbe of Vlotho (Weser), West Germany, Ampro's parent company, an affiliate of Stiebel Eltron, plastics manufacturer, for an undisclosed number of GRT common stock shares.

Complementing its role as the largest independent manufacturer and marketer of prerecorded 8-track and cassette music tapes in the U.S. and Canada, the acquisition will result in a GRT-branded retail line of tape and disk cleaners, stylus cleaners and static eliminators. They had previously been marketed here under the Schweizer Design name.

Also of significance is the new Tape Browser debuted at NARM last year by Ampro, a compact upright display with Polystyrene "leaves" holding any combination of 8-tracks, cassettes and even LPs.

Fred Martinitz, formerly president of Ampro, has been named a vice president of CRT and will continue as general manager of the Ampro operation.

GRT expects to show the new product line at the upcoming NARM convention in New Orleans.

In addition to its prerecorded tape operations, GRT produces its own music on the GRT, Japus and Sunnysvale labels; operates direct mail and television promotion divisions, and owns Mountain High, a Los Angeles County ski area.

GRT is licensed for tape duplication and marketing rights of approximately 80 different labels, and recently announced a long-term extension of the original three-year agreement with Private Stock Records.

Commenting on the announcement by Jim Levy, GRT business affairs manager, Private Stock chief Larry Utall observes that "recognition of GRT's strong marketing capabilities and important contributions to Private Stock is certainly the basis for continued faith in GRT."

SWEDES HIT BLANK DUPES

By LEIF SCHULMAN

STOCKHOLM—In 1976, 10 million blank tapes were sold in Sweden and the figure was up 10% to 11 million last year. Now the projected figure for 1978 is estimated to be at least 14 million—a 27% increase.

Meanwhile, sales of prerecorded cassettes have slumped somewhat after a series of boom years. Around two million were sold in 1977 as compared with 2.2 million in 1976—about a 9% decline.

Eddie Landqvist, head of the
(Continued on page 88)

New All-Channel Radio Research Cites 'Rip-Offs'

• Continued from page 34

"tends to indicate increased profits to the automobile manufacturers and dealers."

The auto makers charge from at least 4 to 5 times the production cost for all radios. A GM Delco AM radio at production cost of \$15.80 is retailed at \$72. An AM/FM set costs \$26.40 to produce, retails at \$137, the study finds.

The researchers concluded that the higher AM/FM car radio price reflects the "discretionary nature" of the buy of an "upgraded" radio—i.e., those who can afford them will buy them at the higher prices.

Booz Allen says that the price difference between AM and AM/FM auto radios is directly related to manufacturing costs. The AM/FM's are more complex to produce, and the further costs of inventory, distribution, etc., included in the final price, are allocated on the basis of manufacturing cost.

Finally, the study expects that technological advances in auto radio manufacture have the "potential" for reducing overall costs in the long run.

These hopeful aspects would include "single-chip" AM/FM radios, and replacement of pushbutton tuners with the more costly all-electronic units currently available only in some of the higher priced cars.

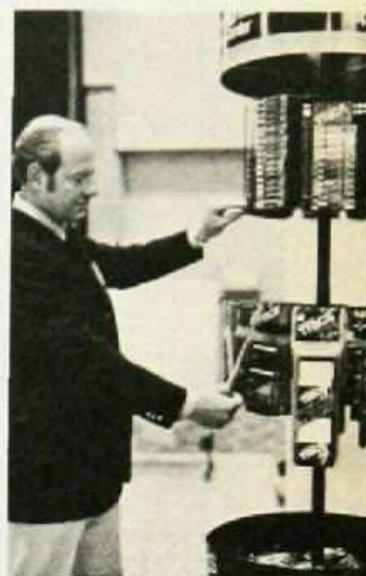
CES HIGHLIGHTS



Billboard photos by Stephen Traiman
SONY magnetic tape sales manager Don England, left, and Gus Ishida, hi fi division general manager, look over new blank tape line that includes four cassette series, two Elcaset tapes and new long-play Microcassette.



EV GAME's Gerry Damsky, above left, shows new Audio Accessories display to Marty Waak of Marketdynamics Sales, new Ohio/Western Pa. rep for the line.



AUDIOMAGNETICS' Jim Lantz, right, shows new Tracs TapeCenter geared to record/tape outlets in particular.



BIB HI FI Accessories' Trevor and Karen Glanger, right, demonstrate new Record Valet disk care unit to Leonard Bloom of Bloom Enterprises, Glencoe, Ill., rep firm.

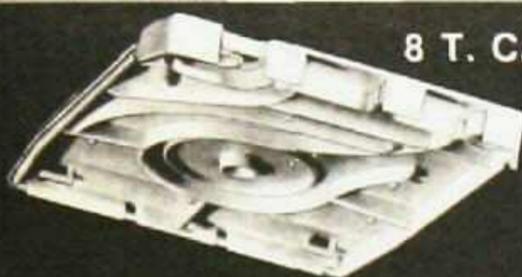


L.T.L. ELECTRONICS honors its "rep of the year" with a 24-karat gold speaker component and \$1,000 check. From left are Howard Johnson and Gladys Pfaff of L.T.L.; E.H. Kirkland, Bob Martinez, Tony Mannino and John Lukavish of Mannino & Assoc., Northern Calif. rep firm.

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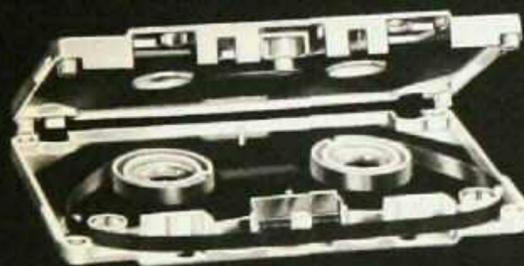


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See Blank Tape Marketing Battle

• Continued from page 71

manager, consumer products, who just joined from 3M. To launch the new Grand Master line of cassettes, 8-tracks and open-reel, Ampex in January-March is offering 25% added co-op money (5% is normal), and on the 20-20+ line as well. The firm also is continuing its highly successful Golden Reel promotion, citing those acts using Ampex Mastering tape for million-selling albums. To date, the Bee Gees, Eagles, Brass Construction and Jefferson Starship have two each, with Bob Dylan, Earth, Wind & Fire, Walter Murphy Band, C.W. McCall, Firefall, Kansas and Blue Oyster Cult one each.

In the video area, Ampex recently signed a licensing agreement with Sony to manufacture and market both one and two-hour Beta-format videocassettes, and will back their market entry in March with an aggressive nationwide campaign, according to George Ziadeh, magnetic tape division general manager.

• BASF had Glenn Hersh, its new marketing manager on hand, formerly with Fisher Audio and the Maxell ad agency, and is aggressively seeking a larger share of both the high-end hi fi mart with its new Professional I and II cassettes, and the music industry market with its Studio and Performance lines.

To launch Professional, there's an extra co-op allowance in January and February; for Studio and Performance, BASF will be at NARM for the first time, offering an extra-dating program and polybag deals on both lines. The firm has added 12 new rep firms to back its factory staff, notes Jack Dreyer, and has a new Professional 10-pack for dealers that doubles as a counter display.

• Fuji's excellent reaction to its new Beridox-derivative FX-II chrome-equivalent, high-bias product to complement its FX-I Pure Ferris normal bias cassette is being backed by an "attractive program" for both hi fi and record/tape dealers, according to John Dale.

Response has been good to what he terms "greatly improved" packaging, and the firm will continue to maintain limited distribution as it extends penetration in the record/tape mart, notes Terry Donnelly, national sales manager.

• TDK is using its video clout with the industry's only two/four-hour approved VHS cassette on the market to extend its audio penetration into both the hi fi and record/tape markets, notes Bud Barger.

The new and unique demagnetizer at \$20 list—the first in cassette format, and a \$6 list cassette cleaning cut that fits into a Norelco-style box, are seen as a complement to the high-end SA and AD product lines.

There is no special dealer allowance for the accessories, due to ship in March, but the firm is offering the industry's first hologram display—a prototype of which drew much attention at CES—and a new silver Mylar in-store banner.

• Sony's main purpose was to round out its rep distribution after taking over marketing of its blank tape with the expiration of the Superscope marketing agreement Dec. 31.

Don England, who joined Terry Aoki's new magnetic tape division recently from ABC Records, reports extra dating and special discounts on initial orders only, from 3% to 5% based on volume, with free display racks for the four Sony lines aimed at small and medium accounts.

New reps were named in Los Angeles, San Francisco, New England

Tape/Audio/Video

Audiophile Recordings

CANADIAN BRASS—Canadian Brass, Umbrella Recordings UMB-DD5, distributed by Audio-Technica, \$14.95 list.

Direct diskings serve to heighten our appreciation of this Toronto-based brass quintet. The "real time" recording technique gives dramatic evidence of the group's superior qualities, its stellar virtuosity, the sense of musical enjoyment in its playing. The ensemble also has sought to document its enormous versatility and transcribing skills, and the program ranges from Bach fugues to Third Stream avant-garde, encompassing folk song arrangements and concluding with Jelly Roll Morton's "Grandpa's Spells." Trumpeter Fred Mills' brilliant and lip-taxing transcription of the famous Toccata and Fugue in D minor (side one, band one) has to be the demonstration cut, though each selection has its special strength. Sound is remarkably natural with beautiful stereo spread and of course that sizzling dd impact—however artistic values are so high that the music is what you'll be hearing.

CLIMAX JAZZ BAND—Climax Jazz Band, Labyrinth Records LBR-1000, distributed by Discwasher, \$15.

Direct mastering obviously posed no threat to this group: a highly polished and thoroughly rehearsed unit comprising clarinet (doubling sax), cornet, trombone, bass, drums and banjo. The group sweeps through a mixed bag of traditional New Orleans rags, stomps and blues. Drums and banjo have been close miked for spectacular transients, while the melody instruments sound more distant and echoic. The cuts all make for brilliant demonstration, as many CES hardware exhibitors recently learned.

SUPER STRINGS—Tokyo String Ensemble conducted by Kouichi Sugiyama, Toshiba Rec-

ords LF-95010, distributed by Nautilus Recordings, \$15.

Close miking of the 15-member string ensemble makes for rather dry listening, though distortion is totally absent and the mix is most judicious. Centered on the middle of the frequency spectrum, the musical energy captured in these direct cut grooves is foundation shaking. Both MOR and classical listeners are addressed by the programming, which includes Baroque and Bartokian arrangements of Beatles' songs and the third set of "Ancient Airs and Dances for Lute," collected and orchestrated by the Italian composer Respighi. The symphony string players carress the Beatles with lustrous tone and catch real fire in the final movement of the Respighi (side two, band four).

YOU'RE SOMETHING SPECIAL—Robert Goulet, Orinda Records, distributed by Parallax Corp., \$12.95 list.

Ambitious but disappointing first direct disk to feature a significant pop artist, mostly due to overall poor production—balances and level adjustments, and microphoning—and relatively weak arrangements. However, the promise is there, and Goulet sparkles on Bruce Miller's two best arrangements. For demo purposes, "If Ever I Would Leave You," Goulet's first big hit from "Camelot," is the top cut on the album, side two, with an equally upbeat version of "What I Did For Love" from "A Chorus Line" the stand-out on side one. Unfortunately the other five tracks in a rather short 27-minute program don't measure up, with Goulet straining beyond his range, particularly on "You Light Up My Life."

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York.

and Philadelphia. Most talked about line was the high-end Ferrichrome, he notes, and overall, the HF medium-priced product was well accepted, particularly in the record/tape mart.

• Memorex feels its new deluxe accessory line of record and tape care kits is being accepted as much on prior experience with the firm's products as for the new units themselves. Jake Rohrer and aide John Humphreys note the four kits are being backed by a 10% merchandise allowance on the first buy, similar to prior launches of new items. More accessories are anticipated in June, to further extend the high market share in the music industry earned by the single MRX line.

• AudioMagnetics also is "trading up," with its High Performance line being expanded from successful tests in Syracuse, N.Y., and Phoenix to two metro areas before launching it nationwide, according to Jim Lantz.

It is geared to hi fi and upper-scale music/record stores at suggested \$2 for a C-60—billed as "the \$2 cassette with the \$3 sound." The firm learned from its experience with the AudioMagnetics line for music rackjobbers priced to sell at \$1.49 was a bit high.

Racks took on the Traes line—priced to sell at \$1 to \$1.25—instead, with Alta, Sieberts, and Western

Merchandisers among recent additions to the distribution chain for mass merchandisers.

• Columbia Magnetics, on the other hand, claims its "no frills" approach with a quality lower-priced product is "really starting to go," according to Glenn Hart. A sample program in six Sam Goody Philadelphia stores is reportedly successful enough so that a rollout to additional stores is due soon, and private label lines also are doing well.

It's on the professional side that sales have been "unbelievable," with a bigger push aimed for custom duplicators. As the number one supplier of lube tape for 8-tracks, Columbia has a new cassette bulk formulation that's been well received in less than six months on the market. "We sold three times as many cassette pancakes in the last four months of the year as we did in the first eight months," Hart reports.

Fake Harman Kardon

NEW YORK—Harman Kardon is alerting audio dealers to the sale of counterfeit model 900+ 4-channel receivers being sold with the company's name. Neither Harman Kardon nor its warranty stations will accept any responsibility for these units, and dealers are cautioned against purchasing or accepting delivery.

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SAM GOODY'S Chain's First Hardware Seminar For Salesmen Spans 2 Weeks

Continued from page 1

"We had to break it up so we don't go out of business in the meantime," notes Gary Thorne, audio/radio merchandise manager who is coordinating all facets of the twin seminars, along with Barry Goody.

The "razors" followup to the successful "blades" seminar in October which focused on prerecorded record/tape merchandise was scheduled after the "great impact on morale and personnel," according to George Levy, president of the chain. Hard goods represents more than 30% of Goody's volume "and is growing all the time."

"It's not going to be a 'fun' thing but rather a highly concentrated sales training program where all our audio salespersons and store management will come face to face with key manufacturers and selling experts," he emphasizes.

Goody has held small-scale seminars in individual stores with one or two manufacturers on earlier occasions, but "it's our first shot at something like this on a group basis," Levy says.

The program for each four-day

session, as outlined by Thorne, includes:

- Opening afternoon session with Los Angeles rep Jack Berman, conducting his "agreeable selling" seminar.

- Cocktail hour each evening with informal demonstrations of new products by factory staffers of manufacturers at booths.

Included are Advent, ADC, Aiwa, AR, B.T.C., Braun, Dual, Empire, Harman-Kardon, Infinity, JBL, Jensen, Koss, Onkyo, Pickering, SAE, TEAC, Technics by Panasonic, Toshiba and U.S. Pioneer.

- Seminars the second and third day conducted by Thorne on speakers, tape decks, tuners, turntables, cartridges and in-store merchandising-effective displays.

- Final day panel on "Outlook Audio," addressing the proposition of audio sales as a professional career—past, present and future, with Andrew Carduner, B.I.C.; Murray Rosenberg, Dual; Fred Goldstein, Advent, and Irv Stern, Harman International.

- Windup presentation by Goody management, covering the advertising campaign and other merchandising plans geared to increase hard goods volume in 1978.

While audio will get the bulk of attention, video won't be ignored. Thorne observes, with Advent bringing along its VideoBeam large-screen projection unit and several VTRs which a number of Goody stores have been selling.

This growing hard goods area for Goody also encompasses blank tape and accessories—any non-prerecorded record/tape products, according to Thorne.

Winners of the recent last-quarter contest in which salesmen and audio department managers vied for prizes will be announced at the seminar, including the top three awards of new Advent 710 five-foot-diagonal VideoBeams.

Some Pickwick and American Can personnel will be attending as guests, Levy says, alluding to the impending merger of the Goody chain anticipated sometime this spring.

Sound Waves

Continued from page 44

continuously variable bias adjustment, plus pushbutton equalization switches to accommodate various tape formulations. As in "fully-pro" tape machines, the bias potentiometer allows the user to precisely optimize his recorder for the particular tape formulation selected. And with more and more high-end formulations now reaching the consumer marketplace, Denon's example may well be followed by other manufacturers in the new future.

In the professional recording studio, Ampex's 456 Grand Master series represents the company's top-of-the-line high performance tape. At CES, Ampex introduced the Grand Master formulation to the consumer in cassette, cartridge and open reel formats. Ampex consumer development manager Peter Cain notes that the open reel series 356 tape is in fact identical to the pro's 456, and it's offered on 10½-inch NAB metal reels, as well as on 7-inch plastic reels.

For keeping the heads on your computer-controlled, variable bias cassette recorder in first class shape, TDK introduced a novel head demagnetizer system. Unlike conventional demagnetizers, TDK's is packaged within what appears at first glance to be a conventional cassette tape, this cassette contains a miniature electronics package, plus a 1.5 volt battery. With the demagnetizer cassette in place, simply depress the play button on the cassette deck. Within a few seconds, a red LED on the demagnetizer indicates the job is done.

And, in a novel bid for consumer attention, TDK is offering its dealers a 16 m.m. filmed commercial; a bit of news that may not seem worth printing here. However, the commercial is presented in the format of a three-dimensional full-color moving hologram, and may be set up for window or in-store display.

Although a half-minute hologram about TDK tape may not be the most exciting thing to come out of a consumer electronics show, it should be fair warning to anyone in the recording industry—especially the pro's—that the technology explosion is only just beginning. And that's news.

With the poliferation of high technology consumer hardware, and the spillover of full pro lines into the consumer market, both professional and consumer may find themselves facing the same problem: how to store and use the latest generation of hardware. For example, some consumer-type gear now comes ready for professional rack mounting.

Click Showcase Systems (distributed by Hammond Industries) may have come to the rescue with an extensive assemble-it-yourself hardware housing module collection. Rack-mount gear may be stacked in a roll-around trolley, hung from the wall on a bookshelf suspension system, or assembled into a variety of other configurations. Adjustable table shelves are available to accommodate turntables and other items not suitable for direct rack mounting.

ITA Seminar

Continued from page 72

lentino Sr., president of Thomas J. Valentino, Inc.

Opening session on "Home Video—Outlook For The '80s," moderated by this reporter, will feature a "History Of Home Video Systems 1962-1978," by Bob Gerson, TV Digest; "Developing Strategies For The Future," Paul Caravett, CK Communications; "Home Video And Pay Cable—Compatible Or Competitive?," Andrew Kohut, The Gallup Organization, and "Video As The Emerging Home Movie Medium," Bob Pfannkuch, Bell & Howell.

A full schedule of concurrent and separate audio, video, home video and supplier workshops will be held during the three meeting days. More than 50 suppliers will operate hospitality suites with new products, services and equipment displayed and demonstrated.

A welcoming "fiesta" cocktail party will open the seminar, with country music and square dance entertainment, and a closing night banquet and show will feature Jack Jones and George Gobel.

Attendance is limited to 400, with registration close to SRO, Finley notes. Fee is \$400 for executives of member companies, \$550 for non-members, with full information from ITA, 10 W. 66 St., New York 10023.

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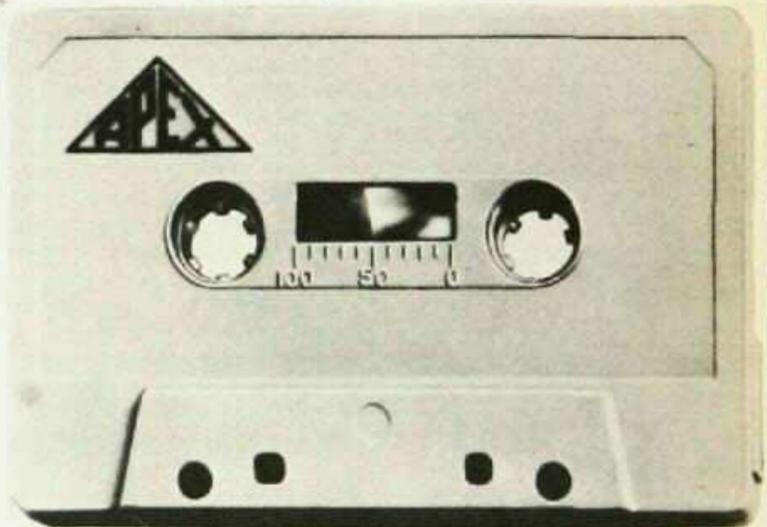
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Premiere Booking: Dizzy Gillespie and his group perform during the first Lesotho, South Africa, Music Festival.

Good Things Stem From Lesotho Recent So. African Fest Paves Way For Music School

By HANFORD SEARL

LAS VEGAS—The first annual "Maseru Music Festival," despite a smaller-than-expected turnout last December, has opened the mountainous Kingdom Of Lesotho in Africa to jazz, paved the way for a music school and eased political tensions in that trouble-plagued part of South Africa.

That is the overwhelming evaluation of festival participants, namely event brainchild Monk Montgomery, Lesotho government-educational officials, Rutgers Univ. and Holiday Inns Inc.

"The total impact really hasn't gotten around the entire country yet, but it was an incredible, emotional experience," exudes Montgomery. "Barriers were broken down; it was total communication."

Only 10,000 persons were drawn to the 30,000-capacity, open-air Lesotho National Stadium for the six-hour concert featuring Dizzy Gillespie, his quartet, Al Wilson, the Rutgers-Livingston Jazz Professors and two South African bands.

The four-day seminar workshops attracted 70 students, where 400

were anticipated at the Holiday Inn in Maseru, the country's capital. Montgomery blamed previously canceled jazz festivals, namely one in Swaziland last year, for the cautious turnout.

Despite the smaller turnout, Montgomery, joined by Gillespie, his quartet, Al Wilson and the Rutgers-Livingston Jazz Professors, stirred up continental attention, arriving a week early to establish credentials.

After press conferences and the usual social events, the visiting group settled down to teach jazz Dec. 12-15. Out of those contacts came the possibility of establishing a music school at the Univ. of Lesotho.

"We talked about further exchanges of students and professors, bringing our archives, books, documents and records into their learning about our jazz and we, in turn, getting to the roots of their indigenous music," says Larry Ridley, associate music professor at Rutgers.

The establishing of a performing arts center was also discussed, says bass player Ridley, who also projected mini-residences for teachers at Lesotho Univ., Rutgers' sister school.

Ridley adds both Nigeria and Ghana already have established regional-oriented schools of jazz, which fail to take in the whole African influence on worldwide jazz.

According to Montgomery and Ridley, Queen Mamohato, reigning official of Lesotho, nicknamed "the Roof Of Africa" for its elevation, was impressed with the festival, as was Albert Mohale, minister of education.

Musicians Sound Centre of Johannesburg, South Africa, provided a mobile recording unit which taped the jazz portion of the concert. Montgomery says a possible two-record set may be forthcoming on Bean Records, to be pressed by Harmil in Los Angeles.

A pictorial journal is also in the works, capturing the festival's history-making event.

All proceeds from the festival, except for minor expenses, have been donated to a Gillespie scholarship fund for Lesotho students who will be picked to attend Rutgers music school. All record and journal royalties will also be donated.

Ridley reports experiences of intimate contact with Lesotho natives, school children and jazz buffs in-be-

tween workshops, rehearsal and the concert. "A sidetrip, totally unscheduled to a schoolyard, was unreal. One band member heard some kids drumming on cans, odds and ends and was drawn to them."

Event coordinator Juliette Abul, Holiday Inn entertainment director at Maseru, also reports enthusiasm for the festival and feedback well into the new year.

New Jazz LP 'Countdown' Airs Feb. 10

LOS ANGELES—"Jazz Album Countdown" debuts the weekend of Feb. 10-11-12 with 55 stations comprising what producer Hal Cook calls the "largest jazz radio network ever put together."

George Benson is the first artist interviewed on the premier program by host Rod McGrew. The three-hour syndicated show is being produced here by Orcas Productions.

Each program will feature cuts from 24 of the top selling LPs on Billboard's national jazz LP survey, with mention being made of all the 40 LPs on the survey.

Cook explains that because of the length of most jazz tunes, time does not allow for all the songs on the program to be played fully. "But we will talk about all the titles on the chart," he emphasizes.

Cook is also preparing a newsletter to go out to his "network" stations to alert them to upcoming features on the program.

Approximately 100 dealers who sell jazz will also receive the newsletter, with Cook explaining that several are testing tie-in promotions with outlets airing the program in their areas.

McGrew, a key executive with KJLH-FM here, will use information culled from Billboard's news reports and LP reviews to roundout the music played and the interviews scheduled.

The first program also includes information about two jazz books recently reviewed in Billboard.

Cook says he's looking for between 10-12 minutes of national advertising in the program, including record company participation.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	12	HEADS Bob James, Columbia JC 34896
2	2	15	FEELS SO GOOD Chuck Mangione, A&M SP 4658
3	8	10	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
4	17	6	LIVE AT THE BUJU Grover Washington Jr., Kudu KUX 3637 (Motown)
5	9	6	TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018
6	3	12	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
7	7	15	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
8	5	15	RUBY, RUBY Gato Barbieri, A&M SP 4655
9	4	10	MAGIC Billy Cobham, Columbia JC 34939
10	32	3	INNER VOICES McCoy Tyner, Milestone M-9079 (Fantasy)
11	6	12	QUINTET V.S.O.P., Columbia C 234976
12	19	32	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
13	24	6	MULTIPLICATION Eric Gale, Columbia JC 34938
14	10	21	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
15	12	34	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
16	23	42	HEAVY WEATHER Weather Report, Columbia PC 34418
17	30	6	TIGHTROPE Steve Kahn, Columbia JC 34857
18	18	34	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
19	20	38	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
20	11	6	THE MONTREUX SUMMIT (VOL. 1) Various Artists, Columbia JG 35005
21	15	19	BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
22	14	32	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
23	29	34	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
24	16	15	PICCOLO Ron Carter, Milestone M 5504
25	21	12	SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)
26	35	3	ONE OF A KIND Dave Grusin, Polydor PD-1-6118
27	27	30	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
28	13	15	BUNDLE OF JOY Freddie Hubbard, Columbia JC 34902
29	22	10	MANHATTAN SPECIAL Teruh Nakamura & The Rising Sun, Polydor PD-1-6119
30	25	10	AFRICAN VIOLET Blue Mitchell, ABC AS 9328
31	26	10	SENIOR BLUES Urbic Green, CTI 7079 (Creed Taylor)
32			NEW ENTRY BRIDGES Gil Scott Heron & Brian Jackson, Arista AB 4147
33	37	3	ALONE AGAIN Bill Evans, Fantasy F-5942
34	34	10	BRAND NEW THING Doc Severinsen, Epic PE 34925
35	28	10	SUMMIT MEETING AT BIRDLAND Charlie Parker & The All-Stars, Columbia JC 34831
36	36	8	PARIS FESTIVAL INTERNATIONAL DE JAZZ Miles Davis/Tadd Dameron Quintet, Columbia JC 34804
37	33	15	BYBLUE Keith Jarrett, ABC/Impulse AS 9331
38	38	10	EYE OF THE BEHOLDER Ray Barretto, Atlantic SD 19140
39	31	24	MORE STUFF Stuff, Warner Bros. BS 3061
40	39	8	CAPTOWN FRINGE Dollar Brand, Chiaroscuro CR 2004

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Jazz Beat

LOS ANGELES—Buddy Rich and Mel Torme have been cutting a direct-to-disk LP for American Gramophone, the L.A. based firm which specializes in this recording process.

Another new pairing: Milt Jackson and the Count Basie band being cut by Norman Granz on L.A. with "Bags" playing the Lester Young solo parts on a score of old tunes.

Carl Jefferson has been in L.A. cutting some LP tracks with Dave Frischberg, Red Mitchell, Bob Brookmeyer, Cal Collins, Scott Hamilton, Rosemary Clooney, Jake Hanna, Nat Pierce, Monty Budwig and Bill Berry.

Clooney and Hamilton cut their second for the Concord label. Collins, a Cincinnati guitarist, made his label debut. Hamilton did a one-nighter with Bill Berry at Donte's. George Shearing is on the road now as a duo, notably with bassist Victor Gaskin. As for the famed Shearing quintet sound, the pianist says he'll use it for special occasions, but now he likes the duo concept which allows him to "stretch out more."

Eclipse jazz and the Residential College at the Univ. of Michigan in Ann Arbor announces the second "Bright Moments" concert-workshop series, with saxophonists Oliver Lake and Julius Hemphill playing duets Feb. 17, and Rodney Jones and Bruce Johnson, both guitarists, performing duets March 24. The Marcus Belgrave Orchestra played Friday (13). The

(Continued on page 98)

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Independent Sound Engineers Moving Up In Nashville

20 Studios Using Them Consistently

• Continued from page 44

Colorado for a two-week stint engineering for the new Elektra rock group, the Southern Creed.

The main advantage for him? "There's more money. And you can get a better relationship with the person you're working with because you're working with them and not the studio."

Disadvantages? "There's no security."

Eichelberger has his opinion of why he feels Nashville has been slow to adopt the freelance engineer concept. "A lot of studios here don't want independent engineers because it POs full-time engineers."

Among the Nashville area studios

Daniels Honored

NASHVILLE—Through the combined efforts of Tennessee Gov. Ray Blanton and Nashville Mayor Richard Fulton, both Jan. 14 and the month of January have been proclaimed as Charlie Daniels' Day and Month.

The honors came in tribute to Daniels' recording success and his annual Volunteer Jam concert held Saturday (14).

which have recently been used by independent engineers are American, Quadrafonic, Celebration, Benson, Woodland, Toy Box, Superior Sound, Studio One, Studio By The Pond, Creative Workshop, Glaser Brothers, Goldmine, Ironside, Jack's Track's, Jack Clement, LSI, Pete's Place, Sound Shop, Sound Stage and Columbia.

Columbia is the only unionized studio, and regulations require that the full-time engineers sit in on the sessions even if an independent engineer is running the board. Thus, Nashville's independent engineers have encountered no union problems.

"Independent engineers have worked out fine for us," comments Norbert Putnam, co-owner of Quadrafonic. "It gives us greater financial flexibility, and it's beneficial to the engineers, too."

Though Owen Bradley hasn't used independent engineers at his two studios, he observes, "I wouldn't be opposed to it if the right situation arose."

Bradley points out that the history of independent engineering in Nashville dates back to Jim Malloy who started freelancing in '60s.

"I actually started freelancing in 1958 in Los Angeles," Malloy recalls. "Bones Howe and I both started about the same time."

Freelance engineers have been working out successfully at Creative Workshop, according to Brent Maher, chief engineer of the studio,

"From a monetary standpoint, it cuts down having to have a couple of salaried engineers that sometimes you can't keep working two to four sessions a day."

Maher feels it's beneficial to the engineers because "they get to move around, work in different rooms, pick up ideas from different engineers, and don't have the chance of getting stale from working in the same place all the time."

JUNE 2

'Opry' Adding Fri. Show To WSM Airing

• Continued from page 30

"Saturday matinees will begin on March 28 and will run through Oct. 28," says Strobel. "Then by the end of June, we'll be in full swing with seven shows per weekend through August when we add the performance on Friday evening, the Friday matinee on June 23 and the Sunday matinee on June 25."

Since the "Opry's" move from the Ryman Auditorium to the Opryland entertainment complex in 1974, the Opry's popularity has reflected a glowing increase in attendance as evidenced in last year's record breaking 844,943. And this year seems to prove no exception.

"All signs indicate that even more tourists will be visiting Nashville this summer and we hope to be able to provide a chance for everyone to get into the 'Opry' who wants to," notes Strobel.

As in years past, reserved tickets for summer shows have been sold out weeks in advance, with only general admission tickets available on a first come, first serve basis the week of the shows.

"At this time, we still have some summer dates available," adds Strobel.

10,000 See Daniels Jam

• Continued from page 40

roll group that cooks with Southern flavor, followed in addition to Sea Level, Grinderswitch, the Winter Brothers Band and Stillwater with 15-minute sets each.

The real jamming began some four hours into the concert enlisting an array of Southern talent in a display of musical improvisation. Among those featured were J.D. Mangrum from Black Oak, Papa John Creech, Ed Sanford & John Townsend, Mac Gayden, Greg Taylor, from Jimmy Buffett's band; Henry Paul, from the Outlaws and Mylon LeFevre.

Proceeds from the Jam were donated to Nashville's Luton Community Mental Health Center and the T.J. Martell Memorial Fund for Leukemia Research in New York.

Prior to this year's concert, state and local officials paid tribute to Daniels, who initiated the Jam concept. Tennessee Gov. Ray Blanton proclaimed the entire month of January as "Charlie Daniels Month" and Nashville Mayor Richard Fulton proclaimed concert day as "Charlie Daniels Day."

Freelance engineering allowed Lee Hazen to make enough money to purchase equipment of his own and form Lee Hazen Recording Service. Now head of Studio By The Pond, Hazen recalls he made twice as much money by pursuing the freelance route over a full-time job at Woodland Studio.

Hazen was able to secure studios for his clients at a rate. "I'd save him (the client) about \$40 an hour, even with my fee, and at the same time, increase my income."

However, Hazen advises, "You'd better make sure you have a client

Advantages To Owners And Clients

before you go out and try it, because it can get awful lean out there."

Others who are pursuing independent engineering now, or have tried it in the past, include Nick Palladino, Ben Tallent, Charlie Tallent, Al Pachucki, Rich Shirmer, Todd Cerney and Garth Fundis.



Daniels & Mangrum: Charlie Daniels gets some volunteer assistance from J.D. Mangrum of Black Oak during the Volunteer Jam in Nashville.

Mail Ballots For Awards By Nashville Tunecleffers

NASHVILLE—Members of Nashville Songwriters Assn. International are casting the final ballot for the organization's songwriter achievement.

Among those still in the running for the annual honors are Roger Bowling, Jimmy Buffett, Hal Bynum, David Allan Coe, Hal David, Steve Davis, Gene Dobbins, Bobby Emmons, Larry Gatlin, Jerry Foster, Jerry Gillespie, Merle Haggard, Ray Griff, Dallas Harms, Fred Hellerman, Wayland Holyfield and Jerry Huse.

Also, Archie Jordan, Dickey Lee, Richard Leigh, Barry Mann, Joe Melson, Chips Moman, Lee Morgan, Bob McDill, Ronnie McDowell, Roy Orbison, Willie Nelson, Ben Peters, Eddie Rabbitt, Glenn Ray, Bill Rico, Kenny Rogers, Kent Robbins, John Schweers, Wayne Sharpe, Billy Sherrill, Even Stevens and Sonny Throckmorton.

Allen Touissant, Conway Twitty, Cynthia Weil, Johnny Wilson, Sharon Vaughn, Marshall Barer, Joe Brooks and Jerry Hayes are also in the running.

The 25 winners will be named at the group's songwriter of the year dinner, Feb. 14, at Nashville's Sheraton South Inn. The songwriter of the year will also be named.

Tickets, at \$20 per person, may be purchased at the Nashville Songwriters Assn. International, 25 Music Square West.

Meanwhile, the songwriter organization is electing 10 directors to serve two-year terms beginning Feb. 13. Nominees for the position are Liz Anderson, Marjohn Wilkin, Ray Baker, Rory Bourke, Tommy West, Patsy Bruce, Dave Burgess, Lola Jean Dillon, Danny Dill, Hal Bynum, Gene Dobbins, Terry Fell, Do-

rothy Gable, Hillman Hall and Linda Hargrove.

Also nominated are Bob Tubert, Sonny Throckmorton, Nat Stuckey, John Schweers, Paul Richey, Earl Richards, Glenn Ray, Ed Penny, Gary Paxton, Charlie Monk, Archie Jordan, Rafe Van Hoy, Chuck Howard and Wayland Holyfield.

Those eligible for directors-at-large are Bernie Wayne, Cliffie Stone, Chris Collier, Ralph Emery, Clarence Reynolds, Don Robertson and Joe Sullivan.

The new board members will be announced at the Feb. 15 general membership meeting at the Hall of Fame Motor Inn.

EDUCATORS AT POWWOW

NASHVILLE—The NARAS Institute will be hosting a first of its kind gathering of some 25 to 30 music industry educators at Nashville's Hyatt Regency Friday-Saturday (27-28).

According to Jim Progris, director for the NARAS Institute, college educators from various parts of the country, who are already actively involved in music business related programs, will be in attendance to swap materials, methodology and explore problems.

They'll also discuss avenues of employment for graduating students, industry involvement and support, curriculum and program objectives and accreditation standards.

In addition, an advisory committee to the Institute on accreditation will be established.

Registration fee for the meeting is \$50 per person.



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BY

A.L. DOODLE OWENS

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WWL	WEAT	WSHO	KKYX	WDOD	WTHU
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WKLM	WOBL	KOUL	KYKX	WMOV	KLUR
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KRVN	WKOP	WTIK	WRNS	WKLM	WRKB
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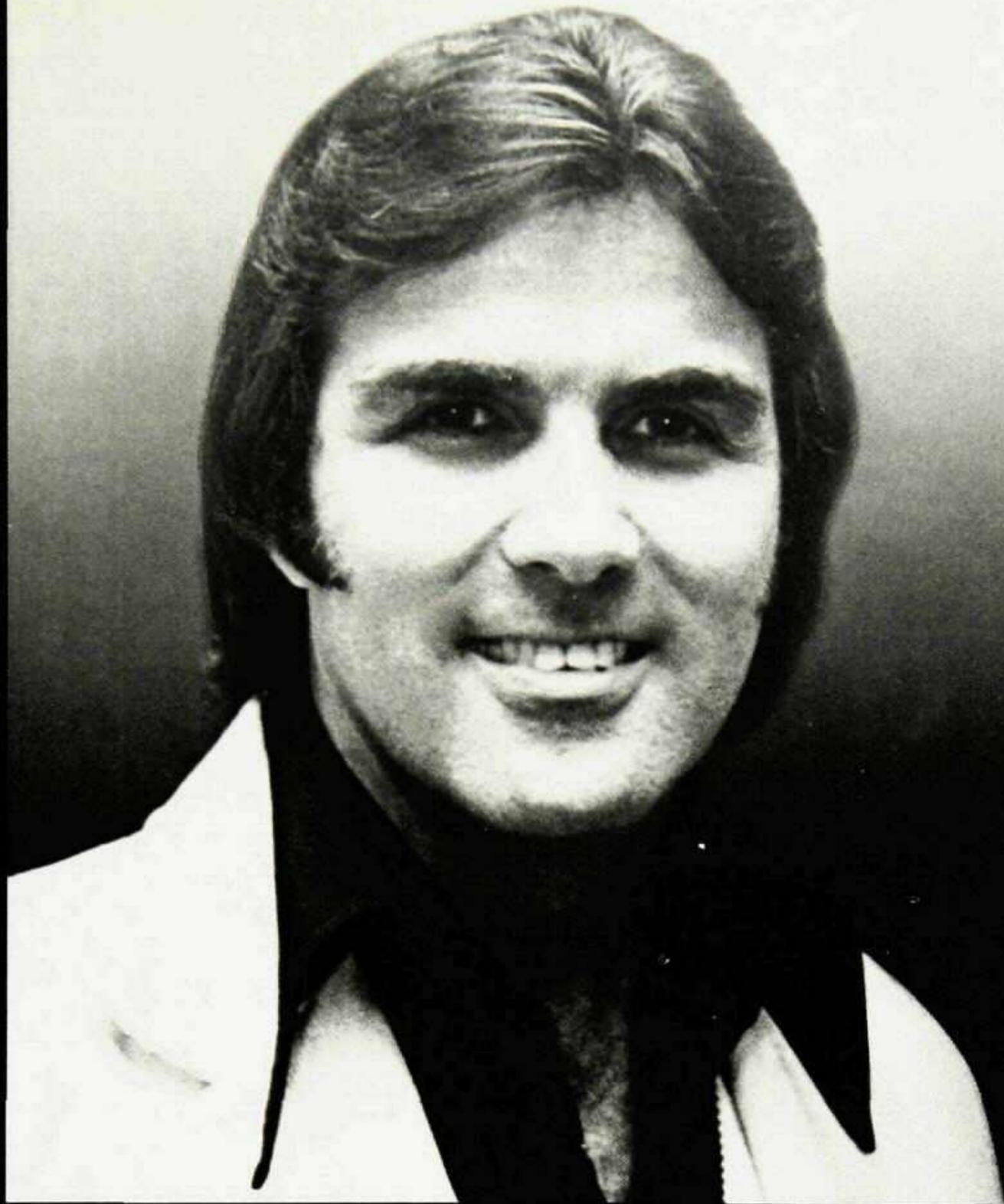
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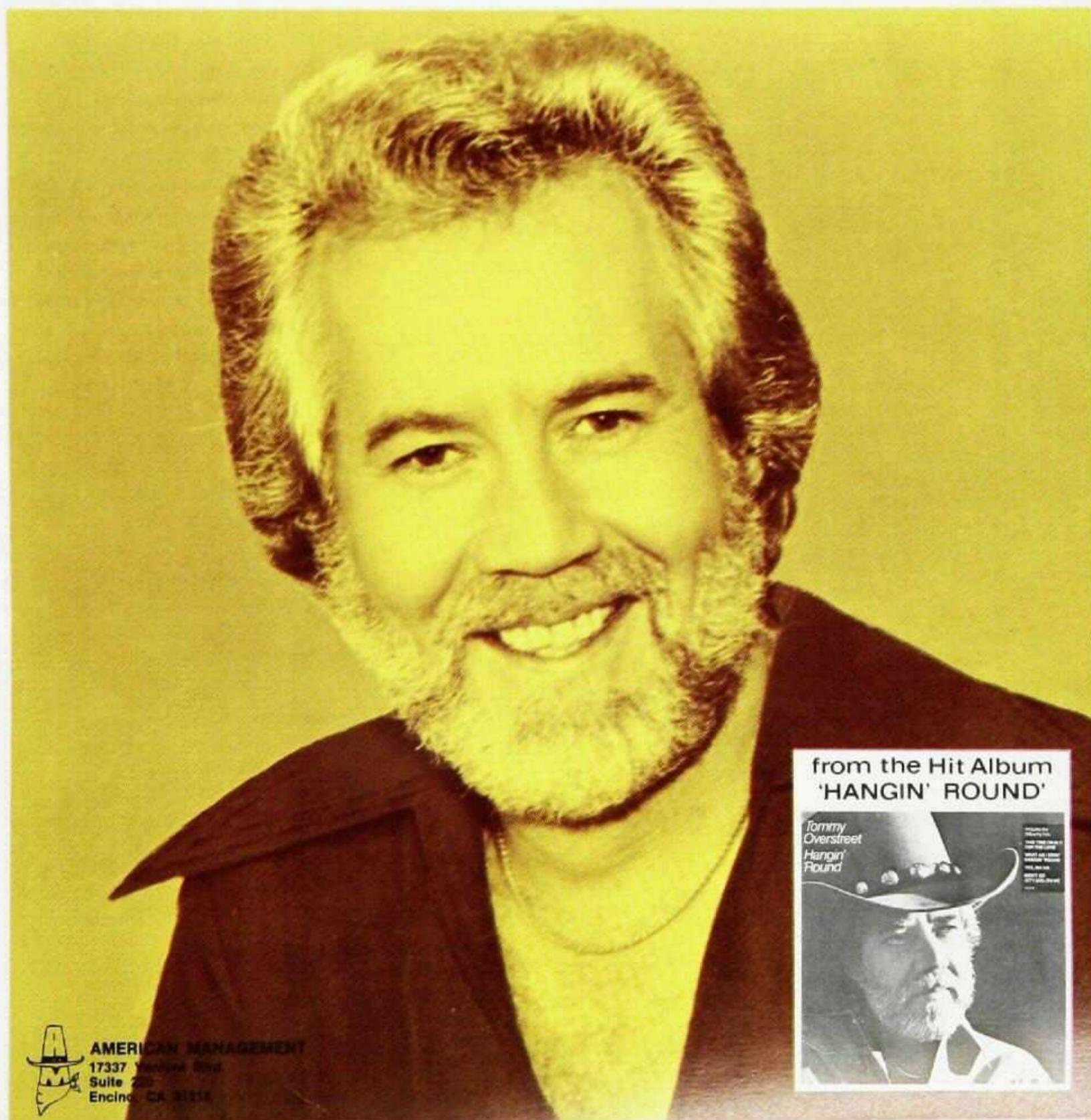
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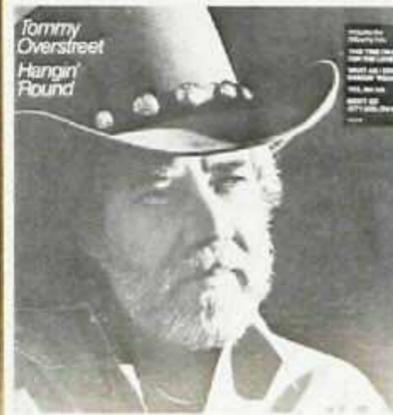
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HOUSTON IN NEW YORK—Gusto Records artist David Houston belts out a ballad while performing in New York's Lone Star Cafe. Houston took a stint as guest deejay on WHN radio which later broadcast live his Lone Star concert.

Nashville E/A Operation Gearing Up For Growth

By SALLY HINKLE

NASHVILLE—Within the past three years, Nashville's Elektra/Asylum operations have become firmly established as a viable country label, and with recent staff changes, the label is looking to increase its commitment and become a major force within the country industry.

Under the former direction of Jim Malloy, director of country music, and Mike Suttle, marketing director, both of whom are pursuing independent work, along with Norm Osborne, head of national promotion, and David Malloy, director of a&r, the label has developed a progressive attitude in the release of its product. Such acts as Eddie Rabbitt, Stella Parton and Vern Gosdin have been established as serious artists within a two-year period.

Now, with the appointment of David Malloy as head of Nashville operations and Bill Williams as marketing head, the label is gearing for a strengthened stability with new signings and new directions.

"We have complete autonomy to do what we want here and we feel good about the changes," says Malloy. "Coupled with the strength of our Los Angeles office and their establishment of Linda Ronstadt and the Eagles, and the complete support of Joe Smith, chairman of the board, and Steve Wax, president, with whom we're in contact with every week, we feel that we have an

overall completeness in the direction of our operations."

According to Malloy, much of the label's direction within the next year will entail roster expansion and an increased involvement in Nashville offerings.

"We have plans to sign at least four name acts by the end of the year in addition to the new talent that we'll be acquiring," notes Malloy. "Our track record has shown that we are capable of establishing artists in a relatively short time, and with this expansion, we plan to move at an even greater pace."

"In addition, we plan to initiate an open door policy one day a week, which will allow us a more open approach to new talent and will help us to keep abreast of new trends."

Under the policy, Nashville publishers will be contacted about Elektra's willingness to hear new material and ideas. Malloy also feels the new policy can also be utilized in acquiring new talent.

Malloy also indicated that Elektra will become involved in Nashville's country activities such as Fan Fair and CMA week for the first time.

"With the progressiveness of the label and the attitude that quality is better than quantity, we're going to sell Nashville on Elektra and, in the process, we are aiming to become a forerunner in country music."



KATY CROONS—Columbia artist Katy Moffatt performs her composition "Kissin' In The California Sun" during her Jan. 11 show at Nashville's Exit/In. Also on the bill: the Tennessee Pulleybone and Hugh Moffatt, Katy's writer/artist brother.

Dutch Duo In 2nd U.S. Visit

AMSTERDAM—Holland's hottest country duo, Saskia and Serge, will make their second visit to Nashville within a year from Feb. 25 to March 6 to perform in a television special.

The tv show will be transmitted by Dutch company Veronica March 11, and will also feature such acts as Johnny Cash and Phil Everly. Efforts are underway to land the special on U.S. tv also.

On the first visit, the duo recorded an album in Nashville. Produced by Will Horbee of Born Free Productions, the LP contained "Jambalaya," which is presently 93 on the Billboard Hot Country Singles chart as an ABC/Hickory single.

Saskia and Serge plan another trip to the U.S. next summer to record a new LP in Nashville or Los Angeles.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	14	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
2	2	16	SIMPLE DREAMS—Linda Ronstadt, Asylum 8E104
3	5	9	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
4	4	28	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA-771 G
5	3	14	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
6	6	21	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL12429
7	7	24	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
8	8	11	GREATEST HITS—Olivia Newton-John, MCA 3078
9	9	13	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. BS3178
10	10	21	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL12477
11	12	8	I WANT TO LIVE—John Denver, RCA APL12521
12	18	16	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Del 002093
13	11	11	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2214
14	14	20	HEAVEN'S JUST A SIN AWAY—The Kendalls, Duxton OY 1719
15	15	22	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Photogram)
16	17	73	CRYSTAL—Crystal Gayle, United Artists UA-LA614 G
17	13	41	KENNY ROGERS, United Artists UA-LA629 G
18	21	56	GREATEST HITS—Linda Ronstadt, Asylum TE 1092
19	20	37	OL' WAYLON—Waylon Jennings, RCA APL 12317
20	16	29	MOODY BLUE—Elvis Presley, RCA APL 12428
21	19	11	LOVES TROUBLED WATERS—Mel Tillis, MCA 2286
22	33	10	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
23	25	5	ROSES FOR MAMA—C.W. McCall, Polygram (not listed)
24	24	9	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34715
25	31	6	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
26	29	13	SHAME ON ME—Donna Fargo, Warner Bros. BS 2099
27	27	7	COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35039
28	32	2	THE BEST OF THE STATLER BROTHERS, Mercury SRM 13821 (Photogram)
29	26	16	COUNTRY BOY—Don Williams, ABC/Del 002588
30	22	18	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3756
31	28	5	WANTED: THE OUTLAWS—Waylon Jennings, RCA APL 11312
32	23	7	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11787
33	30	21	HIS HAND IN MINE—Elvis Presley, RCA ANL11315
34	NEW ENTRY		TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 825-H
35	36	7	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PC 34887
36	34	20	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 10341
37	41	21	PURE GOLD—Elvis Presley, RCA ANL10871
38	35	22	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2292
39	37	6	THE FIRST TIME—Billy "Crash" Craddock, ABC/Del DO 2057
40	49	3	ROAD SONGS—Hoyt Axton, A&M 1665
41	42	21	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL11345
42	45	2	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
43	48	3	THE BEST OF FREDDY FENDER—Freddie Fender, ABC/Del DO 2079
44	46	3	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Del DO 2095
45	38	21	WELCOME TO MY WORLD—Elvis Presley, RCA APL12274
46	40	6	AMIN' TO PLEASE—Mary Kay Place, Columbia PC 34906
47	43	10	JUST FOR YOU—Johnny Rodriguez, Mercury SRM 15002
48	47	5	IF YOU DON'T LOVE ME—Freddie Fender, ABC/Del DO2090
49	50	3	DENIM AND RHINESTONES—Bobby Borchers, Playboy K2 35027 (Epic)
50	NEW ENTRY		HOOKIN' IT!—Roy Clark, ABC/Del DO 2099

RCA's 'Waylon & Willie' Shove

NASHVILLE—Expecting the new LP "Waylon & Willie" to be one of the year's biggest for RCA, the label is launching its promotional thrust for the album by Waylon Jennings and Willie Nelson.

The LP will be boosted by a hanging mobile featuring a reproduction of the album cover with a Waylon & Willie logo, a mounted four-foot square blowup of the LP cover, a 22-inch square blowup with embossed lettering.

Conway Twitty

*Georgia
Keeps Pulling
On My Ring*



MCA-2328

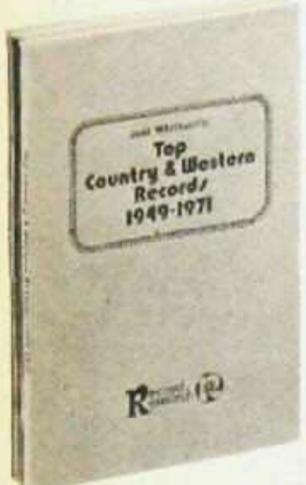
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PEACHY LADY—Margo Smith takes part in a live interview with Lee Shannon of WIRE during a Peaches opening in Indianapolis. Shannon and Ken Speck ran remotes during the two-day opening ceremony, giving away Peaches T-shirts, cans of peaches and peach crates.

Singer Rodgers Stamp Unveiled

NASHVILLE—A U.S. commemorative stamp bearing the likeness of the legendary country singer Jimmie Rodgers was simultaneously unveiled and videotaped Jan. 6 at Nashville's Country Music Hall of Fame.

The unveiling, presided over by Postmaster General Benjamin Bailar, Bill Ivey, executive director of the Country Music Foundation; Ralph Peer, head of the Peer-Southern Organization and publisher of all Rodgers' songs; Joe Talbot, president of the CMA, and Frank Jones, chairman of the Country Music Foundation's board of trustees, was videotaped by Joe Cates Productions for broadcast to the national public on Sunday (22) as part of a three-hour NBC special, "Fifty Years Of Country Music."

The Rodgers stamp, first in a series on American performing arts and artists, depicts country music's first recording star, known as the "Singing Brakeman," who was also the first member elected to the Country Music Hall of Fame.

The original artwork for the commemorative will be displayed at the Country Music Hall of Fame on extended loan from the U.S. Postal Service.

Van Zandt On Upbeat

NASHVILLE—The career of Townes Van Zandt appears to be on the rise again.

The singer-writer, now living in Nashville, is working a new LP with Chips Moman producing. It'll be his first newly recorded album in five years.

Van Zandt's label, Tomato Records, is considering reissuing some of his previous out-of-print albums formerly on Poppy Records.

Titled "For The Sake Of The Song," the first Van Zandt songbook is now available through Wings Press in Houston. It will be distributed to bookstores, record stores and music shops.

Hardback copies run \$7.50, soft-cover editions cost \$5 and signed and numbered copies are available for \$10. The books contain song lyrics, music, photos and information regarding Van Zandt.

The Tomato Records artist recently completed a three-week tour through Texas, performing in concerts and taking part in a signing party in Houston—one of several promotional ventures planned for the songbook.

Tulsa Date, But No Act

TULSA—For the third time in a year, George Jones has failed to appear at a scheduled concert here. The latest no-show was a New Year's Eve concert and dance scheduled for the International Petroleum Exposition Building with co-headliner Johnny Paycheck.

Promoter Dayton Blair had advertised an "artists appearance guarantee," but that apparently wasn't enough to ensure an appearance by Jones. The show was heavily promoted but drew a smallish crowd, probably because of the artist's "no-show" reputation in Tulsa.

Jones' band, the Jones Boys, did appear. The group arrived on time at the exposition building and didn't know until 8 p.m. that Jones would not be there.

"It's pretty discouraging," confided one member of the group. "It's hard to play without your leader. We really thought he was going to be here."

No explanation was given for the no-show by Jones. The band played two sets as an opener for Paycheck.

Few fans sought refunds, and most stayed for Paycheck's two shows, giving the singer an enthusiastic response. Paycheck, riding in the No. 1 spot on Billboard's Hot Country Singles chart with "Take This Job And Shove It," was presented with a plaque from KVOO radio for having "the hottest record on the KVOO charts."

ELLIS WIDNER

TV Beckons Tillis

NASHVILLE—Mel Tillis will be taping two George Schlatter Production series shows this month including "Laugh In" and a new comedy show "Just For Laughs," marking his first television appearance on a total comedy show.

Early in January, Tillis will also make a guest appearance on the "Gong Show" as a celebrity "gonger."

4 Disks Worked

NASHVILLE—The World International Group, Inc., a Nashville-based promotion and distributing company, is working four new single releases.

The releases include "I Just Want You To Know" by Ken Sheldon on BMA Records, "When's The Hurtin' Gonna End" by Taylor and Stone on the Friday Nights At Home label, "Hold On" by Rick Landers on Door Knob Records and "At The End Of The Rainbow" by Jerry Wallace on BMA Records.

Stock Show Talent

SAN ANTONIO—One of the top slates of entertainers in the history of the San Antonio Stock Show and Rodeo has been signed up for 1978.

Red Steagall and the Coleman County Cowboys will perform Feb. 10-11, Mel Tillis Feb. 12-14, Jim Ed Brown and Helen Cornelius Feb. 15-16 and Johnny Rodriguez Feb. 17-19.

Defers Pool Appeal

NASHVILLE—An appeal filed by music business executive Joe Talbot to revoke building permits issued to Webb Pierce and Bill Donoho for a guitar shaped swimming pool on Music Row has been deferred. The Metro Nashville board of zoning appeals is expected to act on the controversy at its Thursday (19) meeting.

SONGS ALL OVER CHARTS Throckmorton's Up At the Count Of 10

By GERRY WOOD

NASHVILLE—The hottest writer in country music was picturing himself as "unlucky" just a few months ago.

Sonny Throckmorton's success with four strong songs on Billboard's Hot Country Singles chart, one on the Hot 100 pop chart and Hot Soul Singles chart and a previous Easy Listening charter comes after giving up as a Nashville writer two years ago.

Throckmorton's present hot songs include Jerry Lee Lewis' "Middle Age Crazy" at number four, Dave & Sugar's "I'm Kneep Deep In Loving You" which peaked at number two, "Star-Studded Nights" by Ed Bruce, and "Yes Ma'am" by Tommy Overstreet which debuts at number 66 with a star. "If We're Not Back In Love By Monday" by Millie Jackson is in the upper portion of both the Hot 100 and Hot Soul singles charts. It was previously a country charter by Merle Haggard, and was co-written by Throckmorton and Glenn Martin.

Another Throckmorton song, "I Haven't Learned A Thing," by Porter Wagoner recently departed the charts.

"I didn't have any luck until the trends started changing," comments Throckmorton who writes for Tree International. He cites a move away from hard country and "more of a beat" as the subtle musical trend changes that have helped his career.

Throckmorton first joined the Nashville songwriting industry in 1964, working with Pete Drake. Two years later he scored his first nationwide hit, "How Long Has It Been"

by Bobby Lewis, and followed with several more Lewis chart records.

However, the hits were few and far between, the years grew lean, and Throckmorton grew tired of the battle for Nashville writing success. He left Nashville late in 1975, returning to his native Texas.

He was restless in Texas, too, and returned to Nashville in six months with his writing skills in high gear.

He signed again with Tree where he had been a writer from 1973 to 1975. This time he enjoyed major success, racking up more than 30 cuts during the past year.

Among some of the biggest songs have been "Thinking Of A Rendezvous" by Johnny Duncan, "She Can't Give It Away" by Barbara Fairchild, "I Don't Know How To Tell Her" by Gene Watson, "Mama's Sugar" by Lonzo and Oscar, "It Always Rains On Me" by Wynn Stewart, "Thank God She's Mine" by Freddie Hart, "Easy Look" by Charlie Rich, "You're Gonna Be The Cowboy For Awhile" by Johnny Paycheck, "Leona Don't Live Here No More" by Wayne Kemp, and "What We're Taking Here Tonight" and "I'm Way Ahead Of You" by Bill Anderson and Mary Lou Turner.

Following the usual Nashville procedure of hot writers gaining attention as recording artists, Throckmorton has received some feelers about recording contracts.

"I'm thinking about going into the studio real quick," he says. "I've never had any luck at that either, so maybe that trend will change too."

Nashville Scene

By PAT NELSON

If "It Started All Over Again" makes the charts, it will be the fifth consecutive charting single from Vern Gosdin's Elektra LP, "Til The End." Gosdin has teamed with R.W. Blackwood and the Blackwood Singers for a string of package shows. The Kendalls taped Hair Hensley's syndicated radio show, "Inside Music City," produced by Hits Inc. and broadcast in 94 U.S. markets.

Connie Cato is back on the road after a two-month absence with her new son, Josh. Dottie West and Don Gibson appeared on the premiere of "The Nashville Scene" being shown in 25 television markets. ABC artist Tom Bresh is wrapping up a busy month of tv tapings on the "Des O'Connor Show" in London, the "Jim Nabors Show" and "Dinah!" from Miami Beach.

Some people just won't venture out on unlucky days. A telephone call to Shelby Singleton's office Jan. 13 curtly revealed that he never works on Friday 13. Danny Davis and the Brass head to Sparks, Nev. Feb. 23 for a 10 day engagement at the Nuggett Show Lounge.

Red Sovine has released "The Farmers And The Miners" on Gusto-Starday Records to help nationally expose the plight of those groups.

Ron Barlow, director of WMNI Radio's Country Cavalcade in Columbus, Ohio, has just added Johnny Swendell to the Cavalcade's list of regular artists. David Houston guests on "Hee Haw"'s Feb. 25 segment. WYK program director Bobby Denton and Dave McClellan, Warner Bros. Southeast regional country sales and promotion director, were backstage after Con Hunley and T.C. Sheppard's successful performance on the Shindig show at the Coliseum in Knoxville, Tenn.

Both songs on Terry Tigre's double-sided Gusto Starday single, "Love Is A Poor Man's Luxury" and "Before The Feeling Slips Away," were written by Charlie Craig, head of the label's publishing arm.

Reba McEntire will perform on a telethon in Abilene Friday (13) Saturday (14) to benefit the

West Texas Rehabilitation Center. Ruth Buzzi is jetting back and forth between Muscle Shoals, Utah and Canada for recording sessions and television tapings. The former "Laugh In" prankster who launched her singing career with a country single on United Artists Records has finished a new Disney film.

Republic Records artist Ray Sanders has completed bit parts in a feature film with George C. Scott titled "Double feature," and a Dick Clark production, "The Dark," set for release this year. The label has shipped his latest single "Tennessee." Each high school library in Mississippi's public school system was gifted with a copy of Jerry Clower's book "Ain't God Good" as a Christmas gift from the MCA artist.

Gene Hughes, promotions director for Gusto-Starday Records, guest deejayed on WMAK in Nashville with staffer Alan Dennis.



CUE TIME—Stella Parton, left, and Dinah Shore wait for a cue as taping begins for the Elektra artist's segment of the "Dinah!" show.

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'GRIM FIGHT' SEEN

Dutch Deejays With Outside Ties Face Attack By BUMA/STEMRA

By WILLEM HOOS

AMSTERDAM—Dutch mechanical rights society BUMA/STEMRA is planning a battle against disk jockeys, producers and others in radio and television companies who have commercial links with industry in Holland.

The campaign starts in the spring. The society is not yet ready to reveal its battle strategy but, says a spokesman: "It will be one hell of a grim fight."

More and more disk jockeys and others contributing to the officially non-commercial Dutch radio and tv companies have affiliations with production companies, music organizations and other commercial aspects of Dutch industry. Many people, both in and out of Holland, see this as an unhealthy situation which should be attacked on all fronts.

One person heavily involved in the dispute is Willem Van Kooten, for many years one of Holland's top disk jockeys. He presents radio shows several times a week for broadcasting companies AVRO and TROS.

But he is also managing director of production company Red Bullet, with rock group Golden Earring as one of its main assets, and head of music publishing companies New Dayglow and Nada. For the past year he has also been a member of the board of directors of Dutch record company CNR.

Another deejay with commercial sidelines in the music industry is Eddy Becker, who is managing director of production company and publishing house Mill Music. Disk jockey Cees Van Zijtveld is also a managing director of a publishing company. And Chiel Montagne, presenter of a top-rated television program here, is also managing director of a recording studio and a publishing company.

According to BUMA/STEMRA, many other employees of radio and tv companies also have commercial sidelines which "have created a very unhealthy situation in this country."

In recent years there have been rumors in circulation about payola and other "Mafia-like" activities within the Dutch broadcasting system. Some daily newspapers and weekly magazines have published articles on this subject, though clearly it was difficult to do more than generalize.

But it is also clear that the Dutch man-on-the-street now believes that more and more commercially objectionable things have crept into the Dutch broadcasting system.

In recent months BUMA/STEMRA has received a large number of complaints about these commercial sidelines.

Other complaints have been received by the Dutch Ministry of Cultural Affairs and NOS, the country's biggest broadcasting company.

And it appears that people outside Holland are perturbed about this situation. There are allegations that some artists are afraid to speak out on the matter because they fear being boycotted by important disk jockeys.

Within a few weeks Ger Willemssen, managing director of BUMA/STEMRA, will have talks with the heads of all nine Dutch radio and tv companies—AVRO, EO, KRO, NCRV, NOS, TROS, VARA, Veronica and VPRO. He will proffer proposals to cut down the commercial side activities of certain employees as soon as possible.

Willemssen hopes that the new Dutch government, headed by Dries Van Agt, will help fight the situation. In the meantime, two socialist members of the Dutch parliament have asked the new Minister of Cultural Affairs to investigate at top level.

BUMA/STEMRA is contacting sister organizations in the U.S. and U.K. for advice and help on coping with the problem.



JAZZ PROSPECTS—European marketing strategy for MPS Jazz repertoire is discussed at label headquarters in Villingen, Germany. At the planning session, clockwise from left, are Gille Gautherin and Patrick Humbert, of Sonopresse France; Max Brunner, EMI Europa, Switzerland; Hans Georg Brunner-Schwer, MPS chief; Rico Bacchi, EMI Zug; Lino Terruzzi, EMI Italy; and Babs Robert, EMI Belgium.

Ri-Fi Bows 'Out' As Label For Foreign Teen Product

By DANIELE CAROLI

MILAN—Ri-Fi has launched a new label here devoted entirely to foreign record productions. Called Out, it is aimed at young record buyers in Italy, concentrating at first on disco music.

Based on international productions available from independent foreign sources, Out's catalog will, however, eventually be open to any kind of music aimed at the national teenage market. It will attempt to compete with local importers in providing retailers with the latest novelty product from all over the world at maximum speed.

Gianfranco Finamore, Ri-Fi international manager, says: "The aim is to establish the Out label and its special logo as a fresh and up-to-date music prospect for young folk."

First release batch out this week comprises four albums and six singles. Artists include Agete from Brazil, French composer Pierre Bachellet, Toulouse, a Muscle Shoals recording, and Michele, also from the U.S. and whose "West End" al-

bum has had American national disco chart action.

Says Finamore: "Other product comes from France and the U.K. We are convinced we will become an effective launching pad for international talent here. We're strongly promoting the label through retail posters, display racks and stickers, and there is also a campaign involving local radio and television stations, RAI-TV, the state-controlled network, and the press."

There is also a promotional album for Out, featuring a selection from artists featured on the product roster and called "Outbreak." Most of the tracks will be in longer versions than on the singles.

Ri-Fi currently deals with several foreign catalogs, the latest being Direction, from Canada, and West End and Greedy from the U.S. It is the Italian licensee for U.K. labels Coniempo and Trojan, for Brazil's Continental, for Japan's Victor, and also represents the classical catalogs of Saga (U.K.) and Everest (U.S.).

Jazz Series Due In Rome

ROME—The Teatro Tenda, a huge circus-style tent permanently pitched in a Rome parking lot, is to house a series of jazz concerts between now and June. The concerts have been organized by Rome's communist-run city administration in collaboration with The Music Inn, an important local jazz club.

Among names booked to appear at the shows, which will take place on two or three Monday evenings each month, are Archie Shepp, Dexter Gordon, Charlie Mingus, Ornette Coleman, Max Roach, Johnny Griffin, Gary Burton, Woody Shaw, and Phil Woods.

The series also marks the start of a new independent label, Death Records, which will produce and market live albums of the concerts.

The political atmosphere has gradually grown more tense in Italian cities over the past few months, with increasing shootings, bombings and street riots. Rock concerts have virtually ceased over the past two years since they inevitably erupted into violence.

But jazz promotions have suffered less from political and para-political unrest, though they are by no means immune. A close eye will be kept on the current series of tented concerts.

'FIRST COMPOSERS CO.'

Joint Venture Plugs Film Cleffers

LONDON—A U.S.-U.K. link to boost the careers of film music composers has been established here with the formation of First Composers Co., a joint venture between Carlin Music and former television director David Japp.

It has been set up specifically to manage writers working on music for films and tv and has a reciprocal agreement with the Los Angeles-based Bart Associates so that First

Composers will represent the U.S. company's clients in Europe.

Names involved from the U.S. include Henry Mancini, Leslie Bricusse, Elmer Bernstein, Bill Conti, Michel Legrand, Hal David, Francis Lai and Alan and Marilyn Bergman. British client list already includes Ron Goodwin, Stanley Myers, Mike Vickers, Michael J. Lewis and Nich-

(Continued on page 89)

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HIGH HIT RATIO

GTO Claims Solution To Singles Market Puzzle

LONDON—GTO Records, set up here four years ago by Dick Leahy, managing director, and Laurence Myers, chairman, is maintaining a high rate of success, with 1977 alone giving it 16 top 50 hits from 27 releases.

This represents an even better success ratio than 1976 when it had 10 chart entries from 22 releases.

Myers says: "Our successes have surely proved that singles don't have to be a volatile market. It is possible, contrary to popular supposition, to plan to release good records and break new artists that way."

In May of 1977, the record industry was startled to learn that CBS

had bought the company for an undisclosed sum. Leahy says: "That brought us immediate benefits, most important of which was that we had the use of the CBS sales force."

"Following the legal wrangle over the release of Donna Summer's "Greatest Hits" album, CBS moved heaven and earth to get the disks into the shops in time for the Christmas market.

"With CBS we have the power when we need it. And in the U.S. Epic worked for four months to break Heatwave's "Boogie Nights," a chart single there for six months, with big sales for the group's "Too Hot To Handle" album."

Now GTO has two new signings: Lulu, returning to records with a Peter Shelley song "Your Love Is Everywhere," and Gary Glitter, originally signed to Bell. Glitter returns under a worldwide deal with Leahy and new product is expected in April or May.

The company continues with its big-selling acts The Dooleys, The Walker Brothers, Dana and Noosha. Other new signings are Tony Etona, Al Sharp and The Movies, looked upon as a long-term development.

Says Leahy: "Our policy simply is that we take on no more than we can handle. In this business it is not just a matter of creating hit records, but of building artists' careers. Licensing deals with the Oasis label, owned by Giorgio Moroder and Pete Bellotte, and the Lifesong label, have added to our 1977 success."

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PROSECUTION THREATENED

BPI Intensifies Drive Against Chart Hypers

By PETER JONES

LONDON—A warning letter to member companies of the British Phonographic Industry about chart hyping stresses that such action could be regarded as "conspiracy to defraud the public," which carries a maximum penalty of life imprisonment.

And the BPI, having distributed the warning, adds that private detectives will be used in its investigations of chart hyping in the U.K. and that it intends pursuing one or more of the criminal remedies available when cases are unearthed.

Backed by legal advice, Geoffrey Bridge, director-general of BPI, writes in his letter: "This proves our absolute intention to eradicate these illegal practices."

Apart from the conspiracy to defraud criminal possibility, chart hyping can come under the Trade Descriptions Act 1968, whether committed by individuals or companies, and attracts penalties of up to \$800 fine or two years' imprisonment, or both; or under the Theft Act 1968, of obtaining a pecuniary advantage, which calls for a maximum prison sentence of five years.

Chart hyping has come under renewed consideration by the BPI Council in the light of reports received by Geoffrey Bridge and by the British Market Research Bureau, which compiles the chart used by Billboard, U.K. trade paper Music Week, and the BBC (Billboard, Jan. 17).

Now the council is to draw up a special code of conduct which, when approved, will be circulated to all members, who will then be required to subscribe to this code in future.

Writes Bridge: "It is in the interests of all members to give copies of

this letter the widest possible circulation to all executives and other responsible employees within your company, as well as to your artists, their managers and to independent producers, publishers, public relations and promotion companies and independent distributors which may be used by you.

"Everyone must be made aware of the fact that hyping is an utterly unacceptable practice and that it is our intention that the BPI will not hesitate to use sanctions and remedies to suppress further efforts on the part of the minority who are involved and who would bring the industry into disrepute."



BAARN PACT—Reinhard Klaassen, right, vice president of Phonogram International, congratulates Phil Wainman, producer and head of Utopia Records, on signing a worldwide distribution deal (except for U.S. and Canada). Others at the roundtable, from left, are Phonogram executives Bas Hartong, Koos de Vreeze and Cees Wessels.

Dates Fixed For Tokyo Song Fest

TOKYO—The Yamaha Music Foundation has scheduled its 9th World Popular Song Festival for Nov. 10-12, with the deadline for entries July 15.

Preparations are already underway for the international event, which is expected this year to find 30 countries represented in the finals. Twenty-four countries figured in the finals last year.

New rules for the upcoming festival are designed to permit an earlier promotional launch of winning songs, says Akio Iijima, international director of the Yamaha Foundation.

Song finalists this year may be released on disk in countries outside of Japan after Oct. 1, whereas in the past release dates were restricted until after the close of the festival. Latter restriction, however, still applies to record releases in Japan.

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Polygram Maps New U.S. Thrust

Continued from page 1
pany and hopes to put more emphasis on international exploitation of American products.

"There should be more direct U.S. involvement in the worldwide aspects of our business," he says.

The president of the Polygram Group since 1966, and presently headquartered in Baarn, the Netherlands, says the company is now ready for a major assault on the U.S. market.

"For the past 10 years," he notes, "we have been building ourselves up, but we haven't tackled the American market as successfully as we have in other parts of the world."

Solleveld says corporately the company has been thinking for sometime of having someone in its group management headquarter in New York. ("I picked the shortest straw," he says wryly.)

"We currently have a double point of gravity in Hamburg and Baarn and we have felt the need for a point in New York since the U.S. represents 35% of the total world market." But Solleveld is quick to point out that Polygram is not planning to build its headquarters in New York.

(As part of its concern for the domestic market, Polygram public relations chieftain Herbert Winter will be opening a Manhattan office to provide better communication for the company with the media.)

In a recent restructuring in Europe, Polygram is blending the administrative and technical functions of its Polydor and Phonogram record wings to avoid duplication and elicit a cost savings in these non-creative areas.

The joint operation is called Polygram Records Operations and is run by Pieter Schellevis and Werner Vogelsang.

Solleveld says the company's domestic sales through its Phonodisc brand distribution operation account for close to 10% of the U.S. market.

Irwin Steinberg, president of the U.S. Polygram Record Group (here along with Kurt Kinkele, Polygram International's executive vice president), adds that sales during the last three to four months when annualized probably account for 13% of the market.

The upsurge is due to hot product from two companies Polygram has financial interests in: RSO and Casablanca, plus distribution and marketing of Capricorn, Island and De-Lite, along with titles from its own Mercury and Polydor operations.

Notes Solleveld: "It's not so much market share we are chasing, but the development of a viable company."

Is Polygram working toward total ownership of the labels it is now partners with? "It's a possibility," Solleveld answers cautiously.

Is Polygram looking to pick up other independent labels for distribution through Phonodisc? Replies Solleveld: "We're not so much interested in distributing others labels as we are in having a deeper-going involvement. I would rather remain tight in structure and not make ourselves available as merely distributors.

Adds Steinberg: "Our De-Lite deal is a good example of a deeper involvement. We assist in the scheduling of its product and marketing. Phonogram is the conduit for the marketing which then takes it into Phonodisc."

"Any plans to buy into De-Lite?" "We have no financial ownership (yet)," Steinberg responds.

Adds Solleveld: "We want to handle the product, not just have our warehouse full of it. And as a label's international licensees become available we become involved on that level."

Solleveld says his ubiquity in America will allow him to better understand the way the U.S. industry operates.

(Dr. Verner Vogelsang, former president of Polygram U.S., now Polygram's vice president in Hamburg, was the last European official functioning out of New York.)

Asked to comment on videodisks and direct-to-disk recordings, Solleveld offers these views: "We have no
(Continued on page 91)

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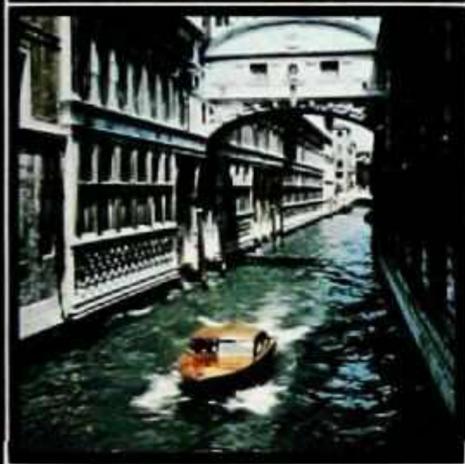
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GALLIC GOLD—WEA France awards gold to composer Francis Lai and co-producer/publisher Gilbert Marouani, marking 100,000 plus sales of the "Bilitis" soundtrack. From left are Daniel Filipacchi, president of WEA Filipacchi; Lai; Marouani; and Bernard de Bosson, managing director of the WEA affiliate.

EUROPE'S LATEST

New Hilversum Studios Unveiled By Phonogram

By WILLEM HOOS

HILVERSUM—The New Wisseloord studio complex, claimed to be the most modern in all of Europe, was opened officially by Phonogram Holland last Thursday (19) in a ceremony attended by Prince Claus, husband of Dutch Crown Princess Beatrix.

The new facility on the outskirts of this city, a center for radio and television, comprises three recording studios, one demo studio, and space for the press, promotion and a&r departments of phonogram. The latter divisions were formerly housed in Amsterdam.

The studio design is by Tom Hidley from the U.S., known for his work on studios such as Record Plant in Los Angeles and New York, Wally Heider in Los Angeles, Capricorn in Macon, and Mountain in Montreux, Switzerland.

Building of the complex, by Amsterdam-based Verster-Dijkstra-Loerakker, started in October 1975. It has a total area of 2,700 square meters and altogether the Phonogram investment around to some \$2 million. Wisseloord, in which concrete and glass elements are integrated, comprises a ground floor including the three studios, demo room and mixing department, with the cellar underneath used as file room, echo chamber and for other technical facilities.

On the first floor is a conference room, offices for the press and production team, and a video room. The

press and promotion departments are headed by Jan Corduener and the a&r division is led by Otto Vriezenberg.

Born Free Productions, operating within the Phonogram framework, has moved into the old Hilversum a&r offices, but two other company production operations, Corduroy Productions and Eric Boom Productions, have moved into the Wisseloord complex.

Studio 1, the biggest, will be used by orchestras with up to 50 musicians, with one 16-track Studer recorder and two self-made mixing recorders. Studio 2 can take orchestras of up to 20 players, with a Studer 24-track machine, and Studio 3 is for pop groups of up to 10 musicians. Latter also has 24-track facilities.

All three studios have octagonal control rooms, automated mixdown systems, Polygram mix tables and Steiner grand pianos.

First product recorded at Wisseloord is by a Polydor Holland jazz trio, Phonogram group Bots, and new band Partner on its debut single "Kajuta Jhull." First classical product will be recorded in the complex in the summer.

International acts, notably Steeleye Span and Steve Miller have already shown interest in working at the studios. Miller was on hand with advice when the studios were being built.

The demonstration studio can also be used for recording radio and tv commercials. Managing director at Wisseloord is Ruud van Lieshout.

Hungary Mines Classical Gold

BUDAPEST—Unprecedented classical album sales were celebrated here by Hungaroton Records when, for the first time since the company was formed, gold disks were awarded for sales in excess of 50,000 copies.

Awards went to Denes Kovacs, violinist and director of the Budapest Music Academy, for Vivaldi's "Four Seasons"; to organist Gabor Helotka, for works by Bach; and to conductor Gyula Nemeth, for recordings of works by Liszt.

Conductor Janos Ferencsik, general musical director of the Hungarian State Symphonic Orchestra, received two gold disks, for a recording of Beethoven's "Fifth Symphony" and for the "Harry Janos Suite" by Zoltan Kodaly.

Jimmy James In Court Battle With Former Sidemen

LONDON—Hit-making artist Jimmy James claimed in the High Court here that three former members of his back-up band, The Vagabonds, were trying to cash in on his reputation.

He seeks a court order to stop musicians Russell Courtney, Christopher Garfield and Alan Kirk from performing under the name The Vagabonds. All three were members of his group in 1975-76.

But, said Andrew Pugh, counsel for James: "These three musicians had no more right to use the name than the 50 or so musicians who had formed part of the backing group at various times since 1965."

For the musicians, James Barry said it had never been their intention to mislead the public and that when they appeared on stage they made it clear they were in no way associated with Jimmy James. They had been sacked when James wanted to go solo and it would be unfair to stop them using the name because they had bookings lined up several months ahead.

The judge said there was a "violent conflict" of evidence and adjourned the hearing to a date still to be fixed so James and others could attend for questioning.

SEX PISTOLS ISRAELI DUD

TEL AVIV—Radio listeners in Israel have voted the Sex Pistols' "God Save The Queen" as the worst single of the year, naming The Stranglers' "No More Heroes" as the best new wave product of 1977.

Best album, according to the poll, is Boney M's "Take The Heat Off Me," and Jean Michel-Jarre's "Oxygene" takes the honor as top instrumental hit.

At individual artist level, Stevie Wonder emerged as top male singer, Tina Charles top girl, and the Electric Light Orchestra came out as group of the year.

SWEDEN HURT

Home Taping Cuts Sales

• Continued from page 71

Swedish division of IFPI, the industry international organization, says: "Obviously home duplication is very big here. There are huge numbers of homes with cassette decks and people are deeply into home taping. This is a serious problem for us at the industry level and we will have to redouble our efforts to get some kind of tax levy on blank tape sales."

"We have submitted this matter to the justice department along with a detailed report on how this matter is viewed at the international level."

But Landqvist says there are other major problems facing the Swedish industry, notably parallel importing, piracy and copyright duration.

Lehtinen Exits MTV

HELSINKI—Raimo Lehtinen, composer of the international hit "Letkiss" and musical director of Oy Mamos-TV-Reklam Ab for the past 12 years, has left MTV to concentrate fulltime on composing and record production.



LASTING MEMENTO—Billboard's Hugh Nishikawa, center, presents plaques picturing the cover of the Victor/JVC special issue that ran in Billboard last year to Saburo Watanabe, JVC president, left, and Shoo Kaneko, managing director.

A&M Reports Sales Rise Since Pact With CBS Intl

By ED HARRISON

LOS ANGELES—Since A&M Records and CBS Records International entered into a licensing deal in July 1977, record and tape sales in the 12 countries of continental Europe covered by the deal have increased, according to Marcus Bicknell, managing director, A&M Records Europe, and Alain Levy, marketing director, CBS Europe.

Both attribute the growth to well-coordinated European marketing campaigns, centralized manufacturing and key product released simultaneously or earlier than its release in the U.S. and England. The breakthrough of Supertramp also contributed heavily.

This year A&M will set up promotion offices within the CBS organization in Holland and Germany to add to the European head office and French promotion office, both in Paris.

In line with these changes, Lex Coesel has been appointed promotion coordinator, A&M Records Holland, working out of CBS Holland's radio promotion center in Hilversum, and Heide Bieger has been appointed promotion coordinator A&M Records Germany, working at CBS Schallplatten GmbH in Frankfurt.

Following a month's fact-finding visit to A&M Records Europe in Paris in February, Bieger will immediately assume her function as coordinator of information dealing with radio, television, press, concerts and artist relations for A&M artists and product.

The A&M European office staff will be brought up to full strength in April with the appointment of a marketing manager, A&M Records Europe. The announcement of the appointee will occur after MIDEM.

Imports Skim German Abba Sales

HAMBURG—"By not fighting against imports of the new Abba album, we're losing 25% of what should be our total sales," says

Rainer Schmidt-Walk, or Deutsche Grammophon.

"Abba—The Album" was released in Scandinavia in December, so many German dealers imported the LP at rates cheaper than DGG could offer. In Scandinavia, German dealers pay the equivalent of \$4.50 but it costs \$6 from DGG sales distribution here.

DGG sold 180,000 albums, but many of the dealers had already ordered from Scandinavian centers. Now Schmidt-Walk says: "We have to have a meeting with our Scandinavian affiliates and partners to tell them they cannot sell product so cheaply before Germany has a chance at its share of the business."

Swedish Tax On Alien Acts Is Cut

STOCKHOLM—The Swedish government will reduce the tax levied on foreign acts touring the country, long one of the highest on the continent.

The new tax rate is to be 30% of the artist's fee, less travel and related expenses, payable by the promoter. The tax has been 42.8%.

Acts touring here in February, when the new tax rates are expected to apply, include the Bay City Rollers, John Miles, Sweet, and the Climax Blues Band.

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From The Music Capitals Of The World

LONDON

The death of **Jack Jackson**, 71, deprives the U.K. industry of the man generally regarded as the first "genuine" disk jockey of the post war years. *The one-time bandleader was a trendsetter in the way he injected humor and informality into his shows.*

Crystal Gayle, high in the chart here with "Don't It Make My Brown Eyes Blue," cancelled out of **Mervyn Conn's** Wembley Country Festival this Easter because of U.S. television and concert commitments. But **Dottie West** has been added to the roster, joining UA stablemate **Kenny Rogers**.

Capitol here is planning a spring promotion for its mid-price Caps label, launched a year ago and designed to put back into catalog items deleted for some years, the series replacing previous mid-price line Capitol Vine. Songwriter/singer **Scott English** signed to EMI, the former hit-maker of "Brandy," retitled "Mandy" for the U.S. where it was a **Barry Manilow** smash, debuting with a single "Dance Til You're Out Of My Life."

Steve Stephenson appointed promotion manager of Rocket Records, **Elton John's** company here, having recently worked with the **Kinks** and **Charly** records. **Three Degrees** in for a lengthy concert and cabaret tour. New deals for April Music, with **Len Beadle** in charge, with **Billy Ocean**, **Robin Urstedt** and writing duo **Chris Arnold** and **Geoff Morrow**.

Tina Turner's first solo European tour takes in Germany, Holland, Belgium, Sweden, Austria, France, prior to two U.K. gigs (Feb. 11-12). Radar Records releasing the **Iggy Pop**/**James Williams** album "Kill City," originally recorded in 1974 and forming the missing link between Pop's work with the **Stooges** and his current efforts with **David Bowie** and solo.

Followup to Top 10 hit "Daddy Cool," **Darts** now out with "Come Back My Love" (Magnet), the nine-piece group now contemplating a U.S. tour in March. Major U.K. tour (starting Jan. 27) for **Deaf School**, linking with new single, plus album "English Boys And Working Girls."

Leslie Hill, EMI Records managing director, hosted lavish lunch for press folk at the Savoy Hotel.

Massive tv campaign for "25 Thumping Great Hits," Polydor's first album under its special deal with **Dave Clark** of the **Dave Clark Five**. Dutch group **Long Tall Ernie And The Shakers** in on a promotion trip, including a visit to ATV Music who handle their U.K. publishing.

Latest controversy for the **Sex Pistols**: the group banned from Finland because three of the band have criminal records. **Gordon Higginbottom**, assistant managing director of Barratts of Manchester, musical instrument makers, invited in his other role as a leading horn player to be guest artist at the Theatre Municipal, Luxembourg (28), at a brass band festival.

Party at **Ronnie Scott's** jazz club to launch Scott's new label, with **George Melly** as guest of honor. Now confirmed: "Mull Of Kintyre," by **Wings**, British biggest-selling single, near 2 million units, since the Beatles' "She Loves You" 15 years ago. Carlin Music here administering new publishing company Mac Music, set up by writer/producer **Mike Hurst** and his partner **Chris Brough**.

Roddy Ulewellyn, the man **Princess Margaret** wants to marry, to be launched in new career as a pop singer, signed to **Claud Woolf**, husband of **Petula Clark**. Tribute to "superbly economical style" of *Billboard* magazine published in an article here in "Miss London" by radio/tv personality **Bob Harris**. **Claude Francois**, French singer/writer, in for Royal Albert Hall concert in a bid for the big breakthrough. **PETER JONES**

PARIS

Following the withdrawal of support from Pathe Marconi, Barclay, CBS and Phonogram, the French record industry syndicate SNEPA has finally decided to abandon the national chart here, but is pledged to continue to try and find a satisfactory new system.

Tina Turner has signed a 10-year contract with Eurodisc, covering continental Europe, and she is to tour France in February, including gigs at the *Palais de Congres* in Strasbourg and the Pavillon in Paris. Another Eurodisc artist, **Amanda Lear**, who spent the holiday period in Paris, is including a song by French writer/singer **Henri Salvador** in the album she is now recording in Munich.

Adriano Celentano, whose "Don't Play That Song" broke sales records here, is releasing a new single linking "Woman In Love" with "Preg-

hero." Philips has brought out a sixth opera by Verdi, "I Deu Foscari," written in 1843 as part of a series of early works by the Italian composer.

MacMcNally's first disk to be distributed here by Eurodisc is "It's A Crazy World," and the same company is distributing disks by Italian act **Gepy and Gepy**, formerly with **Piper Club**. Barclay says **Raymond Lefevre's** latest "Love In Stereo" was specially mixed for hi fi by **Andy Scott**, **Gerhard Lehner** who runs the Barclay Studios and **Leo Missir**.

Barclay also preparing a disco album, compiled with cooperation of Logo Records of London, for release in a few weeks. And Barclay claims sales in excess of 30,000 by **Peters International** in the U.S. of the new **Jacques Brel** album is the highest figure ever for a French import. **Eddie Barclay** is visiting there to back up the operation.

Italian composer **Luccio Batisti** visited Paris recently to record for French television. IPG (Decca) awarded two prizes by the Academie Nationale du Disque Lyrique, the grand prize for "Marouf" by **Henri Baraud** and the prize Miguel Villabella for "Airs d'Operas Francais and Italian" by **Viorica Cortez**. **HENRY KAHN**

HELSINKI

Love Records and Musikkki Fazer controlled record retail shops collaborated for an impressive pre-Christmas sales campaign. While here recently, **Thad Jones** trained the local big band **UMO** for several days, also conducting its appearance at the Hesperia Night Club with **Mel Lewis** as special guest artist.

Sleepy Sleepers (EMI), local new wave band, has won a gold disk for its album "Sinulle Aiti," which topped the 25,000-unit mark. Local rackjobber **Discolux** has its own record label **Discolux** and is promoting a new album "Kovat Kotimaiset VI," featuring domestic EMI artists only.

Fonovox and Finnlevy in a legal hassle here over old recordings by **Erkki Junkkarinen** and **Tapio Rautavaara**. Out at last: the two local IFPI-produced albums saluting the centenary of the discovery of recorded sound.

KARI HELOPALTO

Intl Song Fests Pull 163 Finnish Entries

HELSINKI—Oy Yleisradio Ab has received 163 entries for the local preliminary stages of this year's Eurovision Song Contest, finals to be held April 20 in Paris, and for the Intervisio Song Festival, to be staged at Sopot in August.

A jury of nine will pick seven finalists for each competition and the best will be presented on television, Feb. 11. Final selection is in the hands of regional juries.

Rare Gold In Finland

HELSINKI—Scandia label duo **Danny and Armi**, the former known as "king of Finnish pop" and the latter the reigning Miss Finland, has been awarded a gold disk for sales of the single "Tahdon Olla Sulle Hella."

The disk, released in May of 1977, is the first single to achieve gold status here since 1972. Current requirement for a gold single is 10,000 units.

First Composers Co.

• Continued from page 84

olas Bicat, winner of the 1977 Ivor Novello award here.

Japp says: "Film music, and its writers, have been badly under-exposed. We aim to represent in a most active way those writers. Through Carlin we can exploit the music. We are also involved in production, including two major projects, one based on William Rushton's 'Supergig' best-seller, and one on pushing the martian characters from a Cadbury tv advertisement into both recording and a tv series."

Gosewich Reshapes CBS Office

TORONTO—Arnold Gosewich, recently appointed chairman and chief executive officer of CBS Records Canada, has restructured the lines of command at the company's head office.

Reporting directly to Gosewich is Terry Lynd, president; Jack Robertson, executive vice president; Bert Dunseith, vice president-marketing and sales; Rick Aaronson, director of business affairs; Dennis Martin, director of personnel; Bob Gallo, director of a&r, and Paul Hebert, director of a&r, CBS Disques, Montreal.

Reporting to president Lynd are Fred Rich, vice president, finance; Martin Keyes, vice president, manufacturing; Jacques Gagne, vice president and general manager A&A Records and Tapes Ltd., and Gerry Prochaska, managing director, Shorewood Packaging Ltd.

Reporting directly to executive vice president Dan Seith will be Wayne Patton, director of publishing—April/Blackwood Music, and Ted Campbell, manager of special products. The executive vice president will also take on increased responsibility in working with the chairman on the monitoring of various administration functions at the corporate level.

In explaining the changes, Gosewich says that "CBS Records in Canada has undergone dramatic growth in virtually all areas of its commercial operations. Our objectives for the future will be geared toward maximizing the opportunities that exist to further increase our already substantial position here. The realignment of direct reporting relationships provides the corporate leadership with the consistent attention it needs to achieve our objectives. It is a first step in plans to upgrade corporately, and within our subsidiary operations, and our physical facilities throughout Canada."

In a separate action, Gosewich was cleared of all legal matters pertaining to his departure from Capitol Canada. A recent court hearing in Toronto, dismissed Capitol's plea that he fulfill contractual obligations to the label.

"Cheap Thrills" Concerts Come To Vancouver

VANCOUVER—Rock promoter Norm Perry has introduced a budget concert series to the Vancouver area as an adjunct to his regular shows. The new package, aimed at establishing secondary acts in the market, is the "Cheap Thrills" concert series.

His company, Perryscope Productions, is promoting the new Cheap Thrills series through FM 99 in Vancouver and it initiated the \$2.99 series with Capitol recording artist **Sammy Hagar** at the Commodore Ballroom.

According to the promoter, the \$2.99 concerts have been introduced to bring groups to Vancouver that might not have included a British Columbian date on their tour itinerary.

He says in order to support the growing Vancouver music scene, the support slot in most Cheap Thrills dates will be reserved for Vancouver groups and musicians.

The Hagar date was heavily supported by the label with large discounts on the act's latest album.

Canada MOR Profits Cited In Polydor Report

By DAVID FARRELL

MONTREAL—According to an internal report from Polydor, 85% of MOR repertoire on release by the label is achieving a profit margin within a year of release, thus making it "the most successful category of music in the Polydor catalog."

The MOR report has been prepared for the label by Michael Hoppe, international repertoire manager. He strongly argues in favor of increased promotion and marketing activities surrounding the release of new product by artists such as James Last, Robert Delgado, Bert Kaempfert, Max Greger and the Fischer Choir.

Last summer the Fischer Choir topped the label's sales list with 15,000 copies sold in a four-week period, outselling both BTO and the Bee Gees for that period of time.

While its sister U.S. company has channeled its promotional energies primarily into the areas of rock and country, the Canadian operation has used MOR material as a cornerstone to profits since opening here some 11 years back.

According to the same report, approximately 50% of the popular albums section of the Polydor catalog is comprised of MOR material; breaking down into 75% instrumental and 25% vocal. The "recent success factor," Hoppe claims, "of instrumental MOR is 85%, consequently MOR can be considered the most successful category of music in the Polydor catalog."

Product exploitation is what the report is all about and Hoppe makes some other suggestions to further sales of MOR repertoire. Demographic research material is culled from the NARM survey but specific analysis is provided by Hoppe in the report.

"The MOR customer usually goes shopping for records with a definite idea in mind of what he wants, with the lower-paid looking most carefully for the best prices," the report says.

"Over 75% of males and 81% of females knew of their intended purchase before entering the store. Although a huge majority (62.1%) of all buyers had heard about it (the product) on radio, compared to 8.6% through newspapers or magazines, the MOR customers were affected by television, word of mouth and newspapers more than any other category."

Hoppe suggests in his report that airplay can be a "chief reason" for not buying a particular album, if the audience is "satisfied" with radio play on the tune or tunes.

Again falling back on NARM statistics, Hoppe suggests in the report that country music could become the

MOR material of the future, noting that the genre ranked highest as the music most enjoyed by the 30-34 year olds, with 27.6% selecting it as their choice compared to 19.5% and 16.7% choosing classical and traditional MOR, respectively.

Since radio play on MOR material is a "double-headed monster," in that it both attracts and turns off a potential audience from buying records, the report stresses the importance of in-store play in department style chains such as Eatons and the Bay.

According to Hoppe, during the last two years, 25 albums have been released by the label, of which 80% have generated considerable profit. He cites the extraordinary success of the "Bouzouki" recording by Robert Degado as a prime example of what an aggressive MOR marketing stance can achieve.

In Germany, the country of origin, the "Bouzouki" album sold in the area of 30,000 units, in the U.K. it achieved sales of 15,000. But in Canada, he says, with a population approximately one-third of Germany the album has gone on to sell in excess of 97,000 units.

Hoppe cites the gold status of a compilation work by the Fischer Choir as further evidence of what concentrated marketing skills can achieve.

Distributors Reshuffled

TORONTO—London Records of Canada has acquired the Vanguard line for manufacturing and distribution. The label was formerly represented here by Capitol Records which failed to renew its option in November of last year.

Midsong Records has signed a lease deal with MCA in Canada, effective immediately. The label was represented by RCA in this country before.

Tomato Records and its Label 21 have signed a distribution and promotion agreement with GRT Records in Canada. It is the first time that Tomato has had distribution in the country.

Amherst Records of Rochester, N.Y., has signed a distribution deal with A&M Records of Canada. The line was previously only available by import in Canada.

Polydor Records is negotiating with Charisma in Los Angeles for Canadian distribution and manufacturing rights. The label was handled by GRT in Canada.

Canada Turntable

Allan Matthews has been named vice president of United Artists Records, Canada, with the responsibility for all merchandising, promotion, advertising, a&r, and international activities for the label, as well as the general operations of the publishing company. He was formerly director of national promotion for the label. The new position doubles up a&r duties and publishing, previously held down by Keith Patten, now MCA's national promotion director.

Jeff Burns has retained his post as national promotion director for

GRT Canada. The long-time staffer had tendered his resignation late last year for a post in Los Angeles but has since had a change of mind.

Joe Owens has been upped to the post of national promotion manager at CBS Canada. Formerly holding a similar post at Quality, Owens recently moved to a regional promotion in the CBS building and now makes the move to the national seat, reporting directly to Bill Ramoni, director of promotion for the label in Canada.

Fama Latin LPs Hiked To \$5.98

Other Labels In Field Are Expected To Increase List

• Continued from page 6

Series) to \$5.98 (Billboard, Jan. 21, 1978).

Sproehle says all the firm's tape product will remain at its current \$6.98 level.

The new list on LP product will boost Fama's wholesale prices by 35-40 cents, Sproehle estimates, bringing it to about \$2.40.

Citing increased production, manufacturing and overhead costs, Sproehle says inflation has already begun cutting into the firm's profits.

"If every (Latin) company does as much business this year as last (at the same price)," he says, "they're going to end up making less money."

Sproehle says the firm's decision was "predicted" on the Caytronics move, adding that it is natural to be "encouraged" by such action on the part of the recognized "leader of the industry."

Says Sproehle: "It (the Caytronics move) is good for the entire industry, it may mean that we're all going to have to work a little harder to create demand for our product, but at least we're all in the same boat together."

"Maybe an Eliseo Valdes (president of the Musart/Peerless firm) will take a look at what Caytronics is doing and say, 'Why Not \$5.98?'"

At this point, however, Valdes is far from thinking about a \$5.98 list when his firm is still holding the line at \$3.98.

Valdes reports "it's possible" that the label will up its prices this year, but says he has been trying to "stick it out" as long as possible because of the serious import flow from Mexico.

When it is indicated that Caytronics has had an equally serious import problem and is still \$2 higher on its list than Musart, Valdes responds that Caytronics has been losing sales precisely because of that (a fact confirmed by Caytronics president Joe Cayre).

Still, Valdes says the firm will raise its prices, anticipating remedial measures to the import problem from Musart in Mexico.

For the L.A.-based Latin Inter-

national label, Pepe Garcia Jr., vice president, says that the firm has been contemplating a price increase, also to \$5.98, and says that the Fama move will be an "important consideration" for him.

Promising that Latin International will come to a definite decision before March, Garcia laments that the label "can't live on \$4.98 any longer."

Speaking for the Mexican-owned Gas label, Los Angeles branch manager Edmundo Pedroza also says, "it's impossible to go on" at the firm's current \$3.98 list, and says a price increase is a top priority for the label this year.

Pedroza admits to wholesale price fluctuations for his label, reporting it has varied around a \$2.10 median.

He stresses that the firm last year eliminated the practice of indiscriminately giving distributors 10% discounts in free goods, a practice he says he inherited when he took over the branch.

Expressing his desire for price stability also, Pedroza says of the Latin

industry in the U.S.: "We shouldn't be competing in price, but in product."

Fama's Sproehle dismisses the common arguments against raising prices in the Latin business—because the market is limited, or because the income of the Latin record buyer is lower than the public in general.

"In the Latin business," he says, "the life of the product is long and the buyers are loyal. I don't think the price increase will hurt our sales at all. A hit's a hit, and if you create the demand for product, the Latin public will buy it."

The range of list prices on front line product in the Latin industry here ranges from \$3.98 to \$6.98. Fama Records pioneered the top price some time ago for its salsa product, and Coco Records followed earlier this year on selected releases.

Caytronics has held the line at \$5.98, but improvement of the Mexico import problem should induce it to move up to the \$6.98 rank at the same future point.

1st Salsa Folio To Spot Fania Talent

LOS ANGELES—Columbia Pictures Publications is producing a salsa music folio, the first of its kind, that will center around Fania Records' top recording personalities.

The book, under the direction of the firm's creative book producer Audrey Kleiner, is anticipated to have some 50 salsa tunes from both the Fania and Vaya publishing branches, as well as photos and bios of the artists.

Kleiner expects the folio to be about 200 pages, and says it will feature some four-color art. It is due in March, she adds.

At this stage, the artists selected for the book include Bobby Valentin, Larry Harlow, Pete "El Conde" Rodriguez, Johnny Pacheco, Ray

Barretto, Willie Colon, Celia Cruz, Tito Puente, Ismael Miranda, Ruben Blades, Hector LaVoe, Cheo Feliciano, Isamel Quintana, Ricardo Ray, Bobby Cruz, Justo Betancourt, Santos Colon, Bobby Rodriguez, Mongo Santamaria, Roberto Roena and Papo Lucca.

Kleiner says the book will be marketed through Columbia's print division domestically. The firm's international division plans as well to promote the book heavily in Latin America, she adds, coinciding with the popularity rise of salsa in certain markets there.

Helping coordinate the project from Fania's end is the firm's director of international operations, Jose Florez.

Latin Scene

NEW YORK

A piano duel is expected when two top Latin pianists share the bill at a Felt Forum concert Feb. 10 staged by RMM Management, which is planning a series of Latin concerts at the venue.

Beginning Feb. 10, two international groups are lined up. Pianist Papo Lucca with La Sonora Pocena from Puerto Rico and Los Hijos del Rey from Santo Domingo will share the bill with P.R.'s Roberto Roena and his Apollo Sound. Headlining will be pianist Eddie Palmieri and the vocalists who have been associated with his career, Ismael Quintana and Lalo Rodriguez.

RMM is also bringing back Iris Chacon to Radio City Music Hall on Feb. 26. The vidette headlined two SRD shows there last year. She gave birth last month to a girl, Katiria Barbara. Her husband's group, Louis Miguel Faria Jr. and the Pyramids will be backing her.

T.R. Records reports that its latest effort in Latin television advertising is resulting in increased sales for its artists. For the past three months, T.R. has been buying two-minute air spots on Channel 47 during prime time, 9-10 p.m., in which a selected band is seen and heard playing its latest hit single.

The Carino label is releasing two collector's items by the end of the month. They are two LPs by the notable Tito Puente, "Tambo," and "Top Percussion" coordinated by music historian Joe Conzo who was also responsible for the "Afro Cuban Jazz" LP on Polydor which was a collection of music from Machito, Charlie Parker, Dizzy Gillespie and Chico O'Farrell.

Tito Puente's upcoming LP on Tico is to be a tribute to Cuba's late legendary vocalist Bene More. Puente and his orchestra of 35 years has been instrumental in giving rise to many vocalists such as Santos Colon, Gilberto Monroig, La Lupe, Sophy and many others.

Five Latin LPs have been nominated in the 20th Annual NARAS Grammy Awards. Though the non-typical negative reaction to the selections is mounting, for the record, the LPs are: Ray Barretto for "Tomorrow, Barretto Live," on Atlantic; Danny Rivera and Eydie Gorme for "Muy Amigos" on Coco Records; Machito and Lalo Rodriguez for "Fireworks" on Coco; Tito Puente for "The Legend" on Tico; and Mongo Santamaria for "Dawn" on Vaya.

The all female group known as "Latin Fever" is currently in La Tierra Studio recording its debut LP for Fania. The LP is being recorded under Larry Harlow's direction. Harlow is the musical director for the group while his wife, Rita, is acting as coordinator and manager of the group. The LP is projected to be a salsa dance album, but other variations of progressive music will also be included. **AURORA FLORES**

MIAMI

Lisette was winding up a few busy weeks of engagements before going into the studio for her new LP. She performed two concerts at the Gusman Theatre of the Performing Arts, and headlined the show at the Montmartre nightclub after which she was off to San Juan for a two-week engagement at the Caribe Hilton. With that accomplished, she should soon be going into a studio in San Juan to record her first album for Coco Records at Ochoa Studios. Her manager/musical director Frank Fiore has reserved studio time to etch his own single as well, also to be released under the Coco aegis.

Grupo Alma is giving the final touches to its new album being recorded at the Music Factory under the engineering expertise of its owner, Bob Archibald. Ignacio Morales Perea, president of Mexican label Discos Melody, was in town for a business meeting with Joe Cayre, president of Cayre Industries and licensee of Melody, who spent the holidays in Miami Beach.

Also in town Rinel Sousa, Caytronics vice president, before returning to New York from a European jaunt that took him to visit a number of their licensees. Sousa is pleased with the reception music programmers have given Alberto Cortez' latest LP. According to him, Cortez will begin a U.S. tour May 11, with Miami set as one of the concert stops.

Miami Sound Machine is recording an upcoming album, at Miami Sound Studio, under the direction of Carlos Oliva, former leader of the defunct Judge's Nephews. Oliva states that he has given the group a new turn and expects to have, in addition to hits in the Latin market, some reaction from Anglo stations to English cuts. Also recording under the direction of Oliva, who has assumed management for a number of groups, are Adam's Apple, away from the music scene for the past year, and Zircon, newly reformed.

Miguel Estivil of Alhambra Records, discloses big plans for a 1978 promotion on its existing Zarzuela catalog, plus an additional 25 new ones. He planned to be in San Juan sometime this month where he will begin producing Borincuba's first album for Alhambra, at Ochoa Studio. Alberto Rochi, Argentinian vocalist residing in New York, is playing the Starlight Roof at the Doral Hotel, in Miami Beach. With him is his musical director, Hector Garrido. **MIMI KORMAN**

6 Films Involved In Publishing Pact

LOS ANGELES—Trans-Atlantic Enterprises has signed an exclusive music publishing deal with the Interworld Music Group on six films.

Included are "She'll Be Sweet," starring Sally Kellerman; "Because He's My Friend," starring Karen Black; "Shimmering Light," with Beau and Lloyd Bridges; "Puzzle," starring James Franciscus; "Brandy And Me," with Sid Caesar, and "No Place To Run" with Richard Benjamin and Paula Prentiss.

Track LP On Dutch Chart For 3 Years

AMSTERDAM—"Once Upon A Time In The West," the soundtrack album featuring music of Italian composer-arranger Ennio Morricone, has been in the Dutch LP Top 50 for more than three years.

This fact, unique in Dutch record industry history, will be celebrated in February when Morricone is due to visit Holland. He will receive several platinum disks for the album which has already sold in excess of 400,000 units here.

Billboard SPECIAL SURVEY For Week Ending 1/28/78

Billboard Special Survey Hot Latin LPs

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NEW YORK (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album Vaya 66	1	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
2	ISMAEL MIRANDA No Voy Al Festival, Fania 508	2	CHELO La Voz Ranchera, Musart 10638
3	ORQUESTA BROADWAY Pasaporte, Coco 126	3	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Melody 5610
4	LA DIMENSION LATINA Presentando A Andy Montanez, Top Hits 2018	4	NAPOLEON Hombre, Raff 9056
5	LOS HIJOS DEL REY Los Hijos Del Rey, Karen 30	5	AMALIA MENDOZA Con Mariachi, Gas 4151
6	RICARDO RAY/BOBBY CRUZ Reconstruccion, Vaya 51	6	NAPOLEON Paganito, Raff 9065
7	JOHNNY PACHECO The Artist, Fania 503	7	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
8	TOMMY OLIVENCIA El Negro Chombo, Inca 1055	8	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
9	LA SONORA PONCENA El Gigante Del Sur, Inca 1054	9	JUAN GABRIEL Con Mariachi, Arcano 3283
10	VARIOUS ARTISTS Salsa Disco Party, TR 130	10	NAPOLEON Vive, Raff 9055
11	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415	11	COSTA CHICA Tapame, Fania 549
12	WILFRIDO VARGAS Wilfrido Vargas & Sus Bedunos, Karen 28	12	AGUSTIN RAMIREZ Que Chulita Estas, Freddie 1066
13	VARIOUS ARTISTS Super Salsa Singers, Fania 509	13	CORNELIO REYNA Te Vas, Angel Mo, CR 5052
14	EL GRAN COMBO 15vo Aniversario, EGC 014	14	LOS TIGRES DEL NORTE Vivan Los Mousados, Fania 554
15	PUERTO RICO ALL STARS Los Profesionales, Fania	15	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
16	FANIA ALL STARS Rhythm Machine, Columbia 34711	16	AGUSTIN RAMIREZ Damele, Freddie 1047
17	ORQUESTA SUBLIME Sublime, TR 131	17	RIGO TOVAR El Truandador Internacional, NovaVox 318
18	HECTOR LAVOE De Ti Dependo, Fania 492	18	ROBERTO PULIDO & LOS CLASICOS Copa Tras Copa, ARV 1041
19	ROBERTO ROENA Numero 9, International 924	19	RENACIMIENTO 74 Perdido Para Siempre, Rames 1015
20	YAMBU Yambu, Discolandia 8372	20	CHELO Con Mariachi, Musart 10585
21	MACHITO/LALO RODRIGUEZ Fireworks, Coco 131	21	JOSE-JOSE Remenciento, Pronto 1026
22	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500	22	AGUSTIN RAMIREZ No. 3 Otra Vez, Freddie 1056
23	ANGEL CANALES Con Sabon, TR 125	23	RENACIMIENTO 74 Vijando, Rames 1809
24	RALPHY SANTI Ralphy Santi & Su Conjunto, TR 132	24	LOS UNIDOS Que Me Entierren Cantando, Perez 501
25	JUNIOR GONZALEZ Tiempos Buenos/Good Times, Fania 510	25	LITTLE JOE & LA FAMILIA La Voz De Arlan, Leona 007

BUYÚ

Jose Mangual



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CANADA

(Courtesy of Canadian Recording Industry Association)
As Of 1/12/78

SINGLES

- This Week**
- 1 YOU LIGHT UP MY LIFE—Debbie Boone (WARN)—WEA
 - 2 MY WAY—Elvis Presley (RCA)—RCA
 - 3 YOU'RE IN MY HEART—Rod Stewart (WARN)—WEA
 - 4 HOW DEEP IS YOUR LOVE—Bee Gees (RSO)—POL
 - 5 BLUE BAYOU—Linda Ronstadt (ASYL)—WEA
 - 6 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (UA)—RCA
 - 7 GIRL'S SCHOOL—Paul McCartney & Wings (CAP)—CAP
 - 8 SLIP SLIDING AWAY—Paul Simon (CBS)—CBS
 - 9 BABY COME BACK—Player (RSO)—POL
 - 10 TURN TO STONE—ELO (UA)—RCA
 - 11 SOMETIMES WHEN WE TOUCH—Dan Hill (GRT)—GRT
 - 12 BOOGIE NIGHTS—Heat Wave (EPIC)—CBS
 - 13 STAR WARS—Mico (MILL)—QUA
 - 14 HEY DEANIE—Shaun Cassidy (WARN)—WEA
 - 15 YOUR SMILING FACE—James Taylor (CBS)—CBS
 - 16 HERE YOU COME AGAIN—Dolly Parton (RCA)—RCA
 - 17 COME SAIL AWAY—Styx (A&M)—A&M
 - 18 YOU MAKE LOVIN' FUN—Fleetwood Mac (WARN)—WEA
 - 19 SENTIMENTAL LADY—Bob Welch (CAP)—CAP
 - 20 WE'RE ALL ALONE—Rita Coolidge (A&M)—A&M
 - 21 I FEEL LOVE—Donna Summer (CASA)—QUA
 - 22 YOU REALLY GOT ME NEEDING YOU—Peter Pringle (WARN)—WEA
 - 23 SPACESHIP SUPERSTAR—Prism (GRT)—GRT
 - 24 BABY WHAT A BIG SURPRISE—Chicago (CBS)—CBS
 - 25 IT'S SO EASY—Linda Ronstadt (ELEK)—WEA
 - 26 CALLING OCCUPANTS—Carpenters (A&M)—A&M
 - 27 WE JUST DISAGREE—Dave Mason (CBS)—CBS
 - 28 TRIED TO LOVE—Peter Frampton (A&M)—A&M
 - 29 SWINGTOWN—Steve Miller (CAP)—CAP
 - 30 THE WAY I FEEL TONIGHT—Bay City Rollers (ARIS)—CAP
 - 31 IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (20th)—GRT
 - 32 THE KING IS GONE—Ronnie McDowell (GRT)—GRT
 - 33 SEND IN THE CLOWNS—Judy Collins (ELEK)—WEA
 - 34 NOBODY DOES IT BETTER—Carly Simon (ELEK)—WEA
 - 35 WE ARE THE CHAMPIONS—Queen (ELEK)—WEA
 - 36 JUST REMEMBER I LOVE YOU—Fire Fall (ATLA)—WEA
 - 37 DESIRE—Neil Diamond (CBS)—CBS
 - 38 ISN'T IT TIME—The Babys (CHRY)—CAP
 - 39 BACK IN LOVE AGAIN—L.T.D. (A&M)—A&M
 - 40 THAT'S ROCK 'N' ROLL—Shaun Cassidy (WARN)—WEA
 - 41 YOUR BACK YARD—Burton Cummings (CBS)—CBS
 - 42 HEAVEN'S JUST A SIN AWAY—The Kendals (OVA)—RCA
 - 43 CLOSER TO THE HEART—Rush (ANTH)—POL
 - 44 GONE TOO FAR—E. Dan & J.F. Coley (BIG)—WEA
 - 45 BLACK BETTY—Ram Jam (CBS)—CBS
 - 46 DA DOO RON RON—Shaun Cassidy (WARN)—WEA
 - 47 KEEP IT COMIN' LOVE—K.C. & Sunshine Band (TK)—RCA
 - 48 SHE DID IT—Eric Carmen (ARIS)—CAP
 - 49 MA BAKER—Boney M (ATLA)—WEA
 - 50 DON'T LET ME BE UNDERSTOOD—Santa Esmeralda (STIR)—TCI

LPs

- This Week**
- 1 RUMOURS—Fleetwood Mac (WARN)—WEA
 - 2 FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)—WEA
 - 3 SHAUN CASSIDY—Shaun Cassidy (WARN)—WEA
 - 4 SIMPLE DREAMS—Linda Ronstadt (ASYL)—WEA
 - 5 GREATEST HITS VOL. 2—Elton John (MCA)—MCA
 - 6 BORN LATE—Shaun Cassidy (WARN)—WEA
 - 7 ALIVE II—Kiss (CASA)—POL
 - 8 NEWS OF THE WORLD—Queen (ELEK)—WEA
 - 9 GREATEST HITS—Olivia Newton-John (MCA)—MCA
 - 10 OUT OF THE BLUE—Electric Light Orchestra (UA)—RCA
 - 11 I'M GLAD YOU ARE HERE—Neil Diamond (CBS)—CBS
 - 12 SATURDAY NIGHT FEVER—Various (RSB)—POL
 - 13 EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)—A&M
 - 14 STAR WARS—Soundtrack (20th)—GRT
 - 15 ELVIS IN CONCERT—Elvis Presley (RCA)—RCA
 - 16 THE GRAND ILLUSION—Styx (A&M)—A&M
 - 17 LONGER FUSE—Dan Hill (GRT)—GRT
 - 18 A FAREWELL TO KINGS—Rush (ANTH)—POL
 - 19 BOSTON—Boston (EPIC)—CBS

- 20 CRIME OF THE CENTURY—Supertramp (A&M)—A&M
- 21 HOTEL CALIFORNIA—Eagles (ASYL)—WEA
- 22 YOU LIGHT UP MY LIFE—Soundtrack (ARIS)—CAP
- 23 GREATEST HITS—Paul Simon (CBS)—CBS
- 24 LE SAINT LAURENT—Andre Gagnon (LON)—LON
- 25 FOREIGNER—Foreigner (ATLA)—WEA
- 26 J.T.—James Taylor (CBS)—CBS
- 27 SECONDS OUT—Genesis (ATLA)—WEA
- 28 BOOK OF DREAMS—Steve Miller (CAP)—CAP
- 29 DRAW THE LINE—Aerosmith (CBS)—CBS
- 30 LOVE SONGS—Beatles (CAP)—CAP
- 31 ANYTIME, ANYWHERE—Rita Coolidge (A&M)—A&M
- 32 ONCE UPON A TIME—Donna Summer (CASA)—POL
- 33 WE MUST BELIEVE IN MAGIC—Crystal Gayle (UA)—RCA
- 34 CHICAGO XI—Chicago (CBS)—CBS
- 35 GREATEST HITS—Engelbert Humperdinck (PAR)—LON
- 36 I, ROBOT—Alan Parsons (ARIS)—CAP
- 37 WORKS—Emerson, Lake & Palmer (Atla)—WEA
- 38 A NEW WORLD RECORD—Electric Light Orchestra (UA)—RCA
- 39 FLEETWOOD MAC—Fleetwood Mac (REPR)—WEA
- 40 GREATEST HITS—Abba (ATLA)—WEA
- 41 I REMEMBER YESTERDAY—Donna Summer (CASA)—QUA
- 42 POINT OF KNOW RETURN—Kansas (CBS)—CBS
- 43 SILK DEGREES—Boz Scaggs (CBS)—CBS
- 44 AJA—Steely Dan (ABC)—GRT
- 45 LOOKING BACK—Stevie Wonder (TAM)—MOT
- 46 LITTLE QUEEN—Heart (PORT)—CBS
- 47 MOON FLOWER—Santana (CBS)—CBS
- 48 THUNDER IN MY HEART—Leo Sayer (WARN)—WEA
- 49 HOPE—Klaatu (DAFF)—GRT
- 50 HERE YOU COME AGAIN—Dolly Parton (RCA)—RCA

ITALY

(Courtesy of Germano Ruscitto)
As Of 1/9/78

- This Week**
- 1 SOLO TU—Matia Bazar (Ariston)—Ricordi
 - 2 MOON FLOWER—Santana (CBS)—MM
 - 3 ISOTTA—Pippo Franco (Cinevox)—Ricordi
 - 4 DAMMI SOLO UN MINUTO—I Pooh (CGD)—MM
 - 5 DON'T LET ME BE—Santa Esmeralda (Phonogram)
 - 6 LA VIE EN ROSE—Grace Jones (Ricordi)
 - 7 SAMARCANDA—Roberto Vecchioni (Phonogram)
 - 8 UNLIMITED CITATIONS—Cafe Creme (EMI)
 - 9 STAR WARS THEME—Meco (RCA)
 - 10 DO IT FOR ME—Jennifer (Disco piu)—MM

AUSTRALIA

(Courtesy of 1270 ZSM Radio)
As Of 1/13/78

- This Week**
- 1 MULL OF KINTYRE—Wings (CAP)
 - 2 APRIL SUN IN CUBA—Dragon (PORT)
 - 3 YOU—Marcia Hines (Miracle)
 - 4 BLACK BETTY—Ram Jam (Epic)
 - 5 YOU LIGHT UP MY LIFE—Debbie Boone (WARN)
 - 6 FLOAT ON—The Floaters (ABC)
 - 7 YOU TO ME ARE EVERYTHING—The Real Thing (Astor)
 - 8 STRAWBERRY LETTER 23—Brothers Johnson (A&M)
 - 9 SILVER LADY—David Soul (PVT)
 - 10 STAR WARS—Meco (RCA)

LPs

- This Week**
- 1 FOOTLOOSE & FANCY FREE—Rod Stewart (Warner Bros.)
 - 2 RUMOURS—Fleetwood Mac (Warner Bros.)
 - 3 DOWN TWO THEN LEFT—Boz Scaggs (CBS)
 - 4 SILK DEGREES—Boz Scaggs (CBS)
 - 5 SIMPLE DREAMS—Linda Ronstadt (Asylum)
 - 6 I'M GLAD YOU ARE HERE WITH ME TONIGHT—Neil Diamond (CBS)
 - 7 RUNNING FREE—Dragon (Portrait)
 - 8 MOONFLOWER—Santana (CBS)
 - 9 AJA—Steely Dan (ABC)
 - 10 OUT OF THE BLUE—E.L.O. (United Artists)

HOLLAND

(Courtesy of Production Hugo Van Gelderen)
As Of 1/19/78

- This Week**
- 1 MULL OF KINTYRE—Wings (Bovema)
 - 2 LOVE IS IN THE AIR—John Paul Young (Ariola)
 - 3 EGYPTIAN REGGAE—Jonathan Richman & Modern Lovers (Ariola)
 - 4 HOW DEEP IS YOUR LOVE—Bee Gees (Polydor)
 - 5 IT'S A HEARTACHE—Bonnie Tyler (Inelco)
 - 6 SINGIN' IN THE RAIN—Sheila & B. Devotion (CNR)
 - 7 T SMURFENLIED—Vader Abraham (Dureco)
 - 8 A FAR L'AMORE COMINCIA TU—Raffaella Carrà (CBS)
 - 9 LUST FOR LIFE—Iggy Pop (Inelco)
 - 10 BELFAST—Boney M. (Dureco)

SPAIN

(Courtesy of "El Gran Musical")
As Of 1/14/78

*Denotes local origin
SINGLES

- This Week**
- 1 CREDO—Elsa Baeza (CBS)—April Music
 - 2 OXYGENE—Jean Michel Jarre (Polydor)—Canciones Del Mundo
 - 3 UNLIMITED CITATIONS—Cafe Creme (EMI)—Clipper's
 - 4 GIVE A LITTLE BIT—Supertramp (Epic/CBS)—Ego Musical
 - 5 MA BAKER—Boney M (Ariola)—Clipper's
 - 6 STAR WARS—Meco (RCA)—Canciones Del Mundo
 - 7 EL ULTIMO GUATEQUE—Laredo (CBS)—April Music
 - 8 ROCKCOLLECTION—Laurent Voutzy (RCA)—Lorgere
 - 9 I FEEL LOVE—Donna Summer (Ariola)—Armonico/Clipper's
 - 10 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Fonogram)—Aberbach

LPs

- This Week**
- 1 SUS 40 MEJORES EXITOS ORIGINALES—Elvis Presley (K-tel)
 - 2 EVEN IN THE QUIETEST MOMENTS—Supertramp (Epic/CBS)
 - 3 LOS SUPER-30—Varios Interpretes (CBS)
 - 4 OXYGENE—Jean Michel Jarre (Polydor)
 - 5 STAR WARS—Banda Original Pelicula (Movieplay)
 - 6 LOS SUPER 2 L.P. DE DEMIS ROUSSOS—Demis Roussos (Fonogram)
 - 7 LOVE FOR SALE—Boney M (Ariola)
 - 8 I ROBOT—The Alan Parsons Project (EMI)
 - 9 MAGIC FLY—Space (Hispanvox)
 - 10 SUPER ESTRELLAS—Varios Interpretes (Movieplay)

SOUTH AFRICA

(Courtesy of Springbok Radio "T")
As Of 12/31/77

- This Week**
- 1 BUCCANEER—McCully Workshop (Nitty Gritty)
 - 2 BARRACUDA—Heart (Portrait)
 - 3 I NEVER LOVED A MAN (The Way I Love You)—Margaret Singana (Jo'burg)
 - 4 GO YOUR OWN WAY—Fleetwood Mac (Reprise)
 - 5 FROM NEW YORK TO L.A.—Patsy Gallant (Trutone)
 - 6 I NEED YOU—Joe Dolan (Pye)
 - 7 RUN TO ME—Kelly Marie (Pye)
 - 8 FACE OF AN ANGEL—Clive Risko (RCA)
 - 9 I'M HERE AGAIN—Thelma Houston (Tamil Motown)
 - 10 THE NAME OF THE GAME—Abba (Sunshine)

Virgin Distributed By Phonogram In Greece

ATHENS—Virgin Records is now being distributed in Greece by Phonogram, marking the second big label acquisition by the company in recent months.

Last September, Phonogram gained the Chrysalis catalog.

For Virgin, which specializes in progressive rock, Phonogram has set in motion a special promotion which includes radio commercials and tv film clips. It has already released the Sex Pistols' debut album and product from Tangerine Dream, Gong and Steve Hillage. Repertoire previously out here by former Virgin distributor Emial, will follow.

Polygram Thrust

• Continued from page 85

intention of any videodisk software role at this particular time. We are making musical pictures in Europe for television that may in some moment be useful for video.

"It's not a thing we are strongly involved in yet. For the past several years it's looked as if the videodisk was around the corner of an oval building."

On direct disks: There are no plans to cut in this mode. "There might be some minor advantages... but the ultimate advantage to the consumer is pretty inaudible."

General News

RSO Blazes Hot '78 Trail With Top Spots

• Continued from page 6

ing into the studio in February to record a new album. Release date on that is still unknown.

Meanwhile, the "Saturday Night Fever" soundtrack is now in excess of a reported three million units and selling at a brisk pace of 200,000 units daily, according to Coury.

The album has spawned two monster singles thus far, both by the Bee Gees, "How Deep Is Your Love," a former No. 1 record, is seven this week and "Staying Alive" is now starred at three.

In addition, Yvonne Elliman's single from the soundtrack, "If I Can't Have You," hit the Hot 100 this week at 89 starred and another Bee Gees single from the album, "Night Fever," will be issued this week (23).

Other hot product having a sig-

nificant correlating effect on album sales are Player's "Baby Come Back," No. 1 for the third consecutive week, and Andy Gibb's second single "Thicker Than Water," number 10 this week with a star.

Eric Clapton's "Lay Down Sally" is also making breakthroughs as it's 45 with a star and making Clapton's "Slowhand" LP his biggest album in terms of sales.

The success of those singles is spurring album sales as Player is at 40 starred, Clapton's "Slowhand" is at 27 starred, and Gibb's "Flowing Rivers" has picked up momentum and is heading back up the chart. It is at 103 starred after 30 weeks on the Top LP chart.

And the Bee Gees catalog is showing movement with its "Here At Last... Live" LP also making its way back up the chart.

C'right Registration Rule Eased

NEW YORK—Publishers will only have to file one full score to register the copyright of a theatrical, symphonic or choral work published on a rental, lease or lending basis, according to rules issued by the Copyright Office.

The regulation is hailed by Leonard Feist, president of NMPA, which lobbied strongly against an

earlier proposal which would have required two full scores together with two full sets of parts for registration.

"Thousands and thousands of dollars would have been required of publishers of musicals, operas, symphonic and choral works in order to comply with the original proposed regulation," says Feist.

38% Of Jazz Charted LPs Emanate From CBS Group

By PAUL GREIN

LOS ANGELES—CBS accounts for a commanding 38% of Billboard's jazz chart this week, with 15 of the LPs on the 40-album list. This is nearly four times as many charted products as the nearest runners-up—Polydor, Fantasy and ABC, which each have four of the top 40 LPs.

Of the 15 albums, 13 are on Columbia, one is on Epic and another is on Epic/Ode.

Two of the 15 LPs are on this week's pop album list; another five hit the pop chart but have since fallen off.

Holding at No. 1 on the jazz chart and jumping five notches to 62 pop is Bob James' "Heads," while moving four spots to number five jazz is Ramsey Lewis' "Tequila Mockingbird," now up three slots to number 111 pop.

Jazz chart albums which crossed to the pop chart but have since fallen off include Maynard Ferguson's "New Vintage" at number six (it peaked at 124 pop in December); the Quintet's "V.S.O.P." at number 11 (it crested at 123 pop in December); Weather Report's "Heavy Weather" at number 16 (which peaked at 30 pop last May); Tom Scott's "Blow It Out" on Epic/Ode at number 21 (which reached 87 pop in October); and Freddie Hubbard's "Bundle Of Joy" at number 28 (which reached 149 pop in December).

Albums which are on the jazz chart but have not hit the pop list are Dexter Gordon's "Sophisticated Giant" at number three, Billy Cobham's "Magic" at number nine, Eric Gale's "Multiplication" at 13, Steve Kahn's "Tightrope" at 17, "The Montreux Summit (Vol. One)" at 20, Doc Severinsen's "Brand New Thing" on Epic at 34, Charlie Parker & the All-Stars' "Summit Meeting

At Birdland" at 35 and Miles Davis/Tadd Damerson Quintet's "Paris Festival International De Jazz" at 36.

CBS also has two albums by jazz-oriented artists which are scoring on the pop chart but have never hit the jazz survey: George Duke's "Reach For It" on Epic, which falls to number 39 after hitting the top 25 two weeks ago, and Phoebe Snow's "Never Letting Go" on Columbia, now at number 156 after reaching number 73 in December.

George Butler, Columbia's vice president of jazz and progressive music, has no complaints about these LPs not being listed on the jazz chart. "The George Duke album isn't even close to being jazz; the objective was to garner sales and win a large audience. Jazz elements like improvisation weren't even a consideration as the album was put together."

Butler contends the main reason for CBS' domination of the jazz chart is the diversity of its product. "Those 15 albums represent a wide variety of idioms. They're all very different in style; we're not locked in to one kind of jazz."

"The V.S.O.P. album is the only acoustic-based LP, but Dexter Gordon is also a pure, authentic kind of jazz. Bob James is a kind of fusion. Billy Cobham is a progressive jazz. Weather Report is contemporary and Steve Kahn is a commercial jazz."

Miller Renewed

LOS ANGELES—Ron Miller, who has written such songs as "For Once In My Life" and "Touch Me In The Morning" in his 16 years with Jobete, has re-signed with the publishing firm.

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• Continued from page 47

For the Jan. 13 date Rollins was backed by a solid six-piece band that featured the impres-

sive talents of pianist Mike Wolfe, bassist Bob Cranshaw and drummer Eddie Moore. For the second half of the show Rollins was joined by

trumpeter Donald Byrd who displayed some of his best playing in years.

But the evening belonged to Rollins and his torrid blowing. Rollins was at the top of his game as he drove the full house wild with his sax.

Rollins showed, for the first time in recent memory, his skill on soprano sax with a soothing rendering of the old Johnny Hartman-John Coltrane tune "My One And Only Love."

But most of the evening Rollins played the tenor saxophone about as well as anyone has ever played it. He now plugs his instrument into an amplifier but only to free him from the microphone and give him the opportunity to move about the stage as he plays.

The set was climaxed by a bop style treatment of Stevie Wonder's "Isn't She Lovely" which featured a long sax solo that brought the crowd to its feet. After two hours and 11 songs Rollins was called back for a well-deserved encore.

BOB FORD

RONNIE MILSAP Harrah's, Lake Tahoe

Don't be misled by Milsap's country roots because the talent blind singer/piano player has the versatility to sing pop, r&b and probably every other form of music as evidenced in his 12-song, 50-minute set.

Opening with a pop tune, "I've Got The Music In Me," Milsap ably delivered it in a melding fashion which blended both pop and country.

Backed by a full orchestra which included strings and horns as well as his backing rhythm section, Milsap presented a balanced set of ballads, countrified rockers, uptempo pop-oriented tunes and tributes to Hank Williams, Elvis Presley, Fats Domino, Jerry Lee Lewis and the Platters, all in a charged medley.

It was in this medley that Milsap best showcased his versatility as he switched the pace from a husky r&b vocal to mainstream country to '50s rock 'n' roll. Throughout his show Jan. 13 he maintained a cool, gregarious stage presence.

Milsap's crossover ability, evidenced in "It Was Almost Like A Song" which crossed over onto the pop charts, exemplified his pop potential. He did justice to other familiar pop songs such as "Evergreen," delivered in a soft romantic manner, and "Honky Tonk Woman."

A highlight was "Country Cookin'," a get-down boogie number with electric guitar, steel guitar, bass and drums all taking center stage at various times.

Other crowd pleasers included a medley of his older material consisting of "Please," "Legend In My Time" and "Kawliga," a hand-clapping, Indian narrative complete with smoke for a surrealistic effect.

And Milsap is not without stage gimmicky. Smoke covered the stage on two numbers ("Kawliga" and "When Smoke Gets In Your Eyes") and Milsap played piano with a monster mask on "Kawliga."

Milsap's potential is now being tapped. It's no wonder he was voted country entertainer of the year in 1976. He has the ability to become a major pop performer as well without alienating his large country following.

ED HARRISON

Emerald To Parcel Royalty In Ireland

EDMONTON—Royalty Records of Canada has reached an agreement with Emerald Records of Ireland for distribution of Royalty product in the U.K. and Eire.

Initial contact between both companies was at Muxpo last year in Miami, according to R. Harlan Smith at Royalty. Initial releases through Emerald in 1978 include 10 albums by separate artists with tour plans in the U.K. to support the releases.

Included in the deal are albums by Chris Nielsen, R. Harlan Smith, Gustafson, Fjellgaard, Glory Anne Carriere, Red Wyng, Russell Thornberry, and Lou and June Torok.

All Royalty product was recorded at Sundown Recorder studios in Edmonton.

Parker Scoring

LOS ANGELES—John Parker has been set to score "The Magnificent Hustle," a two-hour NBC-TV movie.

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AT&T Transmission Process Will Enhance Hi Fi Sound

• Continued from page 1

with the rest of the 163 stations during 1978, reports Dan Wells, PBS senior vice president, engineering operations.

At least 60 stations already have indicated they will purchase the PBS Digital Audio for Television (DATE) decoder which will make multi-channel transmission operational by early 1979, he notes.

The new AT&T system, involving an attache case-sized diplexer, essentially piggybacks the improved audio signal onto the video signal, with both carried over the AT&T network of microwave towers. This eliminates the need for the parallel (and audibly inferior) network of land lines previously used, freeing these for other uses.

To "go stereo," however, means the use of an additional piece of the broadcast frequency spectrum, which requires FCC approval. The

current FCC inquiry into uses of the tv aural subcarrier encompasses tv stereo, but the NAB's request to pull this out into a separate inquiry (Billboard, Jan. 7, 1978) leaves its priority up in the air.

An FCC spokesperson indicates that AM stereo now has top priority, with matrix and discrete quadcasting also waiting in line. Manufacturers have been less than enthusiastic over tv stereo, but an EIA spokesperson acknowledges that the AT&T system removes one key objection—that no matter how good the tv set's sound was made, it was limited by the low level of transmission.

While AT&T is installing the diplexers in all network affiliate stations and many major independents at no charge, absorbing the \$1,200 to \$1,500 cost per unit from Farnon as part of its existing fee schedule, it would file for a new tariff on a stereo service, "a relatively small increment of about 10%," Cohan says.

For stations to convert broadcast transmitters from mono to stereo, he recalls the Denver Research Institute report for the Office of Telecommunications Policy estimated about \$10,000 per station (Billboard, Feb. 14, 1976).

That same study estimated that from 10% to 25% of buyers for the 13 to 17 million tv sets sold annually in the U.S. "would be willing" to pay \$50 to \$100 more for new tv receivers with stereo. Actual add-on costs for manufacturers given in the report indicate a retail price increase of \$90 to \$105 on new tv stereo sets.

Cohan reports that several manufacturers have contacted him since the recent announcement that the new system was operational "and they were certainly excited."

Sanyo, JVC and Tatum are three manufacturers that already have made progress toward beefing up the audio section of their smaller tv sets, and he sees stereo as a real boon

to the color business in particular, where the U.S. market is virtually at saturation.

Speaking for PBS, Wells emphasizes, "We're very pleased that AT&T has taken this step because it will encourage tv set manufacturers to improve their sound quality."

The imminent changeover to PBS satellite transmission will offer a similar diplexing for single channel audio at the extended bandwidth of 15 kHz, which will be maintained to provide compatibility with AT&T, he notes.

The multi-channel transmission via the PBS DATE system, under development since mid-1973, will be provided by DATE decoders purchased by the PBS stations at \$8,225 each from Digital Communications Corp., with the system expected to be operational by early next year.

Prospects for broadened simulcasts are immediate, with prior networks limited to the 15 markets served by the AT&T hookup, augmented by using existing regional common carrier networks or microwave linkups to a maximum of about 60 stations.

This latter figure was achieved by the most recent "Live From Lincoln Center" simulcasts, and production manager Peter Scharff is much enthused over the broader range that the new AT&T and PBS moves will mean.

In addition to the existing 15 portable diplexers previously available from AT&T for simulcast situations, at least 15 more will be available soon, Scharff and other PBS affiliates were informed recently. These will be available for various sports events and other "feeds" as well, AT&T's Cohan reports.

"Once the PBS satellite transmission is operational, and the DATE decoders are in place, we'll be golden," Scharff says. "At the height of our Lincoln Center network, over 53% of U.S. households had the potential of receiving the program in stereo."

"Now we'll be able to take a feed from any tv station in almost any city for virtual blanket penetration."

He sees the DATE multi-channel capability not so much for quadraphonic broadcasts, but more for transmitting two stereo, or four improved mono programs simultaneously. With all Lincoln Center programs recorded in stereo, he has a lot of material "in the can," just waiting to be used.

The prospects for more commercial music on tv are obvious. Cohan notes that the amount of music-oriented programming now is about 10%, exclusive of movies, whose soundtracks are getting more attention. "It's a fond hope of mine to see more music on tv—to prove there's a real market out there for advertisers."

JANUARY 28, 1978, BILLBOARD



Billboard photo by Adele Radicchi

ALASKAN BEAMING—KANC, Anchorage, Alaska, officials Randy Robbins (with mike) and Marshall Johnson, right, chat with three members of the first Richard Bullock store in the state during a five-hour opening day remote. From the left: Steve Lain, assistant manager; Glenn Tanner, manager, and Rick Albert, marketing vice president.

NAIRD M Meet

• Continued from page 3

mons, KSAN-FM, and Laura Ellen, KFAT-FM, will participate in a "Promotion-Airplay" workshop, with another cocktail/banquet session that evening.

There will be a general NAIRD M business meeting Sunday following brunch, after which there will be concurrent workshops on starting a record label and "Promotion-Print Media."

Each day there will be trade show exhibit open from 1 to 5 p.m.

Registration is through Mindy McCullough of Bay Records, Alameda, Calif. The member fee is \$50 and \$75 for non-members, with an additional \$10 for registrants after Jan. 30. The exhibit fee is \$15 for members and \$25 for non-members.

Arista Wholesales

• Continued from page 3

and gospel product which remain at different levels, jazz both high and low, gospel generally lower priced.

To provide for an orderly transition, all returns on Arista product released prior to Jan. 26 will be credited on the old price through June 30.

N.Y. NARAS Sets Grammy Ceremony

NEW YORK—The New York chapter of NARAS has finalized plans for its 20th annual Grammy awards ceremony, set for Feb. 23 at the New York, New York club.

The evening kicks off with a 5:30 p.m. cocktail party, followed by a buffet dinner and presentations of awards. At 9 p.m., monitors will be set up so guests can view the nationally televised Grammy awards show.

Invitations to the New York gala will be sent out during the next several weeks. Prices range from \$30 for members to \$50 for non-members and \$75 for patrons.

Two Labels Tied

NEW YORK—Columbia and Elektra/Asylum shared the WNBC-AM award for having the most records on the New York outlet in December.

Group or artist of the month was a three-way tie, with the Bee Gees' "How Deep Is Your Love" (RSO); Rita Coolidge's "We're All Alone" (A&M); and Fleetwood Mac's "You Make Lovin' Fun" (WB) sharing the award for the song most often in the station's top five.

Jack Levy Starts New Indie Label

LOS ANGELES—Jack Levy has started his own independent label, Alexander Street Records, after resigning from the presidency of Festival Records, a position he assumed last year. Prior to that, Levy served in executive posts at Capitol, Liberty and Paramount.

The new label's initial artist signing is Tony nominee Jonelle Allen.

Tortoise In East

LOS ANGELES—Tortoise International Records, the new RCA custom label headed by Don Davis, has opened an East Coast office, run by Irv Trencher, vice president of sales and marketing. The address is 888 7th Ave., New York, N.Y. 10019, (212) 582-7082.

Bulletin Revised

NEW YORK—RIAA has published a revised Bulletin E-5 "Standards For Magnetic Tape Records." The standard, revised Nov. 11, 1977, is available at no charge to members of the industry by writing to RIAA, One East 57th St., New York, N.Y., 10022.

3 Offer Catholic License

• Continued from page 1

Roman Catholic church music user the right to copy more than 200 copyrights from American Catholic Press, Oak Park, Ill.; 1,250 copyrights from F.E.L. and 50 copyrights from Servant Publications, Ann Arbor, Mich., for the annual fee.

Roman Catholic entities agreeing to take the license are asked to supply Copyright Sharing Corp., essentially a central collection agency for royalties, with one copy of each of the copies or collections of copies it makes in each calendar year.

The company will then put into a computer the contents of each homemade hymnal by song and that song's writers and publishers. At the end of the calendar year 1978, participating publishers will be paid on a prorated basis, dependent upon the number of times their copyrights are utilized in the parish or school-made hymnals printed during that calendar year.

For example, Boyd notes that if a parish hypothetically produced one songbook containing a total of 20 songs from the combined three-publisher catalogs, 50% of which were from F.E.L. and 25% were equally divided among the other two catalogs, the royalties would thus be divided percentage-wise 50% to F.E.L. and 25% to each of the other two.

It is hoped, Boyd says, that the computerization will enable the company to provide an annual reporting either in a lump sum to the participating publishers or at an additional cost, the participating publisher could request individual payments made directly to its writers. Computerized accounting to individuals would be reported directly to the publisher with actual copies of the royalties checks sent to writers.

Boyd says that implementation of the program is expected to be so costly in 1978 that there will be little left for royalty payments. But with the renewals each year, the implementation cost will be slashed so that resultantly larger royalty pay-

ments to publishers will be made each subsequent year. Too, the more parishes licensing, the closer copyright sharing comes to a breakeven point, he explains.

The more than 2,000 present F.E.L. licensees at \$100 annually have been notified they can convert to copyright sharing licenses, with whatever residue is left on their F.E.L. annual license being applied at the rate of \$8.33 monthly to their copyright sharing license.

To supplement the \$125 unlimited sharing license, the company offers small worship groups such as individual convents a \$50 for 50 copies yearly license on all copyright sharing licenses.

Boyd says that Canadian and U.S. Roman Catholic dioceses are being offered up to 30% discounts dependent upon the number of individual church and/or school users within that geographical areas because of economies effected through dealing with a single central clearing house for the royalty payments.

When a parish or school applies for a license, copyright sharing provides the licensee with a license number and a copyright sharing index listing all the songs in three combined catalogs. Each song in the catalogs is given a royalty number in the index. Parishes using that particular song in their homemade hymnals are required to show the writer, publisher and index number each time they copy a particular song. Each time a Roman Catholic user produces a homemade songbook, they are asked to send a copy immediately to Copyright Sharing for its computerization.

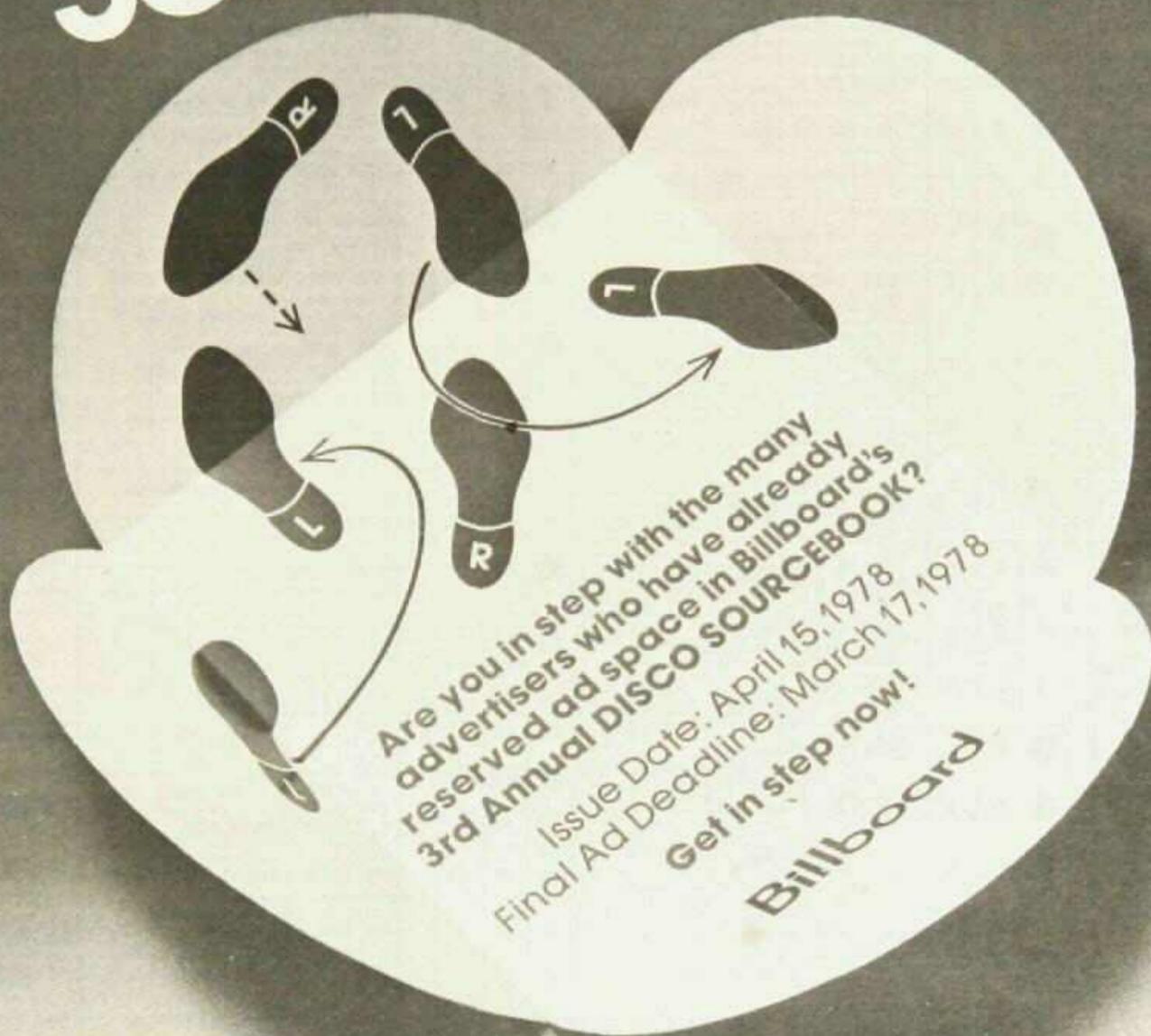
Fr. Carl Last, administrator for the Federation of Diocesan Liturgical Commission, Chicago, governing body within the U.S. church, earlier reported that it was the organization's hope that pastors of understaffed parishes eventually might be able to deal with one single entity in making music usage royalty payments (Billboard, Oct. 22, 1977).

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Atlantans Take Shows To Schools

By JEAN WILLIAMS
LOS ANGELES—Mobile Jazz Atlanta, a group of about 20 professional studio and backup musicians, is bringing shows into schools. The locally funded group, into its second year, was formed to encourage community youngsters to take up jazz...

JANUARY 28, 1978, BILLBOARD

Table with columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST. Contains 100 rows of chart data.



Four Tops: offer their special brand of music during a recent engagement at L.A.'s Starwood nightclub.

4 TOPS REBORN *Group Seeks New Life; Trying Holland-Dozier-Holland's Skills*

By JEAN WILLIAMS

LOS ANGELES—It has taken the Four Tops to get Holland-Dozier-Holland, formerly one of the most sought after production/writing teams in the business, back together again.

At least for one LP, says Abdul "Duke" Fakir, a member of the Tops as well as its business manager.

The group, celebrating its 24th year in the industry, has not worked with Holland-Dozier-Holland in nearly a decade, while the producing/writing team has not worked together in about seven years.

Duke, who admits his group has lost some of its popularity, says the Tops will now go in a slightly different musical direction.

"We got Holland-Dozier-Holland back together to do one LP for us. We're not going back to our old type of recording; this LP will be a totally contemporary effort with the producers that we worked best with in all of our recording years," says Duke. Holland-Dozier-Holland worked with the group when both were with Motown Records.

According to Duke, there has been litigation going on among the trio, "but we have worked out a way for this merger to be done and we're starting the LP immediately."

"We're planning to create a Four Tops 'now' sound that we have been missing for some time. And we feel Holland-Dozier-Holland can do it."

"We sat down and tried to determine in what direction we would take our music—if we should go toward the Commodores' sound, the Earth, Wind & Fire sound or back to the old Tops' sound. We decided to go with a mixture of what we sounded like 10 years ago and put new feelings and some extra touches to it."

He cites as an example the group's tune "Cat Fish." "Even though it was a good tune, if it had been produced by Holland-Dozier-Holland it would have had a potency that would have made it jump to a cross-over status," says Duke.

The group's most recent ABC LP "The Show Must Go On," which sounds remarkably like its early product, is different from its past ABC LPs, says Duke. "The approach to our rhythm section was different on that album; it's more gutty and has both disco and sweet things included."

"A lot of our past things were sort of lifeless and on the fence," continues the outspoken singer. "We used the same rhythm section we used when we were with Motown and recorded all the rhythms in Detroit as we did in the past and only sweetened it in L.A."

In the past few years the Tops have gotten into the business end of the business and plan to expand this

year into production. They will also complete building a studio in Detroit.

"In Detroit, there's an abundance of raw talent which we would like to produce and we're in the last stages of building our own studio where we will be able to produce our own acts shortly."

The Tops' production firm, Spin-Off, will hold hands with its Rall publishing firm, which has been in existence five years. According to Duke, there are approximately 150 tunes in Rall's catalog of which 75% were written by group members. He notes that nearly 100 tunes have been recorded by either the Tops or other acts.

The Four Tops have also undertaken managing themselves. Says Duke: "We manage ourselves for two reasons. We have been in the business long enough to know what we want and we now refuse to give anyone up to 25% to do something they want done as opposed to what we want."

"We now have a situation where we know how we want to work, when we want to work and how much money we should get. Therefore, we are in a position to make all our own decisions."

"While we don't sell the number of records we have sold in the past, we're better off than we have ever been in our lives," Duke admits the

group may not be getting the mileage out of its act that a good personal manager might get, but he says, "In terms of comfortability, we have it."

Each member, with the exception of Levi Stubbs, lead singer, has a separate job within the group. Duke is business manager, Lawrence Payten produces and handles all music and Renaldo "Obie" Benson writes and handles the publishing. The group has its office in Detroit but ABC/Dunhill is administering its publishing.

"We are capable of managing ourselves," says Duke. "We know just about all the promoters and club owners and we have made some good friends. So we go directly to them. We don't even have a booking agent."

"We just let them (promoters and club owners) know that we're available and we coordinate the dates."

The group has not had any tour packages "because we haven't been in demand for concert tours in the U.S. The offers we are getting in the U.S. we're not taking now because we know we're not hot and it wouldn't be a successful venture."

"We only want to go where we know we are going to draw as opposed to just being out there."

Duke believes the new collaboration with Holland-Dozier-Holland will once again make the Four Tops a top selling group.

Soul Sauce

• Continued from page 96

The next step is to go into schools. Mobile Jazz Atlanta is working on concerts for 14 parks and 30 schools.

He says people are now coming to his group asking for concerts in their areas. "But they don't always realize that it costs money to put on these concerts."

Some of the musicians participating in Mobile Jazz Atlanta are: Howard Nicholson, tenor saxophone; James and David Hudson and John Magaldi, saxophone; Sylvanus Lott, Charles Hines and Roy Mays, trumpet; Allen Murphy, drums; Okeda Penn, piano; Arthur Franklin, bass; Bob Lewis, trombone; John Eaton, percussion; Lamar Renford, vibes; and Jennings, saxophone/flute and conductor. The local jazz ensemble Life Force is also a part of the package.

Jennings hopes to have more concerts this year, going to street corners throughout the city. He explains the flatbed trailer and power generator his group plans to purchase will give it the freedom and flexibility to move about the city.

Mark Five Records in Greenville,

S.C., with gospel acts including the Singing Echoes, the Don Hendley Singers and the Churchmen & Teresa will now be administered by the Herald Assn., Inc. based in Johnsonville, S.C.

The label has gone to Herald because of its own recent expansion. According to Bill Huffman, general manager of Mark Five, as a result of the label's busy recording schedule (it owns its own recording studio) and the demands of its new production facility, "we feel we can better keep that service to our artists if we are not involved in label management." *The Herald will maintain the Southern gospel thrust of Mark Five.*

Remember... we're in communications, so let's communicate.

Benson At MIDEM

LOS ANGELES—George Benson performed two shows to close MIDEM Wednesday (25) at the Casino Municipal in Cannes. While in Europe, Benson will also perform and tape television shows in London and Paris.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	31	31	16	SENT IT Ashford & Simpson, Warner Bros. BS3088
★	3	6	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	32	32	6	THE BELLE ALBUM Al Green, HI HLP6004
3	2	11	LIVE Commodores, Motown M294	★	43	2	THE FORCE Kool & the Gang, De Lite DRS 9501
4	5	14	REACH FOR IT George Duke, Epic JE 34883	34	34	31	REJOICE Emotions, Columbia PC 34762
5	4	23	IN FULL BLOOM Rose Royce, Whitfield WH 3074	★	45	2	ENCOUNTERS OF EVERY KIND Meco Millennium, MNLPS004 (Casablanca)
6	7	7	THANKFUL Natalie Cole, Capitol SW 11708	36	33	11	BRASS CONSTRUCTION III Brass Construction, United Artists UA759H
★	15	5	SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	★	47	2	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUD 3637 (Motown)
8	6	8	GALAXY War, MCA MCA 3030	★	47	2	ONCE UPON A DREAM Enchantment, Roadshow RS 811 (U.A.)
9	9	11	FLYING HIGH ON YOUR LOVE Bee Gees, Mercury SRM 11181 (Polydor)	★	NEW ENTRY	8	NEW HORIZONS Isaac Hayes, Polydor PD 16129
10	10	6	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DJM DJLPA718	★	NEW ENTRY	8	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)
11	11	5	MR. MEAN Ohio Players, Mercury SRM 13707	41	44	13	COCOMOTION El Deez, A&I 6012
12	12	21	BRICK Brick, Bang BLP 409 (WEAR)	42	37	20	PATTI LABELLE Epic PE 34847 (Columbia)
13	14	28	SECRETS Con Funk Shun, Mercury SRM 1 1180	43	35	6	THE HARDNESS OF THE WORLD Slave, Collision SD5201 (Atlantic)
★	18	5	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	44	39	9	SUNSHINE Emotions, Star 4100 (Fantasy)
★	21	5	LOOKING BACK Stevie Wonder, Motown M204LP3	45	48	2	LOVE CONNECTION The Dells, Mercury SRM 13711
16	8	19	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T 543	★	57	12	NEVER LETTING GO Phoebe Snow, Columbia JC 34875
17	13	21	FEELIN' BITCHY Millie Jackson, Spring SP106715 (Polydor)	47	46	11	WE ARE ONE Manhatt, Avista AB 4144
18	16	13	MENAGERIE Bill Withers, Columbia JC 34903	48	38	7	SPINNERS 8 Spinners, Atlantic SD 19146
★	30	6	CHIC Chic, Atlantic SD19153	49	40	8	HERE TO TEMPT YOU Templations, Atlantic SD 19143
20	20	7	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JT 35836 (CBS)	50	51	8	TRAMMPS III Trammps, Atlantic SD 19148
21	17	28	TOO HOT TO HANDLE Heatwave, Epic PE 34761	51	53	6	NOW IS THE TIME Harold Melvin and the Blue Notes, ABC AA1041
22	22	15	TURNIN' ON High Inergy, Gordy G 978	52	49	5	THE BITCH IS BAD Denise La Salle, ABC AB1027
23	25	9	DON'T LET ME BE MISUNDERSTOOD Santia Esmeralda, Casablanca NBLP 7080	53	54	3	GOIN' BANANAS Safe Effect, Fantasy F 9537
24	24	10	ONCE UPON A TIME Dennis Summers, Casablanca NBLP 7078-2	54	42	17	BABY IT'S ME Diana Ross, Motown M7-890R1
25	29	16	ACTION Blackbyrds, Fantasy F9535	55	36	5	ONLY THE STRONG SURVIVE Billy Paul, Columbia 34923
26	27	16	COME GO WITH US Pockets, Columbia PC34829	56	50	13	GOIN' PLACES Jackson, Epic PE 34825
27	19	27	SOMETHING TO LOVE LTD, A&M SP 6646	57	55	8	GOT TO GIVE IT UP Most Reverend Rhythm Band, Magic Disc MD 114
28	28	16	ODYSSEY Odyssey, RCA APL1 2204	58	58	25	SHAKE IT WELL Dramatics, ABC AB 1010
29	23	10	SONGBIRD Dimitri Williams, Columbia JC 34911	59	59	43	COMMODORES Motown M7 834R1
30	26	14	TRUE TO LIFE Ray Charles, Atlantic SD 19147	60	60	10	NEW HORIZONS Sylvester, Capitol ST 11705

JANUARY 28, 1978, BILLBOARD

ANATOMY OF A HIT

Sang Sang, Few Listened, Now 'Emotion' Climbs Chart

By PAUL GREIN

LOS ANGELES—The latest Australian female pop singer to crack the American pop singles chart—following Helen Reddy and Olivia Newton-John—is Samantha Sang, a 24-year-old who jumps six notches to number 17 this week with "Emotion" on Private Stock.

The song was co-written by Barry and Robin Gibb, produced by Barry with Albhy Galuten and Karl Richardson, and is well on its way to becoming the biggest hit that members of the Bee Gees have handled for an outside artist.

Barry Gibb actually wrote and produced a single for Sang when she was 15, called "Love Of A Woman." It was a hit in Europe on EMI, but was never released in the U.S.

About 18 months ago Sang recorded "Waiting For The Last Goodbye," a song written and co-produced by Tony Camillo, who had a hit in 1975 with "Dynamite," but is perhaps best known for helming a string of million sellers in 1973-74 for Gladys Knight & the Pips.

Bill May, Sang's manager the past four years, shopped the disk to a&r departments of a number of major labels, but none expressed interest.

Says May: "They were confused at this white girl singing black; it created an identity problem. So she and I got together to see what we could find in her voice that would sell."

When May went to publishing companies in New York looking for material, Helaina Bruno of Chappell Music directed him to Cam Productions, which handles Eric Carmen's publishing and has offices throughout Europe. A production deal with Cam was signed soon after.

Last fall, while enroute to a song festival in Yugoslavia, May and Sang stopped off in Paris where Barry Gibb was concluding the vocal tracks to "Saturday Night Fever." May played the Camillo record for Gibb, who promised to mail a cassette of an original song to Sang in Australia within a few weeks. The song was "Our Love (Don't Throw It All Away)."

May persuaded Gibb to produce the session for Sang, but when May and Sang arrived at the Criteria Studios in Miami, Barry presented them with "Emotion" which he had written with his brother Robin.

Given the choice between the two songs, Sang opted for "Emotion" which was recorded over a period of four weeks on 12 vocal tracks; eight

for Sang's lead vocal and four for Barry's falsetto part.

May notes, "People don't realize that it's actually her doing a lot of the high falsetto parts. She sounds like a female Bee Gee."

"A lot of people say, 'Oh yeah,' she was lucky to get Barry Gibb to produce her, but what can she do when she's not with the Bee Gees?"

"The single does have a soft, sexy creampuff sound, almost like Olivia Newton-John, but Samantha's really funky, young and real. Still you can't make a big change and confuse people. So we'll give them the sound on 'Emotion' on the album, but try to evolve too."

May's next step was shopping the completed single to various labels. An obvious first stop was RSO, but the label passed on the record. Says May, "But Robert Stigwood controls the publishing of all Bee Gees' material, so the fact that 'Emotion' was licensed indicates his support."

May claims to have had offers from 11 record companies, including Epic and Janus, but he decided on Private Stock "because they're famous for getting singles out in a short time. They had this out in seven days."

May says he is confident the label will be able to break Sang's album as well. "They're having a big push to work LPs; a new staff and a complete turnaround."

Sang's album is being recorded now in Los Angeles with producers Gary Klein and Nick De Caro. In the past year, Klein has produced gold LPs on Barbra Streisand, Glen Campbell and Dolly Parton. Barry Gibb wrote four songs on the Sang LP, but only produced the single. The reason, according to May, is that Gibb is tied up filming "Sgt. Pepper's Lonely Hearts Club Band."

The obvious mystery is why Sang isn't on RSO. Al Coury, the label's president, says, "I heard the song at various stages of production and was conscious that it had a strong possibility of becoming a major hit."

"But I felt it would have a better chance of becoming a big hit if it were on another label. If the record were on RSO, some radio people and critics would think RSO put it together just to get another Bee Gees hit recorded."

"We just weren't in a great need for one more hit single," Coury continues. "We had a lot in the can at the time and we didn't want to take on another one without having the



Samantha Sang

time to promote it properly."

Coury also concedes that he feels this record has perhaps too much Bee Gees and not enough Sang for the new artist's own long-term good.

"Also I thought Barry Gibb would get more recognition as a producer if it were on another label."

The record is Barry's third outside coproduction credit in recent months, following Andy Gibb's monster "I Just Want To Be Your Everything" and the new Network album and single on Epic.

This flurry of Bee Gees productions has indeed brought the group recognition as producers: the Bee Gees are nominated for the best producer Grammy this year in a stellar field which also includes Peter Asher, Bill Szymczyk, Gamble & Huff and Richard Perry.

Jazz Beat

Continued from page 74

series, dedicated to Rhassan Roland Kirk, is supported in part by a grant from the National Endowment for the Arts, and is previewed on radio stations WCBN and WJQB, Ann Arbor.

Promoter Robert Widener rented the West-side Room of the Century Plaza Hotel in L.A. to book the 16-piece Woody Herman band Sunday (22) for two shows. Room has been closed for several years and was the city's second major hotel showroom for MOR artists.

Local 47 (L.A.) of the musicians union has a program called "Jazz, The People's Music" which involves 52 musicians who tour junior and senior high schools playing jazz: dixie, Latin, swing era, modern.

The Montreux Jazz Festival will use Electro-Voice sound equipment for its 12th annual run July 7-23. Ramsey Lewis played with the Kansas City Philharmonic Jan. 14. Pianist Barbara Carroll plays the new London Club March 13 in L.A., her first appearances in the city since 1975. Blue Hawaii, a Manhattan jazz boite, is using Cobi Narita of the Universal Jazz Coalition to book its acts. First act booked vocalist Jay Clayton and her trio. The Dewey Redman trio works Manhattan's Beefsteak Charlie's Wednesday through Saturday (25-28).

The World's Greatest Jazz Band's newest LP on its World Jazz Records is "The World's Greatest Jazz Band Plays George Gershwin." Disk is sold via mail order for \$7 from Hickox Enterprises in Phoenix. Allied Artists Assn. of Detroit has four attractions books at the Paradise Theatre through April: Dizzy Gillespie, McCoy Tyner, Donald Byrd and Yusuf Lateef. The series will feature orchestral works composed by Detroit-based and internationally known composers and musicians.

Galaxy's first four releases are produced by Ed Michel for Village Producers, new L.A. area production firm. Artists include Hank Jones, Roy Haynes, Stanley Cowell and Shelly Manne. Galaxy is owned by Fantasy. Michel's next Galaxy project is an LP with the Tommy Flanagan trio.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

"Emotion" will probably wind up as the biggest hit of all the Gibb songs to be released as singles by other artists (excluding, of course, Andy's hits).

Other high-charting Bee Gees covers are Yvonne Elliman's "Love Me" and Olivia Newton-John's "Come On Over," but until recently the trio wasn't given much credit as songwriters. This has been the case despite the fact that, as Coury says, "they have never recorded one song they didn't write themselves. And they're the only major act that can say that."

According to Dave Carrico, Private Stock's vice president of promotion and product development, the Sang record has wide demographic appeal, ranging from Top 40 and MOR to r&b and disco.

One of the first stations to play the record was WBLS, New York's top black albums oriented rock station; while some discos are playing the medium ballad cut as a break between more frenetic uptempo tracks.

Carrico acknowledges that there was some resistance on "Emotion" in its early stages. "At first there was confusion with the group the Emotions, but that was solved quickly. Also there were some negatives because there are so many like-sounding records out there, with Andy Gibb and the Bee Gees. But that ended four or five weeks ago. Programmers just decided a hit's a hit's a hit."

"Actually it broke pretty quickly," he continues, "considering it's a new artist. It didn't take six months like a lot of records do these days. It was released at the beginning of November and it's up to 800,000 units already."

The hit comes just weeks after Private Stock and a major realignment of its key personnel. Realizing that a lot of industry attention is being focused on the label to see how the changes affect its success ratio, Carrico says, "We were fortunate to get a hit record at the time it came."

It is the label's first top 30 hit since David Soul's "Don't Give Up On Us" nine months ago.

Luck also worked in the label's favor in that the Bee Gees' new single is a disco rocker. So Samantha's ballad won't be competing with a soft-sounding Bee Gees record.

Sang's LP, tentatively due to be released on Valentine's Day, is one of five or six albums Private Stock is releasing between late January and early March to beef up its LP strength.

"Emotion" was brought to the attention of Carrico and Larry Uttal, Private Stock's president, by Steve Scharf, the label's director of a&r. The three jointly set the deal in late October and the record was on the street a few days later.

The record broke out in the South, being added early at WSOM, Marietta, Ga.; WHHY, Montgomery, Ala.; and WHBQ, Memphis.

STAGE, FILM DIVISION

Don Kelley Firm In 'Howling' Expansion

By CLAUDE HALL

LOS ANGELES—The Don Kelley Organization, a successful "people merchandising" firm, has several expansion moves going.

Howl Productions, a division which focuses on television, movies and radio-tv commercials and live stage productions, is launching a stage production in Colorado Springs Sunday (22) that will also go to Denver, New Jersey, and Houston. In addition, Howl is developing an original film property entitled "Shootout At XERF" based on Wolfman Jack's early radio days.

Howl, guided by Brad Hammond, was also the focus point for a syndicated half-hour television music variety show co-produced with the Canadian Broadcasting Corp. which was on 30 tv stations in the U.S. last season and another 40 or more around the world. This show is now being expanded to other markets on a 26-week basis.

In a new arrangement, the regular Wolfman Jack radio show—available in lengths of an hour to three hours a week—is now being syndicated by Filmways Radio Inc., Los Angeles, and is being pushed more heavily not only in the U.S., but abroad.

Don Kelley, president of the company, believes that the radio show is on 2,224 radio stations around the world including the American Forces Radio Network.

The Don Kelly organization—of which Wolfman Jack is a principal—has launched a publishing and marketing division and is distributing a monthly tabloid music and entertainment magazine called "Amper-

sand" to more than 50 colleges and universities. The magazine, guided by Randy Achee and Jeff Dickey, is an insert for the local college newspaper.

Kelley, a look-alike for a young Paul McCartney, heads up the entire complex whose major product is Wolfman Jack, his partner.

Kelley has made an eight-year career out of the career of Wolfman Jack. This career has spanned movies such as "American Graffiti," wherein Wolfman Jack played himself, to the "Midnight Special" music variety series on NBC-TV which Wolfman Jack has regularly hosted.

At present the company is, among 15 other projects, considering two network tv possibilities—one a Saturday morning series directed to children and the other a prime time show.

"We've tried to carefully cross promote the different facets of Wolfman's career where everything complements the other, giving us a wide and strong foundation," says Kelley of his principle product—Wolfman Jack.

The possibility of expanding his management activities to other personalities and record producers is strong. All he has to do in his sales approach is point out that Wolfman Jack, just a few years ago, was merely a disk jockey named Bob Smith on a south of the border Mexican station.

Today, he's known around the world and has been on several hit records and had hit records by groups written about him.

Staff, Distribs Win UA 'Hall Of Fame'

PALM SPRINGS—Carrying out the gridiron theme of its national distributor convention, United Artists Records' "head coach" Artie Mogull and his assistants made "Hall of Fame" awards to outstanding staffers at the label's recent conclave here. It's hoped they will be made annually.

Merchandising chief Larry Cohen kicked it off with a best in his division to Frank Sparazzo, who works the Cleveland region. Cohen revealed he now has 10 specialists working metro markets crosscountry doing in-store promotions.

Eddie Levine of Blue Note presented best r&b performance credit to Bill Magnus, who works the Houston region for the label.

Jerry Seabolt, label's country promotion head, selected Jack Satter, who works the Dallas region as his topper.

Steve Evanoff, Cleveland, was named top album-oriented radio promotion man, while Walter Paas of Chicago topped all pop promo reps and Ken Sawyer, West Coast regional sales chief, was best in his category.

All received commemorative watches. Magnus and Sawyer won cruises for two in a drawing among the winners.

Promotion boss Stan Monteiro presented his "Silver-Tongued Devil" award, a concept he created while with CBS Records to Marcy Daugherty, singles promotion executive. Dick Smith, East Coast regional promotion chief, received the honor as best in artist development. Pat Thomas accorded "the excellence in press" trophy to Bill Kornreich of Nashville.

JANUARY 28, 1978, BILLBOARD

The Magic of Motown



P7-10024R1

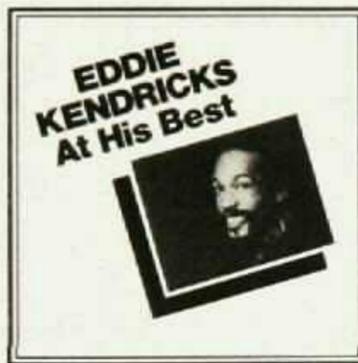


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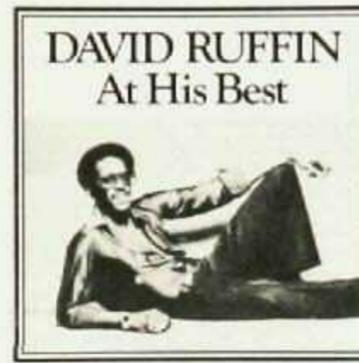


Eight sassy, sensual pieces of refreshing rock 'n roll!

A New Direction! A New Dimension! The 5TH Dimension! Includes "You Are The Reason I Feel Like Dancing"



T7-354R1



M7-895R1



Includes "Intimate Friends", "Keep On Truckin'", "Boogie Down" and more!

Includes "My Girl", "Ain't Too Proud To Beg", "Walk Away From Love" plus the new single "You're My Peace of Mind"!



G7-979R1



P7-10022R1



A well balanced mixture of ballads and up-tempo disco selections!

Rock 'n Roll plus Motor City Soul!



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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/28/78

Number of LPs reviewed this week **57** Last week **54**



Pop

SANFORD AND TOWNSEND—Duo-Glide, Warner Bros. BS3081. Produced by John Haeny. This is the second LP from the pair that exploded with last year's "Smoke From A Distant Fire." Well written material highlights this effort which is a variety of styles—uptempo, ballad and r&b influenced. John Townsend's lead vocals are earthy and commanding while Ed Sanford stands out on lead instrumentation. Excellent backup support is provided by a cast of some of L.A.'s finest session men with saxophone work especially tasty.

Best cuts: "Paradise," "Livin' Easy," "Starbrite," "Voodoo," "Sometimes When The Wind Blows," "Eye Of My Storm (Oh Woman)."

Dealers: Duo has a following from initial LP.

JOURNEY—Infinity, Columbia TC34912. Produced by Roy Thomas Baker. With the addition of new lead singer Steven Perry the band has a much-needed focus and a more commercial sound. The music is more song oriented than before, and it reminds one of Deep Purple, that's okay too. Instrumentally this power pop band is as solid as it ever was, with the work of Neal Schon and Aynsley Dunbar as strong as ever. There are no frills on this LP, just a solid five man guitar and keyboards attack.

Best cuts: "Wheel In The Sky," "Anytime," "La Do Da," "Winds Of March."

Dealers: Columbia is behind this one.

STARZ—Attention Shoppers! Capitol ST11730. Produced by Starz. Group made inroads into both FM and AM markets last time around and its newest LP is filled with plenty of singles material to followup strongly with. The rockers are laced with catchy hooks surrounded by tight melodies and an intense rock beat. The group's versatility is evidenced in the ballads which are handled with the same dexterity as the rockers. Lead vocals maintain a refined, graceful sound and flow smoothly on each tune.

Best cuts: "Hold On To The Night," "She," "X-Ray Spex," "Third Time's The Charm," "Johnny All Alone."

Dealers: Clever inside jacket in shape of paper bag ties in with album title.

NOVA—Wings Of Love, Arista AB4150. Produced by Narda Michael Walden. Jazz/rock fusion reaches a new peak on this second effort by Nova, a band with a large following in Europe. Comprised of Italian and English musicians, Nova meshes some dazzling jazz charts with a clean, intelligent rock beat and sparing but effective lyrics. The musicianship is first rate and fronted by sax, flute, guitar, piano, synthesizer, bass and drums. Most compositions are earthy and mellow, but there are breaks for some extended instrumental showcasing. Lead vocals are melodic without being slick and credit Walden for a sterling production.

Best cuts: "You Are Light," "Blue Lake," "Last Silence," "Golden Sky Boat," "Beauty Dream-Beauty Flame."

Dealers: Commercial flavor of this one should expand the group's current followers.



Soul

HARVEY MASON—Funk In A Mason Jar, Arista AB4157. Produced by Harvey Mason. The credits on this LP look like the who's who of the jazz/funk world. Some of the musicians on this include George Benson, Merry Clayton, Bob James, Ralph MacDonald, Lee Ritenour, Tom Scott, Tower of Power, Horns, Ian Underwood, Verdine White and Al McKay of Earth, Wind & Fire, and others. Everybody contributes on this eclectic LP that goes from disco, to r&b, to jazz, to fusion. With 51 musicians listed in the credits, obviously not everybody is in every song.

Best cuts: "Space Cadets," "Funk In A Mason Jar," "What's Going On."

Dealers: Stock jazz and soul.

SPYDER TURNER—Music Web, Whitfield WHK3124 (WB). Produced by Norman Whitfield. Turner returns with a new album and a new label. His sturdy but melodic vocals are in top form and are the album's focal point. The rich backing, comprised of plenty percussion, vibes, bass, drums, and arp supply Turner with excellent orchestration and a cushion for his vocals. The material ranges from out and out funk, to disco flavored tunes to mainstream r&b, all effectively delivered. Producer Whitfield's guidance, arrangements by Gene Page and David Blumberg and members of Rose Royce and Nylro backing him, all are factors in this successful effort.

Best cuts: "Get Down," "Is It Love You're After," "I've Been Waitin'," "Stop," "Tomorrow's Only Yesterday."

Dealers: Turner's been around for 10 years and this album could bring him back into the spotlight.



Country

JERRY LEE LEWIS—The Best Of Jerry Lee Lewis, Volume II, Mercury SRM15006. Produced by Jerry Kennedy. Lewis offers a wide variety of his highly stylized songs, ranging from country ballads like "Think About It Darlin'" to the old Big Bopper rock hit "Chantilly Lace." The mixture of material provides an album with a pleasing diversity of style and instrumentation. Lewis' spastic piano rampages, enthusiastic shouting and spirited vocals yield another high energy package that's seasoned with softer songs such as "The Closest Thing To You."

Best cuts: "Would You Take Another Chance On Me," "Middle Age Crazy," "Who's Gonna Play This Old Piano," "Boogie Woogie Country Man."

Dealers: Many past Lewis hit singles are included here to spur sales.

T.G. SHEPPARD—T.G., Warner Bros. BSK3133. Produced by Jack Gilmer, T.G. Sheppard, Ray Ruff. Demonstrating his vocal strength, smoothness and clarity, Sheppard reaches a higher level of distinctiveness in his debut album for Warner Bros. Although the accompaniment is primarily dominated by the sweetness of strings and background vocals, some needed instrumental funkiness is added by experts including Lloyd Green on steel, Barry "Byrd" Burton, guitar, and James Hooker on keyboards. "Mister D.J.," already a successful single, is a hand-clapping cut with its rockin' gospel piano work and mounting background vocals.

Best cuts: "Mister D.J.," "Nothing To Do But Lie," "I've Been So Wrong For So Long," "Lovin' On."

Dealers: Warner Bros. will be solidly behind T.G.'s first LP since switching to the label.



Disco

VARIOUS ARTISTS—Star Discs, London BP704/5. Multiple Producers. A collection of 11 tracks by nine of the label's top acts, this set includes songs from the Larry Page orchestra, Andre Gagnon, John Miles, Hodges, James & Smith, Al Green, the Olympic Runners, Bloodstone, Nature Zone and Steve Bender. All are vocal tracks with the exception of Bender's "Final Thing," instrumental. Good mix of styles from funky disco to more of an uptempo soul approach with Al Green. Also excellent instrumental work providing the slick orchestral backdrops.

Best cuts: "Since I Fell For You"/"I'm Falling In Love," "Full Of Fire," "One More Love Song," "Surprise."

Dealers: Stock disco and soul.



First Time Around

CORY WELLS—Touch Me, A&M SP4673. Produced by David Anderle, Cory Wells. Formerly one of the three lead singers of Three Dog Night, Wells steps out here with a sassy collection of pop rock songs written by the likes of Tom Snow, Mentor Williams and David Gates & James Griffin. Wells' own immediately recognizable voice is backed by such top backup vocalists as Rita Conlidge, Jennifer Warnes and Jim Gilstrap. Solid instrumentation on all cuts, with excellent string arrangements on two selections by Gene Page, and good horn arrangements on two others by Dean Parks.

Best cuts: "Waiting For You," "You're My Day," "Midnight Lady," "Change Of Heart," "Lady Put The Light Out."

Dealers: Emphasize Wells' background.

SHARON REDD, ULA HEDWIG, CHARLOTTE CROSSLEY: FORMERLY OF THE HARETTES, Columbia JC35250. Produced by David Rubinson. This group with the very long name is the backing vocalists for Bette Midler. She just calls them the Haretties. The trio, still on tour with Midler, has a strong personality of its own, both musically and visually. The production is bright and crisp. Though the music is soul/cabaret with some rock, it is not smothered with excessive orchestration. The strong individual voices come over strong and clear, with the precise backup of a basic rock band.

Best cuts: "Ain't No Man Worth It," "Put It Where You Want It," "Now."

Dealers: This racial group should have no crossover problems.

PETS—Wet behind The Ears, Arista AB4154. Produced by Kenny Kerner, Richie Wise. Don't be mistaken or misled by the name, because this is not a punk group but a sophisticated group of musicians, some of whom played in the Southern Hillman Furay band. The overall sound is in the Eagles vein with a Southern California flavor. Harmonies are tight and the lead vocals are exceptionally strong. Nucleus of the four man band is comprised of bass, guitars and keyboards as a backup unit fills in the remainder of the instrumentals.

Best cuts: "Desperately," "Same Old Fool," "Crying On The Platform," "Wet Behind The Ears," "Elinda."

Dealers: Striking cover art makes for prominent display.

BOB MORRISON—Home Again, Monument MG7618. Produced by Johnny MacRae. An exceptional LP by an artist who arrived at his Monument album via New York, Los Angeles, Nashville and a degree in nuclear engineering. As a writer, Morrison has crafted songs cut by such notables as Olivia Newton-John, as an artist, he proves that he's the best interpreter of his own work. The musicianship is outstanding, typified by the joyful and bouncy piano/guitar/vocal intro to "Just One Look" and the tender acoustical treatment accorded "All The Good Things Are Gone." There are also frequent and pleasant incursions of strings and horns.

Best cuts: "Just One Look," "Never Say Never," "It Could've Been Nashville," "That's What You Do To Me," "Georgiana," "Roll On Sweet Mississippi," "Diamonds And Tears," "All The Good Things Are Gone."

Dealers: Morrison has quickly moved to the forefront of the Nashville pop movement with credentials that hint at success and product that insures it.

Billboard's Recommended LPs

pop

BOB WEIR—Heaven Help The Fool, Arista AB4155. Produced by Keith Olson. This LP is more vocal and song oriented than most of what Weir does with the Grateful Dead. It is also more rhythmically complex, more jazz influenced and more stiff and studied. Weir's vocals are upfront in the mix. Weir also plays guitar and the musicians he uses within the basic rock band context here are outside the "Dead" family. **Best cuts:** "Salt Lake City," "Heaven Help The Fool," "This Time Forever."

RONNIE MONTROSE—Open Fire, Warner Bros. BSK3134. Produced by Edgar Winter. An all instrumental album from this virtuoso guitarist who has played with Van Morrison, Boz Scaggs, Gary Wright and the Edgar Winter Group. This excellent mix runs from all out guitar based rockers to rock guitar numbers textured with mandolins, synthesizer, harpsichord and percussion. **Best cuts:** "Open Fire," "Mandolina," "Town Without Pity," "Heads Up," "Rocky Road."

PAUL PARRISH—Song For A Young Girl, ABC AA1031. Produced by Louie Shelton. This is the second album by the singer/songwriter who had one previous LP on Warner Bros. in 1971. Producer Shelton also handles Seals & Crofts, and Parrish's music, like the WB duo's, reflects an honest, earnest mix of folk and rock elements. Excellent strings highlight a number of the cuts while touches of fiddle and congas add color to the pretty ballads which predominate here. **Best cuts:** "Rock'n' Rollin' Star," "Hoedown," "Foggy Highway."

TAJ MAHAL—Evolution (The Most Recent), Warner Bros. BSK3094. Produced by Taj Mahal. Second Warners album from this gifted musician is a potpourri of different styles and influences. There's a little bit of soul, reggae, calypso, r&b and blues in the mostly upbeat offerings. And Taj's voice retains that bluesy feel throughout. Backing is a bevy of stand-out session players with outstanding trumpet and saxophone offerings. **Best cuts:** "Sing A Happy Song," "Queen Bee," "Lowdown Showdown," "Salsa de Laventille," "Highnote."

CRACK THE SKY—Safety In Numbers, Lifesong JZ35041. Produced by Rob Stevens. The newest album by this hard-rocking quartet again features a basic, funky, heavily synthesized sound reminiscent of Kansas. Long instrumental jams feature electric guitar and synthesized bass. **Best cuts:** "Nuclear Apathy," "Give Myself To You," "Safety In Numbers."

TERESA BREWER—Teresa Brewer's New Album, Image IM306 (AudioFidelity). Produced by Bob Thiele. There are several vocal facets to this Brewer LP, her first for Image. Disco concepts propel several cuts, giving them a 70s sound ("Moon glow," "Hello Dolly"). The large string section and small jazz group all play Glen Osser's charts with alacrity. The LP lacks a unifying theme, but it is a diverse package of entertainment. **Best cuts:** "Tonight I Sleep Alone," "Papa Jazz & Mama Blues," "Moenglow"/"Picnic."

MILLINGTON—United Artists UAL821G. Produced by Tom Sellers, Jean Millington. Duet of June and Jean Millington is pleasing owing of MOR and ballad flavored material. The sisters' harmonizing is backed by excellent studio players with Sellers' varying arrangements. Duo used to be members of Fanny. **Best cuts:** "Ladies On The Stage," "Love Brought Us Together," "Heaven Is In Your Mind," "Fantasy," "Bird In Flight."

PAUL ANKA—Vintage Years 1957-1961, Sire SR6043. (WB). Produced by Don Costa, Sid Feller. Fourteen tunes highlight this early Anka collection. Captured are the singer's teenage years when his ballads and rockers about teenage love were million selling singles. **Best cuts:** "Diana," "Lonely Boy," "Puppy Love," "Put Your Head On My Shoulder," "I Miss You So," "You Are My Destiny."

HAWKWIND—Quark Strangeness And Charm, Sire SRK6047 (WB). Produced by Hawkwind. Driving, rhythmic avant-garde rock highlights the English quartet's latest effort. Synthesizers contribute some otherworldly effects and lyrics are off beat and futuristic. **Best cuts:** "Spirit Of The Age," "Damnation Alley," "Quark Strangeness And Charm," "Days Of The Underground."

VALENTINE—RCA APL12372. Produced by Tony Camillo. Top notch arrangements by producer Camillo and three equally talented singers who divvy up lead vocals make this a stand-out album, loaded with potential singles. The songs are romantic pop rock, delivered with high velocity style. Group members write all their own material. **Best cuts:** "I Just Don't Know," "Tonight, Tonight," "Madame Blue," "Angel Voice."

DENNIS LINDE—Under The Eye, Monument MG7600. Produced by Dennis Linde. Linde prefers an almost supernatural approach to his music as evidenced in several cuts on his latest LP, complete with synthesizer-produced space-like effects. Writer of such hits as "Burning Love" by Elvis Presley, Linde wrote or co-wrote all of these songs except the classic "Ghost Riders." He also lent his talents through production, background vocals and such instruments as guitar, organ and synthesizer. **Best cuts:** "There Goes My Heart Again," "Strange Groove," "Under The Eye," "Lookin' At Ruby."

soul

RAYDIO—Arista AB4163. Produced by Ray Parker Jr. Parker is the leader of this four-man outfit that already has the single, "Jack & Jill" moving up the charts. The music is Sly Stone and disco influenced r&b. Except for some female vocalists in the background, and a few guest musicians on a couple of cuts, the band pretty much handles its own instrumental chores. **Best cuts:** "Jack & Jill," "Is This A Love Thing," "Bet-cha Can't Love Me Just Once."

VOLTAGE BROTHERS—Lifesong JZ35042 (CBS). Produced by Eugene McDaniels. Producer McDaniels effectively brings out the funky rhythms and harmonies in this 10 man ensemble. The melodies are rather soft but filled with enough zest to keep them moving. Lots of horns back the rhythm section while percussion, strings and synthesizer accompany. Vocals are smooth and blend with the orchestrations. **Best cuts:** "Happening In The Streets," "Feeling Good," "Hang Up Your Hang Ups," "Undy (Is The Key)."

THE HEADHUNTERS—Straight From The Gate, Arista AB4146. Produced by David Rubinson, Headhunters, Fred Catero. Funky, jazz, and Latin rhythms are carried throughout this LP. Individual musicians are spotlighted offering easy melodies. Vocals are also pleasing, particularly on swinging numbers. Well selected, self-penned tunes are given clean, almost pure jazz treatments. **Best cuts:** "Straight From The Gate," "Don't Kill Your Feelings," "Descending Azzizuh," "Silhouette."

RUDY LOVE & THE LOVE FAMILY—This Song Is For You, Calla 35012 (CBS). Produced by Rudy Love, Bob Rurington. Instrumentation is nearly as strong as the vocals on this LP. Vocals are smooth and clear and lead singer handles ballads easily. While both background vocals and instrumentation are adequate, a tighter overall unit would enhance this LP greatly. The group consists of seven males, two females. **Best cuts:** "This Song Is For You," "My Imagination," "All I Can Say."

LONESOME SUNDOWN—Been Gone Too Long, Joliet 5002. Produced by Bruce Bromberg, Dennis Walker. Blues man Cornelius Green, or as he's better known, Lonesome Sundown, makes his return to record after a long hiatus. His expressive vocals reflect rich, dark images and melodies. All songs are previously unrecorded, several written by Sundown. Reuniting with guitarist Sundown is second guitarist Phillip Walker, a protege of Sundown's in the 50s. **Best cuts:** "I Bet-cha," "One More Night," "Louisiana Lover Man," "Just Got To Know."

disco

HAMILTON BOHANNON—On My Way, Mercury SRM13710. Produced by Hamilton Bohannon. Bohannon's brand of syncopated, percussive rhythms makes for ideal disco dancing. Ranging from soft ballads with a formidable back beat to mainstream funk and boogie, Bohannon manages to effectively mix melody with funk. Arrangements are laced with strings, horns, and percussion. **Best cuts:** "Come Dance With Me," "Gil On Up," "Maybe You Can Dance," "I Got To Stay Funky."

latin

SONORA MATANCERA—Salsa, Orfeon LP1262. Produced by Bobby Marin. Sonora Matancera is the 50-year old Cuban aggregation known the world over for its interpretations of traditional Latin music and for featuring top salsa singers of today such as Celia Cruz and Justo Betancourt. In this LP, it returns with the seasoned voice of Yayo El Indio singing some very catchy salsa numbers. **Best cuts:** "Vecina," "El Chivo, El Gallo, La Gallina, El Caballo."

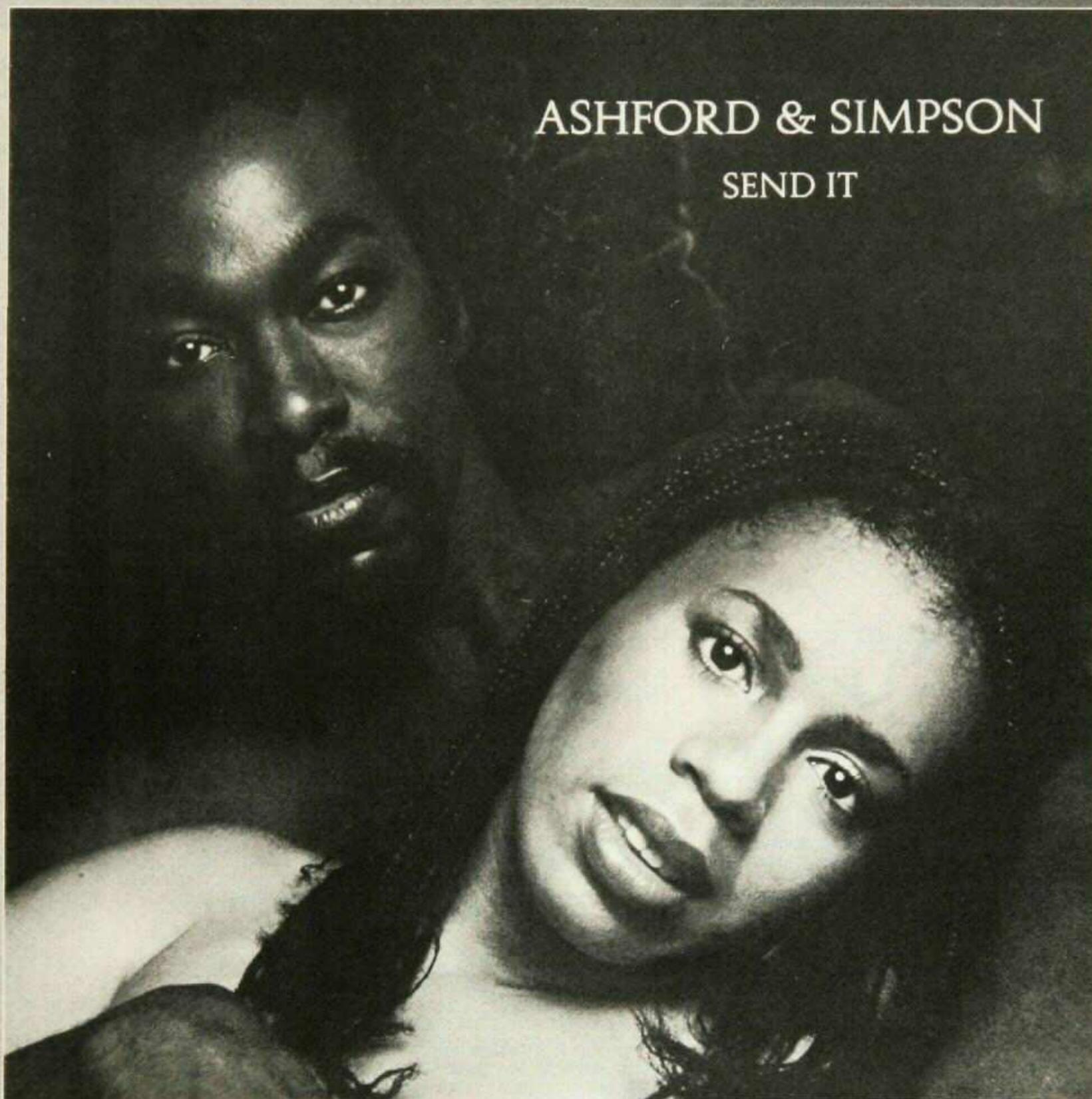
(Continued on page 107)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Green, Ed Kelleher.

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“Don’t Cost You Nothing” (WBS 8514)

**The new
Ashford & Simpson single.**



From the album *Send It*
BS 3088

Produced by Nickolas Ashford & Valerie Simpson
for Hopsack & Silk Productions, Inc.
on Warner Bros. records & tapes. 

Closeup

WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie, RCA AFL12686. Producer not listed.

These two have become a phenomenon on the country music landscape, expanding the confines of country and luring many new metropolitan fans to their breed of music.

Their previous duo LP "Wanted: The Outlaws" went platinum and still remains on the Billboard Hot Country LPs chart after dropping off several times in the past two years. Unlike the "Outlaws" LP where the spotlight was shared with Jessi Colter and Tompall Glaser, Waylon and Willie go it alone together here.

Neither makes much of an effort to blend vocally with the other. Waylon, with his virtuosity, comes closer to achieving a state that approaches harmony than does Willie, who, if dropped in the middle of the Mormon Tabernacle Choir, would



Willie Nelson

make that group sound like the Willie Nelson Singers.

But, success has proved they don't have to blend like a normal singing team. These fine talents have been cast together for better or worse and have survived the hogwash of the "Outlaw" media blitz. If being an "outlaw" means insisting on artistic integrity, then Nelson and Jennings both qualify. They remain themselves.

So we have an album with Nelson's voice cutting through the ether like a goosed fohorn, and Jennings bouncing through cut after cut with the bass cranked up into a sing-song, semi-mystical metronome that could easily induce a hypnotic trance and do Ravel proud.

Jennings and Nelson split this one down the middle: five of the 11 cuts are duets, leaving three solos each for the artists.

The LP opens with their latest single, the Ed and Patsy Bruce classic-to-be, "Mamas Don't Let Your Babies Grow Up To Be Cowboys." Supported by a rhythmic wave of guitars, Jennings leads off, soon joined by Nelson, and then both delve into the catchy refrain.

The power and perfection of the instrumental background becomes instantly appreciable. Established in the first cut, the subtle, smooth blend of guitars and bass provides a thematic musical thrust throughout the album.

Both singers also share vocal honors on "The Year 2003 Minus 25" and "Pick Up The Tempo," the former an unusual Kris Kristofferson song and the latter written by Nelson.

Nelson's first solo effort comes with the Lee Clayton composition "If You Can Touch Her At All." It's a number that shows Kristofferson's influence on Clayton—lyrically crea-



Waylon Jennings

tive with sensuous words and a simple melody.

"Lookin' For A Feeling" by Jennings then picks up the tempo with a pulsating, rocking bottom that'll test a good speaker's bass response. Excellent guitar work colors the bridge.

The lyrical highlight of the album comes with Nelson's outstanding song sung blue, "It's Not Supposed To Be That Way." Backed primarily by harmonica, guitar and bass, Nelson wails with feeling. "It's like the other little children/you're going to dream a dream or two/but be careful what you're dreaming/soon your dreams will be dreaming you."

Jennings and Nelson team as writers and singers for the opening two songs on side B. The first, "I Can Get Off On You," is a lighthearted number about ditching drugs for a woman's love, beginning, "Take back the weed/take back the cocaine, baby/take back the pill/take back the whiskey, too."

Another Kristofferson creation, "Don't Cuss The Fiddle," gets an upbeat arrangement from Waylon and Willie, paving the way for Jennings' first solo on side two, "Gold

Col Records, Magazine Back Contest

NEW YORK—Columbia Records and Ampersand Magazine, the first national college newspaper, are sponsoring a national college Journey contest. The contest will tie-in colleges with national service organizations.

The contest's aim is to develop campus-sponsored community services around the country. According to Eric Doctorow, manager, CBS

college promotion department, the rules of the contest specify that a student organize some sort of community project from scratch. It can be a drug program, an anti-pollution drive, something for old people, or anything in this vein.

In May, winners will be judged and the school with the best project will be given a free concert by Journey. The person responsible for coordinating the winning school's effort will win a one-week trip for two to the Caribbean.

Film Space Music Recorded By RCA

NEW YORK—RCA Records is recording the music from "Star Wars" and "Close Encounters Of A Third Kind" as part of its Classic Film Score Series on its classical Red Seal label.

The two scores by John Williams are being recorded by the National Philharmonic Orchestra under the direction of Charles Gerhardt. The album will be rush released by RCA to capitalize on the massive success of both of the films.

Dust Woman." It starts slow, then builds to a faster tempo with an organ/electric guitar/bass blend that cooks to a broth and then simmers off.

The Shel Silverstein/Dennis Locorriere collaboration "A Couple More Years" (a previous hit by Dr. Hook) receives a sensitive, honest rendering from Nelson before Jennings wraps up the album with his recent chart-topping single, "The Wurlitzer Prize (I Don't Want To Get Over You)."

Production and flow are remarkably smooth and flawless from opening cut to the last fade. Though producers aren't listed, the production touch of Chips Moman, Jennings and Nelson can be discerned.

GERRY WOOD

Lifelines

Births

A girl, Elisha Mary, to Graham and Narelle Goble on Dec. 7. Goble is a member of Capitol's top-charting Little River Band.

Deaths

Charles Newman, 76, in Los Angeles after a lengthy illness, Jan. 9. An ASCAP lyricist since 1929, Newman teamed with Lew Pollack on the 1944 Oscar-nominated tune "Silver Shadows And Golden Dreams" from the film "Lady Let's Dance." Other composers Newman worked with are Milton Ager, Victor Young, Carmen Lombardo, Isham Jones, James Monaco and Joseph Young. He is survived by his widow, a daughter, two grandchildren and three sisters.

Popsie Randolph, 57, born William Sezenais, in Phoenix of cancer Jan. 6. He was road manager for Benny Goodman and other bands and then became known as a top photographer of musical acts. Randolph leaves his widow, three children, a sister and a brother.

'AS TIME GOES BY'

Double UA LP Of Film Music In Work

By JIM McCULLAUGH

LOS ANGELES—"As Time Goes By," the historic Dooley Wilson song from the 1943 motion picture classic "Casablanca," spearheads a special two-pocket LP of film music and dialog sequences called "The Golden Age Of The Hollywood Stars" set for March release on UA.

The Wilson single, already released in England, is selling in the neighborhood of a reported 10,000 copies a day, according to Alan Warner, international a&r manager for the label, who indicates the single is also slated for U.S. release.

The disk also features the voices of Humphrey Bogart and Ingrid Bergman including Bogart's famous "Here's looking at you, kid," toast and Bergman's reply, "I wish I didn't love you so much."

The 2 1/4-hour, two-record set will also feature music and dialog from such other film classics as the "Jazz Singer," "White Heat" and "Yankee Doodle Dandy."

Admittedly, according to Warner who put the package together, the English radio market is less format rigid than the U.S., which is contributing to the single's success.

"But I expect all kinds of radio stations in the U.S. to play it," says Warner, "because of the nostalgia boom and because of the continuing

great popularity of the film. In addition, it's a great classic song."

The single, explains Warner, was edited from the film soundtrack and interspersed with dialog. United Artists owns many pre-1948 Warner Bros. films, "Casablanca" being one.

Warner, a film buff himself, was responsible for re-releasing Stan Laurel and Oliver Hardy's "Trail Of The Lonesome Pine" from the film "Way Out West" in England in 1975 which shot to number two on the British charts selling an estimated 400,000 copies.

UA released two Laurel and Hardy compilation albums after that called "The Golden Age Of The Hollywood Comedy" and "Another Fine Mess."

Warner and UA have also been responsible for the "Golden Age Of The Hollywood Musical" and "Hooray For Hollywood."

The label will prepare a special marketing campaign surrounding the album and single release in the U.S., adds Warner.

Illinois WEA Move

CHICAGO—A move into a larger warehouse and office facility has been made here by WEA Corp. New address of the branch is 222 W. Silver Court, Bensenville, Ill. 60106.

Pickwick Dispute Results In Suit

LOS ANGELES—The cost of physically opening a mall record/tape/accessories/components store is graphically covered in a Superior Court case being heard here.

Pickwick International, which operates upwards of 300 stores nationally, most under the Musicland banner, has filed suit against a local contractor, Addendum One, charging the defendant breached building pacts with it.

Pickwick alleges it contracted with the construction firm for a Musicland mall space in White Oaks mall, Springfield, Ill., in February 1977. Cost agreed upon was \$50,000.

Pickwick paid \$47,082, only to have a mechanic's lien for \$35,743.56 placed on the site by a firm which the defendant has contracted with to complete the location. The amount paid plus the lien put the cost \$32,826.06 over the contract price.

In October 1976 Pickwick agreed on a store construction in the Cortana Mall, Baton Rouge, La., to come in at \$56,500. The plaintiff firm alleges it paid \$56,541.09, only to have a \$13,770.27 mechanic's lien placed on that site by a firm contracted by the defendant to complete the store. Thus, the cost was \$12,770.27 over the agreed upon price. The court is asked to see what the defendant comes up with the additional cost over what was agreed upon.

SERIES REVIEW

Six Prestige Double LPs Revive Art Of 1950s-1960s

LOS ANGELES—Six double LPs, all showcasing noted jazz musicians, constitute Prestige's major marketing thrust this week.

The two-record sets are built around the talents of Bill Evans, Thelonious Monk, Miles Davis, Jackie McLean, Donald Byrd and Randy Weston.

None is newly recorded. Instead, they all represent memorable performances taped in the 1950s and '60s, a time when electrically amplified instruments had not yet taken over as the dominant sound in jazz.

Evans' package is titled "The Second Trio" and it couples 16 tracks from 1962 when Chuck Israels was his bassist and Paul Motian played drums. Monk's contribution is "At The Five Spot," recorded at the New York bistro in '58 with assists from Roy Haynes, Johnny Griffin and Ahmed Abdul-Malik. There are but 13 cuts, but some run long and one, "Just A Gigolo," displays Monk's odd piano conceptions solo.

"Tune Up" is the title accorded the Davis double, also comprising 13 tunes and all taped in 1953-54. Davis was a far more inventive and listenable trumpet player than he's been in recent years and in this noble reissue he is backed by stellar sidemen, John Lewis, Percy Heath, Max Roach, Horace Silver, Art Blakey, Kenny Clarke, Sonny Rollins and J.J. Johnson among them.

"Contour" spots McLean's gyrating 1956 alto saxophone among the contributions of Donald Byrd, Hank Mobley, Elmo Hope, Mal Waldron, Doug Watkins and Art Taylor—experts all—on 12 cuts. Of interest is McLean's improvising on Bird Parker's "Confirmation."

Byrd's package, "Young Byrd," also was recorded, in part, at the Five Spot. The time was 1957-58 and with him on the four sides are Gigi Gryce, Wade Legge, Wendell Marshall out of Duke Ellington's band and Art Taylor. Like Davis, Byrd played a hell of a lot more—and better—trumpet than now. Altoist Gryce has since disappeared. Some say he is residing in Ghana.

Weston's piano was recorded for this new "Zulu" twofer in 1954-55-56 for Riverside with a small combo. Backup is by Sam Gill, Art Blakey, Cecil Payne, Wilbert Hogan and Ahmed Abdul-Malik again, alternating with Gill on bass. There are 20 tracks, most of them well-identified, classic evergreens which even the squarest auditor will appreciate.

Prestige has popped for effective graphics without going to the expense of lavish four-color plates, and annotation throughout the series is commendable. To Orrin Keepnews must go major credit for producing the original masters and, decades later, issuing them again in a highly palatable form and at a reasonable price. DAVE DEXTER JR.

"HORSLIPS IS EXTREMELY DIFFICULT TO RESIST"

Circus Magazine

"Horslips is the most popular band to emerge from Ireland in many a year... synthesizes traditional, Irish folk melodies with good, hard rock...rousing...irresistable..."
The New York Daily News

"...stirring rock 'n roll, nicely flavored with touches of jazz and Irish folk music."
The Los Angeles Times

"Melodic...hard driving...highly inventive, something needed in rock these days..."
Variety

"Remember when Jethro Tull used to be fun? Horslips still are."
Good Times

"Lovely and joyful...The powerful, raw passion of their music blasted forth, unchecked by studio walls... They performed movingly, and the guitar was the sweetest and dirtiest I've heard in a while."
The Real Paper

"High energy rock... the impulse to rock out conquered all..."
Cash Box



HORSLIPS "ALIENS" DJLPA-16

Watch for Horslips' tour in February, March and April

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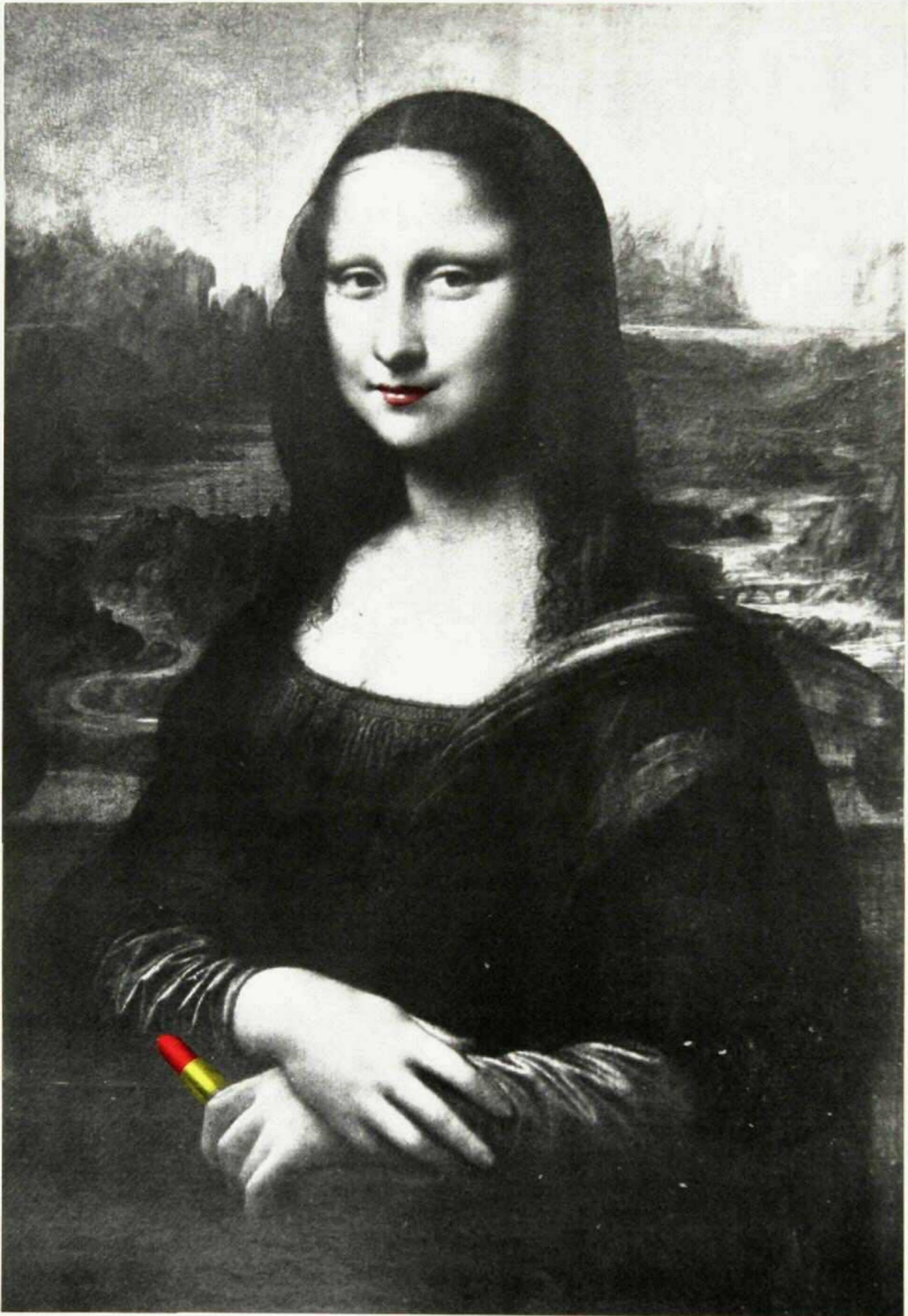
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Saturday Night Fever — Now Double Platinum*



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"SWEET, SWEET SMILE"
THE NEW CARPENTERS SINGLE



ON A&M RECORDS 

From the album, "Passage" Produced by Richard Carpenter Associate Producer: Karen Carpenter

Personal Management: Jerry Weintraub/Management 3

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Top Single Picks

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LINDA RONSTADT—Poor Poor Pitiful Me (3:42); producer: Peter Asher; writer: Warren Zevon; publisher: Warner-Tamerlane/Darkroom, BMI. Asylum E45462A. Ronstadt follows her simultaneous top five smashes of last month with a bold, punchy country-flavored tune which features rockish instrumentation and sly, clever lyrics. The song is almost a tongue-in-cheek spoof of Ronstadt's customary bluesy torch laments, and the light self-mockery here works well.

BOZ SCAGGS—Hollywood (3:08); producer: Joe Wissert; writers: B. Scaggs, M. Ombrian; publisher: Boz Scaggs, Meadow Ridge, ASCAP. Columbia 310679. This uptempo rocker has a cheery disco arrangement reminiscent of a Tavares record. It's generally as busy and noisy as the town its lyrics discusses, and should have wide pop-soul-disco appeal.

BOB WELCH—Ebony Eyes (3:25); producer: Carter; writer: Bob Welch; publisher: Glenwood/Cigar, ASCAP. Capitol P4543. Guitarist Welch changes the pace from his romantic "Sentimental Lady" to a spirited rocker. Like many cuts on his "French Kiss" LP, this song has a strong hook, powerful guitar riffs and fluid vocals.

recommended

KACEY CISKY—The One And Only (3:58); producer: Patrick Williams, Steve Duboff; writers: Alan & Marilyn Bergman, Patrick Williams; publisher: Famous, ASCAP, Ensign, BMI. ABC AB12333.

MAGGIE McNEAL—The One And Only (2:50); producer: Steve Barri, Jay Graydon; writers: Alan and Marilyn Bergman, Paul Williams; publisher: Famous, ASCAP, Ensign, BMI. Warner Bros. WBS8524.

ELVIN BISHOP—Rock My Soul (3:26); producer: Allan Blazek; writer: Elvin Bishop; publisher: Crabshaw, ASCAP. Capricorn CBS0285.

SANTANA—Black Magic Woman (2:35); producer: David Robinson & Friends; writer: P. Green; publisher: Murbo, BMI. Columbia 310677.

BLOOD, SWEAT & TEARS—Blue Street (3:55); producer: Roy Halee, Bobby Colomby; writer: Randy Edelman; publisher: Unart/Piano Picker, BMI. ABC AB12310.

BROOKLYN DREAMS—Music, Harmony And Rhythm (3:29); producer: Skip Korte; writers: Sudano, Esposito; publisher: Starin/Rick's, BMI. Millennium, MN610.

BLACK OAK—Not Fade Away (2:52); producer: Deke Richards; writers: Norman Petty, Charles Hardin; publisher: MPL Communication, BMI. Capricorn CPS0284.

BELLAMY BROTHERS—Bird Dog (2:26); producer: Michael Lloyd; writer: Boudleaux Bryant; publisher: House of Bryant, BMI. Warner Bros. WBS8521.

FREDA PAYNE—Stares And Whispers (3:24); producer: Frank E. Wilson; writers: Footman, McFaddin, Wilson; publisher: Jobete/Screen-Gems/Colgems/Traco/Spec-O-Lite, BMI/ASCAP. Capitol P4537.

TOM ROBINSON BAND—2-4-6-8 Motorway (3:17); producer: Vic Maile; writer: Tom Robinson; publisher: Public Domain, Harvest P4533.

CLOVER—Hearts Under Fire (3:26); producer: Robert John Lange; writers: Call, Hopper, Clover; publisher: Chappell, ASCAP. Mercury DJ538.



TAVARES—The Ghost Of Love (Part 1) (3:24); producer: Freddie Perren; writer: Keni St. Lewis; publisher: Bull Penn, BMI. Capitol P4544. Another solid effort from this five-man group who do well in both r&b and pop. This cut showcases the band's best with its characteristic eight harmonies, uncluttered orchestration and smooth lead vocal.

MANHATTANS—Am I Losing You (3:47); Producer: Bobby Martin and the Manhattans; writers: A. Fields, B. Morr, D. Stender; publisher: Sumack/Scorpicorn, BMI. Columbia 310674. Easy melody, good lyrics and tasty instruments make up this pretty tune. There's little building on this one as it maintains the same mild pace throughout. Each word is distinguishable as this entire effort is totally clean.

recommended

JACKSONS—Find Me A Girl (3:38); producer: Kenneth Gamble and Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI. Epic 850496.

BOOTY'S RUBBER BAND—Bootzilla (4:21); producer: George Clinton, William Collins; writers: William Collins, George Clinton; publisher: Rubber Band, BMI. Warner Bros. WBS8512.

SUN—Dance (Do What You Wanna Do) (3:58); producer: Beau Ray Fleming, Bryon Byrd; writer: Keith Cheatham; publisher: Glenwood/Detente, ASCAP. Capitol P4538.

LEE DORSEY—Night People (3:50); producer: Allen R. Toussaint; writer: Allen R. Toussaint; publisher: Marsaint, BMI. ABC AB12326.

THELMA JONES—I'd Rather Leave While I'm In Love (3:30); producer: Bert de Coteaux; writers: C. B. Sager, P. Allen; publisher: Irving/Woolnough/Jamava/Unichappell/Begonia, BMI. Columbia 310675.

REGAL DEWY—It Takes A Man And A Woman (3:26); producer: Denny Randell; writers: Denny Randell, Letty Jo Randell; publisher: Desiderata/Atlantic, BMI. Millennium MN609DJ. (Casablanca)



THE KENDALLS—It Don't Feel Like Sinner To Me (2:23); producer: Brian Fisher; writers: Mike Kasser-Curly Putnam; publisher: Tree, BMI. Ovation OV1106A. The father/daughter duo follows their first chart-topping crossover single with a similarly themed song spotlighting Jeannie's high wailing vocals and Royce's tight harmonious assistance. Guitar and steel arrangements are spiced with piano and steadily paced with a strong mid-tempo bass beat.

Flip: Try Me Again (2:25); writer: Laying Martine, Jr.; publisher: Ahab, BMI. A little slower paced, but reaches the same vocal heights backed with plenty of steel.

BILLY "CRASH" CRADDOCK—I Cheated On A Good Woman's Love (2:34); producer: Dale Morris; writer: Del Bryant; Onhisown, BMI. Capitol P4545. Tasty piano licks brighten this infectious tune jazzed with lively steel and guitar. In his first Capitol release, Craddock displays a gutsy vocal quality that, combined with the instrumentation, places this record somewhere in the early 60s, rock 'n' roll country blues category.

MARTY ROBBINS—Return To Me (2:55); producer: Billy Sherrill; writers: C. Lombardo D. DiMinno; publisher: Southern, ASCAP. Columbia 310673. Robbins stays with his well proven "south of the border" style, this time adding a verse of Spanish lyrics. Strings, horns, background vocalists and Spanish guitar help Robbins pine the return of a lost love.

DICKEY LEE—Love Is A Word (2:40); producers: Ray Dea, Dickey Lee; writer: Otha Young; publishers: The Sterling/Adison Street, ASCAP. RCA JH1191. Upfront bass and drums and lots of steel are the basis for this lively uptempo offering with a catchy sing a long chorus. Lee's vocal strength and delivery is always a keen match for these fast paced numbers.

JACKY WARD—A Love's Question (3:02); producer: Jerry Kennedy; writers: B. Benton/J. Williams; publishers: Eden/Progressive, BMI. Mercury 55018. Another originally r&b song is countrified. Ward renders this 60s hit with his smooth vocal style, and, with the addition of strings, choral vocal assistance and effectively timed electric piano turns it into an enjoyable country rendition.

recommended

DON GIBSON—Starting All Over Again (2:50); producer: Ronnie Gant; writer: Philip Mitchell; publisher: Muscle Shoals Sound, BMI. ABC AB54024.

ROY CLARK—Must You Throw Dirt In My Face (2:28); producer: Jim Foglesang; writer: Bill Anderson; publisher: Johnny Binstock, BMI. ABC AB 12328.

ED BRUCE—Love Somebody To Death (3:08); producer: Buddy Killen; writers: R. Lane, G. Martin; publisher: Tree, BMI. Epic 850503.

JIMMIE PETERS—634-5789 (2:46); producer: Jerry Gillespie; writers: Steve Cropper, Eddie Floyd; publishers: Pronto/East Memphis, BMI. Mercury DJ539.

AVA BARBER—Bucket To The South (2:40); producers: Dean Kay, Mac Curtis; writer: Gail Davies; publishers: Beechwood/Dickerson, BMI. Ranwood R1083.

CON HUNLEY—Cry, Cry Darling (3:00); producer: Norro Wilson; writers: Jimmy Newman, J.D. Miller; publisher: Acuff-Rose, BMI. Warner Bros. WBS8520.

TOMMY O'DAY—Mr. Sandman (2:38); producer: Tommy O'Day; writer: P. Ballard; publisher: Edwin H. Morris, ASCAP. Nu Trayl WIGNT916A.

BILLY DON BURNS—Southern Lady (3:20); producer: Joe E. Johnson; writers: B.D. Burns, J. Getzen; publisher: Kemper, EMI. 4 Star 51032.

WAYNE KEMP—My Old Flame's Out Burning Another Honky Tonk Down (2:11); producer: Walter Haynes; writer: Wayne Kemp; publisher: Tree, BMI. Firecracker FCR1004B.

CHARLIE LOUVIN—Store Up Love (2:12); producer: Jimmy Capps; writer: L.E. White; publisher: Twitty Bird, BMI. Hilltop HTS127.

JUDY ALLEN—Sweet Little Devil (3:03); producers: Billy Williams, Roy Callaway; writers: D. Goodman, M. Sherrill; publisher: Highball, BMI. Polydor PD14440.

B.J. THOMAS—Without A Doubt (2:23); producer: Chris Christian; writers: B.J. Thomas, Chris Christian; publishers: Bee Jay Thomas/Sweet Home/Caseyem, BMI. Myrrh M176D1.

JIMMIE RODGERS—Everytime I Sing A Love Song (3:03); producer: Jimmy Bowen; writers: G. Sklarow, P. Molinary; publisher: Peso, BMI. Scrimshaw S13145.

JERRY NAYLOR—If You Don't Want To Love Her (3:02); producer: Ray Ruff; writer: O. Solomon; publishers: Enterprises/Paukie, BMI. MC MC5064F.



recommended

MICHAEL ZAGER BAND—Let's All Chant (3:07); producer: Michael Zager; writers: Alvin Fields, Michael Azgor; publisher: Sumac, BMI. Private Stock PS45184.

SANDY BARBER—Wonder Woman (2:57); producer: Clyde Otis; writers: Norman Gimbel, Charles Fox; publisher: Warner/Tamerlane, BMI. Olde World OWR1101AS.



recommended

RAY BARRETTO—Numero Uno (3:25); producer: Crusaders Productions; writer: Wilton Felder; publisher: Four Knight, BMI. Atlantic 3456.



SEX PISTOLS—Pretty Vacant (3:16); producer: Chris Thomas, Bill Price; writers: Cook, Jones, Matlock, Rotten; publisher: Careers, BMI, Arista, ASCAP. Warner Bros. WBS8516. This first domestically released single by the rock media's favorite subject is loud and irreverent but nonetheless solid energized rock 'n' roll. Compared to some of its other material, the lyrics are rather tame. The intense energy level never falters yet the bombastic guitar riffs muffle the lyrics.

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 100

jazz

CORYELL-KHAN—Two For The Road, Arista AB4156. Produced by Steve Kahn. Two acoustic guitars plucked by two of the nation's best provide an unusual LP comprising seven cuts. A variety of moods is offered, Larry's sound coming from the left speaker and Steve's from the right. Classy jazz, and Bob Zering's cover drawing is outstanding. **Best cuts:** "Bouquet," "Footprints," "Son Of Stuff Neck."

IRENE KRAL—Kral Space, Catalyst 7625. Produced by Dennis Smith, Pat Britt. She's been around and she knows all the tricks of singing, and on this LP Kral has first class backing from Fred Alwood, Alan Broadbent, Emil Richards and Nick Ceroli, a compatible combo lending Kral a forte assist. **Best cuts:** "The Song Is You," "Wheelers And Dealers," "Every Time We Say Goodbye."

URBANIAC, Inner City 1036. Produced by Michael Urbaniak. This is the LP that introduces Zbigniew Namyslowski, who plays alto sax, flute, and writes half the material here to American audiences. The result is European jazz/fusion, not as frantic and busy as the U.S. versions, and closer in spirit to bebop. Urszula Dudziak does some vocals while Michael plays

electric violin. **Best cuts:** "Tie Breaker," "Weird Creatures," "Stray Sheep."

MICKEY BAKER—Blues & Jazz Guitar, Kicking Mule KM142. Produced by Stefan Grossman. Baker, the original Mickey & Sylvia, plays acoustic blues and jazz guitar with incredible warmth and humor. Grossman's production is clean and sparkling, allowing this veteran musician plenty of room to stretch out. **Best cuts:** "Corrina, Corrina," "Belzona Blues," "Juicy Lucy," "Love In Vain."

PHIL WILSON—Getting It All Together, Outrageous 1. Produced by Phil Wilson. Small Massachusetts combo fronted by the formidable trombonist lays down seven musically intriguing tracks including a weird but moving "America The Beautiful" which runs 12 1/4 minutes. Mae Arnette adds an ingratiating voice. **Best cuts:** "In A Sentimental Mood," "All In Love Is Fair," "And The Blues Go On."

O'DONEL LEVY—Time Has Changed, Lester Radio Corp. (TK). Produced by Sonny Lester. Levy proves himself a formidable guitarist on this easy flowing collection of six compositions. Sporadic use of vocals by Aleta Greene gives the work a broader commercial appeal. Piano, synthesizer, horns, percussion and bass comprise the sleek orchestrations. **Best cuts:** "Time Has Changed," "Butta," "Have You Heard."

EDDIE BERGER—Live At Williams' Pub, Uptown URT03. Produced by William Wanner, Dave Ray. Taped in Minneapolis, saxophonist Berger impresses with a trio of Tony Cox, John Einweck and Nick Radovich on five standards. The tracks run excessively long, however, and next time out Berger may fare better with shorter cuts which retain the listener's interest. **Best cuts:** "Ornithology," "Tangerine."

THE BOSWELL SISTERS—Connee, Helvetia and Martha, Biograph BLPC3. Produced by Arnold S. Caplin. Dubbed from 1932-34 masters owned by Columbia, these 14 historic tracks offer acceptable sound and three-part harmony far better than acceptable. Tunes are superior standards and backgrounds are served up delectably by Bunny Bergan, the Dorseys and other once-revered virtuosi of jazz. **Best cuts:** "We Just Couldn't Say Goodbye," "Mood Indigo," "The Object Of My Affection."

classical

TCHAIKOVSKY: AURORA'S WEDDING BALLET MUSIC—Stokowski, National Philharmonic, Columbia M34543. The Stokowskian fire burns with undiminished intensity in this per-

formance, full of passion and splendor, recorded in the maestro's 94th year. Surprisingly brisk tempos and playing of magnificent sweep are to be heard, with greater hall ambience than in previous installments in the conductor's final series of tapings.

R. STRAUSS—"FROM ITALY"—Kemppe, Dresden State Orchestra, Seraphim S-60301. With his first symphonic poem, debuted in 1887, Strauss joined the ranks of composers who had given musical embodiment to their impressions of the Italian south. No other stereo edition of the four movement *travelogue* has been available domestically, making it doubly rewarding that Capitol has chosen to release this excellent new version at budget price. The performance has a pleasing warmth and fullness.

CARLO BERGONZI SINGS—John Wustman, piano, Columbia M34558. Followers of Bergonzi's operatic career will delight in the tenor's emergence as a recitalist, as will anyone with an affection for the true Italian song style. Bergonzi's superb command of style, his impeccably maintained vocal equipment illuminate fifteen popular classics. De rigueur listening is the consummate handling of Rossini's "La Danza" and Donizetti's "Me Voglio Fa Na Casa."

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'BABY COME BACK—Player', 'SHORT PEOPLE—Randy Newman', 'STAYIN' ALIVE—Bee Gees', etc.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 5 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing, ALM = Almo Publications, A R = Acuff-Rose, B M = Belwin Mills, BB = Big Belts, B 3 = Big Three Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Mogull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and artists in alphabetical order, such as 'Ain't Gonna Hurt Nobody', 'Baby Come Back', 'Bele', etc.

"BEAUTY AND THE BEAST"

PB-11190

The new single by

DAVID BOWIE

"Album of the Year.
'Heroes' offers the best
evidence of an artist at
the peak of his powers."
—*Melody Maker*

"Best Male Singer of
1977. Best Song Writer
of 1977."
—*New Musical Express
Readers Poll*

"One of 1977's top 10
albums....Strikingly con-
sistent in its excellence...."
—*John Rockwell, New York Times.*



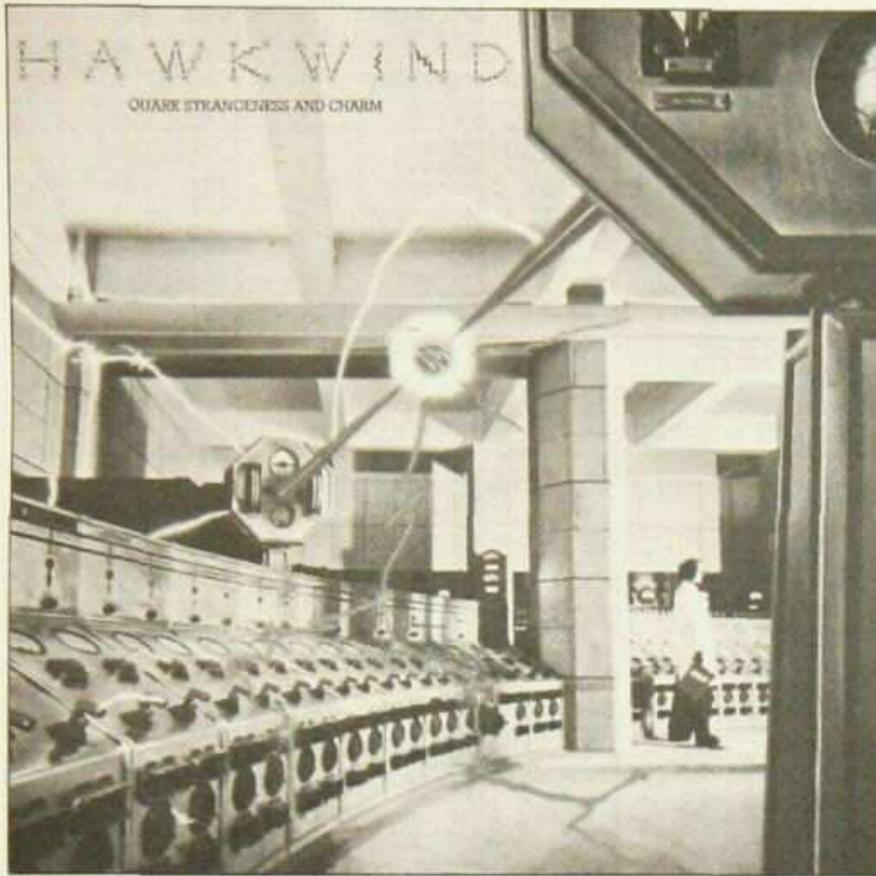
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TOMORROW BELONGS TO THOSE WHO CAN HEAR IT COMING.

Produced by Bowie and Visconti



SOUNDS LIKE A STORY.



Hawkwind and Bo Hansson are as close musically as Tierra del Fuego and Fairbanks. But give 'em a chance and they'll pin your ears back with a story you're not likely to forget soon. Before laseriums and Darth Vader, HAWKWIND was the place to go for galactic spectacle. With the return of futurist/lyricist Robert Calvert, Hawkwind reconfirms its status as rock's only legitimate sci-fi band. Swedish keyboardist/composer BO HANSSON spins his yarns in a particularly devious manner, instrumentally, causing imaginations to run wild.

Put your feet up and get ready for a whole new dimension to Richard Adams' *Watership Down*, as Bo gives it an exotic new dimension on his new LP.

Hawkwind's **Quark, Strangeness and Charm**, produced by Hawkwind (SRK 6047).

Bo Hansson's **Music Inspired By Watership Down**, produced by Bo Hansson (SRK 6044).

Available on Sire Records,  marketed by Warner Bros. Records Inc.

BLACK QUARTET Gospel Workshop Adds New Division For 4-Part Harmony

LOS ANGELES—After a year of deliberation, the Gospel Workshop of America, the major black gospel organization in the U.S., will augment its activity with a separate division for professional and amateur quartets.

"Our research has shown a need for a separate classification for this growing part of black gospel," Brother Ed Smith, national coordinator for GWA, says.

"Quartets do a different kind of music. They need a longer time to perform than we could afford them at the regular Gospel Workshop convention."

Recording groups like the Mighty Clouds of Joy, the Williams Brothers, Pilgrims Jubilee, the Gerald Sisters, Bill Spivey and the Sons of Truth, among others, will spearhead a formative meeting Tuesday (17) through Thursday (19) at the Stadium Hotel, Atlanta.

Many amateur church groups are also expected to attend, along with

Dorothy Love Coats and Irene Johnson, of WGOK, Mobile, Ala.

Smith says the three-day session will discuss matters such as formation of the quartet division, a women's auxiliary, goals, relations with promoters and bookers, recording, copyrights, an insurance program for the members and retirement benefits.

Johnny Martin and Joe Ligon, along with GWA founder/president the Rev. James Cleveland are expected to moderate the conclave. Quartets will perform nightly at the Grace Covenant Baptist Church.

Smith expects the quartets' initial inclusion in a workshop national convention to swell attendance at the Aug. 19-25, Washington, D.C., function to between 12,000 and 13,000. This would top previous highs of about 10,000. The convention will be held at both the Shoreham and Sheraton Park Hotels in Washington.

To prepare for the convention

agenda, the Gospel Music Announcers' Guild, composed of black gospel DJs in the U.S., meets March 14 at the Sheraton Downtown Hotel, Ft. Worth.

Bishop Al Hobbs, manager of WTLC-FM, Indianapolis, and president of the religious announcers association, has invited more than 900 black sacred music DJs from all over the U.S.

From March 15-17, the Gospel Workshop board of directors, headed by Cleveland and Smith, will schedule the agenda for the August convention in Washington at the same hostelry.

Philips & MCA See '78 Bow Of 2-Hr. Vidisk

NEW YORK—Philips and MCA expect the "first market introduction later this year" of a two-hour, double-sided optical videodisk. This is twice the playing length of the "improved" version announced last fall when the two firms indefinitely postponed the system's introduction scheduled for the last quarter of 1977.

Trade-off for the new "variable angular velocity" technology that plays from inside out, going from 1,800 r.p.m. to about 600 r.p.m. (versus straight 1,800 r.p.m. for half-hour/side disk), is the loss of such features as stop and slow motion and fast random access. In fast speed, all "deluxe" functions will be available.

The existing player shown in prototype form by Magnavox will have an improved tracking servo to control disk speed automatically "at very little added cost," according to Bob Cavanagh, North American Philips senior vice president, corporate development.

The player, equivalent in cost to "a good color tv console, will accommodate the two disks, and both they and the improved player will be field tested "in a great number of markets" before their introduction, he emphasizes.

Cavanagh points to the significant reduction in program cost per disk with the doubled version, making it fully competitive with the "needle in groove" systems in research and development by both RCA and Matsushita, each of which plays at 450 r.p.m.

He sees this as the additional key to effective launch of the system, versus the much higher cost of prerecorded videocassette software.

Set License Deals

NEW YORK—Motown's the Commodores have signed licensing pacts with the Bee-Ess Co. of Los Angeles for the manufacture of mylar posters featuring the group. Other Commodores merchandising licenses have gone to Crystal Magick of Westport, Conn., for cigarette lighters and to Midwestern Manufacturing of Los Angeles for belt buckles.

Tribute To Riddle

LOS ANGELES—A tribute dinner for Nelson Riddle March 18 at the Century Plaza Hotel here will be chaired by Frank Sinatra who will also entertain.

Riddle is being honored by the Symphonic Arts Foundation and ALYN, an orthopedic hospital for children in Jerusalem.



FRIENDLY GOLD—Ronnie Laws accepts his RIAA gold LP for "Friends And Strangers" at ceremonies in Los Angeles attended by from the left: Steve Gold of Far Out Productions and Artie Mogull, UA Records president.

Pay TV Firm Claims '77 'In Black,' But No Figures

NEW YORK—Home Box Office, the pay television system which brings first-run movies and "Standing Room Only" musical performances to an estimated one million homes around the nation, ended 1977 in the black for the first time since the system was established five years ago, the company claims. No figures were released.

Firm's most recent music project has been a special with Gladys Knight & the Pips with guest Ray Charles filmed live at the Greek Theatre in Los Angeles. The 80-minute special premieres Sunday (22).

In the coming year the system expects programming innovations to broaden public acceptance of its service, including extensive use of music. In recent months it has presented complete concerts of Bette Midler, Helen Reddy and Line Renaud from the Cafe de Paris in Paris.

The Gladys Knight special, the most ambitious the firm has undertaken, uses hand-held cameras for the performance as well as outdoor shots taken from a Goodyear blimp. It also uses off-stage interviews and rehearsal shots for a complete musical program.

Company now has more than 400 cable and master antenna affiliate systems located in 45 states, it claims. In the last year it showed gains of about 70% in customers and 60% in affiliates. In 1976 it had closed to 600,000 subscribers in 262 affiliated systems, says Gerald M. Levin, chairman, and N.J. Nicholas Jr., president of the system owned by Time Inc.

Levin and Nichols cite a number of factors that contributed to the firm's growth the last year. Among the most significant, they say, was the refusal of the U.S. Supreme Court to review a decision by the U.S. Court of Appeals that vacated FCC regulations limiting pay cable tv.

In the last year the service also introduced small earth stations to receive programming via satellite. Authorized by the FCC in late 1975, the first earth station was installed in Kalispell, Mont., in April of last year. The most recent was in Boston.

In the last year it has expanded outside the continental U.S. to Alaska, Hawaii and Puerto Rico.

PATTI PAGE 'BACK HOME'

NEW YORK—It'll be like a homecoming when Patti Page appears on "ABC's Silver Anniversary Celebration" Feb. 5. Nearly 20 years ago, she hosted her own variety series on the ABC-TV network—"The Patti Page Show." The four-hour special is being produced by Bill Lee. It's an ABC production in association with Dick Clark Tele-shows. Page, who now lives near San Diego, is noted for such hit records as "The Tennessee Waltz," "How Much Is That Doggie In The Window?" and "Mockingbird Hill."

Rap Jazz Future

LOS ANGELES—The Universal Jazz Coalition, Inc. will hold a conference on the future of jazz Feb. 6 at New York's Village Gate. Included on the panel will be musicians, club owners, record company executives and concert promoters. Admission is by invitation only.

Silo/Audio Web Buys 4-Store Calif. Chain

PHILADELPHIA — Silo/Audio World, locally-based discount chain of appliance and audio combination stores, has completed its purchase of the four-store Dependable TV and Appliance Co., Inc., chain in the San Francisco-San Diego Market.

The purchase, effective Feb. 1, will bring the total number of Silo/Audio World stores to 44. Terms of the purchase were not disclosed.

The nation's largest independent audio and appliance chain, Silo/Audio World has 22 stores in the Eastern Pennsylvania, Southern New Jersey and Delaware area. Additional stores already are planned in that market for Audubon, N.J.; Harrisburg, Pa., and in a shopping center near Princeton, N.J. In Colorado, the chain's 11th store has recently opened in Pueblo and seven outlets are in Arizona.

The Colorado and Arizona stores went combination last year with the addition of Audio World setups within each store, and similar moves will be made by the newly-acquired West Coast stores. Expansion of the chain in the growing sunbelt area of the country is a longterm strategy of corporate headquarters here.

Silo/Audio World reports that its holiday sales were good, with the biggest increases coming in its Arizona and Colorado divisions, in ex-

cess of 30% according to Harry Feinberg, vice president and general counsel.

BOOK REVIEW

Movie Jazz From U.K.

"Jazz In The Movies," by David Meeker, published by Arlington House, pages unnumbered, \$12.95.

Meeker, a British writer, covers 60 years of motion pictures and 2,500 films in this ambitious manuscript which lists movie titles alphabetically, along with nationality, year of production, director, running time, a brief synopsis of the story—if there is one—orchestra personnel and titles of songs featured.

Attractively produced, with photos of scores of musicians and a first rate index, "Jazz In The Movies" is, unfortunately, not a truly accurate title for his work. Many films in which there is no jazz are included. One wonders just what Meeker's definitions of jazz is.

For those in the industry whose interests focus on the cinema, there's a place for "Jazz In The Movies" in their libraries. DAVE DEXTER JR.



SALES CALL—Neil Portnow, RCA's division vice president West Coast a&r, is greeted by "Nipper" in the arms of actor Gene Wilder when the executive came to discuss sales of the "World's Greatest Lover" soundtrack.

JANUARY 28, 1978, BILLBOARD

Fuentealba Of the AFM

• Continued from page 6

that his administration would try to turn the tide against competitors.

"We're very concerned about these things," he says. "There has been an increase in other unions trying to organize musicians and it's partly our fault for not keeping up with the times. We're going to have to sell ourselves to the younger musician now and change our method of operation in some cases," he adds.

A former sax player who claims he "can still blow," Fuentealba is a practicing attorney in Baltimore, where he has headed that city's AFM Local 40-543 since 1956. He was also a vice president of the AFM and a member of its executive board prior to his elevation to president.

"Our task is to convince musicians they're not really benefitting by joining rival organizations," Fuentealba claims.

"One problem we have is that many of the benefits we offer such as pension plans and life insurance don't appeal to the younger musician, especially those who only work part-time."

He vows that the AFM will continue its fight to put live music into discos "with any legal means we have," and he expects the union to mount a public relations campaign to change its public image.

"It's my opinion that the public has never appreciated the value and importance of music in their daily lives and I think it's the AFM's responsibility to educate them to the importance of the product," he adds.

Fuentealba notes that in Baltimore his AFM local offered many services to musicians not available

elsewhere, such as helping them with copyright forms, filing suits in their behalf for pay claims and helping them solve other problems.

One of the problems facing the AFM in certain territories, particularly New York, are minimum requirements for musicians which have been blamed for escalating the cost of theatrical performances. These rules harken back to the days when every theatre had to have a house band.

"We'll have to look at these things on a local basis," Fuentealba says.

For the time being, Fuentealba will shuttle back and forth from his Baltimore home to the AFM's New York office. His term is for one year.

Ask \$1 Million In Label Suit

LOS ANGELES—American Gramophone of Omaha, Neb., is suing Glen Glancy, Century Records and the Great American Gramophone Co. here in Superior Court charging infringement of its trademark.

In a Superior Court pleading, the plaintiffs, who include Don Sears, Louis Davis Jr. and William D. Fries, ask \$1 million exemplary damages and a permanent injunction against the defendants.

The court is asked to enjoin the defendants from further using the name and trademark because the Omaha plaintiffs claim they have been using the name in the industry since October 1974.

Executive Turntable

• Continued from page 6

chandising fulfillment center. ... **Paula Batson** joins Columbia Records, New York, as associate director, press and public information, East Coast. She was an account executive at Danny Goldberg, Inc. And at CBS Records, New York. **Yvonne Ericson** named director, media/print and television. She was associate director, media, for Gotham Advertising. ... **Bob Witte** named senior executive vice president for the Jim Owens television production company in Nashville and president of JOP Music Inc. and Pointed Star Music. He had been an independent promotion man for the firm. ... **Lynn Kellerman** promoted to East Coast director of the artist relations and publicity department for MCA Records and will base in New York. She had been in the press department since 1976. ... Additions to the Commercial Record Corp., Nashville, include **Carleen Anderson** to the position of sales manager; **John Clark** to director of product control; **David Pickett** to director of Southeast operations in Atlanta; and **Bob Hegarty** to the directorship of Northeast operations in Boston. ... **Bob Buziak** named president and managing partner of Full Moon Records in Los Angeles and will also head up a new management wing at Front Lone Management. Buziak had been director of Arista Records in the U.K. ... **Jil Christiansen** appointed an account executive at the Howard Bloom Organization in New York. She was a publicist at C.J. Strauss & Co. ... **Dennis Wheeler** joins Tom Hayden & Associates in Los Angeles as promotion and marketing coordinator. He was formerly in the UA sales department. ... **Joe Dera** is now director of the Rogers & Cowan East Coast music division in New York. He had been manager of the division. ... **Ria Lewerke** now heads up a newly created company in Los Angeles called Ria Images, a division of the Image Factory. She headed the graphics department of UA Records. ... **Bob Brackett**, director of publicity at the Aladdin Theatre in Las Vegas since it opened in 1976, leaves to pursue other interests. Sony Corp. of America, New York, has promoted **Robert Dillon Jr.** to senior vice president from vice president, finance. **Bill Weismann** named national sales manager, consumer products, for the magnetic tape division of Ampex Corp., Redwood City, Calif. He was Western area manager for the 3M Co. ... **Ed Opat** promoted to product manager/auto products at Panasonic, Secaucus, N.J. He was a custom engineer there. ... **Edward "Buddy" Wilkins** now operations manager for Opryland Productions, while **Wayne Caluger** assumes chief engineer duties for the Opryland Entertainment Complex in Nashville. ... **Mike Stranglin**, formerly with Capitol and Columbia, joins SCR Records of Dallas as national promotion director. ... **Jimmy Williams** added to the sales staff of Celebrity Management, Inc., Nashville. ... **Ray Reeves** has joined Riverside Press, Houston, as manager of Riverside Albums, producer of record jackets. ... **Ira Okun** joins International Creative Management as senior agent in the variety department for the Los Angeles company. He was an executive with the William Morris Agency for 12 years. ... **Rick Rowe** joins the engineering staff of Secret Sound Studios, New York. ... **Lee DeCarlo** joins the Record Plant staff in Los Angeles as chief engineer. Also new at the Plant studios in Sausalito, Calif., is **Kim King** who joins as a staff engineer. ... **David Goldstein** named vice president of operations for Preferred Sounds in Rye, N.Y. He was a vice president of operations at Pickwick. ... **Gustav E. Malm** pegged as assistant national sales director for Koss, Milwaukee, Wis.

Inside Track

Chicago celebrated its 11th anniversary by inking a worldwide management with **Wald & Nanas management**. **James William Guercio** had been their mentor. **Jeff Wald** will announce a restructured 1978-79 program for the Columbia recording giants. ... **New York branches and distributors pushing to keep volume up in January as Sam Goody and Korvettes have slowed down purchases. Goody is tapering off to upgrade the bottom line in view of the American Can takeover, while Korvettes buying slash is attributed to inventory taking. ... Handleman picked up 102 TG&Y music departments, not 149 as reported (Billboard, Jan. 21, 1977). ABC keeps 43.**

Alene McKinney, music director for KMPC, Los Angeles since 1962, and before that KBIG and Omaha radio stations in the early '50s, is retiring next week. She holds the longest term of service as a librarian/music director in industry history at major stations.

Elektra/Asylum claiming the **Eagles** have worldwide sales of a million units for the last 18 months. ... Creditors of **Southland Distributing**, Atlanta, held their first meeting Wednesday (18) in that city. ... **The Linda Ronstadt, Dolly Parton and Emmylou Harris** album set for spring release on Elektra/Asylum will be produced by **Brian Ahern**, Harris' producer. ... **Track** erred. The soundtrack album from **Bob Dylan's** first self-produced film, **Reynaldo & Clara**, is not available. Dylan kayoed the idea for any album release from his picture. ... Did **Ron Alexenburg** turn down the \$2 million, four-year job MCA Records offered him recently? ... The tape licensing deal between **GRT and Private Stock** has been extended. ... **Max Herman**, president of Local 47, AFM, Los Angeles, has been elected to the **International Executive Board of the AFM**, filling the vacancy created by the death of AFM president **Hal C. Davis**.

Is **Casablanca Records** press chief **Susan Munao** anking the diskery to become **Donna Summer's** manager? And has **Renny Roker** departed the r&b promo wing of the label? ... Los Angeles industryites are banding together to try to save the monster Hollywood sign in the easternmost Hollywood hills. Concert promoters **Shel Safran and Robert Randall** of **North American Tours** instigated the campaign to save the sagging sign. They hope to stage a telethon and benefit concert at the Hollywood Bowl and are selling T-shirts to help create a fund. **Donna Hicks**, exclusive UA Music composer, has written "Save The Hollywood Sign," royalties from which will be earmarked for the fund. ... **Randy Wood**, former Dot Records president, recuperating at his Los Angeles home after shoulder surgery, necessitated by an injury in an auto accident near McMinnville, Tenn., recently.

Siebert's, the rackjobbing/record/tape retailing wing of the Handleman Co., based in Little Rock, has inked in Sept. 28-30 for its annual convention to be held in that Arkansas city. ... **Warner Bros. Records** hopes **Sex Pistols'** lead singer **Johnny Rotten** will return to the fold after he cools his heels a bit back in Britain. **Bassist Sid Vicious**, meanwhile, spent some time in Gotham's Jamaica Hospital after being taken off a plane from L.A. reportedly suffering from a skirmish with booze and pills. ... **Arista brass** swear they know nothing of **Filthy Rich Records**, except that it's based in Canada. Sleuths are trying to determine why the mystery label plunked down nearly \$10,000 to place ads to attract **Clive Davis'**

attention. ... Now the **Houston Symphony** is staging a "Star Wars/Close Encounters/Thus Spake Zarathustra" night, complete with laser effects Jan. 25 at the **Summit Theatre** there.

An estimated 4,500 attendees at a Dec. 29 **Charlie Daniels band concert** at the **Montgomery, Ala., Civic Center** were searched by more than 40 policemen. Nearly 50 were reportedly arrested for possession of marijuana. **Montgomery mayor Emory Follmar** ordered the searches after he noticed crowds at previous concerts smoking grass. ... **Buddy Robbins** will be handling rights to the new **Robert Preston** musical, "Prince Of Grand Street," which portrays turn-of-the-century Yiddish theatre. ... **Singer Roy Orbison** ailing. ... **Leonard Feather, John Hammond and Carmen MacRae** guest on NBC-TV's "Tomorrow" Feb. 1.

Midsong International moves from **RCA Records** to **MCA Records** for distribution next week. ... **Congressman Al Ullman** (D-Ore.) says he won't support **President Jimmy Carter's** call for a 50% reduction in the so-called "three-martini" lunch (Billboard, Dec. 24, 1977). Ullman, head of the powerful Ways and Means committee, cites the opposition of cafe owners and says: "We are not going to pass a tax bill that is going to put half of America out of business." Bottoms up!

More than 300 events slated for the **Hartford, Conn., Civic Center** have been cancelled after the building's roof collapsed Tuesday (19) due to snow and ice accumulation. Center spokesman says it will take two years to repair the damage. ... The 10,000-seat **Lakeland, Fla., Civic Center** announces its new roof will be fully installed there within a month. There will be no hindrance in schedule appearances. The venue also has put in a new parking lot.

ASCAP saluting composer/pianist **Fats Waller** Tuesday (24) at the new **Cotton Club** in Harlem. **Billy Taylor, Eubie Blake, Don Shirley and Claude Hopkins** will perform. Waller's scion, **Maurice**, jets in from a break in a concert tour in Poland to make the event. ... **Chappell Music** gloating over a claimed 12%-13% share of the charts it is getting from imprints it administers from the **Intersong, Stigwood and Unichappell** catalogs. And expect a biggie from **Chappell** to depart his long-time top executive post there to form his own firm.

The **Arista** original cast two-LP album of "Beatlemania" will carry a suggested list of \$11.98. The musical's original cast album contains all 29 of the show's tunes and a center fold of visuals. ... **Former DJ "Cousin" Bruce Morrow** recording a country album for **Strawberry Records**.

The **Hollywood Foreign Press Assn.** has made the following nominations musically for its **1978 Golden Globe Awards**: **Best original score, motion picture**: "Saturday Night Fever," the **Bee Gees**; "The Spy Who Loved Me," **Marvin Hamlisch**; "Pete's Dragon," **Al Kasha/Joel Hirschhorn**; "Star Wars," **John Williams**.

Roy Orbison is listed in serious condition though "resting comfortably" at St. Thomas Hospital in Nashville where he underwent open heart surgery Wednesday (18). The 40-year-old singer/writer earlier suffered chest pains believed caused by coronary artery blockage. Doctors performing the bypass are encouraged by his recovery.

Major Labels Shun Direct-To-Disk LP

• Continued from page 3

The **RCA Studios** in New York have been the site of **Mel Torme, Buddy Rich** and **Lena Horne** direct-to-disk projects.

And except for **Thelma Houston's** rock-oriented direct-to-disk LP on **Sheffield**, **Randy Sharp's** "The First In Line" on **Nautilus**, **Rough Trade** on **Umbrella** and **Robert Goulet** on **Onnda**, no major pop or rock artist has done an album of this sort.

Distribution, however, has been shifting slowly of late, with more and more traditional record stores expressing an interest.

Licorice Pizza, a Southern California chain, has begun to create direct disk/audiophile sections in some of their stores.

"We have been in touch with more record retailers about direct disk LPs," says **Bob Jonte** of **Pismo Beach, Calif.-based Nautilus Records**, "and interest is coming from the stores themselves and not one-stops or rackjobbers. **Superior Music**, parent company of **Licorice Pizza**, and **Fedco** in Los Angeles are customers of ours in addition to stereo equipment outlets.

"That's one reason we recently issued," he continues, "a 24-page booklet which includes our catalog and a complete description of the direct-to-disk process. It will serve as an educational and awareness tool for not only the retailers but the consumer as well. I think, to a large degree, a great many people are not yet hip to what this whole thing is about."

Nautilus' parent company, **Orion Marketing**, also distributes **East Winds, Sound 80, ASI and Toshiba/EMI** direct-to-disk product.

"I think you will also begin to see more airplay," adds **Jonte**, "particularly on jazz stations for these types of records. More program directors are beginning to realize they are something special and unique."

Great American Gramophone is an example of another direct-to-disk company which is having its reps open up record stores as well as audio salons with some reps even doubling as promotion men striving for radio airplay.

John Hess, marketing director of **Great American Gramophone**, says, "I think a lot of pop or rock artists would be interested in making a di-

rect-to-disk album so they could see what that ultimate sound would be like but, of course, they are tied up contractually with their own labels, many of which are not keen about doing a project like this.

"At least for the time being I think you'll see smaller companies in the field.

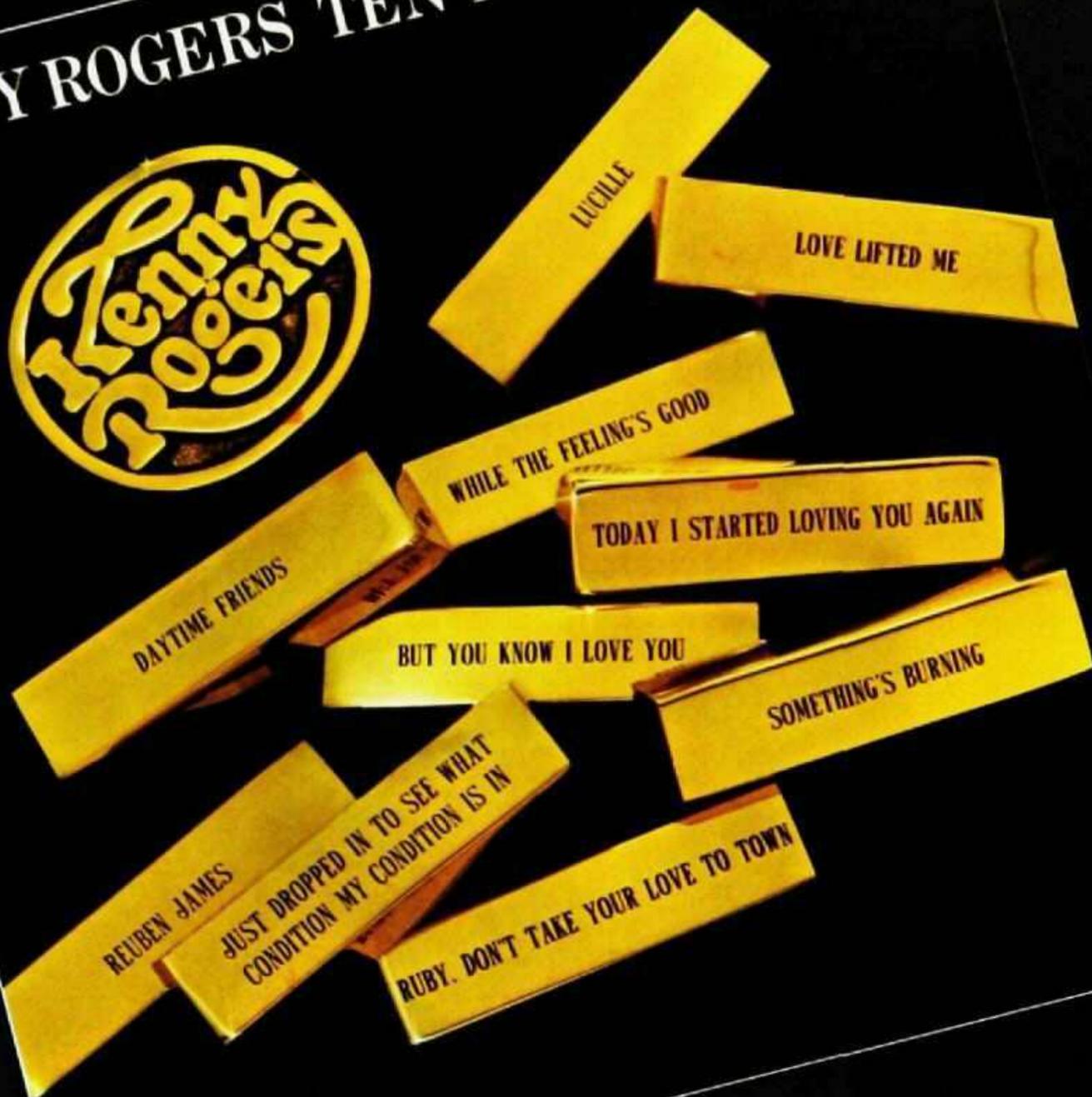
"In addition," he adds, "one of the reasons you see a majority of direct-to-disk LPs jazz and classical-oriented is that many of the artists in those fields are so musically competent they are better geared to those one-take sessions. More contemporary rock and pop artists and session players are used to that long overdubbing and sweetening process in the studio. I think you will, however, see more interest by major labels in the future as the market develops."

A **Capitol** spokesman says a direct-to-disk LP on **Capitol** is a possibility in the future but only as a special or promotional project.

An **A&M** spokesman indicates there has been some discussion within the label to possibly issue a direct-to-disk album on the **Horizon** jazz label but nothing concrete has been set.

GOLD SHIPPING GOLD

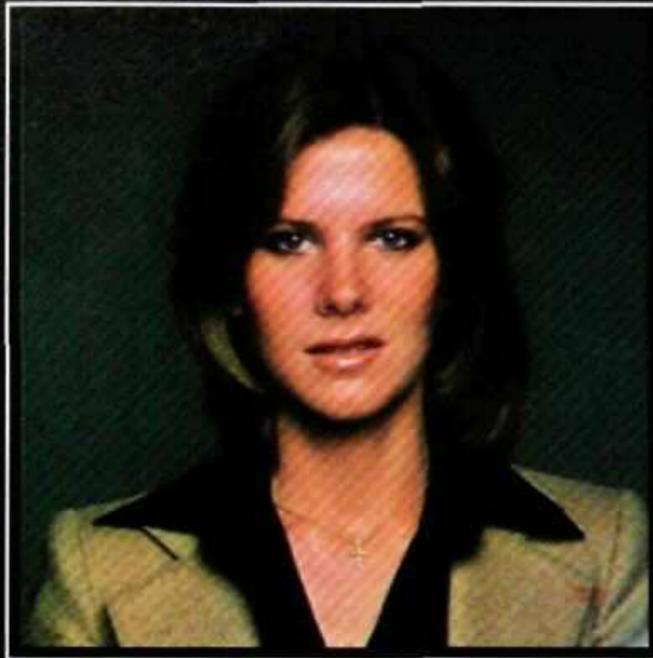
KENNY ROGERS TEN YEARS OF GOLD



Kenny Rogers' last two albums have already gone gold. His new one is shipping gold. And we're taking every step possible to turn it into an alchemist's dream: gold into platinum. Watch for it soon.

ALL-TIME GREATEST HITS.
TEN YEARS OF GOLD. KENNY ROGERS
ON UNITED ARTISTS RECORDS AND TAPES.





CERTIFICATION: **PLATINUM/ALBUM**

ARTIST: **DEBBY BOONE**

TITLE: **YOU LIGHT UP MY LIFE**

NUMBER: **BS 3118**

PRODUCER: **MIKE CURB PRODUCTIONS**

CERTIFICATION: **PLATINUM/SINGLE**

ARTIST: **DEBBY BOONE**

TITLE: **YOU LIGHT UP MY LIFE**

NUMBER: **WBS 8446**

PRODUCER: **JOE BROOKS FOR
MIKE CURB PRODUCTIONS**

ON WARNER/CURB RECORDS

DISTRIBUTED BY WARNER BROS. RECORDS

