

Billboard

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KHJ Changes Rock Emphasis

By JIM McCULLAUGH

LOS ANGELES—KHJ has begun changing its music and presentation approach in an effort to regain its position as the powerhouse AM rock station in Southern California.

"The station is more listenable now," says program director John Sebastian who joined KHJ at the first of the year (Billboard, Jan. 14, 1977) "because there is much less of a hyped approach and we have eliminated playing bubblegum music." The station is working with a 30 tune playlist.

Sebastian, who comes from KDWB in Minneapolis where he was program director for three years, also adds that a top priority will be a form of call out research which the station will be doing in addition to such traditional research techniques as single and album sales, as well as telephone requests.

Aiding Sebastian in developing ongoing research will be Steve Casey who Sebastian brought with him from Minneapolis.

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U.K. To Fight 'Crippling' Taxes

By PETER JONES

CANNES—The British industry is to launch a concerted move against the high level of taxation which is driving local talent away to live in areas where taxes are less punitive.

The drive was initiated at MIDEM here by the Assn. of Professional Recording Studios.

Secretary Edward Masek says the first step is a letter, strongly worded, to go to the Chancellor of the Exchequer, Denis Healey. "We aim to lay it on the line that the British tax

system is threatening to cripple the entire recording industry."

A subcommittee is working on the letter and the association looks for the widest possible industry support. Says David Harries, of AIR Studios, London: "We have to press the matter home as strongly as possible to get something going before the entire industry is brought to its knees."

Certainly he looks for support from top artists such as Rod Stewart

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Music Fees For Airlines Up 7%

By IS HOROWITZ

NEW YORK—ASCAP has reached agreement with suppliers of music to domestic airlines raising performance fees for passenger-controlled music by about 7%, and pegging increases over the next five years to the government's Consumer Price Index.

In the pact signed with the Music In The Air division of Billboard Broadcasting Corp., rates for board-

(Continued on page 74)

NARAS Institute Sets Linkup With Educators

By PAT NELSON

NASHVILLE—Officials of the NARAS Institute and educators from across the country convened for the first time Jan. 27-28 here at the Hyatt Regency and pledged to strengthen cooperative working relationships for the betterment of music related education.

Topics discussed focused on plans for more interaction between educators and the Institute, avenues of employment for graduating students,

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Mechanical Rule On Reserves Hit

By MILDRED HALL

WASHINGTON—The controversy over how long record companies should be allowed to hold mechanical royalties in reserve funds against returns has exploded anew in comments from the RIAA and the NMPA to the Copyright Office. Involved are the Copyright Office's interim rules for recording of music by compulsory licensees under the new Copyright Act.

The RIAA blasts the interim rule's one-year outside limit for the reserve fund period, as "un-

permissibly short" of the 36 months which the industry needs. In general, the RIAA strongly suggests that the whole set of interim rules should be rewritten.

RIAA dubs "deficient and defective" the Copyright Office formula that would use IRS and American Institute of Certified Public Accountants standards to judge when a shipped record is to be considered a "recognized" sale. The latter designation

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Blizzard Blitzes Pressing Cos.

LOS ANGELES—The blizzard that roared through the Midwest Jan. 26-27 took its toll on scheduled product releases by some labels as pressing and jacket manufacturing plants came to a virtual standstill.

Product by labels whose releases didn't coincide with the storm were

inconvenienced, though not severely affected.

Some of the nation's largest pressing facilities, including RCA's Indianapolis plant, PRC in Richmond, Ind. and CBS' mammoth Terre Haute facility were forced to close.

(Continued on page 18)



Blondie does it. With energy. With music. And with Deborah Harry. The group's recent six-month international tour has brought them much acclaim. It's no wonder. Just listen to "Plastic Letters." It's a forceful, progressive album that combines hard edged rockers with spunk and aggressiveness. Remember... only Blondie sounds like Blondie. Produced by Richard Gottfeller, "An Instant Record." On Chrysalis Records and Tapes. CHR 1166. (Advertisement)

Are 12-Inch Disco Disks On Way Out?

By RADCLIFFE JOE

Crossover Potential Is Vital To Disco Albums

By ED HARRISON

LOS ANGELES—Disco-oriented records are being released on a more selective basis now as labels attempt to cross them over into r&b and pop, a survey of major disco labels reveals.

"It's fairly correct to assume that we're looking for broader-based disco product that will cross over," says Marc Paul Simons, vice president of special projects at Casablanca Records.

Records by Santa Esmeralda ("Don't Let Me Be Misunderstood"), Donna Summer ("I Love You") and Meco ("Theme From Close Encounters") are enjoying success on Billboard's Hot 100 in ad-

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NEW YORK—Several key labels specializing in disco product have begun cutting back on commercial 12-inch disco disks on the grounds that they are slicing into album and seven-inch single sales, cost too much to manufacture, and exact a high royalty price by music publishers.

Among the labels putting the 12-inch disk on the retail back-burner are Salsoul Records, the company which created the 12-incher as a promotional tool; TK Records and Vanguard Recording Society.

CBS Records, which distributes disco products from a number of its affiliated labels, has never released a 12-inch disk, and Motown Records' current 12-inch "I Was Born This Way" by Carl Bean, currently number 19 on Billboard's National Disco

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Without a doubt FANDANGO is one of the hottest new live acts around. Up-tempo rhythms with dynamic lead vocals are the stimulus creating this energetic new force. Everywhere they go they tear the audience up. HEADLINER... the devastating new single from their explosive debut album FANDANGO, on RCA Records APL1-2306. (Advertisement)

(Advertisement)

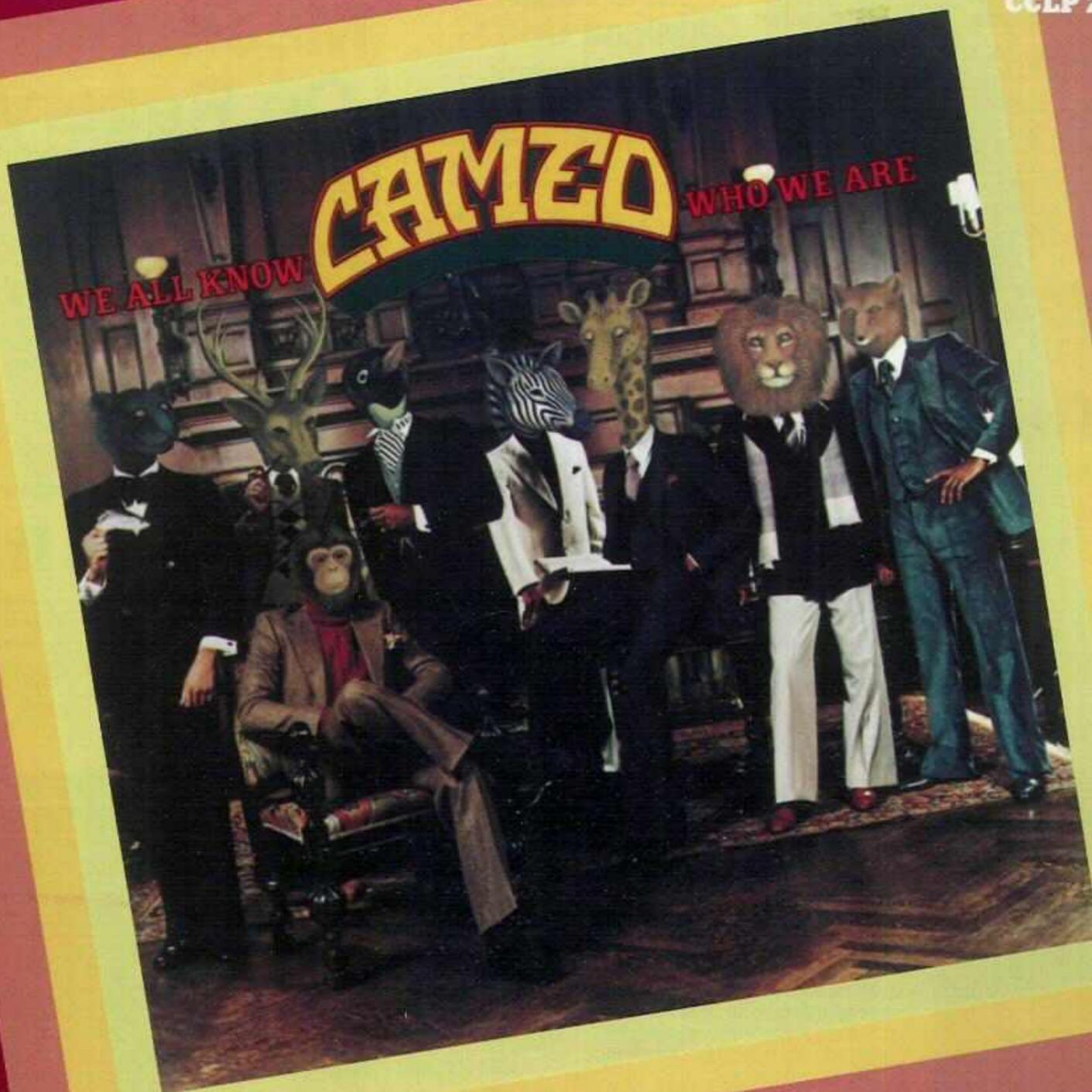
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Goody Parley Emphasizes Audio Hardware

By STEPHEN TRAIMAN

ELLENVILLE, N.Y.—The growing importance of audio hardware to the record/tape dealer is underscored by the Sam Goody Audio Project '78—bringing together here all the 28-outlet web's audio salesmen and department managers and store management over two weeks.

The hefty investment of more than \$50,000 to stage the two four-day seminars at the Nevele hotel here is expected to come back with dividends, as the chain builds from the current 30%-35% of sales represented by hard goods—everything

other than prerecorded disks and tapes.

This represents about \$17 million of record 1977 sales estimated at \$55 million, president George Levy reports. This overall gain in hardgoods is 25% in the last 15 months.

Two new super stores in Atlanta—not one as earlier reported—are planned by year-end and Levy expects a 50-50 sales split between hard goods and software at these 20,000-25,000 square foot locations.

The 21 manufacturers represented here with person-to-person product demonstrations to back up

the in-depth seminars on various categories of audio are all keenly aware of the potential offered by the still largely untapped record/tape market.

While the Goody seminars are perhaps the most ambitious ever undertaken by a record/tape chain, the typical Billboard retailer who is basically a software merchandiser is into audio more and more.

The importance of the various product mixes was put into focus via a series of seminars, ably conducted by Gary Thorne, audio/radio merchandise manager. He successively

covered speakers, tape decks, tuners, turntables, cartridges and in-store merchandising displays—the latter offering excellent opportunities for tie-ins of hardware with prerecorded disks and tapes.

With plenty of time for questions from the 100-plus salesmen and store executives attending the first session last week (Jan. 30-Feb. 2), the seminars were reinforced with continuing demonstrations during the cocktail hour each evening by the participating manufacturers.

Virtually all had their most recent models shown at the recent Winter

CES in Las Vegas. Among those providing the most interest were Infinity's \$6,500 Quantum Reference Standard speaker system; Pioneer's SX-1980 receiver with 270 watts per channel (the industry's most powerful); Harman-Kardon's Citation series of components in a new pro-style consumer rack; JBL's L-110 speakers; Aiwa's two portable stereo cassette recorders with FM and two short wave bands; Toshiba's IK-12 low light level color camera for home VTRs; Advent's model 710 VideoBeam large screen projection

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TV TRIBUTE—Clive Davis, Arista's president, left, discusses his label's growth with television host Merv Griffin during the 90-minute show devoted to the label and five of its performing artists. The show beams Friday (10) in 19 major markets.

Jem Ups Its Wholesale Prices Higher

NEW YORK—Jem Records, the nation's biggest importer of rock product, is raising its wholesale prices an average of about 10% with \$7.98 list prices going up to \$8.98 and some to \$9.98.

Since Jem buys its product from many different countries at different prices, Jem has a complex pricing structure.

Jeff Tenenbaum, one of the founders and treasurer of the company, explains the overall increase averages out to 10%, though on some codes the increase is as high as 18% while on others it is as low as 8%.

He cites the double pressures of a weak dollar and inflation abroad as

the reasons for the price hike. He notes that in the last six years the prices of imported albums have gone up less than 20%, less than the domestic industry overall.

Tenenbaum says the prices of domestic product which Jem distributes will not be affected by the increase. Jem is the largest distributor of new punk rock labels that have sprung up in the U.S. as well as in England.

Jem has a three-tiered price structure with different prices paid by dealers, chains and subdistributors. Tenenbaum refuses to say who pays how much for Jem-distributed records.

ROMAN KOZAK

RCA Chief Focuses On New Talent

By MARV FISHER

MEXICO CITY—"Our mission is to create new artists and prepare them for their respective markets," emphasizes RCA Records' president Louis Couttolenc. "We're not in a position to buy established stars."

The globe-trotting Couttolenc—holding his first press conference here since assuming the top post of RCA Records mid-1977 in New York—was speaking on behalf of all of the company's worldwide branches, as well, he indicated.

Although he will continue to make periodic trips here, where he actively headed the label for more than a decade as president (and still does), Couttolenc says he is vesting new authority and power in his Mexican "right hand," Guillermo Infante. Latter moves up from marketing manager to post of vice president and managing director of this local RCA company.

Besides the Caribbean, Infante will shortly take over coverage of the growing Central American market. All of South America remains under the aegis of Adolfo Pino (based in Sao Paulo, Brazil).

A big reason for Couttolenc's stress on RCA's handling of talent is essentially a result of the recent loss of Juan Gabriel. The biggest local RCA and Mexican artist early last month officially shifted to Ariola.

"Generally speaking," continues the RCA top executive, "we're looking to create more interchange." He says that means the rest of Latin

(Continued on page 15)

GREENBERG: 'NO MOVE WEST'

Atlantic's Ertegun In Records, Not Soccer

By ROMAN KOZAK

NEW YORK—Atlantic Records, "a major record company that's still an indie at heart," has no plans to shift its operations westward, while Ahmet Ertegun, founder and chairman of the board, says he has no plans to phase out his interest in Atlantic in favor of soccer. Ertegun, who is also the president of the New York Cosmos soccer team, made his remarks in an exclusive in-

terview along with label president Jerry Greenberg.

"Right now I am working harder in the music business than ever in my life. I am not traveling back and forth from L.A. to London and back looking for a midfielder," says Ertegun.

Ertegun says that at the Cosmos his job is "in a purely supervisory capacity" while his first love is and will remain Atlantic and the music business. He says one project he is involved in that will combine music and soccer is a proposed charity soccer game between music personalities and a North American Soccer League team.

In another note, the two say that there is no clear line that separates the marketing functions of Atlantic and WEA.

Says Greenberg: "We make up a lot of our merchandising aids here and then we tell WEA what we want. But the branches also come up with their own ideas. Sometimes we are re-

(Continued on page 67)

Europe As Jazz Heaven? It Ain't Necessarily So

By ARNOLD JAY SMITH

NEW YORK—There are fewer places in Europe for jazz musicians to play than is commonly expected. Contrary to the hype in the U.S. about how much better it is in Europe than here, musicians who go had best have at least a skeletal booking plan or they might have lots of free time on their hands.

After a month-long "Jazz Europa" tour, certain things became painfully and surprisingly clear. Clubs are far fewer in number and prices can get alarmingly high for the unsuspecting patron.

Most clubs close early due to various ordinances and those which stay open know they have a monopoly and charge accordingly. Some charge admissions which vary with what they consider to be name acts; others simply get you by the drinks.

There are places where jazz musi-

(Continued on page 31)

Presley Leads NARM Nominations For Top Awards

LOS ANGELES—Elvis Presley tops the list of artists with the most nominations in the 1977 NARM awards submitted to retailer, rack-jobber and one-stop members. Their votes will determine which recorded product sold best between Jan. 1 and Dec. 31 last year.

Awards will be presented at the banquet which climaxes NARM's annual convention, to be held March 22 at the Hyatt Regency in New Orleans.

Presley received five nominations: two for his "Moody Blue" LP and one each for "Christmas Album," "Double Dynamite" and "Pure Gold."

Tying for second with three nominations each are Linda Ronstadt for "Simple Dreams" and Stevie Wonder for "Songs In The Key Of Life."

The NARM ballot is comprised of 16 categories with nominees and three which request write-ins. These include awards for best selling hit single and best selling pop instrumental LP.

The award for best selling LP by a new artist, third write-in category, will be given for the first time to four acts; NARM has expanded the category to recognize the importance of developing new talent.

Nominees in the remaining 16 categories are:

Best Selling LP—"Boston," Boston; "Hotel California," Eagles; "Live," Barry Manilow; "Rumours," Fleetwood Mac; "Shaun Cassidy," Shaun Cassidy; "Simple Dreams," Linda Ronstadt, and "Songs In The Key Of Life," Stevie Wonder.

Best Selling movie soundtrack LP—"A Star Is Born," "Rocky," "Star Wars," and "You Light Up My Life."

Best selling Broadway cast LP—"A Chorus Line" and "Annie."

Best selling LP by a group—"Book Of Dreams," Steve Miller Band; "Boston," Boston; "Foreigner," Foreigner; "Hotel California," Eagles;

"Left Overture," Kansas, and "Rumours," Fleetwood Mac.

Best selling LP by a male artist—"JT," James Taylor; "Live," Barry Manilow; "Moody Blue," Elvis Presley; "Shaun Cassidy," Shaun Cassidy; "Silk Degrees," Boz Scaggs, and "Songs In The Key Of Life," Stevie Wonder.

Best selling LP by a female artist—"Anywhere, Anytime," Rita Coolidge; "Greatest Hits," Olivia Newton-John; "Simple Dreams," Linda Ronstadt; "Streisand Superman," Barbra Streisand, and "You Light Up My Life," Debby Boone.

Best selling LP by a male country

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Aging Pair Runs Top Mobile Disco

By RADCLIFFE JOE

NEW YORK—A pair of senior citizens have successfully launched a mobile disco operation here for party lovers of all ages. The outfit is managed by the husband and wife team of Meyer and Estelle Scher, 67 and 66 years old respectively, and believed to be the first husband and wife team of senior citizens in the country to undertake such a project.

The couple—he is a retired banker and she a retired teacher—started the operation out of their love for dancing (they are an award-winning dance team), and the unwavering conviction that retirement should not mean relegation to a deserted arm-chair in a community for senior citizens.

The operation, designated The Schers, uses the latest in sound and lighting equipment to bring portable disco fun to every imaginable type

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WAR INVOLVED

Far Out Sues UA Records For \$1 Mil +

By JOHN SIPPEL

LOS ANGELES—Far Out Productions, the Steve Gold/Jerry Goldstein firm here, asks in excess of \$1 million damages from United Artists Records in a Superior Court suit filed Friday (27).

The plaintiff alleges the label didn't live up to its word in the rendering of an August 1973 partnership agreement between the management firm and the label when War was signed.

Far Out claims UA made it impossible to properly account the partnership by combining funds, invoices and ledgers of revenues from the joint participation deal with its general label revenues, thus violating a provision to furnish separate accounting data.

The defendant is accused of selling War recordings which had never received the act's approval and/or consent and then pocketing the loot.

Certain of the gross revenues from the partnership were diverted to a UA subsidiary, claiming such funds constituted a discount to a bona fide distributor, when it was really a UA wing, the suit charges.

UA, it's alleged, traded recordings by War to suppliers in return for advertising discounts granted such suppliers to the defendant without the act's consent or knowledge.

UA also violated its partnership binder, it's claimed, by transferring distribution rights to War recordings to an independent third party without obtaining the act's okay.

The original 1973 contract provided that plaintiff and defendant split net profit on sales. Profits were defined as: the remainder left after all artist and producer advances and royalties, actual cost of manufacture, packaging, wrapping and shipping, payments to the AFM and AFTRA trust funds and organizations under collective bargaining agreements, all returns, exchanges and credits, excise and other taxes, direct out-of-pocket promotion and advertising expense, all applicable union fees and charges, all session and recording costs except as subsequently recouped, mechanical license fees, any other direct costs borne by UA in the production of masters and the manufacture and sale of War recordings, and a 12% of gross revenues charge for company overhead were deducted

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GOLDEN MOMENT—KLAC's, Los Angeles, Don Langford accepts a gold record from Pat Martine, United Artists regional promotion man for its help in breaking Kenny Rogers "Lucille" hit.

Some Composers Short On Patience

LOS ANGELES—Some composers are reacting to Randy Newman's "Short People" with works of their own.

A rebuttal to Newman's tune entitled "Short People You're Beautiful" has been recorded by six-footer Jerry McLain on Sunrise Records out of Bethany, Okla.

And another parody of the Newman smash, "Tall People," has been recorded by Wee Willie Small & the Little Band on the Miggit label, which is actually Don Costa Productions.

Distribution is through GRT. The song was cowritten by singer Steve Lawrence and comedian Tim Conway under the pseudonyms Wee Willie Small and Tiny Stump.

And in Norfolk, Va., James Scott composed the following poem as a reaction to Newman's tune:

I am much indebted to Randy Newman whose song brought the eyes of every human down to the folks people try to ignore: the short people living so close to the floor. I'm weary of being called cute and petite. I'd like to see something besides knees and feet. Though shorts with short tempers are causing dissension at least mister Newman has brought us attention. We now have the spotlight, short folks everywhere, step into your wedgies, stand up on a chair. Let's make ourselves known while the microphone's handy and quaff a short beer to a singer named Randy.

EAST, WEST OFFICES ACTIVE

Headliner's 'Romancing' Collegiates

By ED HARRISON

LOS ANGELES—Contrary to the negative attitude of many major agencies towards the college concert market, Headliner's East and West is making a concerted attempt to ease student hostility towards agents and help both artist and university put on professional shows.

The agency, with offices in New York and Los Angeles, is in the process of putting together a basic guide to "help present and promote talent in a more enjoyable environment."

According to president Mike Martineau and vice president Rand Stoll, it will be the first time such a guide has been written from an agency standpoint.

The guide is being written by Martineau, Stoll and other professionals including a student director, concert chairman, three major agents, a stage manager, artist manager and a sound and lighting representative.

The book is expected to be ready by April 15, although both Martineau and Stoll had hoped it would be completed in time for the NECAA national convention in New Orleans later this month.

The guide will be sent free to every university which requests it as well as members of the NECAA and other artists who are interested.

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Executive Turntable

Robert Summer has been named to the newly created position of division vice president, RCA Records—U.S. He will have responsibility for all U.S. commercial record activities and will report directly to Louis Couttolene, president of RCA Records. Summer was most recently division vice president, marketing operations. . . . As part of its current restructuring, London Records,

New York, makes these appointments: **Stu Marlowe**, formerly West Coast district manager, as national sales manager; **Bob Paiva**, who was in charge of West Coast promotion, as national promotion manager; **Charles Schicke**, recently director of sales and marketing, as director of contract sales and special projects; **Don Wardell**, formerly creative services director, as manager of the pop product department; and **Richard Rollefson**,

formerly assistant manager of the classical division, as manager of the classical department. . . . **Pierre Bourdain** joins Peters International, Inc., New York, as director of marketing. He was director of product management for CBS Records Masterworks and original cast recordings. . . . **Andre Perry** named national marketing manager, jazz and progressive music, at Warner Bros. and will base in New York. Prior to the appointment he was director of national sales and distribution for TCA Records. . . . **Michael Dilbeck** promoted to vice president, West Coast, a&r, Columbia Records, Los Angeles, from director, West Coast a&r. . . . **Karen Berg** joins Warner Bros. Records, New York, in the newly created post of executive assistant to Jerry Wexler, senior vice president

and a&r consultant. She was director of East Coast a&r and special projects for Elektra/Asylum. . . . **Jeffrey Benjamin** named manager of talent development, West Coast a&r, RCA Records, Los Angeles. He was West Coast professional manager for Sunbury/Dunbar Publishing. . . . **Paul Owings** promoted to national field sales manager, Amherst Records, New York, from field marketing coordinator, East Coast and Midwest. . . .

Ray Harris promoted to the newly created position of director, national r&b promotion and merchandising, RCA Records, New York. He was director, r&b promotion. . . . At Arista Records, New York, **Alice Gottlieb** named advertising and merchandising manager, up from production services manager. . . . **Jai Leon Powell** will now direct Southwestern regional r&b promotion and marketing for Casablanca Records, Los Angeles. He comes from WEA where he toiled as black music merchandising representative. At the same time, **Sheila Eldridge** tabbed as West Coast regional r&b promotion and marketing director for the label. Most recently she was assistant to the publisher at Black Radio Exclusive magazine. . . . ABC Records, Los Angeles, bolsters its Mid-

west promotion/sales staff with two appointments. **Frank Shively**, formerly an ABC local promotion manager in Detroit, is now regional promotion director covering Pittsburgh, Cleveland, Detroit, Chicago and Milwaukee areas. And **Art Liberatore** becomes Midwest sales director covering the same territory. He was formerly a branch manager for ABC in Cleveland. . . . **Steve Potratz** promoted to national marketing director for

Sparrow Records in Los Angeles. He was formerly national sales director for the label. . . . **Barbara Shelley** joins Arista Records, New York, in the newly created position of associate director, r&b and jazz publicity. She was general manager of the Howard Bloom Organization. . . . **Alberta Rhodes** named publicity manager, special projects, at Warner Bros. Records and will base in New York. She previously held posts in the international department of Motown and was on the programming staff of radio station WWRL in New York. . . . **Louise Bracco** promoted to administrative assistant to Jack Kiernan at Phonodisc Corp., New York. . . . At Hologram Records, New York, **Kris DiLorenzo** named director of publicity. She was a publicist at Rogers & Cowan. . . .

CBS Records, New York, names **Sue Heimanson** associate director, media/tour support. She was manager, radio time buying. . . . **Csaba Unyar** has joined Capitol Records' Los Angeles pressing plant in quality control and plating. He was formerly with UA Records manufacturing division and most recently with K&M Burbank pressing plant. . . . **Art Miller**, who was sales manager, is elevated to general manager at M.S. Distributing, Sun Valley, Calif. Miller joined the distributorship three months ago from ABC Records branch, Los Angeles. **Harry Akaki**, who was in charge of buying product for M.S., is now promotion manager, a new post. He will supervise the activity of **Diane Gribb**, San Diego resident promo person, who recently left Tower Records there, and **Ken Ostin** who is responsible for secondaries. **Rich Lockwood** replaces Akaki in purchasing. Lockwood was with M.S., Chicago. Two key marketing positions have also been added: **Rosie Guevara**, former KHJ music director and more recently with Paul Drew's consulting firm, is marketing director and **Christian Harting**, last with ABC Records Distributing, Los Angeles, is product manager of M.S. . . . **Ida Langsam** joins MJL Management, Inc., New York, as director of public relations and special special projects. She was head of I.S. Langsam Media Services. . . . **Bruce Nichols** named account executive and agent at Headliners Talent, New York. He was an agent at APA. . . . **Amy Gitlin** promoted to account manager at the Howard Bloom Organization, New York, after having been a publicity coordinator. . . . **Richard Wright** joins Action Music Sales, Inc., Cleveland-based independent distributor, in Detroit. He was previously with Arc-Jay Kay Distributing. . . . **Larry Friedman** appointed manager, Rogers & Cowan East Coast Music Division, New York. He had been East Coast publicity director for United Artists. . . . **Robert Greenberg**, president of Harman-Kardon, Northridge, Calif., has resigned to pursue other business interests. No replacement named yet. . . . **David Baesler** joins U.S. Pioneer Electronics Corp., Moonachie, N.J., as director of operations. He was East Coast transportation manager for Johnson & John-

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Summer



Perry



Dilbeck



Bourdain



Berg



Powell



Eldridge



Rhodes

Klein Appeal Set For April 24 Week

NEW YORK—The U.S. Court Of Appeals for the Second Circuit has scheduled the appeal of former Beatles manager Allen Klein for the week of April 24.

Klein is seeking a dismissal of the indictment against him on grounds that a second trial on income tax evasion charges would place him in double jeopardy. His original trial ended in a mistrial last November (Billboard, Nov. 13, 1977).

Klein's attorney, Gerald Walpin, has until March 13 to submit his briefs on Klein's behalf. The government then has until April 12 to turn in its papers.

Klein's current appeal came about after U.S. District Judge Vincent L. Broderick denied his motion for dismissal of the indictment.

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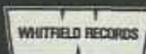
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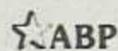
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ART TIME—John Michaels, right, music director at KNUS, Dallas, is sketched by an RCA commissioned artist as part of promotion man John Ryland's scheme to get Michaels to listen to John Denver's "I Want To Live" LP.

III. Chain Blossoms In 'Razors, Blades'

By ALAN PENCHANSKY

CHICAGO—The marriage of hardware and software is bearing fruit for Appletree Stereo, an Illinois chain combining high-end component sales and full-line record and tape inventories under one roof.

The chain is branching into its fifth piggyback outlet this month, and reportedly is scouting additional sites for 1978 openings.

Appletree's latest razors-blades merger, located in downstate Springfield, links up with shops combining components and prerecorded product in Rockford, De Kalb, Normal and Elgin.

Accuphase, Harman Kardon, Bose, Dual, Nakamichi and MacIntosh are among lines featured in the hardware departments, while the adjoining record shops reportedly are inventoried at wholesale levels ranging from \$60,000 to \$85,000.

Crystal Clear Distrib Switch

CHICAGO—Manufacturers sales representatives are being appointed to handle the Crystal Clear line of direct-to-disks, Ed Wodenjak, company president, informs.

Wodenjak says Crystal Clear has terminated an agreement with Parallax Corp., Orinda, Calif., that gave the distribution company U.S. rights to the label. Crystal Clear will organize its own distribution, Wodenjak says.

"I'm in the process of appointing reps, and still looking for reps in certain areas of the Midwest and South," explains the founder of the San Francisco-based record company.

According to Wodenjak, three new releases are ready to ship in February, including direct-to-disks by organist Virgil Fox and by the Boston Pops under Arthur Fiedler.

One of the better-known direct-to-disk labels, Crystal Clear broke into national prominence in 1976 by pairing the disco sound and direct mastering in a 45 r.p.m. white vinyl pressing.

Though production of direct-to-disks is in limited quantities, by definition, Wodenjak says inventories of all his titles still exist.

"We're into serious full-line record departments," explains Tom Jones, owner of the Appletree record and tape operation.

The hardware division is operated by Mike Jaret, who sub-leases to Jones in most situations.

Cooperative advertising is featured by the web, with Jaret and Jones halving newspaper space, and occasionally venturing into tv spots in smaller markets.

"Most consumers just think of Appletree as one place," Jones notes.

Jaret's growth strategy is to avoid big city price wars, sticking to tertiary markets, particularly college sites, where he stresses service and institutional-type promotion.

As a tie-in between departments in a record club, which provides discounts on members' purchases. Stereo buyers are enrolled at no charge.

A large percentage of first-time component buyers shop Appletree, which benefits the record departments, Jones says. He adds these consumers do not already have a fix on where to buy records and return to Appletree for software purchases.

"We tend to do a little better business with MOR, big band and classical. Our average buyer tends to be a little bit older with a little bigger income," he states.

Head shop items are excluded from the outlets, while stereo accessories and blank tape are handled by the hardware departments.

Chain headquarters are located in De Kalb, where the first Appletree Stereo was opened in 1969 and where Jones entered the picture in 1971.

Jaret and Jones have begun sharing warehouse space in De Kalb, as central processing of records and tapes is being instituted concurrent with the opening of the Springfield store.

Golden Scroll Goes To Caedmon Label

NEW YORK—Caedmon Records is the recipient of the 1978 Golden Scroll award from the Academy of Science Fiction, Fantasy and Horror Films.

The label was cited for "outstanding achievement in science fiction and fantasy recordings." Caedmon has released numerous albums of top authors in the field, including Isaac Asimov, Ray Bradbury and J.R.R. Tolkien.

The Academy is a national association of actors, writers, directors, producers, etc., working in the science fiction and fantasy genres.

5 BANDS ON TAP AT L.A. GRAMMY PARTY

LOS ANGELES—The local NARAS chapter will have five kinds of music for the projected 3,000 persons attending its post-Grammy Awards celebration Feb. 23 at the Biltmore Hotel.

Jazz, country, disco, Latin and classical music will be offered in separate rooms. Count Basie, himself a Grammy nominee and four time past winner, will perform with his band in the Biltmore Bowl, the hotel's largest ballroom.

A \$200,000 sound system and disco will be installed in the Crystal and Colonnade Rooms operated by

Lets Go Disco, DSL of Zurich and Illusion International. Various lighting and laser effects and a computer lit dance floor will be utilized. Four disk jockeys will spin records.

The American Youth Quartet will perform classical music in the Gold Room with a country act, TBA, holding forth in the Music Room. A Latin band yet to be named will appear in the Galleria. Six television sets in the Renaissance Room will show a tape of the program, beamed earlier on CBS for the Eastern part of the country.

DESI

20TH ANNUAL GRAMMY AWARDS

Richard Carpenter

**Arrangement Accompanying
Vocalist**

"Calling Occupants Of
Interplanetary Craft"

From the album, "Passage"

Produced by
Richard Carpenter
Associate Producer:
Karen Carpenter



Quincy Jones

Instrumental Composition
"Roots" Medley

Inspirational Performance
"Oh Lord, Come By Here"

Arrangement for Voices
"Oh Lord, Come By Here"

From the album, "Roots"
Produced by Quincy Jones



The Brothers Johnson

**R&B Instrumental
Performance**
"Q"

From the album,
"Right On Time"
Produced by Quincy Jones



Mel Lewis

**Jazz Instrumental
Performance, Group**
"Mel Lewis & Friends"

Produced by John Snyder

Horizon



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IN SECOND QUARTER

Arista Net Revenue Up 167% To \$18.7 Mil

NEW YORK—Arista Records chalked up net revenues of \$18.7 million in its second fiscal quarter (October-December) for an outstanding gain of 167% over the same period a year ago.

Billboard erred last week in reporting a much lower figure due to faulty calculation in attempting to relate the percentage increase to quarterly figures reported last year.

Also in error was the dollar amount given by Billboard for net revenues in the first half of this fiscal year. The correct figure is \$31.8 mil-

lion, reflecting an equally impressive rise of 146% as compared with the corresponding half-year in fiscal 1977.

Both dollar figures represent record net revenues for Arista in their respective periods.

Elliot Goldman, Arista executive vice president and general manager, notes that net revenues for the second quarter in fiscal 1977 came to \$7 million, with \$12.9 million the net revenue figure for that year's first six months.

Integrity Asks \$2 Mil In Suit Alleging Theft

By JOHN SIPPEL

LOS ANGELES—Integrity Entertainment Company, the almost 100 record/tape retail chain in California, seeks damages in excess of \$2,985,000 from Superior Music, a Glendale one-stop, and Licorice Pizza, a Southern California retail chain, and that stores' owner Jim Greenwood.

The Superior Court pleading alleges the defendants knowingly purchased \$985,000 worth of LPs and tapes, stolen by booster gangs from Wherehouse Record stores from Aug. 6, 1974 through Jan. 31, 1975.

Integrity claims it spent several months investigating the series of stores' robberies and undetermined money, which it specifies among the damages sought, during the theft period. The details of the booster rings' activities were finally uncovered in May 1975, the suit states.

The plaintiff accuses the defendants of failing to notify Integrity that it had received product allegedly stolen from Wherehouse outlets. The suit charges Greenwood and unidentified employees allegedly replaced skinbagging bearing Wherehouse identification and replaced it with new wrapping on pilfered product.

Defendants are accused of preparing false sales invoices, showing the goods were purchased from "Record Alley." The suit charges defendants represented to attorneys and investigators from the Los Angeles District Attorney's office that the alleged stolen albums were purchased from legitimate sources.

Greenwood owns both Superior Music and the Licorice Pizza chain. He was cited in 1976 as a defendant in an action here, which charged that he had purchased stolen recorded product from boosters. The action, begun in a Los Angeles jurisdiction, was transferred to Glendale jurisdiction. The Glendale District Attorney dropped the action, stating that because of insufficient evidence he could not prosecute.

In the pleading, Integrity lists John Philip Clohessy, Richard Horne, Joseph Francis Frick, Thomas Anthony Diorio, Joseph Simpson, Michael McCaffrey, Freeman Carter and John DeMarco as the alleged boosters.

Market Quotations

As of closing, February 2, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47%	34%	ABC	7	350	36	35%	35%	+ 1/8
41%	35%	American Can	7	41	36%	36%	36%	+ 3/8
12%	7%	Ampex	12	374	12%	11%	12	Unch.
5%	2%	Automatic Radio	9	40	2%	2%	2%	Unch.
26%	22	Beatrice Foods	10	456	22%	22%	22%	+ 3/8
62%	45	CBS	7	184	47	46%	46%	+ 3/8
20%	7%	Columbia Pictures	5	711	15%	15%	15%	+ 3/8
15%	8%	Craig Corp.	4	133	11%	11%	11%	+ 1/8
48%	32%	Disney, Walt	13	581	34	33%	33%	- 1/8
4%	3	EMI	7	23	3%	3%	3%	Unch.
11%	8%	Gates Learjet	4	7	9%	9%	9%	- 1/8
18%	10	Gulf + Western	4	233	11%	11%	11%	+ 1/8
11%	4%	Handleman	8	64	11%	11%	11%	- 1/8
5%	3	K-tel	7	4	3	3	3	Unch.
9%	5	Lafayette Radio	58	545	5%	5	5%	Unch.
26%	21%	Matsushita Electronics	9	-	-	24%	Unch.	
44%	31	MCA	8	78	35%	34%	35	+ 3/8
35%	22%	Memorex	5	255	29%	28%	28%	+ 1/8
57	45	3M	13	219	47%	47%	47%	Unch.
56%	33%	Motorola	11	92	36%	36%	36%	Unch.
36	26%	North American Philips	6	16	26%	26%	26%	Unch.
17%	9%	Pioneer Electronics	8	1	12%	12%	12%	- 1/8
9%	5%	Playboy	14	37	6%	6%	6%	- 1/8
32%	22%	RCA	8	443	24%	24%	24%	+ 1/8
10%	6%	Sony	11	711	7%	7%	7%	- 1/8
22%	9%	Superscope	5	28	10%	10%	10%	Unch.
42%	21	Tandy	7	775	33%	32%	33%	+ 3/8
7%	4%	Telecor	5	21	6%	6	6	Unch.
3%	1%	Telex	8	83	3%	3%	3%	Unch.
4%	1%	Tenna	10	7	2%	2%	2%	Unch.
16%	13	Transamerica	5	301	14%	13%	13%	- 1/8
26%	9%	20th Century	4	256	24%	23%	23%	- 1/8
34	25%	Warner Communications	7	44	31%	31%	31%	Unch.
28	12%	Zenith	18	103	13%	13%	13%	- 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	23	4%	5%	Koss Corp.	5	2	3%	3%
First Artists Prod.	3	19	6%	6%	Kustom Elec.	7	4	2%	3
GRT	5	33	2%	2%	M. Josephson	9	60	14%	15%
Goody Sam	3	-	5%	6%	Orrox Corp.	-	295	1	1 1/4
Integrity Ent.	3	11	1%	2%	Recoton	4	-	2%	3
					Schwartz Bros.	10	-	2%	3 1/4

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

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3 Will Be Arraigned For L.A. Licorice Pizza Caper

LOS ANGELES—Three male defendants are awaiting arraignment in Los Angeles Criminal Court for the alleged robbery of the Licorice Pizza Tarzana store at 10 p.m. Wednesday (1).

Roy McKie, Reginald Yates and Edward Brooks, all 23-years old and from Los Angeles, held up employees of the northwest San Fernando store of the local record/tape retail chain, police report. They took a stereo demonstration system, from 12 to 20 LPs and \$400 from the cash register, the police say.

According to the police:

As the three were leaving the store they were spotted by a single plainclothes officer in a car in which he followed the trio, as he called for more police to join him.

As the trio proceeded on the San Diego Freeway, they noted the officers in pursuit and started to dump their loot and a sawed-off shotgun which they allegedly used in the heist. It took city crews several hours to recover the currency along the road.

Steinberg Speech, Slides For Gotham

NEW YORK—"A Third Force Enters The Growing Record Industry," a speech with slide accompaniment, is slated for delivery Monday (6) by Irwin Steinberg, president of the Polygram Record Group.

The presentation explores the record industry today and looks into the next 10 years, with emphasis upon the role of Polygram—the "Third Force."

The Music and Performing Arts Lodge of the B'nai B'rith, will hear Steinberg's address at the Sutton Place Synagogue.

NAIRD Meet Will Hear Fantasy Head

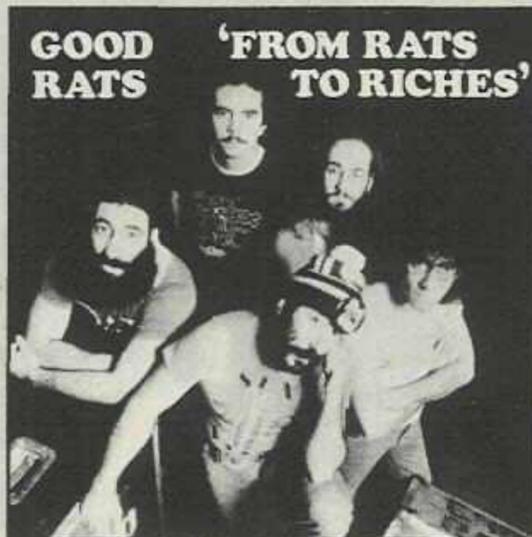
CHICAGO—Ralph Kaffel, president of Fantasy/Prestige/Milestone Records delivers the keynote address to this year's convention of the National Assn. of Independent Record Distributors and Manufacturers.

The gathering of small indie labels and their distributors will be held Friday-Sunday (17-19), at the Airport Marina Motel in Burlingame, Calif., near San Francisco (Billboard, Jan. 28, 1978). Kaffel is scheduled to address the group's Saturday (18) dinner.

NOUVEAU RATS.

Peppi Marchello, John Gatto, Lenny Kotke, Joe Franco and Mickey Marchello have long been known as the hardest-working Rats in rock'n' roll. And now all that inexhaustible energy and drive has paid off. With the release of their long-awaited new album, the Good Rats fulfill their destiny with the American dream. Produced by Flo and Eddie (esteemed vermin in their own right) "From Rats To Riches" is a raucous celebration of New York's most successful hard-rockin' band.

The Good Rats' "From Rats To Riches" It had to happen. On Passport Records.



PB 9825

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Arista Records.



Pickwick International's L.A. Open House Major Draw



Pickwick International's recent West Coast corporate office open house draws a score of industry figures including from the left: Stan Marshall, Elektra/Asylum; C. Charles Smith, Pickwick International president; Allan Roller, Pickwick, Dallas; Jack Bernstein, Pickwick; Sal Licata, Chrysalis.



ABC's Herb Belkin with Walter Lee of Capitol.



Pickwick hosts: Gene Patch, William Hall, Bob Newmark and C. Charles Smith.



Left: Pickwick's Don Shain and Smith greet their guests.



Capitol's Don Zimmermann greets 20th Century's Arnie Orleans, right, with Rene Martini in the background and Stan Gortikov of the RIAA facing the camera.



Right: 20th Century Fox's Alan Livingston chats with Pickwick's William Hall.



Mike Maitland of MCA signs the guest list.

UA's Artie Mogull, left.

FEBRUARY 11, 1978, BILLBOARD

Sam Goody Meet Underscores Audio Hardware Sales

Continued from page 3
unit, and two of the best selling add-on hi fi units, the B.I.C. Beam Box FM antenna and SAE's model 5000 "click and pop" machine.
Complete list of participants, all

represented by key factory people, included Advent, ADC, Aiwa, AR, B.I.C., Braun, Dual, Empire, Harman-Kardon, Infinity, JBL, Jensen, Koss, Micro Acoustic, Onkyo, Pickering, SAE, TEAC, Technics by

Panasonic, Toshiba and U.S. Pioneer.

Tying in products to sales, the opening session featured rep Jack Berman on "Agreeable Selling," focusing on the vital one-to-one relationship of salesman to customer. The final morning panel on "Outlook Audio" brought together a trio of leading marketing executives to cover overall audio market developments.

Taking part were Andrew Carduner, B.I.C.; Murray Rosenberg, Dual, and Fred Goldstein, Advent.

Among the key points made during the presentation were:

- Industry growth potential is enormous with only 25% household saturation claimed for hi fi, and 50%-55% seen by 1984. Retail sales have gone from \$100 million 20 years ago to \$2 billion last year.

- The biggest advantage an operation like Sam Goody has is its successful image as a music specialist, selling both recordings and equipment and reaching the great middle market between the esoteric audio specialist and the mass merchandiser or discount operation.

- The super store is a growing concept where everything is sold under one roof, offering far more sophisticated merchandising opportunities, sales and profits.

- Retailers have learned to survive in the cut-throat post-fair trade market by developing unique approaches to maintain profits.

- The key to any operation's success is still word-of-mouth. As high as 60% of sales can be credited to prior referrals from satisfied customers.

- Salesmen will help determine

the outcome of the growing battle between the expanding number of full-line manufacturers and specialist firms with one or two types of components.

- Hi fi manufacturers have to act

as if prerecorded software will improve to keep up with hardware technology. Top artists may provide the most effective pressure with labels in improving overall quality of pressings.

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Bill Curry, *The Philadelphia Inquirer*

“**H**er voice is rich and expressive...when she unlimbers her voice, it’s awesome. The lady’s vocal chords have the amps to light up Green Bay on Christmas Eve...she knocks your socks off without as much effort as it takes to raise an eyebrow.”

Stuart Bykofsky, *The Philadelphia News*

“**H**er sound is smooth and bell-like...powerful...and soothingly warm...her presence as a pop singer will be around long after contemporary fads are past.”

Tom DiNardo, *The Evening Bulletin*, Phil. Pa.

“**D**onna Summer...The next Big Superstar...a total feminine presence on stage...It was a performance that earned her a standing ovation and an encore.”

Bill Thompson, *The Philadelphia Inquirer*

MANAGEMENT: Susan Munao
Joyce Bogart

Hello, Donna Summer:"

Stephen M. Silverman, *New York Post*
January 13, 1978

Sahara Tahoe
January 27-29

Las Vegas Hilton
February 7-15

Merv Griffin Show
February 7

Guest Host Midnight Special
February 24

Special Performance
NARM Awards Banquet
March 22—
New Orleans

Golden Globe Nomination
Best Original Song
Theme from *The Deep*
("Deep Down Inside")

Motion Picture Debut
Thank God It's Friday
1978 Spring release—
Columbia Pictures



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REPORTS TO COUTTOLENC

Summer's Elevation At RCA Places Him In Key U.S. Slot

By DICK NUSSER

NEW YORK—The promotion of Bob Summer to the new post of division vice president, RCA Records U.S., puts him in charge of the label's entire domestic operation and is seen as a key step in the restructuring of the label that began last June with the naming of Louis Couttolenc as president, succeeding Ken Glancy, now head of RCA's U.K. operations.

All domestic marketing and a&r departments will report to Summer, who had been division vice president of marketing operations (see Executive Turntable). These include division vice presidents Mel Ilberman, creative affairs; Mario DeFilippo, commercial sales; Ray Anderson, promotion; and Jack Chudnoff, creative services.

Summer's appointment underscores the build-up of the RCA artist roster and expanded U.S. sales versus custom label arrangements phased out over the last year. These

include Midsorig International, Flying Dutchman, Tattoo, Tabu, Pablo, Pablo Live and others.

The new move also reflects the continued growth of overseas sales which provided more than half the label's revenues for the first time in 1976. The label credits Summer with this growth, which was initiated when he was division vice president, RCA International.

RCA's overseas activities at this time now encompass 12 subsidiaries and 38 licensee operations.

Summer was succeeded in the international job by Karl Kurz Jr.

Praising Summer's "unique skills" in announcing the appointment, Couttolenc notes that it "will allow me to devote more time to our international activity, record club, manufacturing facilities, overall potential and growth responsibilities of the entire division, and to the continued

streamlining and modernizing of our organization."

Summer has been with RCA for 16 years, during which time he was responsible for creating new packaging concepts, and marketing approaches. He holds a Graphics Arts degree from the Carnegie Institute of Technology.

Summer and Kurz will report to Couttolenc, along with division vice presidents Dave Heneberry, music services; Arthur Martinez, finance; Ernest Ruggieri, manufacturing; William O'Grady, industrial relations; Herb Helman, public affairs, and Jonathan Walton, staff vice president and senior counsel.

RCA Chief Focuses

• Continued from page 3

America as well as Europe and Japan.

As for the overloading of rosters, "I don't think there is any formula for that aspect of the business. If we feel it is necessary to have 300 on any one particular list, we'll do it if it means the creation of stars." In Mexico, for example, the number of artists signed to RCA numbers approximately 100.

Couttolenc is aware of the growing competition worldwide, consequently his projection to keep in closer personal touch this year with all 12 wholly-owned global RCA companies and 38 licensees. From here he is destined for his New York headquarters, thence to London and Tokyo before dropping down to the company's Sao Paulo offices. "That's just for starters," he says, laughing.

Snuff Sniffs Act

LOS ANGELES—Snuff Garrett's first production under his recently signed pact with UA Records is John Durrill's debut album, "Just For The Record." Durrill has written songs for Frank Sinatra, Cher and Vicki Lawrence, all artists Garrett has produced.

SERVING PRISON TERM

Pirate Taxe Sues Delmar For Not Distributing Tapes

LOS ANGELES—Richard Taxe, convicted for tape piracy and mail fraud for which he is now serving a four-year sentence at Terminal Island federal confinement center here, has filed suit against Delmar Industries of Salt Lake City claiming that firm breached a four-year pact to act as national distributor for his Sound Alike Music catalog.

Taxe, acting as his own attorney, seeks a Federal District Court judgment here against a group of Delmar executives and their attorney, Bruce Cohne, for \$2,140,000 minimum damages and return of "hundreds of" master recordings valued at \$500 each.

The 1975 binder between SAM, Taxe's firm, and Delmar called for the Salt Lake national distribution firm to provide the plaintiff with one sixth of its stock or 3,333,333 shares. The pact projected that a possible 10 million 8-track and/or cassette units might be utilized by Delmar, and SAM stated it could meet that production possibility.

The paper provided that Delmar would purchase no fewer than 100,000 albums the first year, 250,000 the second year, 500,000 the third year and 750,000 the final year.

Arista To Distribute U.K. Stiff Label

NEW YORK—Stiff Records, a leading new wave label in the U.K. responsible for introducing Elvis Costello, the Damned, Nick Lowe, Ian Drury and others, has signed an exclusive distribution agreement for the U.S. and Canada with Arista.

First product, a live LP documenting last year's U.K. tour by its roster of artists, is expected later this month. Costello, Drury, Lowe, Larry Wallis and Wreckless Eric are featured. A Drury solo LP is next up, according to Arista.

Founded by Dave Robinson, now co-partner in Stiff with Allen Frey, the label's off-beat, simple advertisements attracted regular interest in the U.K. among retailers and the public.

Costello, for example, who with Lowe has since signed with CBS

Delmar was to act as exclusive selling agent to its appointed distributors in the 50 U.S. states and Canada.

SAM was to be paid 70 cents on non-blister packs and 80 cents per blister pack on opening orders of 6,624 tape units to distributors.

On future purchase orders to distributors of 187,488 tape units, the pact called for a 72-cent and 82-cent price for the tape units. SAM assumed responsibility for producing the units and paying artist and publisher royalties.

According to the suit, Delmar ordered \$50,000 worth of merchandise but then its orders ceased. Taxe alleges he is owed \$37,497.60, which represents a payment of \$3,749.76 for each of 10 appointed distributors from the defendant.

Taxe estimates in his pleading that he lost income of \$2 million from April 1975 to Jan. 19, 1978, which was the termination date of the contract.

Individual defendants enumerated by Taxe include: Dean W. Rowell, David Silver, Howard Margolis, Lavern A. Nelson and Patrick Gibbins, all officers of the Salt Lake City defendant firm, and Cohne, a Salt Lake City attorney.

Records, had cultivated a mystery man image culminating in a series of ads throughout the U.K. music press, each ad carrying a likeness of various parts of his anatomy. The result stirred widespread interest in piecing the various parts together.

The label is also noted for a marketing approach more in line with the progressive tastes of many of its retail accounts, introducing tongue-in-cheek humor and a candid view of profits, following in the footsteps of the U.K.'s Virgin Records, and in some respects, to Warner Bros.' ads in the late 1960s in this country.

The man credited with introducing Stiff's lively image has since left the label to manage Costello and Lowe, whose deals with CBS are attributed to him. He is Jake Riviera, one of Stiff's founders.

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NOT A MYTH.

CBS Staffers Meet In New Orleans



Walter Yetnikoff, Group president, Earth Wind & Fire manager Bob Cavalli, Bruce Lundvall, Division president, Aerosmith member Tom Hamilton, and CBS artists Billy Joel and Eddie Money hold private discussions at the CBS meetings.



CBS execs, top, with members of Pockets (dressed in white costumes) are seated from left: Jack Craig, senior vice president and general manager, marketing CBS Records; Rob Cavallo, management; and Mike Dilbeck, vice president, West Coast a&r. Standing in the middle row, from left, are: Dick Asher, president, CBS Records International; Verdine White, producer; Bruce Lundvall; Joe Ruffalo, management; Eddie Simms, director, Columbia national promotion, black music marketing; and Vernon Slaughter, director, jazz/progressive marketing, black music marketing. Walter Yetnikoff and Paul Smith, vice president marketing, branch distribution are in the top row. In picture above Ron Alexenburg, senior vice president and general manager, Epic, Portrait, Associated Labels and Lundvall share some thoughts with country artist Johnny Paycheck.



Elvis Costello and Nick Lowe perform, above, while Meat Loaf and the audience perform below.



Industry Must Adjust To Change—CBS' Paul Smith

By ROMAN KOZAK

NEW ORLEANS—"The marketplace in which you sell has changed over the years ... in many ways drastically. Learning to cope with it and adapt to it is what singles out the winners." Paul Smith, vice president, marketing, branch distribu-

tion, CBS Records, told attendees at a company convention here.

Smith's remarks came in his keynote speech to the beginning of the year meeting held here at the Fairmont Hotel (Billboard, Feb. 11, 1978).

In his speech Smith gave a short history of the point of purchase market. In the early '50s, he said, records were available only through small record stores or department stores. Listening booths were provided though the overall number of outlets was small.

This led to the rackjobbers, the Handelmans, Liebermans and Marshes which began to make records available in high traffic, self service outlets such as supermarkets and dime stores, which "added immeasurably to the volume."

As the racks grew, Smith said, they "also began to take over existing outlets ... primarily department stores such as Dayton's and J.C. Penny, and the dime store replacements, the discount houses—Spartans, Atlantic and Kmart."

To meet the challenge of the racks the existing record outlets had to become more creative and aggressive, Smith said. One of the first moves was to expand the number of outlets, first on the West Coast, with accounts like Wallich's Music City and Warehouse and then elsewhere around the country.

The proliferation of independent record stores in the '60s as well as the opening by such racks as Marsh, Shwartz Bros. and Western Merchandisers of their own record stores resulted in the so-called "retail explosion" of the early '70s, Smith said.

"Again the West Coast retailers were in the forefront of change," continued Smith. "Until then, retail outlets such as Odyssey, Record Bar, Camelot, Record Factory and Music Plus were in the 2,000 to 4,000

square foot range. The idea of a 10,000 or 15,000 square foot retail record store had not been tried. ... But the first one that opened ... Tower, in Los Angeles, proved successful and a second 'retail explosion' began."

Now "super stores" are expanding around the country, and, Smith said, "our friends, the rackjobbers, are very much into retail and they are looking at the super store concept very closely. I think it's safe to assume that in the not too distant future they too will have their own super stores."

"These changes in the marketplace, the size and number of outlets, the selectivity, the additional display space, provide us with opportunities for artist development never before available and challenges our imaginations and ingenuity to come up with creative ideas for in-store merchandising."

"Their people, the store managers, the buyers and clerks are very much into the music. They want to see the acts in the clubs and concert halls. They want to play the new releases in the store and in a growing number of instances they are even going so far as to make their own display pieces at home," said Smith.

He added that market research shows that one-third of all record and tape sales are now influenced at point of purchase. He said that the addition of 32 field merchandisers over the past year is proof of the company's commitment in this area. Smith estimated that the use of store merchandising in the recent Sale-A-Thon and Winning Season campaigns helped account for "in excess

of \$40 million with no appreciable increase in returns."

Smith reminded the delegates that in-store play "is today's listening booth," and for many artists with little publicity or airplay, it may be the only form of exposure. "Outside marketers recognize the importance of in-store play. A number of them have devised their own systems and are attempting to sell the concept to major retailers around the country," he said.

"The use of videotape has become prevalent among direct retailers and racked accounts as well," he continued. "ABC Records and Tape has sold the videotape concept to some of its accounts for use in record departments and other areas of the store as well. The first units will be set up to go in the next few weeks."

"The aggressive Record Factory stores based in San Francisco have had much success with these units in the past year. The product featured on the screen is positioned alongside the display and the sales have been exceptional."

Smith concluded his speech by reiterating CBS's philosophy of artist development, which is a total coordinated effort involving all elements of promotion, tour support, incentive plans, merchandising and all other elements of marketing.

Smith said that among the artists who have benefited from this program, either by achieving their first success or by reaching plateaus, include Crawler, Meat Loaf, Karla Bonoff, Elvis Costello, Heatwave, Billy Joel, Pockets, Rob James, Dave Mason, Journey, Santana, the Emotions, Wet Willie, George Duke and others.



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Rack Singles Best Sellers

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As Of 1/31/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|--|--|
| 1 WE ARE THE CHAMPIONS—Queen, Elektra 45441 | 21 WHAT'S YOUR NAME—Lynyrd Skynyrd, MCA 40819 |
| 2 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630 | 22 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda, Casablanca 902 |
| 3 SHORT PEOPLE—Randy Newman, Warner Bros. 8492 | 23 THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge, A&M 2004 |
| 4 DESIREE—Neil Diamond, Columbia 3-10657 | 24 HERE YOU COME AGAIN—Dolly Parton, RCA 11123 |
| 5 COME SAIL AWAY—Styx, A&M 1977 | 25 DAYBREAK—Barry Manilow, Arista 273 |
| 6 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355 | 26 HARD TIMES—Boyz Scaggs, Columbia 3-10606 |
| 7 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 27 SWEET MUSIC MAN—Kenny Rogers, United Artists 1095 |
| 8 YOU'RE IN MY HEART—Rod Stewart, Warner Bros. 8475 | 28 GALAXY—War, MCA 40820 |
| 9 STAYIN' ALIVE—Bee Gees RSO 885 | 29 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978 |
| 10 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646 | 30 NIGHT FEVER—Bee Gees, RSO 889 |
| 11 THE WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272 | 31 SENTIMENTAL LADY—Bob Welch, Capitol 4479 |
| 12 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883 | 32 NATIVE NEW YORKER—Odyssey, RCA 11129 |
| 13 HEY DEANIE—Shaun Cassidy, Warner/Curb 8488 | 33 I GO CRAZY—Paul Davis, Bang 733 (Web IV) |
| 14 BABY COME BACK—Player, RSO 879 | 34 POINT OF KNOW RETURN—Kansas, Kirshner S4273 |
| 15 EMOTION—Samantha Sang, Private Stock 45178 | 35 MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU—Waylon & Willie, RCA 11198 |
| 16 YOU LIGHT UP MY LIFE—Debbie Boone, Warner/Curb 8446 | 36 ISN'T IT TIME—Babys, Chrysalis 2173 |
| 17 THEME FROM CLOSE ENCOUNTERS—John Williams, Millennium 008 | 37 LAY DOWN SALLY—Eric Clapton, RSO 886 |
| 18 HAPPY ANNIVERSARY—Little River Band, Capitol 4524 | 38 STREET CORNER SERENADE—Wet Willie, Epic 850478 |
| 19 TURN TO STONE—Electric Light Orchestra, Jet 1099 | 39 SHE'S NOT THERE—Santana, Columbia 310616 |
| 20 PEG—Steely Dan, ABC 12320 | 40 RUNAROUND SUE—Leif Garrett, Atlantic 3440 |

Rack LP Best Sellers

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As Of 1/31/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|--|---|
| 1 NEWS OF THE WORLD—Queen, Elektra 6E-112 | 21 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 |
| 2 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2-4001 | 22 YOU LIGHT UP MY LIFE—Debbie Boone—Warner-Curb WBS 8455 |
| 3 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 23 AJA—Steely Dan—ABC AB 1006 |
| 4 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 24 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 |
| 5 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 25 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 |
| 6 LIVE—Barry Manilow—Arista AL 8500 | 26 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Artist) |
| 7 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 27 TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA 835H |
| 8 THE GRAND ILLUSION—Styx, A&M SP 4637 | 28 GREATEST HITS—Olivia Newton-John, MCA 3028 |
| 9 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 29 LEIF GARRETT—Leif Garrett, Atlantic SD 19152 |
| 10 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 30 GREATEST HITS VOLUME II—Elton John—MCA 3027 |
| 11 BOSTON—Epic PE 34188 | 31 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550 |
| 12 ELVIS IN CONCERT—Elvis Presley—APL2-2587 | 32 ANYTIME... ANYWHERE—Rita Coolidge, A&M SP 4616 |
| 13 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300 | 33 DOWN TWO THEN LEFT—Boyz Scaggs, Columbia JC 34729 |
| 14 FOREIGNER—Foreigner—Atlantic SD 18215 | 34 PART III—K.C. & The Sunshine Band, TK 605 |
| 15 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 35 GREATEST HITS—Linda Ronstadt, Asylum 7E-1092 |
| 16 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 36 THE STRANGER—Billy Joel, Columbia JC 34987 |
| 17 ALIVE II—Kiss—NBLP 7076 | 37 DRAW THE LINE—Aerosmith, Columbia JC3-4856 |
| 18 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic) | 38 HERE AT LAST... LIVE—Bee Gees, RSO RS-3901 (Polydor) |
| 19 GREATEST HITS—Bay City Rollers, Arista AB 4158 | 39 GREATEST HITS, ETC.—Paul Simon, Columbia JC 35032 |
| 20 ALL 'N' ALL—Earth, Wind & Fire, Columbia JC 34905 | 40 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 |

Disk Production Seminar Offered In Mass.

LOS ANGELES—The School Of Contemporary Music in Brookline, Mass., is offering an accredited seminar in record production with producer Adrian Barber.

The seminar will be a comprehensive study of record production at every level including a definition of terms and procedures, studio field

trip, training assignments and noted guest speakers.

Barber has produced albums by Aerosmith, Allman Brothers, Aretha Franklin, Bee Gees, Buffalo Springfield and others.

The 10-week course meets every Wednesday beginning Feb. 11. Tuition is \$130.

General News

Pressing, Other Plants Stymied

• Continued from page 1

Product distribution of Ted Nugent's "Double Live Gonzo" on CBS, "The Godz" and Santa Esmeralda's newest "House Of The Rising Sun," both on Casablanca, United Artists' "Woody Allen Stand Up Comic 1964-1968," and new ABC releases by Rufus, Rhythm Heritage, Lawrence Hilton-Jacobs, Lee Dorsey, Joe Sample and Wha-Koo were all disrupted due to jacket or pressing complications.

There were also Abba cassettes on Atlantic headed for the Midwest which arrived a week late.

The biggest storm-caused dislocation involved the Nugent album, which was off the presses before the blizzard hit.

The album began to ship on the Tuesday (Jan. 24) prior to the storm to rackjobbers and large wholesalers who are given product three days in advance of actual release date.

When it came time to ship to retail chains, which are supplied overnight, a four-day delay set in because of the storm, placing retailers at a disadvantage.

"The only big release we had was the Ted Nugent," explains Dan Sullivan, who oversees proprietary pressing at the Terre Haute plant. "There are no big releases messed up," he observes.

Sullivan says scheduling of releases had been light because company salesmen were away at the recent CBS convention in New Orleans.

While merchandise did not move to accounts for four days, Sullivan points out that few dealers were in shape to handle shipments had they arrived.

Casablanca Records production coordinator Linda Campbell feels delivery to certain Midwest customers, primarily in Ohio, Indiana and Illinois may be much as 10 days to two weeks late because of the high winds and blizzard which hobbled the Terre Haute area.

Certain CBS plant personnel there with whom she deals were absent for several days and told of National Guard troops digging them out so they could return to work, she says.

Luckily, she put in a large advance order on the Parliament single, "Flashlight," which broke through the South and Midwest because the group was touring that area when the storm struck, she explains.

Campbell says she has been informed of a heavy backlog of freight still at the Terre Haute airport, which was closed for about a week. Air freight from that city increased proportionately when highways were blocked, causing shippers to transfer their loads from truck to jet transport.

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A spokesman for United Artist says: "We were affected because two of the firms which manufacture jackets, Queen's and Ivy Hill, are located in the Midwest. We lost about two days which actually translated into about a week. Work scheduled for Thursday and Friday of that week was pushed to Monday."

The release of the Woody Allen album has been rescheduled for Feb. 20 shipping.

Warner Bros. Records pushed back its February releases from the third to the 10th because they weren't able to ship product in anticipated quantities. Warner's has its albums pressed at Capitol's plant in Jacksonville, Ill.

New releases by Van Halen, Eugene Record, Little Feat, Uriah Heep, Brian Elliot, the Pirates, Man-

Assistance in preparing this story provided by Ed Harrison, John Sippel, Jim McCullaugh, Paul Grein, Alan Penchansky, Ed Kelleher, Dick Nusser, Roman Kozak, Dave Dexter Jr.

fred Mann, Dan Kichs, Leroy Hudson and Tough Darts were all affected.

Elektra/Asylum lost about three days, according to Keith Holzman, vice president of production, due to the shutdown of its Midwest sleeve printers. Queens in Indianapolis is closed for three days, while AGI in Chicago was dark for 1½ days.

But the label is making up for the lost time and Holzman expects the next release, originally slated to hit the streets Wednesday (8) to be only one day late. That is E/A's premier jazz/fusion release of Dee Dee Bridgewater, Lenny White and Ubiquity.

RCA Records reports its Indianapolis pressing plant was shut down Thursday (26) and did not reopen until the following Sunday night. The plant had been on a three-shift, five-day schedule until that time.

An RCA spokesman implies the label lost only a day in its manufacturing and shipping schedules.

Arista Records anticipated the storm and Bob Scerbo, director of manufacturing and marketing, shifted the bulk of the label's pressing orders from the Midwest to points east and west. Product was then shipped back to the Midwest to distributors.

"Since we deal with so many different pressing plants around the country, we developed a contingency plan," an Arista spokesman explains.

London Records' chief snafu involved a tape duplicating facility of Ampex, located in Elk Grove, Ill. Due to snowed-in conditions there, London was forced to wait four days for delivery of the tapes on the Zubin Mehta "Star Wars/Close Encounters" album.

MCA Records had problems getting its trucks from its Pickneyville, Ill., plant into St. Louis where the trucking terminals are. Because its February releases are scheduled for

the 13th, the weather didn't affect production. The label also anticipated heavier inventory and stocked up its Dallas, Atlanta and Los Angeles shipping depots.

Stan Layton, national sales manager at Chrysalis Records says: "Shipping date on our new releases was Jan. 27 so we really were not affected by the weather. At most, it may have delayed us one day."

An A&M spokesman reports the label was not "appreciably affected."

But Fantasy lost a couple of days when pressing plants it uses were shut down, according to Vickie Hellwig, product manager. These included the Columbia plants in Pitman, N.J., and Terre Haute. There was also a problem at these locations when lacquer for plating was held up at airports and couldn't get through to the plants. Fantasy has only one January release, a Sonny Rollins LP, issued at the beginning of this month.

Dick Fields, veteran plant manager for Modern album, Terre Haute, largest of the nationwide album fabricator, says his 150-employee operation was down Thursday and Friday (26-27). By the following Monday night, the day the plant reopened, Fields says production was back to normal and meeting daily schedules.

Polydor Records reports that Phonodisc, its distribution arm, experienced two days' interruption in its Midwest operation. However, no albums were delayed.

And Phonogram/Mercury also reports no new releases held up. "We sort of lucked out in that it came along in the middle of our release schedule," says Harry Losk, national sales manager. Losk says only shipments of catalog product into Phonodisc's Indianapolis depot were affected.

At PRC pressing in Richmond, Ind., employees were trapped in the plant for two days. Food had to be brought in by snowmobile, reports Greg Speer, plant manager. Shipping was not resumed until Tuesday following the blizzard, but Speer says there was a "negligible effect on new releases."

"I can't figure what is going on right now," an exasperated Harry Lim, president of Long Island-based Famous Door Records, declares. "We have had all kinds of trouble in recent weeks getting delivery on pressings—and even labels and album jackets—but our suppliers blame Elvis Presley, not the weather. Whatever it is, we are behind schedule in releasing six jazz albums."

Another non-major label, GNP-Crescendo in Los Angeles, experienced no difficulties with production of albums "because it's all done for us on the West Coast," says president Gene Norman. "But we have been hurt seriously because our distributors in the Eastern states are doing little business due to blizzards. When retail traffic slows, all of us right down the line suffer. Orders for our albums are drastically off."

Dylan, CBS In 'Garbage' LP Suit

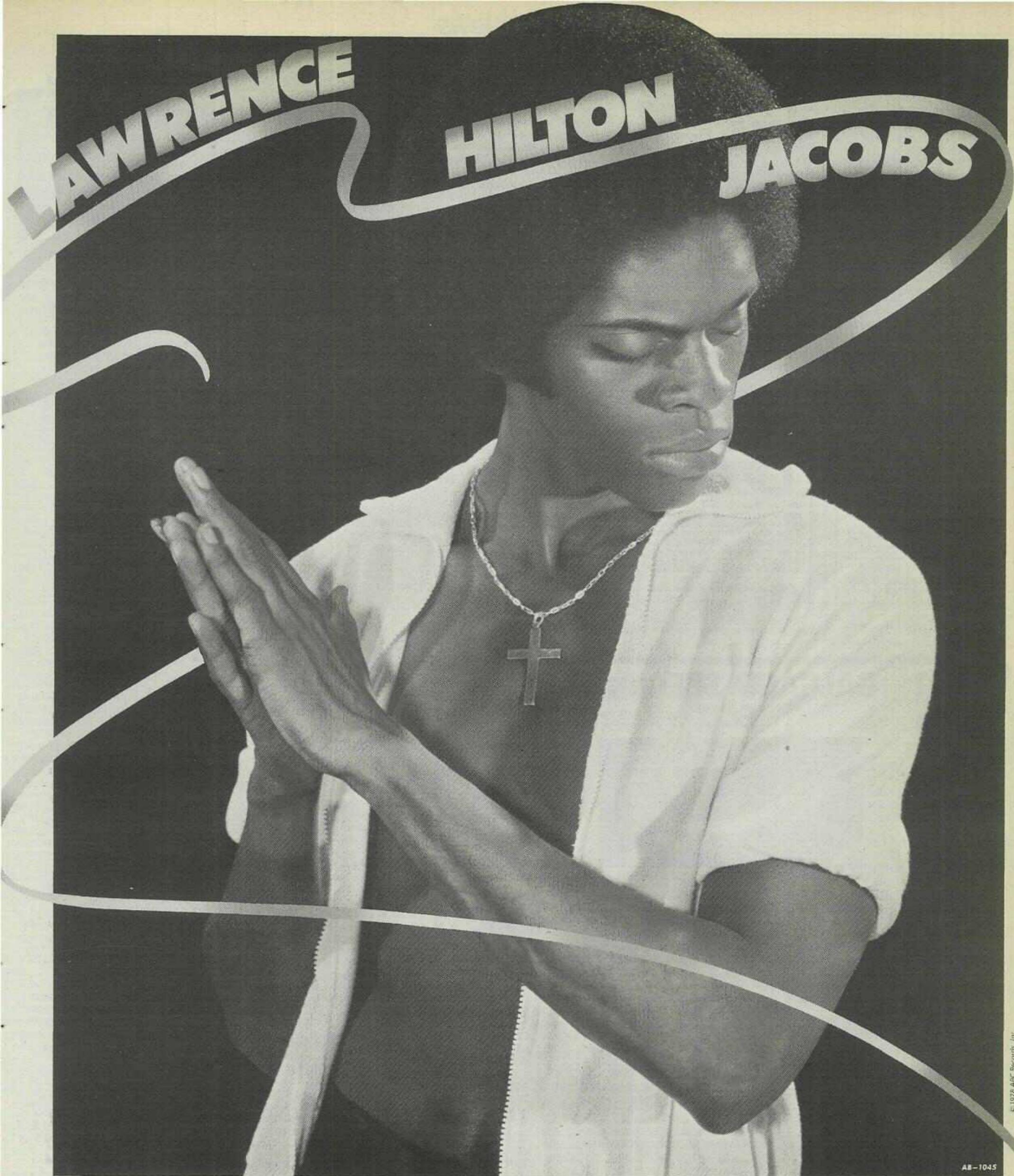
NEW YORK—CBS Inc. and Bob Dylan, in an effort to put the lid on the activities of "garbologist" A.J. Weberman, have filed a \$7½ million suit in New York State Supreme Court to stop distribution of an LP entitled "Bob Dylan Vs. A.J. Weberman."

Also named in the suit are Folkway Records and Service Corp., Moses Asch, Broadside Magazine, Gordon Friesen, Agnes Cunningham and 100 "John Does" repre-

senting dealers who stock the LP.

The suit asks that all copies of the LP be destroyed, along with the masters, and that defendants be enjoined from further releases of this type.

The suit says the LP contains conversations with and about Dylan made without his permission in 1970-71. One such conversation was made over the phone and taped. The suit alleges there are no songs by Dylan in the LP. Copyrighted material



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AB-1045

The star Sweathog of ABC-TV's "Welcome Back Kotter" is now a recording star — with his debut album on ABC Records.



Copyrighted material

Tally Up NARM's Awards Nominations

• *Continued from page 3*
artist—"It Was Almost Like A Song," Ronnie Milsap; "Kenny Rogers," Kenny Rogers; "Moody Blue," Elvis Presley, and "Ol' Waylon," Waylon Jennings.

Best selling LP by a female country artist—"Greatest Hits," Olivia Newton-John; "Here You Come Again," Dolly Parton; "Luxury Liner," Emmylou Harris; "Simple Dreams," Linda Ronstadt, and "We Must Believe In Magic," Crystal Gayle.

Best selling LP by a soul group—"All 'N All," Earth, Wind and Fire; "Commodores," Commodores; "Go For Your Guns," Isley Brothers; "In Full Bloom," Rose Royce; "Rejoice," Emotions, and "Right On Time," Brothers Johnson.

Best selling LP by a soul male artist—"A Real Mother For Ya," Johnny Guitar Watson; "Live At The London Palladium," Marvin Gaye; "Songs For Someone You Love," Barry White; "Songs In The Key Of Life," Stevie Wonder; "Teddy Pendergrass," Teddy Pendergrass, and "Unmistakably Lou," Lou Rawls.

Best selling LP by a soul female artist—"Any Way You Like It," Thelma Houston, "Baby, It's Me," Diana Ross; "Feelin' Bitchy," Millie Jackson; "I Remember Yesterday," Donna Summer; "Unpredictable," Natalie Cole, and "This Is Niece," Deniece Williams.

Best selling jazz LP—"Conquistador," Maynard Ferguson; "Friends And Strangers," Ronnie Laws;

"Heavy Weather," Weather Report, and "In Flight," George Benson.

Best selling comedy LP—"Let's Get Small," Steve Martin; "On Stage," Lily Tomlin; "On The Road," George Carlin, and "Richard Pryor's Greatest Hits," Richard Pryor.

Best selling classical LP—"Beethoven: Symphony No. 5," Vienna Philharmonic Orch. (Kleiber); "Gershwin: Porgy And Bess," Houston Opera Co.; "Holst: The Planets," Isao Tomita; "Suite For Flute And Jazz Piano," Rampal and Bolling, and "The Great Pavarotti," Luciano Pavarotti.

Best selling children's LP—"Disco Duck Dance Party, Vol. 1;" "The New Mickey Mouse Club," and "The Rescuers."

Best selling economy LP—"Christmas Album," Elvis Presley; "Double Dynamite," Elvis Presley; "Pure Gold," Elvis Presley, and "Star Wars," Electric Moog Orchestra.

ASCAP Symposium No. 23 Published

NEW YORK—ASCAP Copyright Law Symposium Number 23 has been published by Columbia Univ. Press. The 192-page symposium, which lists for \$12.50, contains five legal essays selected for national awards in ASCAP's Burkan Competition, which honors the performing rights society's first general counsel.

Winning papers, written by students in U.S. law schools, included studies on Soviet copyrights, copyright misuse and patent protection, among others.

ELECTRO SOUND MOVING IN

Calif. San Fernando Valley Now a Wholesaling Center

By JOHN SIPPEL

LOS ANGELES—With the addition of ElectroSound Group Inc.—the new corporate name for Viewlex—readying a 125,000 square foot record manufacturing facility in Sun Valley here, the Northeast San Fernando Valley becomes the primary industry record/tape wholesaling center locally.

The new facility, it's understood, will be a modernized upgrading of the four facilities which ElectroSound has scattered through the city's central industrial area presently.

The new Sun Valley facility, opening in late spring, will incorporate under one roof present separate facilities for LP and singles record manufacturing, record plating and printing. It would be the largest completely self-sustaining plant in the western states.

The plant is next door to M.S. Distributing, the Milt Salstone California distributing hub which opened about 18 months ago.

At the easternmost end of the approximate 10-mile Valley radius in Burbank are Alshire Records and LP pressing plant; K&M record pressing; and ABC Records Distributing and the giant WEA western states regional warehouse, which serves 11 Western states.

Nearby that area is Modern Al-

bum, West Coast wing of the nationwide album collating firm.

In the center of the radius are major warehousing facilities of Pickwick rackjobbing and Records and Music Plus, the 15-store Southern California record retailer.

On the western perimeter of the industry industrial concentration is the new Ventura Blvd. CBS Western states marketing office headed by Del Costello.

Also bordering on the ElectroSound manufacturing plant are MCA Distributing, Kester Marketing, a cutout distributor; In-Tune Distributing, a folio/sheet music, oldies and BASF tape distributor; Valley One-Stop, Phonodisc and RCA Distributing.

The exodus from Pico Blvd. to the Valley started about four years ago. The Valley sites were chosen because of their easier access to a number of freeways, affording accelerated delivery schedules.

'Holly' To Col Pics

LOS ANGELES—"The Buddy Holly Story," starring Gary Busey, will be released by Columbia Pictures in June. The soundtrack will be released in May on American International Pictures Records, distributed by Epic.

Far Out Suing UA Label

• *Continued from page 4*

Billings to distributors were the determinant for gross revenues.

The pact required that UA and Far Out mutually agree on recording and advertising budgets and advertising program concept and approaches, all artwork, recoupling and repackaging, record club distribution, timing of releases, budget and premium record distribution and the selection of producers other than Goldstein.

UA had to purchase all singles, LP jackets and tape labels from Far Out, which was to charge a price identical to that charged them by its suppliers.

In a February 1974 letter from UA to Far Out provided to the court, the label was to pay War Productions \$150,000, \$515,000 to Far Out Productions and \$46,000 to Far Out Music. UA advised that it had taken credits of \$40,000 which already had been advanced to War Productions and \$12,473.08, which it had reimbursed the plaintiff for expenses in regard to a "West Coast Revival Project."

Of the \$515,000 to Far Out Productions, \$100,000 was an advance against earnings, while \$400,000 was on account of monies owing from net profits earned through Dec. 31, 1973.

That amount was unapplied reserves to the close of the third quarter 1973 and estimated earnings for the fourth quarter 1973.

The same letter indicated UA agreed to pay War 42 cents mechanical royalty on the next studio album by the act. UA also advised Far Out it was delivering \$91,460 as the plaintiff's share of net profits in dispute over the 2% taken by distributors.

In a May 29, 1975 letter filed with the pleading, Far Out owed UA \$2,132 on a Black Caucus album. UA owed Far Out \$40,724.51 sales

tax. UA reimbursed Far Out \$7,231.90 for money the management firm paid Rogers and Cowan. UA owed the plaintiff \$32,113 for Canadian profits through Dec. 31, 1974.

In regard to an unidentified Warner Bros. compilation, which was probably a War print folio, Far Out owed UA \$6,250 as half of the advance it received and owed UA Music \$525 as an administrative fee. UA acknowledged it was advancing Far Out \$21,000.

An airfreight deduction of \$44,000 taken originally by UA was reduced to \$22,000. UA was to advance War \$250,000 upon completion of the next studio album.

FCC Extending FM 'Q' Replies

WASHINGTON—The FCC has extended time for replies on its FM quadrasonic broadcasting inquiry from Jan. 30 to March 31, 1978, at the request of the EIA's Consumer Electronics Group.

The EIA/CEG told the commission that more time is needed for a careful review of the 15 volumes of comment in the quadrasonic broadcast proceedings. They requested another 90 days, but will get 60.

The association tartly blames the Commission's handling of documents for making the added time necessary.

EIA says, "The problem has been aggravated because of the difficulty which EIA/CEG members and others are experiencing in their efforts to review the filed comments."

The complaint adds that "the duplicate volumes in this docket (No. 21310) are incomplete, and the original volumes of comments are often unavailable because they have been removed for reproduction."

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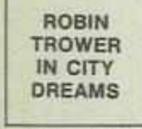
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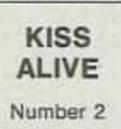
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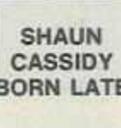
AA 1006 LP \$7.98-\$3.99 Tape \$7.98-\$4.25



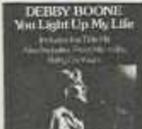
Casablanca 7076 LP \$11.98-\$5.85 Tape \$11.98-\$6.75



STYX SP 4637 LP \$7.98-\$3.99 Tape \$7.98-\$4.25



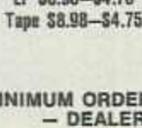
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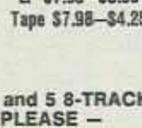
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GLOBE
WINNER
Best Song**

**You Light
Up
My Life**



Our thanks to the Hollywood Foreign Press Association.

Radio-TV Programming

Sebastian Vows 'No More Bubblegum' In KHJ Shift

Tries To Regain L.A. AM Rock Crown

• Continued from page 1

"It's a day to day thing," continues Sebastian, "and the changes are coming slowly but surely. I came in with the attitude that KHJ has always been one of America's best radio stations and it has many good points to it.

"But we needed to modernize programming techniques and take advantage of the position already existing here. KHJ is still the number one cumulative station in Los Angeles, so more people sample the station than any other. Apparently there were reasons in the programming as to why people were tuning out in an unusually short period of time."

Sebastian speculates that some of the "negatives" the station had slipped into which may have been responsible for KHJ's ratings sag recently were too much bubblegum music being played, the lack of a consistent and concise format, too much DJ talk, and a loss of contemporary news presentation that may also have been in incorrect time slots. News is now presented 15 minutes prior to the hour and runs 10 minutes during morning and evening drive time.

"I think the morning news show with Dave Cook, Bob Morrison and Mary Lyon is very entertaining and hip now," Sebastian adds, referring to the new three-person news team approach. No news is programmed during non-drive time hours.

The new program director also feels that the station's image was one of playing too many commercials.

The station is now playing fewer commercials and spreading them out.

Already, the station is running promo spots to alert listeners to its more "listenable" format and will also run tv and billboard spots to that effect.

The station's demographics remain the same—targeting at the 12-34 age group.

Sebastian has also made personnel changes, eliminating the music librarian and music director.

"More importantly," he adds, "we've changed the approach of some of the existing personnel and modernized their approach. And people have reacted positively. Some have been around a long time and it's difficult. Some have gone 180 degrees around."

Modernization refers to more streamlined and concise announcing, elaborates Sebastian, and includes vocabulary changes.

In another restructuring move, Sebastian has eliminated general meetings with record company representatives at certain specified days and times and will schedule individual meetings week round.

"It's going to be more wide open to fit their schedules and mine," he says.

His first week as program director, Sebastian added nine new songs while eliminating some songs the station had been playing. Added

were Paul Davis' "I Go Crazy," Stevie Wonder's "As," Samantha Sang's "Emotion" and Billy Joel's "Just The Way You Are."

"That was unusual, though," remarks Sebastian, "and that won't

"We'll judge each individual songs on its own merits as to whether the audience will perceive it as a hip, entertaining song or a tune for nine-year-olds."

Sebastian adds that he will rely



Billboard photo by Bonnie Tiegel

Studio Chat: John Sebastian, right, KHJ's program director, confers with Bobby Ocean, afternoon air personality in the control room.

happen very often. But I felt there were several songs the station should have been playing but were not."

Sebastian feels that there are a number of artists who might fall into the bubblegum category as well as songs.

"Any artist, however," he is quick to point out, "can come up with a song that we would play. Any of the artists I've stopped playing could get played right away if I felt the song was right.

also on "gut feeling" as well as research input for his programming selections.

"A sheet of paper won't tell us what to do exactly," he points out. "Call out research is not the end all, and I will weigh all types of input.

"Our research will be continually evolving until we are thoroughly familiar with the market and I anticipate the research to be as modern and scientific as anywhere in the country."

The 30-song playlist will remain tight and while Sebastian would not detail his playlist formula for competitive reasons, he did say the list would change daily and that songs will be added and dropped on a varying basis.

Sebastian predicts there might be even more changes later on, possible major changes, as the research wears on.

Station "positives," according to Sebastian, include air personalities Charlie Tuna and M.G. Kelly, production man Bobby Ocean, general manager Tim Sullivan, promotion director Larry White, researcher Casey, the sales staff, chief engineer Bob Kanner and news director Dave Cook.

"We also have announcers here," he adds, "with great future potential and it's very rare for a program director to detail people like that surrounding him.

"I think we have some of the most talented people in radio here at KHJ, which leads me to believe that any problems that were existing were in programming and basic programming philosophies.

"There are nearly 70 stations in Los Angeles, 20 of them doing rock," concludes Sebastian, "and if you make a mistake there are lots of places for listeners to go to for music.

"We are going to bring KHJ back to a position of dominance and take a potentially great radio station and make it great again."

WNEW-AM Stands Pat On MOR

By DICK NUSSER

NEW YORK—Although Mel Karmazin is now running both WNEW's FM and AM operations here, he isn't planning to tinker with the latter's traditional MOR format.

Karmazin, recently named to replace William Dalton as vice president and general manager of the Metromedia-owned AM outlet, has held the same post on the FM side for three years.

Karmazin says he has no plans for further personnel shifts and firmly believes WNEW-AM will continue to be aimed at the 35 and up age bracket.

So far, the AM outlet has seen the departure of morning man Gene Klaven, a 25-year veteran of WNEW who has since moved to the afternoon drive time slot at WOR-AM here, which is talk-oriented. Klaven was replaced by Jay Lawrence at WNEW-AM. Dalton remains with Metromedia in another capacity.

"Gene had different beliefs about the sort of music we were programming," Karmazin explains. "We also

felt he wasn't giving listeners enough service in the way of weather and traffic reports and time checks."

"There really isn't a station here in New York programming good music for the 35-plus audience except us," Karmazin maintains. "Most of it is background music, news or talk. We feel we have a void to fill here."

Karmazin sees WNEW-AM competing with WPAT, WRFM and to some extent, WOR and WCBS, which is all news, for the 35-plus demographic crowd.

"Our emphasis continues to be on music and service features," he notes. "And personalities."

Karmazin plans an advertising and promotion campaign pegged around the slogan "How Can You Live In New York Without WNEW?" with an emphasis on listener involvement. Station currently is running a contest where listeners submit entries for the worst pot hole in Gotham's streets and DJ Ted Williams offers what Karmazin calls "goofy prizes."

WNEW-AM's program director is Dean Tyler, formerly from Phila-

delphia's WIP. Music director is Jeff Meizzi, who came over from New York's WNBC-AM six months ago.

The format at WNEW-AM is reflected in the list of artists currently being programmed there. These include Glenn Campbell, Barbra Streisand, Frank Sinatra, Neil Diamond, Fifth Dimension, James Taylor, Linda Ronstadt, Paul Anka, Ray Charles, Chicago, The Carpenters, Jim Croce, Nat King Cole, Captain & Tennille, Shirley Bassey, Bette Midler, Carole King and others.

In addition to music, WNEW-AM has traditionally featured Knicks basketball and Rangers hockey broadcasts and there are strong indications the station will add a soccer team to the roster.

Air personalities include Lawrence, 6-10 a.m. (formerly of KLAC, Los Angeles); William E. Williams, 10 a.m.-1 p.m.; Bob Fitzsimmons, 1-4 p.m.; Ted Brown, 4-8 p.m. and Jonathan Schwartz in the evening and on Sunday. Bob Jones is at the mike during the station's venerable "Milkman's Matinee" broadcast that occupies the wee small hours.

COMPETES IN BAY AREA

LP-Oriented KTIM Scores ARB Upset

By JACK McDONOUGH

SAN RAFAEL, Calif.—KTIM here has parlayed an open approach to programming into an October ARB showing that is the best in its history. Music director Tony Berardini says "quarter hours, cumes and audience share were all up. In some time periods we were up 200% and in just about every category we showed a large increase. We're strongest in men 18-34 but we also gained in women in this book."

The figures are made more impressive by the fact that KTIM, an album-oriented station, has neither a strong signal nor a promotion budget and is competing against San Francisco stations like KSAN, KMEL and KYA-FM (Y 93) which have both.

KSAN, for example is more than 30,000 watts and KMEL has 69,000. KTIM, by contrast, has 2,200. "We don't get into San Francisco unless the wind is blowing right," says Ber-

ardini. "We rely totally on the music because that's all we've got. Yet in some categories we were doing half of what those other stations were doing."

Program director Clint Weyrauch, who has been with KTIM for seven years and who was instrumental in turning the station from a money-losing MOR format to the now-profitable rock programming, points out that the ARB book covers the entire San Francisco/San Jose metropolitan area and emphasizes that "the fact that we showed up so well in the entire metro area means we must be doing very strong in our own North Bay area, where almost all our listeners are concentrated."

Berardini says that a principal reason for the current KTIM success is that "KTIM has become known to the labels as one of the few stations where you can get an honest shot on a record. (Continued on page 27)

FEBRUARY 11, 1978, BILLBOARD



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The Label: ABC Records



Billboard Singles Radio Action

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

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

TOP ADD ONS - NATIONAL

- (D) BEE GEES—Night Fever (RSO)
- BARRY MANILOW—Can't Smile Without You (Arista)
- KANSAS—Dust In The Wind (Kirshner)

D—Discotheque Crossover

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

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

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

KAFY—Bakersfield

- BARRY MANILOW—Can't Smile Without You (Arista)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 11-5
- ★ JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 16-10

KRIZ—Phoenix

- D• BEE GEES—Night Fever (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
- ★ QUEEN—We Are The Champions (Elektra) 18-7
- ★ STEELY DAN—Peg (ABC) 27-17

KTKT—Tucson

- D• BEE GEES—Night Fever (RSO)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista)
- ★ STEELY DAN—Peg (ABC) 24-16
- ★ RITA COOLIDGE—The Way You Do The Things You Do (A&M) 18-12

KQEO—Albuquerque

- BOZ SCAGGS—Hollywood (Columbia)
- LTD—Never Get Enough Of Your Love (A&M)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 15-8
- D★ CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 16-10

KENO—Las Vegas

- YVONNE ELLIMAN—If I Can't Have You (RSO)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 23-17
- D★ BEE GEES—Stayin' Alive (RSO) 28-21

KJRH—Los Angeles

- BARRY MANILOW—Can't Smile Without You (Arista)
- STYX—Come Sail Away (A&M) 25-20
- ★ DAN HILL—Sometimes When We Touch (20th Century) 13-10

TEN-Q (KTQO)—LA

- STYX—Come Sail Away (A&M)
- D• BEE GEES—Night Fever (RSO)
- ★ BILLY JOEL—Just The Way You Are (Columbia) 15-5
- ★ SAMANTHA SANG—Emotion (Private Stock) 11-4

KFI—Los Angeles

- NO ADDS
- ★ PAUL SIMON—Slip Slidin' Away (Columbia) 13-6
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 10-5

KEZY—Anaheim

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ★ SAMANTHA SANG—Emotion (Private Stock) 16-6
- ★ STYX—Come Sail Away (A&M) 22-13

KCBQ—San Diego

- HEATWAVE—Always & Forever (Epic)
- CON FUNK SHUN—Flun (Mercury)
- D★ MECO—Theme From Close Encounters (Millennium) 24-17
- ★ BILLY JOEL—Just The Way You Are (Columbia) 10-6

KFXM—San Bernardino

- PAUL DAVIS—I Go Crazy (Bang)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 20-12
- D★ BEE GEES—Stayin' Alive (RSO) 8-3

KERN—Bakersfield

- D• ODYSSEY—Native New Yorker (RCA)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 5-1
- ★ SAMANTHA SANG—Emotion (Private Stock) 5-3

KROY—Sacramento

- WET WILLIE—Street Corner Serenade (Epic)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 15-8
- ★ SAMANTHA SANG—Emotion (Private Stock) 10-5

PRIME MOVERS - NATIONAL

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- SAMANTHA SANG—Emotion (Private Stock)
- HEATWAVE—Always & Forever (Epic)

KYNO—Fresno

- ABBA—The Name Of The Game (Atlantic)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- D★ ODYSSEY—Native New Yorker (RCA) 20-11
- ★ RITA COOLIDGE—The Way You Do The Things You Do (A&M) 27-21

KGW—Portland

- BARRY MANILOW—Can't Smile Without You (Arista)
- KANSAS—Dust In The Wind (Kirshner)
- D★ MECO—Theme From Close Encounters (Millennium) 22-12
- D★ BEE GEES—Stayin' Alive (RSO) 9-3

KING—Seattle

- DAVID GATES—Goodbye Girl (Elektra)
- ROD STEWART—Hot Legs (WB)
- ★ SAMANTHA SANG—Emotion (Private Stock) 19-10
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 25-16

KJRB—Spokane

- BOB WELCH—Ebony Eyes (Capitol)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ★ EARTH, WIND & FIRE—Serpentine Fire (Columbia) 13-6
- ★ PAUL DAVIS—I Go Crazy (Bang) 17-11

KTAC—Tacoma

- PAUL DAVIS—I Go Crazy (Bang)
- HEATWAVE—Always & Forever (Epic)
- ★ RANDY NEWMAN—Short People (WB) 9-3
- ★ ELECTRIC LIGHT ORCHESTRA—Turn To Stone (Jet) 10-5

KCPX—Salt Lake City

- RAYDIO—Jack & Jill (Arista)
- GENE COTTON—Before My Heart Finds Out (Ariola America)
- ★ KANSAS—Dust In The Wind (Kirshner) 20-15
- ★ ERIC CLAPTON—Lay Down Sally (RSO) HB-25

KRSP—Salt Lake City

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ★ EARTH, WIND & FIRE—Serpentine Fire (Columbia) 17-11
- ★ JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 8-4

KTLK—Denver

- BOB WELCH—Ebony Eyes (Capitol)
- GENE COTTON—Before My Heart Finds Out (Ariola America)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 20-11

D★ BEE GEES—Stayin' Alive (RSO) 10-2

KIMN—Denver

- BOB WELCH—Ebony Eyes (Capitol)
- BARRY MANILOW—Can't Smile Without You (Arista)
- D★ BEE GEES—Stayin' Alive (RSO) 25-9
- ★ DAN HILL—Sometimes When We Touch (20th Century) 17-13

North Central Region

TOP ADD ONS:

- (D) BEE GEES—Night Fever (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)

PRIME MOVERS:

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- HEATWAVE—Always & Forever (Epic)
- NATALIE COLE—Our Love (Capitol)

BREAKOUTS:

- JAY FERGUSON—Thunder Island (Asylum)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- BOB WELCH—Ebony Eyes (Capitol)

CKLW—Detroit

- ROBERTA FLACK—Closer I Get To You (Atlantic)
- GORDON LIGHTFOOT—The Circle Is Small (WB)
- ★ NATALIE COLE—Our Love (Capitol) 26-12
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 17-9

WDRQ—Detroit

- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
- VAN HALEN—You Really Got Me (WB)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 15-9
- ★ BILLY JOEL—Just The Way You Are (Columbia) 6-2

WTAC—Flint

- HEATWAVE—Always & Forever (Epic)
- BOB WELCH—Ebony Eyes (Capitol)
- ★ LYNRYD SKYNYRD—What's Your Name (MCA) 25-19
- ★ CON FUNK SHUN—Flun (Mercury) 27-22

Z-96 (WZZM-FM)—Grand Rapids

- KANSAS—Dust In The Wind (Kirshner)
- DAN HILL—Sometimes When We Touch (20th Century) 18-7
- ★ SAMANTHA SANG—Emotion (Private Stock) 28-19

WAKY—Louisville

- D• BEE GEES—Night Fever (RSO)
- JAY FERGUSON—Thunder Island (Asylum)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 28-15
- ★ HEATWAVE—Always & Forever (Epic) 18-11

WBGW—Bowling Green

- ERIC CLAPTON—Lay Down Sally (RSO)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ★ JAY FERGUSON—Thunder Island (Asylum) 22-16
- ★ STILLWATER—Mindbender (Capricorn) 21-15

WGCL—Cleveland

- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ★ RANDY NEWMAN—Short People (WB) 14-7
- ★ NATALIE COLE—Our Love (Capitol) 23-18

WSAI—Cincinnati

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- KANSAS—Dust In The Wind (Kirshner)
- ★ PLAYER—Baby Come Back (RSO) 10-6
- ★ BOB WELCH—Ebony Eyes (Capitol) 14-11

Q-102 (WKRQ-FM)—Cincinnati

- ERIC CLAPTON—Lay Down Sally (RSO)
- ROD STEWART—Hot Legs (WB)
- D★ BEE GEES—Stayin' Alive (RSO) 12-5
- ★ BOB WELCH—Ebony Eyes (Capitol) 27-22

WCOL—Columbus

- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
- D• BEE GEES—Night Fever (RSO)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 23-12
- ★ PAUL DAVIS—I Go Crazy (Bang) 25-20

WNCI—Columbus

- NO LIST
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ★ SAMANTHA SANG—Emotion (Private Stock) 10-1
- ★ DAN HILL—Sometimes When We Touch (20th Century) 11-5

WCUE—Akron

- BOB WELCH—Ebony Eyes (Capitol)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 36-28
- ★ HEATWAVE—Always & Forever (Epic) 20-16

BREAKOUTS - NATIONAL

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- (D) BEE GEES—Stayin' Alive (RSO)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)

13-Q (WKQT)—Pittsburgh

- DAVID GATES—Goodbye Girl (Elektra)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ★ ABBA—The Name Of The Game (Atlantic) 18-7
- ★ JAY FERGUSON—Thunder Island (Asylum) 17-8

WPEZ—Pittsburgh

- NATALIE COLE—Our Love (Capitol)
- DEBBY BOONE—California (Warner/Curb)
- ★ HEATWAVE—Always & Forever (Epic) 19-11
- D★ BEE GEES—Night Fever (RSO) HB-25

Southwest Region

TOP ADD ONS:

- (D) BEE GEES—Night Fever (RSO)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ABBA—The Name Of The Game (Atlantic)

PRIME MOVERS:

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- SAMANTHA SANG—Emotion (Private Stock)
- DAN HILL—Sometimes When We Touch (20th Century)

BREAKOUTS:

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- (D) STARGARD—Which Way Is Up (MCA)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)

KILT—Houston

- D• BEE GEES—Night Fever (RSO)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ★ TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter) 40-24
- D★ STARGARD—Which Way Is Up (MCA) 39-28

KRBE—Houston

- NATALIE COLE—Our Love (Capitol)
- ANDY GIBB—Love Is Thicker Than Water (RSO) 15-9
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 27-21

KLIF—Dallas

- BARRY MANILOW—Can't Smile Without You (Arista)
- ABBA—The Name Of The Game (Atlantic)
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 27-21
- ★ LITTLE RIVER BAND—Happy Anniversary (Harvest) 29-21

KNUS-FM—Dallas

- D• BEE GEES—Night Fever (RSO)
- EARTH, WIND & FIRE—Serpentine Fire (Columbia)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 16-12
- ★ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 19-15

KFIZ-FM (Z-97)—Fl. World

- D• CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic)
- STEELY DAN—Peg (ABC) 25-15
- ★ EARTH, WIND & FIRE—Serpentine Fire (Columbia) 16-12

KINT—El Paso

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ★ SAMANTHA SANG—Emotion (Private Stock) 10-1
- ★ DAN HILL—Sometimes When We Touch (20th Century) 11-5

WMET—Chicago

- PAUL DAVIS—I Go Crazy (Bang)
- KANSAS—Dust In The Wind (Kirshner)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 17-4
- ★ DAN HILL—Sometimes When We Touch (20th Century) 15-10

WKY—Oklahoma City

- BOB WELCH—Ebony Eyes (Capitol)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ★ PAUL DAVIS—I Go Crazy (Bang) HB-15
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 10-4

KOMA—Oklahoma City

- PAUL DAVIS—I Go Crazy (Bang)
- JAY FERGUSON—Thunder Island (Asylum)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 28-15
- ★ LYNRYD SKYNYRD—What's Your Name (MCA) 24-18

KAKC—Tulsa

- BARRY MANILOW—Can't Smile Without You (Arista)
- ABBA—The Name Of The Game (Atlantic)
- ★ JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 23-12
- ★ DAN HILL—Sometimes When We Touch (20th Century) 16-8

KELI—Tulsa

- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
- BARRY MANILOW—Can't Smile Without You (Arista)
- ★ SAMANTHA SANG—Emotion (Private Stock) 14-8
- ★ BILLY JOEL—Just The Way You Are (Columbia) 10-6

WTIX—New Orleans

- D• BEE GEES—Night Fever (RSO)
- ROD STEWART—Hot Legs (WB)
- ★ SAMANTHA SANG—Emotion (Private Stock) 15-7
- ★ EARTH, WIND & FIRE—Serpentine Fire (Columbia) 16-10

WNOE—New Orleans

- D• WAR—Galaxy (MCA)
- D• STARGARD—Which Way Is Up (MCA)
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 35-23
- D★ BEE GEES—Night Fever (RSO) 23-16

KEEL—Shreveport

- D• ODYSSEY—Native New Yorker (RCA)
- RUBICON—I'm Gonna Take Care Of Everything (20th Century)
- ★ JOHNNY RIVERS—Curious Mind (Soul City) 17-10
- ★ BILL WITHERS—Lovely Day (Columbia) 21-17

Midwest Region

TOP ADD ONS:

- KANSAS—Dust In The Wind (Kirshner)
- ABBA—The Name Of The Game (Atlantic)
- PAUL DAVIS—I Go Crazy (Bang)

PRIME MOVERS:

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- SAMANTHA SANG—Emotion (Private Stock)
- DAN HILL—Sometimes When We Touch (20th Century)

BREAKOUTS:

- (D) BEE GEES—Night Fever (RSO)
- QUEEN—We Are The Champions (Elektra)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista)

WLS—Chicago

- SAMANTHA SANG—Emotion (Private Stock)
- JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista)
- ★ DAN HILL—Sometimes When We Touch (20th Century) 15-8
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 12-7

WMET—Chicago

- PAUL DAVIS—I Go Crazy (Bang)
- KANSAS—Dust In The Wind (Kirshner)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 17-4
- ★ DAN HILL—Sometimes When We Touch (20th Century) 15-10

(Continued on page 25)

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

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

Continued from page 24

- WROK—Rockford**
- STEELY DAN—Peg (ABC)
 - ABBA—The Name Of The Game (Atlantic)
 - SAMANTHA SANG—Emotion (Private Stock) 27-18
- D★ CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 31-25**
- WIRL—Peoria**
- CHICAGO—Little One (Columbia)
- D• BEE GEES—Night Fever (RSO)**
- SAMANTHA SANG—Emotion (Private Stock) 25-12
 - QUEEN—We Are The Champions (Elektra) 5-1
- WNDE—Indianapolis**
- PAUL DAVIS—I Go Crazy (Bang)
 - LYNYRD SKYNYRD—What's Your Name (MCA)
 - SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 25-20
 - JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 24-21
- WOKY—Milwaukee**
- HEART—Crazy On You (Mushroom)
 - JACKSON BROWNE—Runnin' On Empty (Asylum)
 - SAMANTHA SANG—Emotion (Private Stock) 17-10
 - JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 12-7
- WZUU—Milwaukee**
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - STYX—Fooling Yourself (A&M)
 - SAMANTHA SANG—Emotion (Private Stock) 14-6
 - DAN HILL—Sometimes When We Touch (20th Century) 9-5
- KSLQ—St. Louis**
- DAVID GATES—Goodbye Girl (Elektra)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 19-10
 - DAN HILL—Sometimes When We Touch (20th Century) 21-14
- KXOK—St. Louis**
- STARGARD—Which Way Is Up (MCA)
 - BETTE MIDLER—Storybook Children (Atlantic)
 - PAUL DAVIS—I Go Crazy (Bang) 33-23
 - ABBA—The Name Of The Game (Atlantic) 31-22
- KIOA—Des Moines**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - DR. HOOK—Makin' Love & Music (Capitol)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 21-8
 - PLAYER—Baby Come Back (RSO) 14-8
- KDWB—Minneapolis**
- LE BLANC & CARR—Falling (Big Tree)
 - SAMANTHA SANG—Emotion (Private Stock) 17-9
 - QUEEN—We Are The Champions (Elektra) 11-5
- KSTP—Minneapolis**
- BOB WELCH—Ebony Eyes (Capitol)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- D★ BEE GEES—Night Fever (RSO) 27-10**
- ROD STEWART—You're In My Heart (WB) 15-6
- WHB—Kansas City**
- NATALIE COLE—Our Love (Capitol)
 - ABBA—The Name Of The Game (Atlantic)
 - KANSAS—Dust In The Wind (Kirshner) 39-23
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 21-7
- KBEQ—Kansas City**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - CON FUNK SHUN—Flun (Mercury) 29-17
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 12-4
- KKLS—Rapid City**
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
 - QUEEN—We Are The Champions (Elektra) 11-5
- D★ BEE GEES—Stayin' Alive (RSO) 12-8**

- KQWB—Fargo**
- JOHNNY RIVERS—Curious Mind (Soul City)
 - KANSAS—Dust In The Wind (Kirshner)
 - FOREIGNER—Long, Long Way From Home (Atlantic) 27-17
 - DAVID GATES—Goodbye Girl (Elektra) 22-13
- Northeast Region**
- TOP ADD ONS:**
- (D) BEE GEES—Night Fever (RSO)
KANSAS—Dust In The Wind (Kirshner)
ERIC CLAPTON—Lay Down Sally (RSO)
- PRIME MOVERS:**
- ANDY GIBB—Love Is Thicker Than Water (RSO)
SAMANTHA SANG—Emotion (Private Stock)
(D) CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic)
- BREAKOUTS:**
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
STEELY DAN—Peg (ABC)
RANDY NEWMAN—Short People (WB)
- WABC—New York**
- D• MECO—Theme From Close Encounters (Millennium)**
- SAMANTHA SANG—Emotion (Private Stock) 26-12
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 22-13
- 99-X—New York**
- KANSAS—Dust In The Wind (Kirshner)
 - VAN HALEN—You Really Got Me (WB)
 - SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 14-7
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 23-18
- WPTR—Albany**
- BEE GEES—Night Fever (RSO)
 - LYNYRD SKYNYRD—What's Your Name (MCA)
 - NONE
- WTRY—Albany**
- BOB WELCH—Ebony Eyes (Capitol)
- D• BEE GEES—Night Fever (RSO)**
- D★ CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 18-11**
- ANDY GIBB—Love Is Thicker Than Water (RSO) 11-5
- WKBW—Buffalo**
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - KANSAS—Dust In The Wind (Kirshner)
 - CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 13-8
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 15-10
- WYSL—Buffalo**
- STEELY DAN—Peg (ABC)
 - BOB WELCH—Ebony Eyes (Capitol)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 30-20
 - EARTH, WIND & FIRE—Serpentine Fire (Columbia) 17-9
- WBBF—Rochester**
- SAMANTHA SANG—Emotion (Private Stock)
 - ABBA—The Name Of The Game (Atlantic)
 - RANDY NEWMAN—Short People (WB) 16-5
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 24-16
- WRKO—Boston**
- NONE
 - ABBA—The Name Of The Game (Atlantic) 22-15
 - DAN HILL—Sometimes When We Touch (20th Century) 13-8
- WBZ—Boston**
- D• BEE GEES—Night Fever (RSO)**
- FIREFALL—So Long (Atlantic)
 - NONE
- D★ BEE GEES—Stayin' Alive (RSO) 12-8**

- F-105 (WVBF)—Boston**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - WET WILLIE—Street Corner Serenade (Epic)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 14-8
 - STEELY DAN—Peg (ABC) 9-6
- WDRG—Hartford**
- HEATWAVE—Always & Forever (Epic)
- D• BEE GEES—Night Fever (RSO)**
- ANDY GIBB—Love Is Thicker Than Water (RSO) 26-17
 - STYX—Come Sail Away (A&M) 21-13
- WPRO (AM)—Providence**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - JAY FERGUSON—Thunder Island (Asylum)
 - SAMANTHA SANG—Emotion (Private Stock) 14-6
 - STEELY DAN—Peg (ABC) 22-16
- WPRO-FM—Providence**
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
 - LEO SAYER—Easy To Love (WD) 20-7
- D★ BEE GEES—Night Fever (RSO) 25-17**
- WICC—Bridgeport**
- BARRY MANILOW—Can't Smile Without You (Arista)
- D• BEE GEES—Night Fever (RSO)**
- D★ CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 15-8**
- SAMANTHA SANG—Emotion (Private Stock) 10-4
- Mid-Atlantic Region**
- TOP ADD ONS:**
- (D) BEE GEES—Night Fever (RSO)
ROD STEWART—Hot Legs (WB)
ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- PRIME MOVERS:**
- SAMANTHA SANG—Emotion (Private Stock)
(D) MECO—Theme From Close Encounters (Millennium)
ANDY GIBB—Love Is Thicker Than Water (RSO)
- BREAKOUTS:**
- KANSAS—Dust In The Wind (Kirshner)
STEELY DAN—Peg (ABC)
ABBA—The Name Of The Game (Atlantic)
- WFIL—Philadelphia**
- D• BEE GEES—Night Fever (RSO)**
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 21-13
- D★ ODYSSEY—Native New Yorker (RCA) 11-7**
- WZZD—Philadelphia**
- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 26-20
 - STEVIE WONDER—As (Tamlia) 28-23
- WIFI-FM—Philadelphia**
- HEATWAVE—Always & Forever (Epic)
- D• MECO—Theme From Close Encounters (Millennium)**
- KANSAS—Dust In The Wind (Kirshner) 28-20
 - SAMANTHA SANG—Emotion (Private Stock) 24-18
- WPGC—Washington**
- KANSAS—Dust In The Wind (Kirshner)
 - ROD STEWART—Hot Legs (WB)
 - BARRY MANILOW—Can't Smile Without You (Arista) HB-20
- D★ BEE GEES—Night Fever (RSO) 11-5**
- WGH—Norfolk**
- STEELY DAN—Peg (ABC)
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - SAMANTHA SANG—Emotion (Private Stock) HB-12
- D★ MECO—Theme From Close Encounters (Millennium) HB-14**

- WCAO—Baltimore**
- STEELY DAN—Peg (ABC)
- D• BEE GEES—Night Fever (RSO)**
- ABBA—The Name Of The Game (Atlantic) 20-14
 - LYNYRD SKYNYRD—What's Your Name (MCA) 18-13
- WYRE—Annapolis**
- BOZ SCAGGS—Hollywood (Columbia)
- D• BEE GEES—Night Fever (RSO)**
- NONE
- WLEE—Richmond**
- WET WILLIE—Street Corner Serenade (Epic)
 - ABBA—The Name Of The Game (Atlantic)
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M) 21-14
 - BILL WITHERS—Lovely Day (Columbia) 29-25
- WRVQ—Richmond**
- BOB WELCH—Ebony Eyes (Capitol)
 - ABBA—The Name Of The Game (Atlantic)
 - STEELY DAN—Peg (ABC) 20-13
 - LITTLE RIVER BAND—Happy Anniversary (Harvest) 17-11
- Southeast Region**
- TOP ADD ONS:**
- BARRY MANILOW—Can't Smile Without You (Arista)
NATALIE COLE—Our Love (Capitol)
ANDREW GOLD—Thank You For Being A Friend (Asylum)
- PRIME MOVERS:**
- HEATWAVE—Always & Forever (Epic)
ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
(D) BEE GEES—Night Fever (RSO)
- BREAKOUTS:**
- ERIC CLAPTON—Lay Down Sally (RSO)
(D) BEE GEES—Stayin' Alive (RSO)
DAN HILL—Sometimes When We Touch (20th Century)
- WQXI—Atlanta**
- LITTLE RIVER BAND—Happy Anniversary (Harvest)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 22-13
 - NATALIE COLE—Our Love (Capitol) 17-10
- Z-93 (WZGC-FM)—Atlanta**
- CHUCK MANGIONE—Feels So Good (A&M)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
- D★ BEE GEES—Night Fever (RSO) 29-10**
- LE BLANC & CARR—Falling (Big Tree) 30-22
- WBBQ—Augusta**
- DAVID GATES—Goodbye Girl (Elektra)
 - ROD STEWART—Hot Legs (WB)
 - HEATWAVE—Always & Forever (Epic) 22-13
 - RAYDIO—Jack & Jill (Arista) 17-10
- WFOM—Atlanta**
- BOB WELCH—Ebony Eyes (Capitol)
- D• BEE GEES—Night Fever (RSO)**
- HEATWAVE—Always & Forever (Epic) 15-7
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 18-12
- WGSJ—Savannah**
- ODYSSEY—Native New Yorker (RCA)
 - KANSAS—Dust In The Wind (Kirshner)
- D★ BEE GEES—Night Fever (RSO) 21-10**
- NATALIE COLE—Our Love (Capitol) 20-17
- WFLB—Fayetteville**
- NO ADDS
 - NATALIE COLE—Our Love (Capitol) 32-26
 - B.J. THOMAS—Everybody Loves A Rain Song (MCA) 20-16

- WQAM—Miami**
- STEELY DAN—Peg (ABC)
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - LITTLE RIVER BAND—Happy Anniversary (Harvest) 35-28
- D★ BEE GEES—Stayin' Alive (RSO) 5-1**
- WMJX (96X)—Miami**
- NATALIE COLE—Our Love (Capitol)
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - DAN HILL—Sometimes When We Touch (20th Century) 14-10
 - HEATWAVE—Always & Forever (Epic) 29-26
- Y-100 (WHYI-FM)—Miami**
- HEATWAVE—Always & Forever (Epic)
 - NATALIE COLE—Our Love (Capitol)
- D★ BEE GEES—Night Fever (RSO) 20-10**
- D★ BEE GEES—More Than A Woman (RSO) 27-22**
- WLDF—Orlando**
- BARRY MANILOW—Can't Smile Without You (Arista)
 - ABBA—The Name Of The Game (Atlantic)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 35-23
- D★ BEE GEES—Night Fever (RSO) 38-26**
- WRBQ-FM—Tampa**
- SAMANTHA SANG—Emotion (Private Stock)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) HB-11
 - PAUL DAVIS—I Go Crazy (Bang) 25-13
- BJ-105 (WBJW-FM)—Orlando**
- KANSAS—Dust In The Wind (Kirshner)
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - ANDY GIBB—Love Is Thicker Than Water (RSO) 25-12
 - JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 3-1
- WQPD—Lakeland**
- BARRY MANILOW—Can't Smile Without You (Arista)
 - GORDON LIGHTFOOT—The Circle Is Small (WB)
 - DAVID GATES—Goodbye Girl (Elektra) 22-7
 - HEATWAVE—Always & Forever (Epic) 23-10
- WMTJ—Daytona Beach**
- ERIC CLAPTON—Lay Down Sally (RSO)
 - LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - BILLY JOEL—Just The Way You Are (Columbia) 28-14
 - HEATWAVE—Always & Forever (Epic) 18-10
- WAFE—Jacksonville**
- STEELY DAN—Peg (ABC)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 34-17
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M) 25-20
- WAYS—Charlotte**
- BARRY MANILOW—Can't Smile Without You (Arista)
 - ODYSSEY—Native New Yorker (RCA)
 - NONE
- WKIX—Raleigh**
- LITTLE RIVER BAND—Happy Anniversary (Harvest)
 - ABBA—The Name Of The Game (Atlantic)
 - BARRY MANILOW—Can't Smile Without You (Arista) HB-27
- D★ BEE GEES—Night Fever (RSO) HB-28**
- WTOB—Winston-Salem**
- GENE COTTON—Before My Heart Finds Out (Ariola America)
 - BARRY MANILOW—Can't Smile Without You (Arista)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 28-20
 - JAY FERGUSON—Thunder Island (Asylum) 24-18
- WTMA—Charleston**
- NATALIE COLE—Our Love (Capitol)
 - STARGARD—Which Way Is Up (MCA)
 - COMMODORES—Too Hot To Trot (Motown) 18-10
 - DAN HILL—Sometimes When We Touch (20th Century) 8-3

- WURD—Spartanburg**
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
 - PAUL NICHOLAS—On The Strip (RSO)
 - ERIC CLAPTON—Lay Down Sally (RSO) 25-14
 - RAYDIO—Jack & Jill (Arista) 16-10
- WLAC—Nashville**
- NATALIE COLE—Our Love (Capitol)
- D• STARGARD—Which Way Is Up (MCA)**
- QUEEN—We Are The Champions (Elektra) 25-19
 - NEIL DIAMOND—Desiree (Columbia) 19-8
- WMAK—Nashville**
- LE BLANC & CARR—Falling (Big Tree)
 - YVONNE ELLIMAN—If I Can't Have You (RSO)
 - ERIC CLAPTON—Lay Down Sally (RSO) 22-10
 - RITA COOLIDGE—The Way You Do The Things You Do (A&M) 23-17
- WHBQ—Memphis**
- NO ADDS
 - HEATWAVE—Always & Forever (Epic) 26-17
- D★ STARGARD—Which Way Is Up (MCA) 21-14**
- WMPS—Memphis**
- BARRY MANILOW—Can't Smile Without You (Arista)
 - NATALIE COLE—Our Love (Capitol) 24-10
- D★ BEE GEES—Stayin' Alive (RSO) 13-2**
- WRJZ—Knoxville**
- BOB WELCH—Ebony Eyes (Capitol)
 - LE BLANC & CARR—Falling (Big Tree)
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 19-12
- D★ BEE GEES—Stayin' Alive (RSO) 7-4**
- WGOW—Chattanooga**
- NATALIE COLE—Our Love (Capitol)
 - GENE COTTON—Before My Heart Finds Out (Ariola America)
 - HEATWAVE—Always & Forever (Epic) 21-11
 - ERIC CLAPTON—Lay Down Sally (RSO) 17-8
- WERC—Birmingham**
- KANSAS—Dust In The Wind (Kirshner)
 - ANDREW GOLD—Thank You For Being A Friend (Asylum)
- D★ BEE GEES—Night Fever (RSO) 13-6**
- STYX—Come Sail Away (A&M) 5-3
- WSGN—Birmingham**
- B.J. THOMAS—Everybody Loves A Rain Song (MCA)
 - LITTLE RIVER BAND—Happy Anniversary (Harvest)
 - JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 21-18
 - EARTH, WIND & FIRE—Serpentine Fire (Columbia) 23-20
- WHHY—Montgomery**
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
 - GORDON LIGHTFOOT—The Circle Is Small (WB)
 - BILL WITHERS—Lovely Day (Columbia) 16-7
 - ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 27-18
- KAAY—Little Rock**
- NEIL DIAMOND—Desiree (Columbia)
 - LITTLE RIVER BAND—Happy Anniversary (Harvest)
 - DAN HILL—Sometimes When We Touch (20th Century) 13-6
 - JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 15-8

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Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 2-1-1978

Top Add Ons-National

- KAYAK—Starlight Dancer (Janus)
- TED NUGENT—Double Live Gonzo (Epic)
- SWEET—Level Headed (Capitol)
- BOB WEIR—Heaven Help The Fool (Arista)

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.

KFML-AM—Denver (Jim Sprinkle)

- WARREN ZEVON—Excitable Boy (Asylum)
- WHA-KOO—Berkshire (ABC)
- JOETEX—Rubdown (Epic)
- LONNIE DONEGAN—Puttin' On The Style (United Artists)
- BOB WEIR—Heaven Help The Fool (Arista)
- SWEET—Level Headed (Capitol)
- NOVA—Wings Of Love (Arista)
- JOAN ARMSTRONG—Show Some Emotion (A&M)
- RONNIE MONTROSE—Open Fire (Warner Bros.)
- KATTY MOFFATT—Kissin' In The California Sun (Columbia)

KZEL-FM—Eugene (Stan Garrett)

- KAYAK—Starlight Dancer (Janus)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- WARREN ZEVON—Excitable Boy (Asylum)
- SWEET—Level Headed (Capitol)
- THE MANHATTAN TRANSFER—Pastiche (Atlantic)
- THE VIBRATORS—Pure Mania (Columbia)
- TED NUGENT—Double Live Gonzo (Epic)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSD)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (Warner Bros.)
- JACKSON BROWNE—Running On Empty (Asylum)

KZOK-FM—Seattle (Mavis Mackoff)

- ANGEL—White Hot (Casablanca)
- KAYAK—Starlight Dancer (Janus)
- WARREN ZEVON—Excitable Boy (Asylum)
- SWEET—Level Headed (Capitol)
- STRIKER—(Arista)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (Warner Bros.)
- STYX—The Grand Illusion (A&M)
- ERIC CLAPTON—Slowhand (RSO)

KIMM-FM—Denver (Scott Kenyon)

- RUBICON—(20th Century)
- WARREN ZEVON—Excitable Boy (Asylum)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- CAT STEVENS—Cat's Cradle (London)
- BILLY JOEL—The Stranger (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ART GARFUNKEL—Watermark (Columbia)
- GORDON LIGHTFOOT—Endless Wire (Warner Bros.)

Southwest Region

TOP ADD ONS:

- SWEET—Level Headed (Capitol)
- BOB WEIR—Heaven Help The Fool (Arista)
- KAYAK—Starlight Dancer (Janus)
- TED NUGENT—Double Live Gonzo (Epic)

★TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- JOURNEY—Infinity (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- JAN AKKERMAN—(Atlantic)
- STARZ—Attention Shoppers (Capitol)

KZEW-FM—Dallas (Mike Hedges)

- JOURNEY—Infinity (Columbia)
- SWEET—Level Headed (Capitol)
- TAJ MAHAL—Evolution (The Most Recent) (Warner Bros.)
- TED NUGENT—Double Live Gonzo (Epic)
- RONNIE MONTROSE—Open Fire (Warner Bros.)
- WHA-KOO—Berkshire (ABC)
- ROD STEWART—Foot Loose & Fancy Free (Warner Bros.)
- ERIC CLAPTON—Slowhand (RSO)
- QUEEN—News Of The World (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (JET)

KRST-FM—Albuquerque (Dane Hammond)

- KAYAK—Starlight Dancer (Janus)
- RUFUS/CHAKA KHAN—Street Player (ABC)
- JAN AKKERMAN—(Atlantic)
- JOE SAMPLE—Rainbow Seeker (ABC)
- THE VIBRATORS—Pure Mania (Columbia)
- DAISY DILLMANN BAND—(United Artists)
- BOB WEIR—Heaven Help The Fool (Arista)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- RONNIE MONTROSE—Open Fire (Warner Bros.)

Top Requests/Airplay-National

- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- BILLY JOEL—The Stranger (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

KLOL-FM—Houston (Jackie McCauley)

- BOB WEIR—Heaven Help The Fool (Arista)
- JAN AKKERMAN—(Atlantic)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)
- JACKSON BROWNE—Running On Empty (Asylum)
- GORDON LIGHTFOOT—Endless Wire (Warner Bros.)

KLBI-FM—Austin (Steve Smith)

- SWEET—Level Headed (Capitol)
- BOB WEIR—Heaven Help The Fool (Arista)
- KAYAK—Starlight Dancer (Janus)
- TED NUGENT—Double Live Gonzo (Epic)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (Warner Bros.)
- THE HOLLIES—A Crazy Steal (CBS/Import)
- JOURNEY—Infinity (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- STEELY DAN—Aja (ABC)

WRNO-FM—New Orleans (Sambo)

- GORDON LIGHTFOOT—Endless Wire (Warner Bros.)
- SANFORD & TOWNSEND—Duo Glide (Warner Bros.)
- KAYAK—Starlight Dancer (Janus)
- CLOVER—Love On The Wire (Mercury)
- STARZ—Attention Shoppers (Capitol)
- JOURNEY—Infinity (Columbia)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSD)
- ERIC CLAPTON—Slowhand (RSO)
- RANDY NEWMAN—Little Criminals (Warner Bros.)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (JET)

KY102-FM—Kansas City (Max Floyd)

- ANGEL—White Hot (Casablanca)
- BOB WEIR—Heaven Help The Fool (Arista)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)
- SWEET—Level Headed (Capitol)
- STARZ—Attention Shoppers (Capitol)
- WARREN ZEVON—Excitable Boy (Asylum)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- TED NUGENT—Double Live Gonzo (Epic)
- QUEEN—News Of The World (Elektra)

Midwest Region

TOP ADD ONS:

- KAYAK—Starlight Dancer (Janus)
- TED NUGENT—Double Live Gonzo (Epic)
- RONNIE MONTROSE—Open Fire (W.B.)
- BOB WEIR—Heaven Help The Fool (Arista)

★TOP REQUEST/AIRPLAY:

- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)

BREAKOUTS:

- WARREN ZEVON—Excitable Boy (Asylum)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- RUBICON—(20th Century)
- SWEET—Level Headed (Capitol)

WVWV-FM—Detroit (Joe Urbiel)

- TED NUGENT—Double Live Gonzo (Epic)
- RONNIE MONTROSE—Open Fire (Warner Bros.)
- HORSLIPS—Aliens (DJM)
- KAYAK—Starlight Dancer (Janus)
- QUEEN—News Of The World (Elektra)
- KANSAS—Point Of Know Return (Kirshner)
- ROD STEWART—Foot Loose & Fancy Free (Warner Bros.)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (JET)

WXRT-FM—Chicago (Bob Gelms)

- MUDDY WATERS—I'm Ready (Blue Sky)
- KAYAK—Starlight Dancer (Janus)
- BOB WEIR—Heaven Help The Fool (Arista)
- TED NUGENT—Double Live Gonzo (Epic)
- RONNIE MONTROSE—Open Fire (Warner Bros.)
- ISAIAH TOMITA—(RCA)
- JACKSON BROWNE—Running On Empty (Asylum)
- STEELY DAN—Aja (ABC)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- KANSAS—Point Of Know Return (Kirshner)

WMMF-FM—Cleveland (John Gorman)

- CHARLIE ANLEY—Too Much Is Not Enough (Nemperor)
- JACKSON BROWNE—Running On Empty (Asylum)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSD)
- QUEEN—News Of The World (Elektra)
- ERIC CLAPTON—Slowhand (RSO)

WYDD-FM—Pittsburgh (Steve Downs)

- KAYAK—Starlight Dancer (Janus)
- WARREN ZEVON—Excitable Boy (Asylum)
- PETS—Wet Behind The Ears (Arista)
- THE NELSON PEARSON BAND—(Epic)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (JET)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (Warner Bros.)
- ERIC CLAPTON—Slowhand (RSO)

WQFM-FM—Milwaukee (Jim Roberts)

- BOB WEIR—Heaven Help The Fool (Arista)
- KAYAK—Starlight Dancer (Janus)
- GEORGE BENSON—Weekend In L.A. (Warner Bros.)
- WILD OATS—(Clouds)
- VAN HALEN—(Warner Bros.)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- QUEEN—News Of The World (Elektra)
- STYX—The Grand Illusion (A&M)
- ROD STEWART—Foot Loose & Fancy Free (Warner Bros.)

KSHE-FM—St. Louis (Ted Haebek)

- KAYAK—Starlight Dancer (Janus)
- RUBICON—(20th Century)
- FANTASY HILL—First Step (Prodigal)
- THE GODZ—(Millennium)
- SWEET—Level Headed (Capitol)
- THE JAM—This Is The Modern World (Polydor)
- ROD STEWART—Foot Loose & Fancy Free (Warner Bros.)
- JACKSON BROWNE—Running On Empty (Asylum)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (JET)
- ERIC CLAPTON—Slowhand (RSO)

Southeast Region

TOP ADD ONS:

- CRACK THE SKY—Safety In Numbers (Lifesong)
- KAYAK—Starlight Dancer (Janus)
- SWEET—Level Headed (Capitol)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)

★TOP REQUEST/AIRPLAY:

- JACKSON BROWNE—Running On Empty (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSD)
- QUEEN—News Of The World (Elektra)

BREAKOUTS:

- JOURNEY—Infinity (Columbia)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- BOB WEIR—Heaven Help The Fool (Arista)
- ANDREW GOLD—All This And Heaven Too (Asylum)

WKLS-FM—Atlanta (Keith Allen)

- CRACK THE SKY—Safety In Numbers (Lifesong)
- KAYAK—Starlight Dancer (Janus)
- LE BLANC & CARR—Midnight Light (Big Tree)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (JET)
- JACKSON BROWNE—Running On Empty (Asylum)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- QUEEN—News Of The World (Elektra)

WRQX-FM—Washington (Phil de Marné)

- TED NUGENT—Double Live Gonzo (Epic)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (Warner Bros.)
- ART GARFUNKEL—Watermark (Columbia)
- DAN HILL—Longer Fuse (20th Century)
- JAY FERGUSON—Thunder Island (Asylum)
- WET WILLIE—Manorisms (Epic)
- BILLY JOEL—The Stranger (Columbia)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSD)
- JACKSON BROWNE—Running On Empty (Asylum)
- LYNYRD SKYNYRD—Street Survivors (MCA)

National Breakouts

- WARREN ZEVON—Excitable Boy (Asylum)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- BOB WEIR—Heaven Help The Fool (Arista)
- JOURNEY—Infinity (Columbia)

WAVI-FM—Jacksonville (Jamie Brooks)

- SANFORD & TOWNSEND—Duo Glide (Warner Bros.)
- RONNIE MONTROSE—Open Fire (Warner Bros.)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- GORDON LIGHTFOOT—Endless Wire (Warner Bros.)
- JOURNEY—Infinity (Columbia)
- KAYAK—Starlight Dancer (Janus)
- JACKSON BROWNE—Running On Empty (Asylum)
- PAT TRAVERS—Putting It Straight (Polydor)
- THE BABYS—Broken Heart (Chrysalis)
- EDDIE MONEY—(Columbia)

WINZ-FM—Miami (David Sousa)

- SANFORD & TOWNSEND—Duo Glide (Warner Bros.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (Warner Bros.)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- JACKSON BROWNE—Running On Empty (Asylum)
- ART GARFUNKEL—Watermark (Columbia)
- GORDON LIGHTFOOT—Endless Wire (Warner Bros.)
- JOURNEY—Infinity (Columbia)

WQSR-FM—Tampa (Steve Huntington)

- BOB WEIR—Heaven Help The Fool (Arista)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- GEORGE BENSON—Weekend In L.A. (Warner Bros.)
- SWEET—Level Headed (Capitol)
- WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie (RCA)
- KAYAK—Starlight Dancer (Janus)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- SEA LEVEL—Cats On The Coast (Capricorn)
- JONI MITCHELL—Don Juan's Reckless Daughter (Asylum)

WYTK-FM—Baltimore (Lou Krieger)

- SWEET—Level Headed (Capitol)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- RUBICON—(20th Century)
- JOURNEY—Infinity (Columbia)
- MILLINGTON—Ladies On The Stage (United Artists)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSD)
- BILLY JOEL—The Stranger (Columbia)
- ERIC CLAPTON—Slowhand (RSO)
- STYX—The Grand Illusion (A&M)

WYSP-FM—Philadelphia (Stephen Johnson)

- TED NUGENT—Double Live Gonzo (Epic)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (Warner Bros.)
- WARREN ZEVON—Excitable Boy (Asylum)
- STARZ—Attention Shoppers (Capitol)
- KAYAK—Starlight Dancer (Janus)
- ANGEL—White Hot (Casablanca)
- BILLY JOEL—The Stranger (Columbia)
- QUEEN—News Of The World (Elektra)
- FLEETWOOD MAC—Rumours (Warner Bros.)
- ROD STEWART—Foot Loose & Fancy Free (Warner Bros.)

WPLR-FM—New Haven (Gordon Weingarth)

- JOURNEY—Infinity (Columbia)
- MUDDY WATERS—I'm Ready (Blue Sky)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- STARZ—Attention Shoppers (Capitol)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- VAN HALEN—(Warner Bros.)
- BILLY JOEL—The Stranger (Columbia)
- BOB WEIR—Heaven Help The Fool (Arista)
- TED NUGENT—Double Live Gonzo (Epic)
- JACKSON BROWNE—Running On Empty (Asylum)

WSAN-FM—Allentown (Rick Harvey)

- ART GARFUNKEL—Watermark (Columbia)
- HORSLIPS—Aliens (DJM)
- JAY FERGUSON—Thunder Island (Asylum)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- CLOVER—Love On The Wire (Mercury)
- QUEEN—News Of The World (Elektra)
- JACKSON BROWNE—Running On Empty (Asylum)
- ROD STEWART—Foot Loose & Fancy Free (Warner Bros.)
- BOB WELCH—French Kiss (Capitol)

WNEW-FM—New York (Tom Morrera)

- RUBICON—(20th Century)
- CRANE—(Capitol)
- VAN DUREN—Are You Serious (Big Sound)
- RONNIE MONTROSE—Open Fire (Warner Bros.)
- O'DONEL LEVY—Time Has Changed (Lester Radio)
- SUNRISE—(Buddah)
- BILLY JOEL—The Stranger (Columbia)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (Warner Bros.)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)

WCMF-FM—Rochester (Bernie Kimble)

- BAT McGRATH—The Spy (Amberst)
- TED NUGENT—Double Live Gonzo (Epic)
- THE NIELSEN-PEARSON BAND—(Epic)
- SWEET—Level Headed (Capitol)
- KAYAK—Starlight Dancer (Janus)
- AZTEC TWO STEP—Adjoining Suites (RCA)
- HORSLIPS—Aliens (DJM)
- EDDIE MONEY—(Columbia)
- DAN HILL—Longer Fuse (20th Century)
- STYX—The Grand Illusion (A&M)

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NPR 'Jazz Alive' To Air In Stereo By '79

By MILDRED HALL

WASHINGTON—National Public Radio's experimental "Jazz Alive" series of live taped performances will not only continue as a regular series, but will be coming live and in stereo direct from concerts via satellite by the end of 1979.

"Jazz Alive" executive producer Steve Rathe is looking for major breakthroughs to bring the NPR jazz series (and other NPR musical programming) to the "wider national audience we know is out there."

The satellite transmission is one breakthrough. The other is the kind of corporate underwriting for NPR programs that has brought public television's programming service (PBS) such a long way.

NPR cannot name names at this time, but Rathe says they are negotiating with the category of company that can afford corporate indemnity of some \$800,000 a year to underwrite a program series.

Meanwhile, the "Jazz Alive" program, widely known for its diversity and sustained quality, is an outstanding example of how much can be done with a low budget, hard work and ingenuity.

The Corp. for Public Broadcasting provides the meager basic funding for public radio.

The National Endowment for the Arts helps, partly with money and partly by spreading the word to local

arts councils about the NPR programs.

The "Jazz Alive" series has had help from performers and NPR member stations taking part in the programs.

Producer Rathe says he is "astounded at the way more and more jazz performers offer their cooperation. Big stars and top jazz writers for newspapers and national magazines have been attracted to the program. We get enormous mail from the jazz community."

The goal of "Jazz Alive" is to provide performances by new talent as well as established artists, and Rathe says the supply "seems to be perpetual—it just keeps coming."

Add to this, the volunteer hosting of Billy Taylor, the jazz world's man for all seasons. Also, there is the persistence of associate producer Tim Owens, who "spent two years just talking it up before it even got underway," Rathe says.

NPR feels its track record is good. The network has grown from 100 to 200 member stations in its comparatively short seven years existence. "We take great care in our promotional material to the stations—165 of them are taking the 'Jazz Alive' series, and we plan more individual jazz specials in the future," says Rathe.

With satellite broadcasting, NPR

(Continued on page 67)

'Concert' Radio Series Recorded In Country Spots

By GERRY WOOD

NASHVILLE—Filmways Radio Inc., the newest subsidiary of Filmways, Inc., has launched "Country Concert," a one-hour weekly country music series for radio.

The show supposedly captures the spontaneity of both music and personality of a live performance by a different leading country artist each week.

Concerts are recorded in various clubs and in larger facilities when necessary. Harry Newman of KLAC, Los Angeles, emcees the shows.

The format includes an interview conducted by Newman with the artist. It's recorded at the location and is featured half-way through the "Country Concert" show "backstage during intermission."

Production plans call for 26 original programs, repeating each show once. There will be two broadcasts of each program on each of the nearly 200 country stations carrying the show today. The 52-week cycle includes running 13 originals, repeating them, then running 13 more originals and repeating them.

(Continued on page 53)

Revive the '50s

PHILADELPHIA—Joe Niagra, WPEN's Rockin' Bird whose radio record spinning career goes back to the '50s, revived the mid-'50s setting and sound at a charity promotion staged at the Peaches Records and Tapes shop here.

While spinning the oldies, holders of winning \$1 raffle tickets went out with everything from poodle skirts to a complete Beatles catalog. Proceeds of the raffle went to the Child Abuse Prevention Effort.

Bubbling Under The HOT 100

- 101—WITH PEN IN HAND, Dorothy Moore, Malaco 1047 (TK)
- 102—PLAYING YOUR GAME, Barry White, 20th Century 2361
- 103—ON FIRE, T-Connection, Dash 5041 (TK)
- 104—LET'S HAVE SOME FUN, Bar-Kays, Mercury 7-3961
- 105—SOFT AND EASY, Blackbyrds, Fantasy 809
- 106—LET ME PARTY WITH YOU, Bunny Sigler, Gold Mind 4008 (Salsoul)
- 107—GOOD LUCK CHARM, Ohio Players, Mercury 73974
- 108—LOVE U, Brass Construction, United Artists 1120
- 109—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 110—DANCE A LITTLE BIT CLOSER, Charo & The Salsoul Orchestra, Salsoul 2048

Bubbling Under The Top LPs

- 201—THE JAM, This Is A Modern World, Polydor PD 16129
- 202—BUNNY SIGLER, Let Me Party With You, Gold Mind GZ 57502 (Salsoul)
- 203—STARCASTLE, Citadel, Epic JE 34935
- 204—ALESSI, All For A Reason, A&M SP 4657
- 205—MARY KAY PLACE, Aimin' To Please, Columbia PC 34908
- 206—SUPERTRAMP, Supertramp, A&M 4665
- 207—COWBOY, Cowboy, Capricorn CPN 0194
- 208—NILS LOFGREN, Night After Night, A&M 3707
- 209—ARLO GUTHRIE, The Best Of Arlo Guthrie, Warner Bros. BSK 3117
- 210—KELLEE PATTERSON, Be Happy, Shadybrook SB 33007



LEVELING INFLUENCE—Randall Bramblett and Chuck Leavell of Capricorn's Sea Level group participate in an interview with Sandy Fagin, left, at WBAB, Babylon, L.I.

Service To Add 11 Hits

LOS ANGELES—Bonneville Broadcast Consultants, Tenafly, N.J., has acquired exclusive North American rights to 11 beautiful music arrangements of pop tunes conducted by British conductor/arranger Syd Dale, leading a 45-piece orchestra.

The radio programming service already has released the selections to those of its 125 subscribing stations which use Bonneville's "Just Beautiful Music" or "Traditional M.O.R." formats.

The tunes are "Nobody Does It Better," "When I Need You," "My Boy," "Theme From 'Mahogany,'" "Let's Put It All Together," "Sorry Seems To Be The Hardest Word," "You," "We're All Alone," "A Little Bit More," "Sailing" and "Laughter In The Rain."

Bonneville, which also provides clients with "Soft Rock" and "Contemporary M.O.R." formats, plans to make the 11 available on a selective basis to other beautiful music broadcasters.

An Upset By KTIM

Continued from page 22

"This is not a station where one music director is deciding what will get played. As far as I'm concerned there are six music directors more. I try to give the jocks as many valid tools as I can to help them decide what they can and should be playing, but ultimately it's up to them."

"We still adhere to the philosophy that there ought to be a place where people can be exposed to all kinds of new music and can make up their own minds whether they like it or not."

"We take chances on a lot of records and we've been able to pull quite a few of them through. Some of the best examples have been AC/DC, George Thorogood, James Vincent, Pat Travers, and Jean-Michel Jarre. Thorogood never got on the charts but for a long time he had the most requested album on KTIM."

"We were playing Jarre as an import six months before it was available in this country. And there are all sorts of examples like that."

In elaborating on their open-programming Berardini cites especially the KTIM policies of playing many imports; taking and honoring requests; of playing a lot of local Bay Area music; and of doing "more weird and off-the-wall interviews than anyone else in the area."

On the import albums KTIM is given an assist from Rather Ripped Records in Berkeley, a store which specializes in imports. At various times the Rather Ripped personnel will conduct an import listening session at KTIM, to which all jocks from all Bay Area stations are invited.

One of the principal tools supplied to the jocks by Berardini is a retail report compiled from eight area stores—five in Marin County, two in Berkeley (the East Bay penetration of the station is good), and one in San Francisco. Berardini

notes that the report is more significant now because the number of important retail outlets in Marin has jumped over the past year or two (including the Record Factory in San Rafael, Banana Records in Terra Linda and Satisfied Ear in Larkspur) and the weekly report will generally list 25-30 albums that are selling well in the KTIM coverage area.

From the other end Berardini compiles the KTIM music sheet, which will list 50-70 albums getting moderate to heavy airplay on KTIM. This goes out to a mailing list of about 200 which includes promoters, bookers, labels and retailers.

Berardini thinks the KTIM approach has been particularly influential in creating a hospitable atmosphere in the North Bay area for new wave.

"The reason new wave has been having a hard time making it on the radio is that the jocks didn't have the right context to put it in."

"I had the same trouble for a long time, until I realized that the easiest way to put new wave on the air is to mix it with old rock 'n' roll. If you play a quarter hour of straight new wave groups people are going to tune out. They'll get alienated."

"But you can put the Dead Boys in between Bob Seger and Chuck Berry and people will say, 'What was that?' The Who's 'My Generation' segues right into about half of the new wave stuff."

The current jock lineup has Dusty Dusty Street on 6 p.m.-10 a.m.; Clint Weyrauch, 10-2; Tood Tolcer (who is also production director) 2-6; Paul Boucher, 6-10; Berardini 10-2; and Bill Ritchison, 2-6.

KTIM general manager is Oliver Hayden. The station is owned by Marin Broadcasting, which in turn is owned principally by the San Rafael Independent-Journal, and the station's offices are in the independent-Journal building.

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?



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SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR? • WHO WERE JOHNNY CASH'S TENNESSEE TWO? • NEIL SEDAKA WAS LEAD

FEBRUARY 11, 1978, BILLBOARD

'100 Years' NBC-TV Show To Salute Record Industry

Taping Set To Grammy Airing Date

LOS ANGELES—When Pierre Cossette Productions here tapes its "The First 100 Years Of Recorded Sound" special for NBC-TV Feb. 17, 18, 19 and 20, it will culminate nearly one year's preparation and research, spurred more by frustration than necessity.

Insight into the cause, which pushed the television salute to Edison's gramophone and the recording industry from its centennial year into '78, is afforded by the timing: taping days prior to the Grammy Awards telecast of Feb. 23, also produced by Cossette's firm.

"We're hoping to skim off a few people in town for the awards to drop in and do a little something for us," says Buz Kohan, co-producing the show with Walter Miller for Cossette.

wanted the show to appear which date from last June," Kohan adds. "And we had our bookers out there trying to get people. But it was very difficult to lock into the kind of talent we wanted."

Kohan lays blame on the layers of persons who insulate performers. "You've got to go through agents, managers, secretaries and even protectorates at labels," he explains. "Meanwhile, I know that if I could just sit down face to face with, say, Joan Baez, I could explain what I wanted and why it would be good for both of us. And I know I'd get either a fast 'no' or 'yes,' but at least I'd have taken my best shot."

As it is, the letter-writing process "drives you bananas," he adds. "On some of the acts, I've been waiting almost a month. And some of them haven't even received our first letter yet."

However, most major bookings for the entertainment extravaganza have been finalized.

Within a framework of segments devoted either to a specific type of recorded music or to a period of years covering a musical trend, now slated to appear are Sandy Duncan (jukebox segment dance production); Gladys Knight (the blues); Henry Mancini (film music); Oscar Peterson (jazz); George Carlin (the spoken word); Ethel Merman (Broadway); Johnny Cash and June Carter (country); Andy Williams (the romantic singers); Sha Na Na (the '50s); Glen Campbell (the '60s); and Stephen Bishop (today).

Other top acts are considering appearances in segments on rock groups, gospel, classical, modern dance, jazz, the big bands, the '60s and the music of today and tomorrow.

Kohan's musical director is Ray Charles, who will coordinate all numbers with artists as well as write special material to be performed by his 16-member Ray Charles Singers. One production sequence will honor the people behind the scenes of the industry.

"There are more persons in the record business who are not performers than who are," he says. "So, I'm writing a piece using a funny little cantata, really, which will follow the production of a record from, say, when the voice leaves the studio microphone up through a retail store counter clerk."

Along the way, film footage shot by Kohan's crew of plant pressings, liner note production, album cover photography, etc. will be incorporated.

Additionally, Charles is writing a finale based on the fact that the first recorded sound was Thomas Edison reciting "Mary Had A Little Lamb."

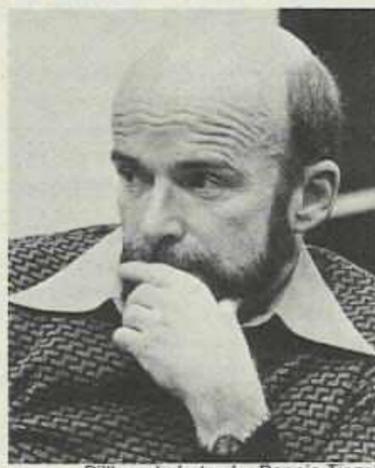
"So, we're going to close the show with a musical 'thing,'" he explains. "We'll perform 'Mary' in as many different styles of music as possible, hopefully with some of the guest performers joining in."

He points out that the show may open with a sequence in which the original recording will be played. "You're always looking for musical

unity in these shows" he adds, "running through sections, openings and closings."

Much of the unity and most of what will set this musical show apart will rest with actor William Windom and singer John Davidson, who will not sing. Windom will portray Edison himself; Davidson, his assistant.

Kohan explains that a thread or linking factor became essential once the amount of historical research needed for the program to be a legitimate history as well as entertainment became apparent.



Billboard photos by Bonnie Tiegel

Richard Oliver: "It's chronological only until the '30s and the dawn of pop music."

"Edison died in 1931," he says. "So we thought we could use Edison to tell us what went on in the business prior to that year, and his assistant to tell him what went on afterwards." Their dialog sequences will segue to musical segments.

Additionally, the character portrayed by Davidson will change appropriately through the years. He will begin as Edison's lab assistant in 1877, but by 1977 will appear at a 24-track console or assembling album jackets. Edison's physical appearance will never change, Kohan adds. "He'll always be the gray-haired patriarch, father of it all."

Another purpose for Davidson's role is to avoid any possibility of performers not being able to interact well with the character of Edison. "A lot of these entertainers are fine artists," Kohan explains, "but not particularly articulate. We wouldn't want them to come off second best. So Davidson's role will be the protagonist, acting as a lead-in for the artists, who will merely perform."

Providing the stuff of which good dialog will be made for Windom and Davidson is director of research, Richard Oliver. His background, however, has been almost exclusively in non-visual research, having worked on the eight-hour syndicated radio specials, "Frank Sinatra: Biography In Song" and "Nat King Cole: Biography In Song." He also co-produced MGM's LP series, "Those Glorious MGM Musicals."

"But I had no idea of how many varied uses research could be put to on tv," he says, noting that in radio his work would show up either in sound or the spoken word.

"I remember that, after my first meeting with the crew here at which I was introduced, I was besieged by the three writers, the set designer and the costume designer," he says.

The writers wanted historical pegs for dialog; the set designer, a lead for finding old phonographs; the costume designer, a photo of Bessie Smith to see her style of dress. "There are so many ways research can be used visually," he adds, "that, in fact, most of my work won't appear in dialog."

For instance, Oliver discovered that the first phonograph available for public use was a jukebox. "People couldn't buy them yet," he says, "so there were arcades where you would pay a nickel to hold up a stethoscope kind of apparatus to your ear and hear 'the' record—there was only one, a cylinder type."

This single fact evolved into a 16-member dance production featuring Sandy Duncan, all based on the jukebox and its contribution over the years.

Oliver also says he found out that the first blues record was sung by Mamie Smith in 1920, and he obtained a copy of the disk. The type of music, for many years, was cataloged he says by labels under such names as "race records," "Negro records" and, at one time, lumped under "Porgy & Bess."

"You find the entire sociological thing profiled in much of the music research," he adds. "But there's a fine line we have to walk in this kind of show to keep it from becoming a documentary. So, we're trying to work in this material without becoming didactic."

Kohan sums up by estimating the cost of the production to be "at least

'77 Special Will Run In '78 Slot

\$750,000," adding that much of it has to do with Cossette's wanting "this one for the time capsule. So, he's given us a liberal hand to make it the best looking, best orchestrated, best cast show possible."



Buz Kohan: "Pierre Cossette wants this one for the time capsule."

Kohan points out it also will be the only show covering the 100th anniversary—late or not. "It's important for us that everything be truthful and legitimate. After all, we're putting this on tv and saying, 'This represents those 100 years, the record industry and all the people in it.' So we feel it's a grave responsibility."

D.C. Promoter Lands 2 TV Music Specials

By BORIS WEINTRAUB

WASHINGTON—Spurred by the successful promotion of two live "Grand Ole Opry" shows in a major indoor arena here, promoter Rudy Callicut has branched out into broadcasting.

His first project is the telecasting of a one-hour special of country music on the local NBC outlet here.

The second is the promotion of a mammoth country concert in the Pontiac, Mich., Silverdome, with the entire concert taped for presentation as an NBC "Big Event" later in the year.

Callicut, a Gaithersburg, Md., barber who had dabbled unsuccessfully in concert promotion and personal management in past years, hit it big in 1977 when he put on two separate "Grand Ole Opry" shows at the Capital Centre in suburban Largo, Md.

Each show, one in the spring and the second in the fall, was presented twice on the same day. The first pair of shows drew a total of 27,000 and the second upwards of 17,000.

TV crews worked to tape the second set of concerts as well as shooting backstage, and the results were shown Jan. 27 in prime time of WRC-TV, the Washington NBC affiliate, in a program called "Country—On Stage And Backstage."

The show featured all of the performers assembled for the Oct. 8 concerts, including Larry Gatlin, Dottie West, Jeannie Pruett, Skeeter Davis, Red Sovine, the Osborne

Brothers and a leading local bluegrass group, the Seldom Scene.

Local disk jockey Jim Fitzgerald, who acted as spokesman for Callicut, says a second special, also taped at the same Capital Centre concert but featuring different material, will air Feb. 28. That program will include Gatlin and West again, along with David Houston, Faron Young, Dickie Lee, Bill Carlisle and the Bluegrass Cardinals.

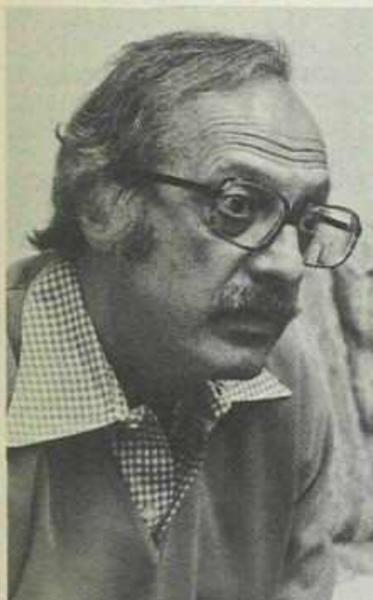
Meanwhile, Callicut is busy arranging his March 5 show in the Pontiac Silverdome, which holds up to 85,000 persons. Timed to coincide with a three-day tractor pull event that regularly draws large crowds, the event will be taped in the same up front-backstage Fashion as the Capital Centre shows.

Fitzgerald says the performers scheduled to appear in Pontiac include such country legends as Minnie Pearl, Roy Acuff, Bill Monroe and Grandpa Jones, all of whom appeared at the first Capital Centre "Grand Ole Opry" show.

Spot Movie Music

LOS ANGELES—A new weekly series of recorded programs stressing music from motion pictures began on KUSC-FM Thursday (2) with Max Steiner spotlighted.

Host of the show is David Raksin, composer of "Laura." He scored the films "Forever Amber" and "Modern Times." Stanza runs one hour every Thursday.



Ray Charles: "In a show of this kind, an act's material usually starts in the production office."

"We've only days left for answers from some of the people we really want. So, I'm leaving a few three-minute slots as a cushion. If Paul Simon or Ringo happen to end up in the next studio, I'll have room for them."

The two-hour probable "Big Event" was originally scheduled to be aired last December, within the timespan of the 100th anniversary. And it was originally entitled "The 100th Anniversary Of Recorded Sound." Now, although it may be aired this spring, it could just as easily not appear until NBC kicks off its fall season.

"I have notes on how Pierre

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Music Hall Urged For Landmark

LOS ANGELES—WCBS-TV in New York has gone on record in an editorial urging that Radio City Music Hall, instead of being forced to shutdown, be designated a landmark.

"That would save hundreds of thousands of dollars and preserve a peerless theatre," observes Sue Cott, manager of editorials.

Cott also suggests re-structuring Music Hall as a non-profit institution to obtain eligibility for government and foundation grants.

But the bottom line, Cott suggests, is "a little risk-taking on the part of Music Hall management" to show films people would pay to watch. For the past 10 years, the theatre has lost money on its movie bill.

Campbell Adopts 'Recent Nostalgia' For AFRTS Show

Drops Top 40 Format To Emphasize 'Familiar' Hits

By ELIOT TIEGEL

LOS ANGELES — American Forces Radio Service has launched a new program featuring the music of the '70s which host Tom Campbell says "is too new to be an oldie and not yet old enough to be an oldie but goodie."

The program, "Tom Campbell's Playback," is the only one of its kind among the 30 music shows the AFRTS offers its worldwide network of military radio stations.

The emphasis is on familiar tunes which have all been top hits. Explains producer Bruce Wendell: "We're not doing the oldies format. This is recent nostalgia."

The program replaces "Tom Campbell's Stateside" which had been airing globally on AFRTS for seven years and which had emphasized current hot pop tunes.

The new program debuted one month ago. Wendell says it is designed as a "fresh approach to entertaining because the air is so saturated with disk jockeys who play the Hot 100.

"No matter how good Tom is, he still had competition from other disk jockeys (on AFRTS stations) using the same format."

The new program is a two-hour stanza which airs on weekends; the previous program was an hour across the board project.

"The new show offers music that is familiar to people," interjects Campbell, "and we plug it as records you don't hear too often."

Adds Wendell: "In this format we are playing nothing but tried and true hits which made the top 10. Obviously they were all hits so we don't have to fish around for material and play a potential loser from the bottom of the chart."

Wendell and Jack Brown, head of AFRTS, came up with the idea for this kind of program and approached Campbell about hosting it. He dug the idea.

In addition to playing the favorite selections of Campbell and Wendell, the programs have a number of special features.



Billboard photos by Bonnie Tiegel

Stateside Welcome: Tom Campbell, AFRTS personality, presents the recall sound of the '70s to his international audience from the government's Los Angeles studios.

There is the "Rebound Of 77" a tune highlighted as one of the biggest hits of the year. One is played every 30 minutes.

Wendell likes to pair old and new versions of the same tune. "If a question was asked and 10 years later a record came out with the answer, we'd use that," Wendell says, citing this example:

Tommy James & the Shondell's "I Think We're Alone Now" paired

with Rita Coolidge's "We're All Alone."

One of the first programs did a rundown on all the songs honored on the December NBC-TV "Big Event" "Billboard No. 1 Awards Show."

Adds Campbell: "We even did a shot on Bill Conti, the show's music director and 'Rocky' composer and a 20-minute Beatles montage of their hits.

"We'll play on titles or take an artist's first hit and back it up to his last hit. It turns out to be 100% familiar music."

The format allows for guests, with Spencer Davis a recent microphone compatriot. "We spoke about what he did in the '50s, what he's doing today and what he'll be doing in the future."

How is the music selected for the show? Obviously the tune has to have been high on the chart. "I figure anything that has been on the chart 10 weeks or more has to have a solid foundation. But this is not absolute," says Wendell. He and Campbell discuss the tunes during the week and then Campbell flies down from his Oakland home to tape two programs at one time in the AFRTS studios here.

While the weight is on the mid-'70s there may occasionally be a tune from the '50s or '60s. Campbell recalls that Dick Starr, a former KYA (San Francisco) program director in

1969, featured records six months to one-year-old on weekends.

If a tune is a hit, like George Benson's jazz tinged "Breezin'," it qualifies for the program. So does Ray Price's "For The Good Times" tune which crossed over from country to pop.

Wendell says he likes to open with a good rock instrumental followed by a male vocalist, a female vocalist, a male duet or a little feature (two different versions of a song by two different artists).

The program goes out on two disks but there is expectations that this will change to cassette.

It takes eight weeks from taping time until the stations receive the programs. The programs are done right through for two hours. Explains Campbell, a veteran broadcaster: "I think in order to get the proper feel you have to live the show. It's worth the additional time to have the feel and mood of the show live. We call it live on tape."

Campbell and Wendell both agree that the surfeit of new product cuts into the time a tune stays on a station's playlist. So after a while a song is relegated to one's memory list, not a station's playlist.

Hence the creation of this show and since the AFRTS has an excellent library, Wendell and Campbell can blend their memories with their playlist.



Musical Trio: Campbell in the control room with Bruce Wendell, his producer of eight years, right, and engineer Howard Hildreth.

Vox Jox

By RAY HERBECK JR.

LOS ANGELES—Johnny Dolan is leaving KSO in Des Moines, where he took the station to higher ratings as an air personality and music director. Dolan is returning to his old stomping grounds of Kansas City, where he is joining KMBZ as an air personality. The station is making room for him for he doesn't know his time slot yet. Dolan spent "1,004 years" with WHB in Kansas City as a Top 40 DJ prior to his stint at KSO.

Jim O'Brien has taken on additional duty at KDKO in Littleton, Colo., as music director. With the station many years, O'Brien works the 5:50-10 a.m. shift and serves as promotion director, both of which he will continue doing.

Dave Denver has left WGBF in Evansville for KGMB's "K-59" in Honolulu, where he graduated from high school and has a family. He'll be on air and also involved with production, as in Evansville. "They made me a great offer," says Denver,

adding that "Aku"—world's top paid DJ—resides at KGMB. Also, he cites the weather. "When they phoned, I was looking at 14 inches of snow and 16 degrees outside. In Honolulu it was 86 degrees and clear and sunny."

Jeff Davis will be new late night air personality at WLS in Chicago, where he formerly aired weekends. Davis joined WLS in 1974, following a hitch at WGH in Norfolk as night time personality.

Ellie Dylan maintained her ARB rating as "most listened to" female DJ in the U.S. despite her shift in September from WMAQ, Chicago, to WNBC, New York, which reports that her first rating book in October/November increased the station's drive-time audience.

Bill Calder will ride the 6-9 a.m. slot at KFJZ-AM in Ft. Worth. Calder has been an air personality on KMOX in St. Louis and WIND in Chicago. On KPRC in Houston he

worked in tv as well. . . . When vacation time arrived for Howard Hoffman at WPRO-FM in Providence, R.I., the 27 windy degrees outside told him where to go. He arrived in Los Angeles on a 70 degree weekend of sunshine.

In pursuit of his belief that program directors should "start grooming DJs to make it an art again," PD Phil Redo of WLOM at Cape Cod is looking for people "who think they have something to say. I'm really into the personality side, but I don't want any 'screamers.' We play adult, contemporary and album acts, and I'd like to see resumes and hear some tapes." Send to Box 1170, Orleans, Mass. 02653. Redo reports his station has recently been rebuilt with new, modern equipment. He's in need of a production man, afternoon drive timer and evening personality.

Canadian air personality Paul Vincent has introduced his own chart, "Paul-Mares," which lists the

top 10 choices and reactions gathered from his network show "Le Gros Show En Amerique."

Roy Lamberton is now manager of KGOU in Norman, Okla., which uses an all-student air staff since it's part of the Univ. of Oklahoma. He says the station recently acquired new equipment and added an Optimod and AKG microphones. Also, its formerly progressive, album-oriented rock has mellowed to what he calls "adult-oriented rock."

Program director Ted McCreless of WQSB-FM, Albertville, Ala. is interested in collecting air checks of major market contemporary stations. Contact at Box 190, Albertville, Ala. 35950. . . . Don Latulippe, formerly night announcer and operations and public affairs director at WEZE, Boston, has joined WROR there as afternoon news voice and host of "Mass Communications," Sunday evening talk show.

WYSP program director Sonny

Fox has assumed program director duties at WKTU in New York and WYSP in Philadelphia as well. Meanwhile, WYPS's Matt Cienoff shifts to WKTU as assistant p.d. And Jerry Abar, midday DJ at WYSP, moves up into the assistant p.d. slot there.

WTAW-FM, top 40 rocker "92 W," has named Baron Von White music director and Jim Miller program director. Both are on-air personalities at the station whose average staff age is 20, says 7-midnight DJ Dayna Nicholson. "Despite typing duties," she says, "it's great being the only female on this staff."

Gregg H. Porter, host of KCCK-FM's "Jazz Scene" in Cedar Rapids, has caught us napping. In our Jan. 14 column, we identified Bob Dorr as working with KUNI in Cedar Falls, Iowa . . . a PBS station. As Porter points out, PBS is television. We meant to say . . . NPR, National Public Radio.

HISTORIC CLASSICS

Japanese Albums Imported By Cap

By ALAN PENCHANSKY

CHICAGO—In a continued expansion of its scope, Capitol Records' import division has begun offering pressings from EMI/Toshiba, Capitol's Japanese affiliate.

Phil Caston, import manager, reports that the division is introducing historic classical recordings being pressed in Japan, including 70 titles in the Great Recordings of the Century series.

Caston says 14,000 pressings, half of Capitol's initial dip into the Japanese Great Recordings catalog, have arrived in the U.S.

According to the sales manager, the young import branch is turning to its Japanese affiliate's product, having systematically culled British, French, German and Dutch EMI catalogs.

"We've been working it very slowly, working one step at a time, country by country," he explains. "We're trying not to overload the salespeople or the market with product."

Recent publication by Toshiba of an English catalog facilitated the new import deal, he explains.

While the complete Beatles catalog and selected rock titles also arrive from Japan, the bulk of the new entries is directed at the classical connoisseur.

In addition to the Great Recordings titles, a 13-disk series of mono recordings, "The Art of Karajan and the Vienna Philharmonic," ships from the Japanese plants. Both classical series will list here at \$9.98.

The Great Recordings of the Century line, one of the most renowned of historical catalogs, includes performances by instrumentalists Ser-

gei Prokofiev, Ginette Neveu, Wanda Landowska, Arthur Schnabel and singers Luisa Tetrazzini and Tito Schipa, among others.

"We're not taking the things that are duplicating Angel and Seraphim titles," Caston explains, noting that the series totals more than 100 items in Japan.

Caston reports the availability of imports through Capitol branches is broadening the number of outlets handling product direct from abroad. Imports of the division are available with service and terms identical to those applied to domestic Capitol releases.

Notes Caston: "A lot of accounts have come across that have never dealt with imports to any extent. Small two and three-store chains which buy from three or four majors have found that the import business is just another means of keeping people in their outlets, of competing with the super stores."

Caston says 75% of the titles Capitol imports are classical, but that the sales volume scales are tipped to the pop side by heavies like the Beach Boys' "20 Golden Greats," an import which even racks are stocking.

Capitol purchases only from companies within the EMI structure, Caston notes. He points out that another recent acquisition is the German MPS jazz series, distributed in Europe by EMI.

According to Caston, the import division has witnessed steady growth since starting up 18 months ago. Sales in the second half of 1977 were up 40% over the first half of the year, he says.

Symphonies Buying Pop

By JEAN WILLIAMS

LOS ANGELES—Regency Artists is seeking employment for its pop clients with symphony orchestras, says David Snyder, an agent at the locally based firm.

According to Snyder, this is a lucrative area for both the orchestras and the pop artists. "Symphonies have found over the past couple of years that they can make a lot of money by presenting pop concerts.

"They don't make money the same way as regular promoters; they make it in series promotions." He points out that in addition to promoting pop acts for orchestra dates, several orchestras are now promoting pop concerts where they either bring in a band to accompany the artist or the act plays self-contained.

Snyder adds that as opposed to regular promoters, the symphony promoter operates on a non-profit basis. "But a considerable portion of the symphony's overhead is now being paid through pop events," claims Snyder.

He notes that the market is now so lucrative for the orchestras, they are now willing to offer guarantees to artists that are consistent with what acts get when working with regular pop promoters.

According to Snyder, he has sold nearly every act he represents including Cleo Laine, Van McCoy, Glen Campbell, Jose Feliciano, the Four Freshmen, Johnny Mathis, Sergio Mendes, Mel Torme, Henry

(Continued on page 34)

Classical Notes

Mstislav Rostropovich will continue his association with EMI, under a new recording agreement calling for 24 albums. The Russian will tape both as cellist and conductor, taking the former role for a complete recording of the Shostakovich opera "Katerina Ismailova." Also more orchestral works of Tchaikovsky. EMI has Rostropovich in concertos of Dvorak and Saint-Saens, with Giulini conducting—a recording Angel will issue here in April.

Taping of selections from Lehar's "The Merry Widow" is underway in New York City, with Beverly Sills heading the cast, Julius Rudel conducting. The Angel Records production draws upon resources of the New York City Opera Company, which is mounting the operetta anew this season. The album will be rush released to coincide with the debut of the production, April 2.

Contributions totaled \$1,501,950 in the recent Detroit Symphony Orchestra maintenance fund drive, topping a goal of \$1.5 million and establishing an all time high for receipts. The funds will ensure the broadcast of a nine program PBS-TV series taped with the orchestra during last November's Beethoven Festival.

Members of the Cleveland Orchestra recording chamber works by Hurnik and Janacek for Cleveland's Telarc Records. And Telarc's Bob Woods is talking PCM digital recordings with at least three American orchestras.

ALAN PENCHANSKY

RCA Dominates NARM Ballots

CHICAGO—Balloting in the classical category for the NARM 1977 best selling album awards was dominated by RCA, the only label placing two nominations.

The NARM ballot, sent to regular members of the association, lists Red Seal recordings of Gershwin's complete "Porgy and Bess," and Tomita's "Planets." Also nominated by the awards committee were Beetho-

ven's Fifth Symphony, conducted by Carlos Kleiber (DG); Suite for Flute and Jazz Piano (CBS) and "The Great Pavarotti" (London).

Included in the ballot is a space for write-in nomination. NARM members are requested to vote on the basis of actual unit sales, with the tabulations to be announced at the association's March conclave.

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	7	3	(What A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676, (Kags, BMI)
2	2	11	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI).
3	1	11	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP).
4	4	8	CURIOUS MINDS (UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner-Tamerlane, BMI)
5	15	4	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
6	6	10	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
7	3	10	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
8	5	11	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI).
9	17	4	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
10	10	9	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
11	16	4	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
12	12	7	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
13	20	5	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
14	8	13	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
15	13	7	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
16	14	17	HERE YOU COME AGAIN Dolly Parton, RCA 11123
17	11	20	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
18	9	14	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
19	24	4	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
20	19	7	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Milsap, RCA 11146 (Chess, ASCAP)
21	22	12	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
22	47	2	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
23	21	12	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
24	18	18	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
25	41	3	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
26	NEW ENTRY		READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
27	27	8	CANDLE ON THE WATER Helen Reddy, Capitol 4521 (Walt Disney/Wonderland, ASCAP)
28	26	16	BABY COME BACK Player, RSO 879 (Polydor)
29	36	7	LOVELY DAY Bill Withers, Columbia 3-10627 (Golden Wither/Chappell, BMI)
30	33	5	THEME FROM CLOSE ENCOUNTERS Mecca, Millennium 008 (Gold Horizon, BMI)
31	23	15	SENTIMENTAL LADY Bob Welch, Capitol 4479 (Warner Bros., ASCAP)
32	30	13	SWEET MUSIC MAN Kenny Rogers, United Artists 1095 (Jolly Rogers, ASCAP)
33	29	15	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
34	35	12	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
35	34	9	UNTIL NOW Bobby Arvon, First Artists 41000 (Phonogram) (Colgems-EMI/First Artists, ASCAP)
36	40	15	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
37	42	7	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
38	38	4	MY REASON TO BE IS YOU Marilyn McCoo & Billy Davis Jr., ABC 12324, (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-o-lite, ASCAP)
39	43	2	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
40	NEW ENTRY		THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
41	25	12	YOU'RE MY SOUL AND INSPIRATION Donny & Marie Osmond, Polydor 14439 (Screen Gems-EMI, BMI)
42	46	3	PEG Steely Dan, ABC 12320 (ABC/Dunhill, BMI)
43	37	8	STORYBOOK CHILDREN Bette Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)
44	NEW ENTRY		NATIVE NEW YORKER Odyssey, RCA 11129 (Featherbed/Desiderata, Unichappell, BMI)
45	48	2	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
46	44	3	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
47	NEW ENTRY		POOR POOR PITIFUL ME Linda Ronstadt, Asylum 45462 (Warner-Tamerlane/Darkroom, BMI)
48	49	2	MINSTREL MAN Madison Street, Millennium 605 (Casablanca) (Fiddleback, BMI)
49	NEW ENTRY		CALIFORNIA Debby Boone, Warner/Curb 8511 (Big Hill, ASCAP)
50	NEW ENTRY		WOMAN TO WOMAN Barbara Mandrell, ABC/Dot 17736 (East Memphis, BMI)

Harmony Hut Chain Woos Novice Buyers With Guide

WASHINGTON—The Harmony Hut retail chain is courting novice classical buyers by steering them through the jungle of alternate recordings of the standard repertoire.

The 17-store chain, which has never emphasized classics, says an increasing number of its customers are investigating serious music for the first time.

For them it has designed the "LP & Tape Classical Consumers Guide," a check-list handout introduced in the stores this month.

The guide lists more than 100 critically acclaimed recordings of staple items in the categories of opera, symphony, concerto, instrumental, choral, chamber music, etc. By shopping from the list, the customer puts together the "basis of a well rounded classical record library."

A Harmony Hut spokesman says the chain does not expect business from "dyed-in-the-wool" classical buyers, but is aiming at the developing classical market.

"A lot more young people now are really getting into an appreciation of classical music, but they're lost in terms of selection," explains Julian Rice, Harmony Hut's advertising manager and originator of the in-store promotion.

Rice explains that the promotion was designed to educate the sales staff as well as the customer.

"The idea is based on the stores asking for help," he says. "They're

seeing more and more people interested in classics."

Only full-price, major label recordings are included in the discography, which was compiled by Rice, with input from store manager Mark Perell.

Both classical devotees, the two were guided by their own judgments and by published record reviews.

According to Rice, product on smaller labels was excluded because a dependable supply of featured items had to be assured. He claims distribution is a problem with many of the small catalogs.

Rice indicates a separate budget line promotion is planned for April and that a similar basic jazz discography is contemplated.

The classical listing reportedly involved "a couple of months homework." Rice says one concern was that no soon-to-be-deleted titles be among those selected.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	4	8	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
2	1	14	HEADS Bob James, Columbia JC 34896
3	5	8	TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018
4	2	17	FEELS SO GOOD Chuck Mangione, A&M SP 4658
5	10	5	INNER VOICES McCoy Tyner, Milestone M-9079 (Fantasy)
6	13	8	MULTIPLICATION Eric Gale, Columbia JC 34938
7	3	12	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
8	6	14	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
9	7	17	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
10	11	14	QUINTET V.S.O.P., Columbia C 234976
11	26	5	ONE OF A KIND Dave Grusin, Polydor PD-1-6118
12	12	34	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
13	8	17	RUBY, RUBY Gato Barbieri, A&M SP 4655
14	14	23	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
15	19	40	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
16	16	44	HEAVY WEATHER Weather Report, Columbia PC 34418
17	17	8	TIGHTROPE Steve Kahn, Columbia JC 34857
18	9	12	MAGIC Billy Cobham, Columbia JC 34939
19	32	3	BRIDGES Gil-Scott Heron & Brian Jackson, Arista AB 4147
20	15	36	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
21	21	21	BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
22	NEW ENTRY		WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139
23	18	36	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
24	NEW ENTRY		HOLD ON Noel Pointer, United Artists UALA 848-11
25	20	8	THE MONTREUX SUMMIT (VOL. 1) Various Artists, Columbia JG 35005
26	23	36	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
27	NEW ENTRY		THE PATH Ralph MacDonald, Marlin 2210 (TK)
28	22	34	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
29	29	12	MANHATTAN SPECIAL Terud Nakamura & The Rising Sun, Polydor PD 1-6119
30	27	32	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
31	33	5	ALONE AGAIN Bill Evans, Fantasy F-5942
32	25	14	SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)
33	NEW ENTRY		HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
34	NEW ENTRY		RAINBOW SEEKER Joe Sample, ABC AA 1050
35	NEW ENTRY		EASY LIVING Sonny Rollins, Milestone M-9080 (Fantasy)
36	36	10	PARIS FESTIVAL INTERNATIONAL DE JAZZ Miles Davis/Tadd Dameron Quintet, Columbia JC 34804
37	NEW ENTRY		FIRST MEDITATIONS John Coltrane, ABC/Impulse AS9332
38	24	17	PICCOLO Ron Carter, Milestone M 5504
39	28	17	BUNDLE OF JOY Freddie Hubbard, Columbia JC 34902
40	40	10	CAPTOWN FRINGE Dollar Brand, Chiaroscuro CR 2004

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French Scene: Jimmy Forrest, center, blows with Paris musicians at the Hotel Meridien.

Billboard photo by Arnold Jay Smith

No Place Like U.S. For Jazz

Continued from page 3
Musicians living in Europe have found succor, warmth and security. Not unlike the U.S., the studios harbor most of them. But different from the U.S., those studios are mostly civil service positions of varying degrees.

One must take exams after applying, get on a list, and then, in some countries and cities, play with the band or orchestra for a restricted period of time. Generally, though, there are few other restrictions such as prohibitions about other gigs, travel or the like.

The orchestras are part of the local or nationwide radio and television system paid for by the public. The fees are paid voluntarily or when the tv or radio set is purchased. A surcharge is added to the purchase price and is either paid on the spot or billed out. A registration card serves the purpose of keeping track of the set owners.

Berlin has clubs which prosper, both musically and economically, during the Berliner Jazztape (Berlin Jazz Festival). Last fall's concert series brought in a multi-national selection of musicians who got the opportunity to play in some other clubs with the booking assistance of festival artistic director George Gruntz.

One such club, formerly a movie house, is the Quartier Latin. Here one can find the best of what has become known as loft jazz, the acoustic forms of avant-gardism. In Europe, the phenomenon has been called contemporary music for years and the best musicians have played in and around the Berlin Festival.

Jazz Beat

LOS ANGELES—George Ball and the Santa Monica Jazz Club on the outskirts of Los Angeles present the Hot Frogs Jumping Jazz Band Sunday (12) at the Roman Inn in the beach city. Musicians and their wives pay no admission fee; others pay \$3. . . . Morroe Berger of the dept. of sociology at Princeton Univ. in New Jersey has been making the rounds of Southern California compiling information on veteran musician-arranger Benny Carter for a book on Carter which Berger believes will be definitive.

Criterion Music's Mickey Goldsen is getting a folio ready on Charlie Parker and is looking for artwork. He headquarters in Hollywood. . . . Bill Evans is cutting his first LP for Warner Bros. which involves Evans on multiple keyboards. The LP is titled "New Conversations."

Composer-pianist Renzo Fraiese debuts on AVI Records with an LP of his own tunes backed by a full orchestra. . . . Sonny Rollins' new Milestone LP has him playing soprano sax on two cuts. Sidemen include George Duke, Tony Williams and Paul Jackson. Orrin Keepnews produced. "Isn't She Lovely," is being culled from the LP as a single.

New members of Earl Hines quarter include
(Continued on page 67)

The players are mostly young and brilliant. Some are students or continuing students, i.e., play while you learn. Others are members of those studio orchestras from all over Europe who get the opportunity to stretch out in their idiom too infrequently.

Berlin's studio is called the SFB (Sent Free Berlin). Two American expatriates, reedman Leo Wright and pianist Walter Norris, have taken up residence with the studio. Wright, former Dizzy Gillespie sideman, claims he cannot make a living in the U.S.

Wright says he would go back in a minute if the money was better. "Who wants to play in a studio all of your life?" he asks rhetorically.

Norris, formerly with Charles Mingus and the Thad Jones-Mel Lewis Orchestra, is not so sure about going back. He claims to be able to play more in Berlin than in the U.S. With ample time off, he gets to travel and/or practice, as he chooses. The equipment he plays is the best in the world from America, Europe and Japan, and it belongs to the studio, utilized by Norris at no charge to him.

Hamburg's NDR radio network (the famous Norddeutsche Rundfunk) is more of the civil service variety than Berlin's, which is a contract affair. In Hamburg, one gets the job and stays there for life. On one session the band consisted of five reeds, eight brass and five rhythm. A band that size could cost many studio dollars if put together in the U.S. In Hamburg, it is permanent and is paid for by the government.

Former West Coast alto saxist Herb Geller is part of the band. He is content in that he has security and some freedom to play outside the studio if he wishes. There are pit bands for shows in Hamburg and surrounding cities. But Geller says he doesn't get too many of the good jazz assignments with the studio—"There just aren't that many," he confesses. "Most of the time it's background music."

Hamburg has its share of clubs. The Mark Halle, in the midst of a second-story market, is a pay-at-the-door club. The seating here is in amphitheatre fashion. The musical fare is electric and popular, with big names from all over the world.

Dennis' Swing Club is the after-hours joint of Hamburg. It's a small place where the clientele is steady and all have at least a nodding acquaintance with each other. Owner, Dennis Busby, a Trinidadian pianist who later transmigrated to Brooklyn, N.Y., brings in his jazz friends from the U.S. to sit in with

him. Other times it's his piano with local talent.

Copenhagen has by far the most organized jazz center on the continent. There is a Danish Jazz Center which oversees a host of smaller jazz organizations. Arvid Meyer, Center president, also sees to it that musicians get work; he handles the ar-

(Continued on page 46)

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FEBRUARY 11, 1978, BILLBOARD

Soul Sauce

Billboard Hot Soul Singles

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Hale Seeks 'Trade' Of Promo Info

By JEAN WILLIAMS

LOS ANGELES—Mercury Records may be one of the few companies to send one of its black executives to Europe on an exchange of information junket designed to better serve its black acts.

Cecil Hale, the label's national director of promotion and publicity, will visit several cities in Europe to learn European promotion techniques and to exchange U.S. exploitation methods.

According to Hale, who is working on his doctorate in communications, Mercury is broadening its promotion and publicity areas in "every possible way in order to break black acts internationally."

Hale notes that the more knowledgeable he is of foreign markets overall, the easier it will be to break acts in those markets. In addition to dealing with music industry representatives, Hale will visit broadcasting facilities in Germany, France and England. He will also promote two of the label's acts, the Barkays and Con Funk Shun. Both are now on Billboard's Soul LPs chart at number seven with a star and number 10 with a star, respectively.

Parliament/Funkadelic were trapped in the recent snowstorm that crippled much of the Midwest and shut down several airports. However, the group managed to make it to the Richmond Coliseum Jan. 27 on time.

According to Darryll Brooks, who handles publicity for the Washington, D.C.-based Tiger Flower & Co., which promoted the concert, "The group and all of its equipment were locked in the snowstorm in the Cincinnati area.

"Our office began working at 4 a.m. on the morning of the show and we coordinated charter flights, an equipment rental service in Hampton, Va., and costumes from California and bus charter services.

"We had an agent in California fly in new costumes, three charter planes were sent from Richmond to Cincinnati, George Clinton, leader, was flown in from Detroit to Washington and we had a limo take him the 100 miles to Richmond.

"There was another charter plane to pick up the agents who came with the costumes from California to Dulles Airport and take them to Richmond as well as the special equipment that we had coming from Hampton. We had to get enough equipment to service the entire band. Then we had to get the charter buses to pickup the 20 band members and bring them into Richmond.

"The show started exactly on time for a sellout audience of 12,500." Other acts on the bill were the Bar Kays and Cameo.

Pharoah Sanders is in Detroit putting together a new band to tour with him in support of his new Arista LP "Love Will Find A Way." The LP was produced by Norman Connors.

Jazz-oriented performer/songwriter Ralph MacDonald is about to produce his first rock act, Thijs Van Leer, leader of Holland's Focus. . .

(Continued on page 33)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	11	★ WHICH WAY IS UP—Stargard (N. Whitfield, MCA 40825 (Warner-Tamerlane/May 12th/Duchess, BMI))	34	44	4	★ WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly, Capitol 4531 (Pedic, BMI))	69	79	2	★ THE PARTY SONG—Slave (M. Adams, C. Bradley, T. Dozier, M. Hicks, T. Lockett, F. Miller, R. Turner, S. Washington, D. Webster, D. Wilboite, Cotillion 44231 (Atlantic) (Sour-Tree/Cotillion, BMI))
2	3	8	★ ALWAYS AND FOREVER—Heatwave (R. Temperton, Epic 8-50490 (Almo/Rondor, London LTD, ASCAP))	35	35	9	★ I CAN SEE CLEARLY NOW—Ray Charles (J. Nash, Atlantic 3443 (Clayman, ASCAP))	70	80	3	★ RUB DOWN—Joe Tex (J. Tex, L. Hadley, Epic 8-50494 (Tree, BMI))
3	4	8	★ TOO HOT TA TROT—Commodores (T. McClary, M. Williams, W. Orange, L. Richie, R. LaPreard, W. King, Motown 1432 (Jobete/Commodores Entertainment, ASCAP))	36	34	10	★ SPANK YOUR BLANK BLANK—Morris Jefferson (J. Shelton, M. Commander, Parachute 504 (Casablanca) (Skydiver/Lu-Cor, ASCAP))	71	81	2	★ YOU'RE MY PEACE OF MIND—David Ruffin (V. McCoy, Motown 1435 (Warner-Tamerlane/Van McCoy, BMI))
4	2	13	★ OUR LOVE—Natalie Cole (C. Jackson, M. Yancy, Capitol 4509 (Jay's Enterprises/Chappell, ASCAP))	37	37	8	★ YOU AND I—Lavin' Profit (V. Bollock, C. Gordien, Japar 532 (Lense/Black Girl, BMI))	72	71	8	★ THE END OF THE RAINBOW—McKinley Mitchell (Not Listed, Chimneyville 10219 (T.K.) (Not Listed))
5	7	13	★ JACK AND JILL—Raydio (R. Parker, Jr., Arista 0283 (Raydiola, ASCAP))	38	48	4	★ CLOSE ENCOUNTERS OF THE THIRD KIND—Gene Page (J. Williams, Arista 0302 (Gold Horizon, BMI))	73	83	2	★ CAN YOU GET IT—Mandrill (C. Wilson, L. Silson, R. Wilson, C. Cave, J. Jessup, N. Santiago, W. Wilson, Arista 0304 (Mandrill, ASCAP))
6	6	16	★ DANCE, DANCE, DANCE—Chic (K. Lehman, B. Wards, N. Rodgers, Atlantic 3435 (Cotillion/Kreimers, BMI))	39	33	12	★ ON FIRE—T-Connection (T. Cookley, Dash 5041 (T.K.) (Sherlyn/Decibel, BMI))	74	84	3	★ SUPERNATURE—Cerrone (Cerrone, Cotillion 291 (Atlantic), (Cerrone, SACEM))
7	9	8	★ AIN'T GONNA HURT NOBODY—Brick (R. Hargis, Bang 735 (Caliber Music/Good High Music, ASCAP))	40	50	4	★ WHAT YOU GONNA DO AFTER THE PARTY—Willie Hutch (W. Hutch, Motown 1433 (Stone Diamond, BMI))	75	68	7	★ I HONESTLY LOVE YOU—The Staples (P. Allen, J. Barry), (Brookside/Irving/Woolnough, BMI), Warner Bros. 8510
8	19	7	★ IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lamar), (Desert Moon, Willow Girl, BMI/Desert Rain, Sky Tower, ASCAP), United Artists 1124	41	31	14	★ SHOUTING OUT LOVE—Emotions (Wilkes, Smith), Stax 3200 (Fantasy) (East/Memphis, BMI))	76	86	2	★ FIND ME A GIRL—The Jacksons (K. Gamble, L. Huff), Epic 8-50496 (Mighty Three, BMI))
9	11	7	★ PLAYING YOUR GAME BABY—Barry White (A. Johnson, S. Hudson), (Sa-Vette, BMI), 20th Century 2361	42	52	3	★ AM I LOSING YOU—Manhattans (A. Fields, B. Morr, D. Stander), Columbia 3-10674 (Sumack/Scorpio, BMI))	77	77	3	★ AIN'T NOTHING WRONG—Ronnie Dyson (C. Jackson, M. Yancy), Columbia 310667 (Jay's/Chappell, ASCAP))
10	23	3	★ FLASH LIGHT—Parliament (G. Clinton, B. Worrill, W. Collins), Casablanca 909 (Rick's/Malbiz, BMI))	43	38	18	★ NATIVE NEW YORKER—Odyssey (S. Linzer, D. Randall), RCA 11129 (Featherbed/Desiderata/Unichappell, BMI))	78	88	3	★ CALL MY JOB—Albert King (A. Perkins, Detroit Jr.), Tomato 10001 (Perks, BMI))
11	14	12	★ LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/Ordens, BMI))	44	60	3	★ L-O-V-E-U—Brass Construction (R. Mueller, United Artists 1120 (Desert Rain/Big Boro, ASCAP))	79	65	15	★ SORRY DOESN'T ALWAYS MAKE IT RIGHT—Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 584 (Arista)
12	16	11	★ BABY COME BACK—Player (P. Beckett, J.C. Crowley), RSO 879 (Polydor) (Touch of Gold/Crowbeck/Stigwood, BMI))	45	39	18	★ SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE—Controllers (D. Cannon, Juana 3414 (T.K.) (Every-Knight, BMI))	80	90	2	★ THEME FROM CLOSE ENCOUNTERS—Mecca (J. Williams), Millennium 608 (Casablanca) (Gold Horizon, BMI))
13	17	10	★ SHOUT IT OUT—B.T. Express (B. Nichols, M. Romer, A. Williams), Columbia 310649 (Triple O/Billie/B.T., BMI))	46	42	23	★ IF IT DON'T FIT DON'T FORCE IT—Kellie Patterson (C. Johns, L. Farrow, Shadybrook 451041 (Sutton-Miller) (Funks Bump, BMI))	81	92	2	★ FREAKY DEAKY—Roy Ayers (E. Birdsong, R. Ayers), Polydor 4451 (Phonodoc) (Michelle Bird/Roy Ayers Ubiquity, ASCAP))
14	18	7	★ LET'S HAVE SOME FUN—Bar-Kays (J. Alexander, L. Dodson, A. Jones, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, F. Thompson), (Bar-Kays/Warner-Tamerlane, BMI), Mercury 7 3961 (Phonogram)	47	57	4	★ DO YOU LOVE SOMEBODY—Luther Ingram (J. Baylor), Koko 728 (Klandike, BMI))	82	82	2	★ MAXIMUM STIMULATION—Jimmy Castor Bunch (E. Henderson), Atlantic 3455 (Jimpire, BMI))
15	5	16	★ FFUN—Con Funk Shun (M. Cooper), Mercury 73959 (Val-Le Joe, BMI))	48	58	4	★ INTIMATE FRIENDS—Eddie Kendricks (G. Glenn), Tamla 54290 (Motown) (Gab, ASCAP))	83	NEW ENTRY	EMOTION—Samantha Sang (B. Gibb, R. Gibb), Private Stock 45178	
16	8	13	★ GALAXY—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40820 (Far Out, ASCAP))	49	66	4	★ DON'T COST YOU NOTHING—Ashford And Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick-O-Val, ASCAP))	84	NEW ENTRY	★ FEELS SO GOOD—Chuck Mangione (C. Mangione), A&M 2001 (Gates, BMI))	
17	10	10	★ STAYIN' ALIVE—See Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor), (Stigwood, BMI))	50	43	24	★ YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP))	85	85	2	★ DON'T PUT OUT THE FIRE—Frank Lucas (F. Lucas, V. Pea), I.C.A. 011 (Alvert, BMI))
18	13	10	★ BABY, BABY MY LOVE'S ALL FOR YOU—Deniece Williams (V. White, R. Wright), Columbia 310648 (Verdangel/Kee-Drick, BMI))	51	45	13	★ WRAP YOUR ARMS AROUND ME—K.C. & The Sunshine Band (H.W. Casey, R. Finch), T.K. 1022 (Sherlyn/Harrick, BMI))	86	NEW ENTRY	★ EASY COME, EASY GO—Spinners (L. Bell, C. James, T. Bell), Atlantic 3452 (Mighty Three, BMI))	
19	27	12	★ LE SPANK—Le Pamplemousse (W.M. Lewis, L. Rinder, G. Karson, D. Williams), Equinox, BMI (AVI 12154)	52	62	5	★ PRECIOUS, PRECIOUS—O.V. Wright (D. Crawford, J. Moore), Hi 77506 (Cream) (Cotillion, BMI))	87	87	4	★ LOVE MAKES A WOMAN—Phoebe Snow (E. Record, G. Simms, C. Davis, W. Sanders), Columbia 310654 (BRC/Warner-Tamerlane, BMI))
20	20	9	★ SOFT AND EASY—The Blackbyrds (O. Saunders), Fantasy 809 (Blackbyrd, BMI))	53	51	8	★ GOOD LUCK CHARM—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73374 (Phonogram) (Play One/Unichappell, BMI))	88	89	4	★ JAZZ FREAK—Paulette Reaves (C. Reid), Blue Candle 1526 (T.K.) (Sherlyn, BMI))
21	21	9	★ LADY LOVE—Lou Rawls (V. Gray, S. Marshall), Philadelphia International 83634 (CBS) (Mighty Three, BMI))	54	64	4	★ OUT OF THE GHETTO—Isaac Hayes (I. Hayes), Polydor 14446 (Afru, BMI))	89	NEW ENTRY	★ THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Mitome, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI))	
22	22	13	★ COCOMOTION—E Coco (W.M. Lewis, L. Rinder, M. Ross), AVI 147 (Equinox, BMI))	55	72	2	★ BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI))	90	91	2	★ WE'RE IN LOVE—Patti Austin (P. Austin), CTI 41 (Yippity-Yippity, ASCAP))
23	10	17	★ LOVELY DAY—Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI))	56	56	4	★ I'VE BEEN MISSING YOU—Archie Bell & The Drells (D. Brown, T. Wallington, J. Whitehead, G. McFadden), Philadelphia International 8-3637 (Mighty Three, BMI))	91	NEW ENTRY	★ YOU LIKE IT, WE LOVE IT—Southern Connection (L. Job, D. Gilman), Mahogany 12772 (Harrindur/Ensign, BMI))	
24	32	7	★ LET ME PARTY WITH YOU—Dunzy Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Sunmay, BMI), Gold Mine 4008 (Salsoul)	57	69	4	★ SISTER FINE—Impact (McLean-McDaniels), Fantasy 813 (Wimol, BMI))	92	NEW ENTRY	★ MY REASON TO BE IS YOU—Marilyn McCoo & Billy Davis Jr. (J. Footman, J. Winder), ABC 12324 (Screen Gems-EMI, Traco, BMI/Colgems-EMI, Spec-o-Lite, ASCAP))	
25	15	14	★ REACH FOR IT—George Duke (G. Duke), Epic 8-50463 (Mycenaes, ASCAP))	58	49	7	★ THE MIGHTY ARMY—New Birth (M. Wilson, F. Wilson, J. Winder), (Living/Screen Gems/Traco, BMI/Colgems, Spec-o-Lite, ASCAP), WB 8499	93	NEW ENTRY	★ DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sherlyn/Decibel, BMI))	
26	12	11	★ WITH PEN IN HAND—Dorothy Moore (B. Goldsboro), Malaco 1047 (T.K.) (Unart, BMI))	59	69	4	★ SISTER FINE—Impact (McLean-McDaniels), Fantasy 813 (Wimol, BMI))	94	93	13	★ WIDE STRIDE—Billy Preston (B. Preston), A&M 1980 (Irving/W.E.P., BMI))
27	25	15	★ COME GO WITH ME—Pockets (A. McKinney, V. White, R. Wright) Columbia 310632 (Verdangel/Pocket, BMI))	60	47	15	★ GETTIN' READY FOR LOVE—Diana Ross (T. Snow, F. Golde), Motown 1427 (Branntree/Snow/Golde's Gold, BMI))	95	NEW ENTRY	★ DOUBLE MY PLEASURE—Leon Haywood (L. Haywood), MCA 40849 (Jim-Edd, BMI))	
28	36	7	★ REACHING FOR THE SKY—Peabo Bryson (P. Bryson), (P.B., ASCAP), Capitol 4522	61	53	9	★ IF YOU DON'T GIVE A DOGONE ABOUT IT—James Brown (J. Brown, B. Brown), Polydor 14438 (Dynastone/Belinda/Unichappell, BMI))	96	78	10	★ IF YOU FEEL LIKE DANCIN'—Al Hudson & The Soul Partners (Soul Partners), ABC 12317 (Perk's, BMI))
29	28	9	★ I LOVE YOU—Donna Summer (D. Summer, G. Moroder, F. Bellotte), Casablanca 907 (Ricks, BMI))	62	61	4	★ YOU ARE MY FRIEND—Pattie LaBelle (P. LaBelle, B. Ellison, A. Edwards), Epic 8-50487 (Zari/Gosbel Birds, BMI))	97	96	10	★ ONLY THE STRONG SURVIVE—Billy Paul (K. Gamble, L. Huff, J. Butler), Philadelphia International 83635 (CBS)
30	24	13	★ OOH BOY—Rose Royce (N. Whitfield), Whitfield 8491 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI))	63	63	5	★ STAY BY MY SIDE—Bo Kirkland and Ruth Davis (B. Kirkland, R.L. Kirkland, B. Kincaide), Claridge 432 (Claridge/Bokirk, ASCAP))	98	54	15	★ EASY COMIN' OUT (Hard Goin' In)—William Bell (W. Bell, P. Mitchell), Mercury 73961 (Phonogram) (Bell-Kat/Belinda, BMI))
31	29	16	★ BELLE—Al Green (A. Green, F. Jordan, R. Fairlay), Hi 77505 (Cream) (Jec/Al Green, BMI))	64	59	14	★ MORE THAN A WOMAN—Tavares (Gibb, Gibb, Gibb), Capitol 4500 (Stigwood/Unichappell, BMI))	99	95	12	★ DANCE TO THE MUSIC—Muscle Shoals Horns (M. Stokes, E. Johnson), Arista America 7574 (Desert Moon/Willow Girl, BMI))
32	40	7	★ FOR YOUR LOVE, LOVE, LOVE—Joe Simon (T. Randazzo), (Randazzo, BMI), Spring 178 (Polydor)	65	75	3	★ NEW HORIZON—Sylvers (L. Sylvers, R. Sylvers), Capitol 4532 (Rasy, ASCAP))	100	97	11	★ CHOOSING YOU—Lenny Williams (L. Williams), ABC 12289 (Len-Lon, BMI))
33	30	18	★ SERPENTINE FIRE—Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Sagittario/Free Delivery, BMI))	66	76	3	★ BABY, YOU GOT MY NOSE OPEN—Harold Melvin & The Blue Notes (J. Jones), ABC 12327 (Hal Mel/New Beginning, BMI))				
				67	74	5	★ THAT'S ALRIGHT, TOO—Brian And Brenda (B. Russell, B. Russell), Bucket 40809 (MCA) (Kengans, ASCAP))				
				68	70	7	★ MAKIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White), (Tennessee Swamp Fox, ASCAP), Old World 1100				

Indianapolis 1-Stop Adding 17,000 Sq. Feet; Sales Up

By ALAN PENCHANSKY

CHICAGO—Father's & Sun's one-stop, Indianapolis, begins a major physical plant expansion Monday (6), in a move keyed to dramatic sales volume increases.

According to Dave Crockett, one-stop manager, the company is acquiring an additional 17,000 square feet of space in its existing facility.

Office/warehouse space will total 36,000 square feet when the move is completed in middle March, Crockett says.

The operation reportedly will remain open throughout the reorganization.

"Especially this Christmas, we could hardly stock the quantities we wanted to," Crockett explains,

Tillotson Hosting

LOS ANGELES—Johnny Tillotson hosted the national Cerebral Palsy Telethon for the 10th year in a row Jan. 21.

claiming that 1977 sales volume was up 142% over the previous year.

According to Crockett, Father's & Sun's puts salesmen on the road who function as counselors to smaller shops, and uses elaborate mailing to update accounts and pool information from retailers.

Crockett says the company stresses training of the smaller, geographically isolated dealer, frequently taking these merchants in the warehouse where they learn to sharpen their buying skills during an extended stay.

Tied in with Father's & Sun's physical expansion is scheduling of new store openings in the Karma records chain, a retail web under ownership connected with Father's & Sun's.

According to Crockett, Karma plans to open seven stores this year, in markets where it already has outlets. These markets are Indianapolis, Bloomington, Ind., Evansville, Ind., Ft. Wayne, Ind. and Louisville, Ky.

Film Tees New Career For Suzanne Ciani

By ED KELLEHER

NEW YORK—Suzanne Ciani, the musician/arranger who earned a gold record for creating the synthesizer special effects on Meco's "Star Wars Title Theme" single, has been so occupied with commercials and other studio projects ever since that she's scarcely had time to inquire about picking up her accolade.

The classically trained Ciani, who owns and operates her self-constructed \$50,000 Buchla synthesizer, has been working in the electronic music field since the late '60s. Though her knack for creating unusual electronic sounds has kept her steadily in demand for a decade, it's the "Star Wars" click that has made her name a household word among Gotham's top producers and engineers.

"Back in the '60s," recalls Ciani, "I actually thought the arrival of the synthesizer was just around the corner. But even had I known it would take this long, I'd have stayed with it anyway because I love it."

Loving it came easier after Ciani saw the "Star Wars" film, decided she could recreate its spacy sounds and returned to her Buchla to do just that.



Continued from page 32

Shadybrook recording artist Kellee Patterson has been set by Al Green as special guest star for his one-night concert at the Dorothy Chandler Pavilion in L.A. Monday (13). Kellee will perform her single "If It Don't Fit, Don't Force It," as well as other tunes from her most recent LP "Be Happy."

KBCC, Bakersfield, Calif.'s college station, is upping its soul music airtime to four hours from one hour a day Monday-Friday. The station reportedly has the largest black listening audience in the San Joaquin Valley. Brian Thornton and Lupe Martinez, also soul music director, are the announcers.

A "Tribute To The Black Family Concert" presented by L.A.'s Brotherhood Crusade had scheduled performances by CBS recording artists Patti Labelle and Marlena Shaw, Tony award winner Ben Vereen, Grammy award winner Richard Pryor and Emmy award winner Louis Gossett.

The Saturday (4) benefit concert will help the organization reach its fund-raising goal of \$500,000.

Other acts promised for the show included Kenny Rankin, Randy Crawford and the CBS Orchestra, Edwin Starr, Brook Peters, Rosco Lee Brown and others.

"Disco 9000" opened in 20 theatres and drive-ins in the Los Angeles area Feb. 1. Johnny Taylor, who scored the soundtrack for the film, is featured as a special guest star.

Remember... we're in communications, so let's communicate.

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	10	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	31	31	18	SENT IT Ashford & Simpson, Warner Bros. BS3088
2	2	8	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	32	15	7	LOOKING BACK Stevie Wonder, Motown M804LP3
★	4	7	SATURDAY NIGHT FEVER Various Artists, RSD RS-2-4001	33	30	16	TRUE TO LIFE Ray Charles, Atlantic SD 19142
★	22	4	LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)	34	34	18	ODYSSEY Odyssey, RCA APL1-2204
5	6	9	THANKFUL Natalie Cole, Capitol SW 11708	★	42	8	THE HARDNESS OF THE WORLD Steve, Cotillion SD5201 (Atlantic)
★	10	20	SECRETS Con Funk Shun, Mercury SRM-1-1180	36	37	8	THE BELLE ALBUM Al Green, Hi MLP5004
7	7	13	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)	★	54	2	PLAYER Player, RSD RS-1-3026
8	8	10	GALAXY War, MCA MCA 3030	38	38	14	NEVER LETTING GO Phoebie Snow, Columbia JC 34875
9	9	25	IN FULL BLOOM Rose Royce, Whitfield WH 3074	39	39	10	NEW HORIZONS Isaac Hayes, Polydor PD 16120
★	11	7	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	★	50	2	ON FIRE T-Connection, Dash 30008 (TK)
11	3	13	LIVE Commodores, Motown M894	41	35	4	ENCOUNTERS OF EVERY KIND Meco-Millennium, MNLPA8004 (Casablanca)
★	14	8	CHIC Chic, Atlantic SD19153	42	36	11	DON'T LET ME BE MISUNDERSTOOD Santa Emeraldita, Casablanca NBLP 7080
13	13	9	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	43	40	13	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H
14	5	16	REACH FOR IT George Duke, Epic JE 34883	44	33	4	THE FORCE Kool & the Gang, De-Lite DRS 9501
15	12	23	BRICK Brick, Bang BLP 409 (WEBI)	45	28	29	SOMETHING TO LOVE LTD, A&M SP 4646
★	16	30	TOO HOT TO HANDLE Heatwave, Epic PE 34761	46	41	15	COCOMOTION El Coco, AVI 6012
★	25	3	ONCE UPON A DREAM Enchantment, Roadshow RS 811 (U.A.)	47	48	9	SPINNERS 8 Spinners, Atlantic SD 19146
18	17	21	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	48	45	4	LOVE CONNECTION The Deells, Mercury SRM 13711
19	19	8	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DJM DJLPA714	★	49	NEW ENTRY	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)
20	20	7	MR. MEAN Ohio Players, Mercury SRM 13707	★	50	NEW ENTRY	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729
21	18	15	MENAGERIE Bill Withers, Columbia JC 34903	51	49	10	HERE TO TEMPT YOU Temptations, Atlantic SD 19143
★	22	NEW ENTRY	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	52	47	10	TRAMMPS III Trammps, Atlantic SD 19148
23	23	12	SONGBIRD Deniece Williams, Columbia JC 34911	53	46	22	PATTI LABELLE Epic PE 34847 (Columbia)
24	24	18	COME GO WITH US Pockets, Columbia PC34879	★	54	NEW ENTRY	LET ME PARTY WITH YOU Bunny Sigler, Gold Mind 7502 (Salsoul)
25	21	12	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2	55	60	12	NEW HORIZONS Sylvers, Capitol ST 11705
★	32	3	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	56	56	2	CERRONE 3 Cerrone, Atlantic SD 5202
27	26	23	FEELIN' BITCHY Millie Jackson, Spring SPIG6715 (Polydor)	57	59	2	BORN TO DANCE Players Association, Vanguard 79398
28	27	17	TURNIN' ON High Inergy, Gordy G-978	58	44	11	SUNSHINE Emotions, Stax 4100 (Fantasy)
29	29	18	ACTION Blackbyrds, Fantasy F9535	59	52	7	THE BITCH IS BAD Denise La Salle, ABC AB1027
★	30	NEW ENTRY	WEEKEND IN L.A. George Benson, Warner Bros. ZWB-3139	60	53	5	GOIN' BANANAS Side Effect, Fantasy F 9537

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Connors' Songs Are Tame To Violent

By ED HARRISON

LOS ANGELES—From the tamedness of Walt Disney's "The Rescuers" to the violence of "Looking For Mr. Goodbar," composer/lyricist Carol Connors has spanned the spectrum of film score themes.

In addition, Connors has written the lyrics to "Gonna Fly Now," the theme song from "Rocky"; "Orca," "The Other Side Of Midnight," and "Heroes."

Quite a vast array of themes by the pretty songwriter who sang in Phil Spector's Teddy Bears and helped write "To Know Him Is To Love Him."

And it's no wonder that Connors' remarkable versatility has made her such an in-demand writer.

"In order to write for a wide variety of films," says Connors, "you must have a vivid imagination. You must allow your mind to wander so you don't regiment yourself into one sound lyrically or musically."

Not only does Connors work quickly but inspiration strikes at what seems the most inopportune of times.

"You Take My Heart Away" from "Rocky" came to her while in the shower. She wrote the melody to "Tomorrow's Another Day" from "The Rescuers" and nominated for an Academy Award behind a large truck on a Los Angeles freeway, and "Goodbar's" theme "Don't Ask To Stay Until Tomorrow" came to her while on a date.

In the case of "Goodbar" all Connors had to go on were the lines "Don't love me/just make love to me" on which she based the film's theme.

"With 'The Rescuers,'" says Connors, "I had storyboards, visuals and a look of the characters. I was told by the producer what the song must convey."

While Connors' main inspiration is men, she says new ideas are triggered every day. "You must say the

ideas out loud or write them down. Or else they'll be forgotten."

Connors is now thinking about making a return to recording. She'd been offered the chance to sing on the "Rescuers" soundtrack but was later turned down because her voice was "too sexy" and in "Goodbar" her voice was "too sweet."

On the burner is the score to another Disney flick "Fox And Hounds," words and music for Frank Yablans' "Tina Modatti" and a song for Totie Fields called "All My Tomorrows."

Connors says she has been approached by producer David Merrick to write music and lyrics for a Broadway play, which could make her the first woman to script both lyrics and music.

And if this isn't enough, Connors, recently wrote "Jingle Spurs," a fight song for the Dallas Cowboy Cheerleaders.

AGENCY SEES TREND

Symphonies Serve As Pop Promoters

Continued from page 30

Mancini, Bill Conti, Vikki Carr, Sarah Vaughan and others to symphonies.

"In the past, whenever a symphony wanted an artist, it asked the act to play for about a third of what it would make with a regular promoter.

"That's no longer the situation. Symphonies are willing to pay an act what that act would get anywhere else. As a result, this area is worth a booking agent pursuing.

"It's a different business in that symphonies book so far in advance."

Snyder points out that some of the advantages of just being with a symphony is the treatment given an act, and the fact that the concerts are held in some of the most beautiful facilities in the country.

"The audiences are some of the most polite anywhere, and usually the shows are all sold out six months in advance. Therefore, the artist is almost guaranteed a full house."

Snyder says not only is this a broader base for the orchestra and pop artist, but the classical audience is also treated to a glimpse of another art form.

He claims that for the most part, the same audience which purchases tickets for a symphony event is not the audience that pays to see an act such as Vikki Carr. However, there's a certain segment of the population that so loves a pop artist, it will go to see that artist no matter who or where the artist is performing.

On the other hand, there is that audience that loves the symphony orchestra that it is willing to see other kinds of acts with it.

Snyder believes that with this per-

forming avenue opening for more contemporary pop acts, the acts get more mileage out of each market since the pop and classical audiences do not overlap.

He explains that while regular pop promoters are promoting their concerts by buying time on radio, television, putting up posters and purchasing newspaper ads, the symphony promotes the idea that its patrons should buy a season ticket to all of its events.

"In some cities, we're talking about sending out notices to 400,000 people on a mailing list. As a result, the inquiries they get back are usually sufficient enough to sell 65%-75% of the house. In the case of the Boston Pops or the Pittsburgh symphonies, they sell out immediately."

Snyder says orchestras for the most part are looking for certain types of pop acts to perform with. However, they will also buy other acts to book separately.

"They are usually looking for acts that are recognized as having a certain amount of musical achievement. With an act such as Sarah Vaughan, I can go to any orchestra and say her name and they will say 'When may I have her?'"

MONTGOMERY REMEMBERED

LOS ANGELES—Monk and Buddy Montgomery with Larry Ridley are expected to be on hand for a "Tribute To Wes Montgomery" concert Sunday (5) at the Indiana Convention Center in Indianapolis.

The event, a part of the city's month-long Black History celebration, has scheduled several noted jazz artists who are either from Indianapolis or studied in the city's schools.

Proceeds from the "Tribute To Wes Montgomery" concert will go to the scholarship fund named for the late jazz guitarist.

With Mayor William H. Hudnut III's office, local station WTLC is sponsoring the concert. Along with Montgomery's brothers Monk and Buddy, other musicians set to participate include Freddie Hubbard, Leroy Vinnegar, James Spaulding, Melvin Rhyne, Larry Ridley, Phillip Ravelin, Willis Kirk, Virgil Jones, Dave Baker, Slide Hampton and Ted Dunbar.

Other local musicians participating in the event, who have played with or were instrumental in inspiring the above artists are Erroll Grandy, Russell Brown, Jimmy Coe (band leader), James Compton, Eugene Fowlkes, Pookie Johnson, Larry Leggett, Laverne Newsome, Buddy Parker, Paul Parker, Floyd Smith and the Don Moorman Band.

N.J. Arts Center Enjoys Best Year

NEW YORK—The Garden State Arts Center in Holmdel, N.J., has had the best season in its 10-year history, reports the New Jersey Highway Authority, owners and operators of the amphitheatre.

Gross for 73 performances was \$2,659,023, a 21.7% increase over the previous year, with total attendance 417,104. Liberace had the best week, grossing \$267,936, while Hall & Oates had the best night with \$49,407.

L.A. Punk Club Dark; No Fire Exits

LOS ANGELES—The Masque, L.A.'s only venue devoted exclusively to local punk artists, closed its doors involuntarily Jan. 17 due to lack of fire exits in the club's Hollywood Blvd. basement/alley location.

Owner and operator Brendan Mullen, however, is optimistic. While investigation continues into the practicality of remodeling to meet the city's building and safety regulations calling for increased assembly area and another fire exit, Mullen has garnered the support of five financial backers and the services of more than 30 bands willing to take part in a benefit.

"Misrepresentation by the media of the punk image and its followers has a lot to do with the closing of the Masque," claims Mullen, citing in particular pressure from the building's owner and neighbors.

"Some incidents have been unjustly attributed to us that I can verify as false with the Hollywood police department with whom the Masque has a good relationship."

The Masque opened last July as simply a rehearsal studio but within a month Mullen expanded his concept to a showcase theatre accommodating acts that rehearsed there as well as local bands, offering the

city's new wave community a place of its own to socialize.

"I didn't plan at first to open a club," explains Mullen whose facility served only soft drinks without the comfort of tables or chairs. "I enjoy new wave and I saw something trying to emerge through the sensibilities of the movement."

Regarded as crucial to the development of new wave in Los Angeles, the Masque, with its offbeat location, unrefined image and increasingly loyal clientele, provided a personal intimacy and immediate communication between artist and audience, with Mullen more often than not leaving it "up to the people" to choose the bands.

In addition to local acts such as the Weirdos, the Screemers and the Dills, the Masque has presented outfits from San Francisco and New York and prior to its closing was approached by Sire records concerning bookings.

"The Masque appealed to all age groups, thrill seekers, curious on-lookers and hard core regulars, and if it was given a chance to develop, nothing but good things could come out of it," Mullen claims.

Presently the Masque continues operating as rehearsal space, closed to public assembly until fire regulations are met. KEVIN MERRILL

GRAPHICS HIGHLIGHTED

L.A. 'Beatlemania' Top Entertainment

LOS ANGELES—After playing to enthusiastic New York audiences, the original cast of "Beatlemania" moved West to the Schubert Theatre for a limited run. The multi-media production continuously assaulted the senses with fast-paced visual changes that drew upon footage from the '60s, along with lights, transposed silk screen photographs and other print memorabilia from the Beatle era.

While the musical portion came incredibly close to imitating the Beatle sound, it was the excellent graphics which highlighted the show.

For all purposes, "Beatlemania" represents a nostalgic voyage through the '60s and the social changes the Beatles directly or indirectly helped instigate.

From a distance the four musicians physically resemble the Fab Four, especially Mitch Weissman as Paul McCartney. Various costume changes help make the resemblances more convincing.

The vocal performances, again Weissman in particular, were sensational. So much so that if you closed your eyes you might almost believe you're listening to the real thing.

The show opens with the assassination of John F. Kennedy and from there on begins the decade of turbulence and unrest. It is at this stage that the Beatles are ready to invade the U.S. and create change within our social system.

Each scene (there are two acts) musically and visually represents

another chapter in the Beatles saga, with appropriate and timely songs from each of those stages backing it up. Changes in fashion, drug use, the Vietnam War, etc. are supplemented by music and picture.

The excursion down memory lane is tastefully done and backed by powerful images. Perhaps the only condescending fault was the audience. The energy level and enthusiasm was relatively tame compared to reports of New York crowds where the audience wildly applauds and gets completely involved in the excitement.

In any event, "Beatlemania" is a pleasure to sit through and enjoy, as well as being a definitive documentation of the '60s. ED HARRISON

Saxist Dead; BS&T Tour Cut

AMSTERDAM—Blood, Sweat & Tears called off the second part of its European tour after Gregory Herbert, saxophonist with the band, was found dead in his room at the Amsterdam Park Hotel Jan. 31.

His body was found by the group's trumpet player, Tony Klatka, at 3 a.m. According to a police spokesman it appeared likely Herbert had died of a drug overdose.

Just 11 hours after the body was found, the remainder of the group flew back to the U.S. Concerts in The Hague, Paris and London were scrapped. The group had given an outstanding performance the week before at a MIDEM gala.

Firm Up Talent For Rival Ocean Cruises

LOS ANGELES—Ocean cruises with name entertainers aboard are proliferating from the port of Los Angeles. And they are becoming more competitive.

Princess Cruises is offering the veteran classical pianist, Leonard Pennario, who recorded a score of LPs for Capitol and RCA, as a host on a jaunt to the Caribbean via the Panama Canal for 14 days starting April 8. And on May 1, big band maestro Freddy Martin takes over on a Princess cruise to Acapulco.

Sitmar Cruises counters with Peter Duchin and his orchestra on treks by sea from Ft. Lauderdale to Acapulco starting April 22 and May 6. For May 6 and May 20, Sitmar will serve up Bob Crosby and his reorganized Bobcats for trips to San Juan from Los Angeles. Helen Forrest, once a star of the Artie Shaw, Benny Goodman and Harry James bands, and ventriloquist Edgar Bergen will accompany the Crosby dixer and his

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NEDERLANDER TERMINATED

Jersey Arts Center Booking Own Talent

By MAURIE ORODENKER

HOLMDEL TOWNSHIP, N.J.—Following a record-breaking season last summer, the New Jersey Highway Authority has dropped Nederlander Arts Associates, Inc., the New York City-based concert booking agency, as its \$100,000 a year booking consultant for its Garden States Arts Center here.

The state authority operates the popular summer amphitheatre built at a cost of \$7 million, and instead of continuing with Nederlander as it has since its inception 10 years ago, has decided to make the Arts Center an open house and will handle its own bookings for the coming summer season.

In cutting out Nederlander, a three-man committee has been named to book the top pop and classical names for the Arts Center, which seats 5,000 under a dome, plus an additional 3,000 outside on lawn chairs.

After the record-breaking 1977 summer season, Robert Jablonski, who was vice chairman of the state authority, credited the Nederlander agency for the boxoffice boom.

Jablonski then said the \$100,000 a year contract with the talent agency was a "bargain," although he admitted he didn't think so at first. The 1977 record attendance reflected a 24% increase over the previous year, with more than 417,000 persons attending 73 professional performances. The total 1976 attendance from June 22 to Sept. 9 was 336,165. The Arts Center set boxoffice records last summer with ticket sales grossing \$2,659,000, a \$474,000 increase over the 1976 season.

William F. Smith, new chairman of the state authority, says he doesn't anticipate any major problems in having his office handle its own bookings, in spite of the fact that emergencies arose last summer because of four major concert cancellations.

He also sees substantial savings in having an open house at the Arts Center since there will be no paying out of \$100,000 for a booking consultant.

Smith indicates the state authority was unhappy with Nederlander's proposal for a five-year \$550,000 contract for the booking consultant's services. As a result, says Smith, he had to look at other alternatives.

The three-man committee he set up this week includes John H. Hughes, deputy executive director of the Arts Center; John Larson, the facility's general manager, and Charles Silver, director of public relations for the state authority. Hughes notes he anticipates the Arts Center will offer the same type of programs and top-name talents under the new booking system.

Testing Big Bands

PHILADELPHIA—The Sheraton Hotel in center city here, which has been booking only small musical groups for its lounge, will do a test run for a possible series of big band nights.

With its ballroom undergoing extensive renovations, the hotel will debut the remodeled ballroom with a dinner dance on Feb. 3 featuring Buddy Morrow and the Tommy Dorsey Band. The \$30 a ticket package will include dinner, show, cocktail and dancing.

The authority had been prepared last month to award a substantial contract to the Nederlander agency, but pulled out at the last minute when it learned the New York firm wanted a five-year contract.

It was also learned that among several other agencies, Walter Pierce, president of Boston-based Richmond Concerts Corp., made a pitch to the authority to handle the summer bookings at a fee reportedly substantially less than the \$100,000 being paid to Nederlander.

F. Joseph Carragher, executive director of the highway authority, says a special committee studied the Nederlander offer and other alternatives, and that contracts from other talent agencies were considered. However, the commissioners decided an in-house booking system would be more economical and practical.

Carragher claims he talked to the managers of the Nassau (N.Y.) Coliseum and other facilities similar to the Garden State Arts Center, and found they all handle their own talent bookings with little difficulty. He says the three-man committee will organize the talent bookings, beginning immediately to seek out top concert names for the '78 season, but an authority contract committee will handle the actual contract negotiations.

The authority's executive director says the contract review committee is familiar with artist negotiations, pointing out that it negotiated the performers contracts in past years.

Old 52nd St. Gets New Life At N.Y. Fest

NEW YORK—The 52nd St. of the '30s and '40s jazz era will be recreated in upstate Binghamton, N.Y., March 3, 4 and 5 when the Robinson Center for the Arts & Sciences in a tribute to Erroll Garner stage a "Meet You On The Street" series of concerts, dinners and related activities.

The Robinson Center is a non-profit educational organization that is also involved in a number of non-musical activities. A grant from the New York State Council on the Arts will help make this the most ambitious musical event the group has ever planned.

Tickets for each of the three nights of food and music is \$25 per person with \$15 of the sum tax deductible. Tickets just for the shows—by the Slam Stewart Trio plus One—are \$10 and \$8 for Robinson members.

According to the Robinson Center, if the fund raiser proves successful it will be repeated in future years. Already there has been interest in recreating the event for the Newport Jazz Festival this summer.

The Robinson Center will be renamed the 3 Deuces for the three days. For full price there will be dinner or brunch, the concert by Slam Stewart Trio plus One, a jam session and a ball on the final night.

Two blocks of Binghamton will be made over to resemble the 52nd St. of the '30s and '40s with such landmarks as 21, the Famous Door and Ryan's. **ROMAN KOZAK**

Isolation Club Asset, 4 Managers Say

NICASIO, Calif.—The new management team at Rancho Nicasio, a nightclub located in the miniature town situated in the exact geographic center of Marin County, is taking steps to establish the club firmly on the Bay Area nightclub circuit.

Its approach involves a distinctly different twist. Whereas most nightclubs rely on their proximity to heavily populated business areas and large neighborhoods, Rancho Nicasio must rely on exactly the opposite—the attraction to patrons of visiting a club out in the country and away from everything else.

To accent this attraction, the new managers—Iano Locurto, John Wesleyk, Andrew Charne and Alan Edelson—are not only beefing up the booking but have taken steps to establish the Rancho as a respected dinner house.

"Basically," says Locurto, who has been involved previously in restau-

rant ventures in both New York and Philadelphia, "we felt that if we offer excellent food and dress up our entertainment, people will respond."

"We have a backyard area with a pool, and we can use that for outdoor dining in the summer. There is a glass wall at the rear of our stage which is now boarded over but which we plan to remove so the people outside can look in and see the band."

Booking is handled principally by Charne, who hopes to convince suitable groups coming through the San Francisco area to add Rancho Nicasio to their itineraries.

Charne booked a solid string of acts the last week of January with Asleep at the Wheel (25), New Riders of the Purple Sage (26) and Stoneground, now cutting an album for Warner Bros. (27).

Charne feels that the country solitude plus supperclub atmosphere should appeal to a certain style of

performer. "The image of the club in the past," he says, "has been heavily country-oriented."

"We'll stay with that to a degree but we'd like to go beyond country to something more polished. I think Peter Allen would be great here if we can get him. Any number of female singers would be fine here also."

The club is composed of two distinct areas, a 2,000 square foot dining/showroom area, and a 625 square foot front bar area for relaxing. The stage is 300 square feet.

2 To England

LOS ANGELES—Johnny Mathis and Bob Newhart will headline "Super Night" at the London Palladium along with the Royal Philharmonic Orchestra on April 9. The event, honoring the Prince of Wales and admiral of the fleet, Earl Mountbatten of Burma, will benefit United World Colleges.

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Signings

Fotomaker, the newly formed five-man rock band, to Atlantic Records with a debut LP "Fotomaker" on release Feb. 28. The LP was produced and engineered by **Eddie Kramer**, **Ron Albert**, **Howard Albert** and coproduced by Fotomaker. . . . **Robert Ragland** to Robert Light Agency for film composers. . . . Rounder recording group **George Thorogood & the Destroyers** to the Rosebud Music Agency for exclusive booking. . . . **Carlene Carter** to Warner Bros. Records with an exclusive worldwide agreement. . . . **Smokin'** a country swing band, and **Funktion**, a rock band to James Bayt Productions for management.

Montana to an exclusive, worldwide agreement with Atlantic Records. Montana is the artist name for music produced and arranged by **Vince Montana**. Debut single by Montana is "Dance Fantasy." . . . Singer/songwriter **Kim Carnes** to EMI America with a worldwide recording agreement. Her first Capitol LP is set for spring. She helped write the film score for "Vanishing Point." . . . **John Miles** to Arista Records with LP set for March release. Miles comes from London Records. . . . Singer/songwriter **Jessie Barrish** to RCA Records. **Marty Balin** is producing debut LP. . . . Writer/artist **Jamie Anders** to Chappell Music. . . . Newfoundland group **Figgy Duff** to Island Records. . . . **Brian Eno** re-signs with Island Records for North America. The label is rush releasing his European LP "Before And After Science."

Talent Talk

Meat Loaf stole the show at the CBS beginning of the year marketing meeting in New Orleans with a three-encore performance. Veterans of previous CBS conventions say it was the most enthusiastic reception to a new act in memory.

Also very well received was **Elvis Costello**, whose opening remarks to the assembled were: "Thank you to **Jerry Wexler** and the folks at Warner Bros. Records. I knew the company was in good hands since **Clive Davis** left."

There were, however, some notable omissions. Though the convention was held two blocks from Bourbon St. where 12 acts were counted playing in clubs along the half-mile strip, not one New Orleans dixieland or any other kind of band appeared at the convention.

Also missing at the endless product presentations was any mention of new releases by either the **Vibrators** or the **Clash**. A high source at CBS Records International says he has tried to get the critically acclaimed first Clash album released in the U.S. "but they wouldn't release it because they said it was not up to the company's technical standards. I said that the first Dylan album was not up to standards either, but they didn't listen."

Capitol is releasing the "2-4-6-8 Motorway" single by the **Tom Robinson Band** in the U.S. . . . **Nona Hendryx** and **Sarah Dash** provided backing vocals to **David Johansen's** new LP for Blue Sky Records.

Super session percussionist **Ralph MacDonald's** "Calypto Breakdown" was heard by an estimated six million viewers when it was used to open the telecast of the Super Bowl. MacDonald is producing **Thijs Van Leer's** first solo LP. MacDonald is also a member of a new Columbia band called the **Writers**.

Release of **Wondergraphs** debut LP on A&M has been delayed until Feb. 27. A number of test pressings had been sent out to critics. Now the label is asking the reviewers to hold their reviews. . . . **Herb Alpert** wrote **Art Garfunkel's** "Wonderful World" almost 20 years ago.

Rich Look, associated in the past with **Cathy Chamberlin's** Rag'n'Roll Revue, and groups such as **Mt. Airy** (the Chapin brothers, **Kash Monet** and **Bob Hinkle**) is heading a cabaret act these days at Tramps. After two soldout gigs there, he returns for a Saturday (21)-Saturday (28) repeat. . . . **Chick Corea** and **Herbie Hancock** team for a Feb. 1 Carnegie Hall concert produced by New Audiences. . . . Private Stock's **Cissy Houston** recently hit Detroit on a promo tour. . . . Jazz pianist **Marian McPartland**, a treasured fixture at Gotham's Carlyle Hotel, teams with **Ada Kopetz-Korf** in a tandem performance there of Grieg's A Minor Concerto. McPartland is using the occasion to warm her fingers for a scheduled appearance with the **Rochester Symphony** in April which, no doubt, will be waxed by **Improv Records**.

Talent In Action

ELECTRIC LIGHT ORCHESTRA

Blaisdell Arena, Honolulu

Jeff Lynne and the Electric Light Orchestra began a Far East tour Jan. 26 with their first local appearance. Despite it being their first public concert in a while, the seven band members performed remarkably well, displaying a full measure of confidence in carrying out each of the 15 tunes.

Although local concertgoers have seen a good proportion of the major rock acts in the past 10 years, none has brought the kind of special light show that ELO used.

Shortly after **Dancer**, a superb four male, one female rock band from Maui warmed up the audience, Lynne and the rest of ELO walked onstage while green laser beams gave a cage effect to the front area of the arena.

Lynne's current lineup includes **Bev Bevan** on drums, **Richard Tandy** handling what seemed like a myriad of keyboards, **Kelly Grovcutt** on bass, **Mike Kaminski** on violin and **Hugh McDowell** and **Melwyn Cale** playing their cellos as though they were guitars.

Although the sound mix wasn't as good as it could have been (there was not enough separation between individual instruments in the total sound) the sheer technological sophistication of the equipment made up for it.

In addition to the use of lasers and rows of overhead and side lighting, the group's instruments were electric without having cords coming from them. This gave most of the group maximum mobility onstage without having to worry about cumbersome and restrictive wires.

The near sellout crowd seemed to be caught up in the ELO magic from the first song, responding with increasing enthusiasm throughout the entire 90-minute set.

ELO did most of its hit tunes, as well as tunes from its newest double LP "Out Of The Blue." These songs included "Evil Woman," "Can't Get It Out Of My Head," "Turn To Stone," "Birmingham Blues," "Wild West Hero," "Telephone Line," "Strange Music," "Do Ya," "Roll Over Beethoven," and a half dozen others.

Particularly popular with the crowd were solo shots by **McDowell** and **Kaminski**, as each one interacted dramatically with the lasers which fired lights all over the facility. **DON WELLER**

RANDY EDELMAN

Reno Sweeney, New York

Singer/composer Edelman just might represent the flip side of the **Randy Newman** coin.

He certainly displayed an uptempo attitude Jan. 26, coupled with a dynamic solo piano style, that accentuated the positive in a most entertaining way.

Edelman's greatest success to date has been as a songwriter—he wrote **Barry Manilow's** hit single "Weekend In New England," among others—but in his 14-song, hour-long set, he exhibited a sure-fire stage presence, indicating he is well on his way to an important performing career.

First off, Edelman has an engaging personality. With an ear to ear grin, framed by ringlets of shoulder-length hair, he soon had the often reticent **Reno audience** in the palm of his hand.

His pleasant vocals, neatly complemented by his vigorous piano plunking, served him well as he steered his way through a program about equally divided between rockers and softer, more sentimental fare.

An update of "Concrete And Clay" was well received as was his rendition of "Uptown Uptempo Woman, Downtown Downbeat Guy," Edelman's self-penned British hit of several years back.

He finished with a couple of encores and could have played longer had he wanted to. **ED KELLEHER**

BEEFHEART REDBONE

Roxy, Los Angeles

Creativity was the key word—**Beefheart** was absolutely at his best Jan. 27.

After a grueling bass introduction, the **Magic Band** filed onstage, unleashing its own form of rock 'n' roll magic.

Experimental rock? Avant-garde? Insanity? A wee bit of all was incorporated into the show.

Beefheart and his **Magic Band** stepped on all areas of music during their one-hour-plus, 11-song set, featuring quality numbers such as "That Chain Puller," "Dirty Irene" and other humorous selections.

Switching back and forth from vocals to screeching harmonica to soprano sax to even

whistling a solo, clearly one could say **Beefheart & Co.** are in a musical world of their own.

Opening the show, **RCA** recording group **Redbone** provided an enjoyable evening for this packed house. The hard driving, 40-minute set showcased the talented unit of **Pat** and **Lolly Vegas**, the backbone of the group.

The duo received support from **Jeff Silverman** on guitar, **Philip Shanel** on keyboards and **Jack White** on drums.

Redbone's seven-song set consisted of past and present material which featured its hits, "Maggie," "Come And Get Your Love" and "Witch Queen Of New Orleans."

Unfortunately the two acts didn't complement each other in any form, except maybe in volume. **BRUCE BOGUCKI**

SAMMY HAGAR EDDIE MONEY

Civic Auditorium, Santa Monica, Calif.

A couple of hard rocking, hyper-volatile bands representing two major labels (**Columbia** and **Capitol**) thundered their way into the **SRO** house Jan. 25 and turned up their electrifying electronics full-blast to the delight of the young crowd.

Columbia's Money took the stage first and served up an hour's worth of about nine r&b-flavored rock tunes, which included some radiant renderings of such **Money** originals as "I Wanna Be A Rock 'N' Roll Star" and the slow and moving "Call On Me" on which lead guitarist **Jimmy Lyon** offered a long and technically impeccable solo.

Money, whose gravelly-grit tenor pipes were coupled with his ability to move well, proved his showmanly acumen in "Got To Get Another Girl" in which he finished on his knees and drew standup cheering and applause.

Capitol's fast-rising **Hagar**, former lead singer and co-founder of **Montrose**, took over the second half and the differences were immediately apparent.

Not only were the comparisons obvious in **Hagar's** smoother, more malleable vocal meanderings, but even more striking was the added instrumental power of this band.

Chiefly responsible for the latter difference were **Denny Carmassi** on drums and **Bill Church** on bass. The ebullient duo furnished its leader with enough rhythmic foundation to support a symphony orchestra—and then some.

Among the highlights of the nearly dozen-tune, hour-long show were **Hagar's** space sequence, which included "Little Star/Eclipse" and "Crack In The World," latter tune coming as a second encore, forcing a good portion of the crowd to its feet and stomping in the aisles.

Also in the repertoire were such **Hagar** favorites as "Turn Up The Music," "Red," "Reckless," "Rock 'N' Roll Weekend" and "All Night Long." On latter tune, bassist **Church** joined **Hagar** on guitar in an inspiring two-way instrumental conversation which had the crowd galvanized. **JOE X. PRICE**

JOURNEY SANDY WELCH

Old Waldorf, San Francisco

The extremely popular local group easily sold-out six shows in three nights Jan. 27-29, drawing a total of 3,600 fans, who paid \$7.50 to see the act in close-up surroundings.

Journey, from the start of its career, has played only concerts; a few dates at this particular club have been the only exception.

Journey has recently been augmented by the addition of lead vocalist **Steve Perry**, whose rounded tones are supplemented at times by the throatier vocals of keyboardist **Gregg Rolie**, who formerly carried the vocal load for the band.

The group also teamed recently, for the first time, with **Queen's** producer **Roy Thomas Baker**, who produced the just-released **Columbia** package "Infinity."

Journey has long been one of the most exciting of the **San Francisco** bands and one of the most English-influenced as well. The **Waldorf** performances showed it to have expanded and improved dramatically in both regards.

Its 14-song, 90-minute performance at the late show Jan. 28 showed that the combination of **Perry's** voice and **Baker's** influence has resulted in a smoother and less ponderous sound.

The material is not only more melodic and to the point, but has a more enveloping rainbow feel. The instrumental work remains dazzling, with both guitarists **Neal Schon**—one of the most underrated players on the scene—and drummer **Aynsley Dunbar** delivering fine solo passages.

(Continued on page 37)

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	TED NUGENT/GOLDEN EARRING —Contemporary Prod., Checkerdome, St. Louis, Mo., Jan. 24	17,095	\$7.50-\$8.50	\$129,216
2	KISS/THE ROCKETS —Festival East Inc./Hooke Prod., Memorial Aud., Buffalo, N.Y., Jan. 25	17,500	\$6.50-\$7.50	\$112,636*
3	KISS/THE ROCKETS —Sunshine Promotions, Roberts Stadium, Evansville, Ind., Jan. 23	14,144	\$7.50-\$8.50	\$109,298*
4	PARLIAMENT/BAR-KAYS/CAMEO —Tiger Flower & Co., Coliseum, Richmond, Va., Jan. 27	12,300	\$6.50-\$7.50	\$87,500*
5	WILLIE NELSON/JERRY JEFF WALKER/KATIE MOFFATT/DON BOWMAN —Feyline Presents Inc., Met Center, Minneapolis, Minn., Jan. 29	12,039	\$6.50-\$7.50	\$85,388
6	EMERSON, LAKE & PALMER —Cross Country Concert Corp., Civic Center, Springfield, Mass. Jan. 29	10,347	\$7.50-\$8.50	\$77,640*
7	PARLIAMENT/BAR-KAYS/CAMEO —Tiger Flower & Co., Norfolk Scope, Norfolk, Va., Jan. 29	12,000	\$6-\$7	\$77,286*
8	KISS/THE ROCKETS —Cross Country Concert Corp., Coliseum, New Haven, Conn., Jan. 28	10,407	\$6.50-\$7.50	\$76,000*
9	TED NUGENT/GOLDEN EARRING —Contemporary Prod./Chris Fritz & Co., Kemper Arena, Kansas City, Mo., Jan. 23	9,767	\$7.50	\$73,253
10	KISS/THE ROCKETS —Cross Country Concert Corp., Civic Center, Springfield, Mass., Jan. 27	10,395	\$7	\$72,765*
11	ROSE ROYCE/CON FUNK SHUN/RODNEY WINFIELD —Lewis Grey Prod., Sam Houston Coliseum, Houston, Tex., Jan. 29	9,158	\$6.85-\$7.85	\$69,724
12	RUSH/PAT TRAVERS —Star Date Prod., Dane County Coliseum, Madison, Wis., Jan. 29	8,940	\$6.50-\$7.50	\$52,410
13	PARLIAMENT/BAR-KAYS/CAMEO —Tiger Flower & Co., Coliseum, Winston-Salem, N.C., Jan. 28	9,000	\$6-\$7	\$52,193*
14	WILLIE NELSON/JERRY JEFF WALKER/KATIE MOFFATT/DON BOWMAN —Feyline Presents Inc., Dane County Memorial Coliseum, Madison, Wis., Jan. 24	5,767	\$6.50-\$7.50	\$40,498
15	RUSH/PAT TRAVERS —Star Date Prod., Auditorium, Milwaukee, Wis., Jan. 26	6,266	\$5.50-\$7.50	\$40,300*
16	STYX/SANFORD TOWNSEND BAND —Wolf & Rissmiller Concerts, Arena, Long Beach, Calif., Jan. 27	6,200	\$6.50-\$7.50	\$39,845*
17	STYX/SANFORD TOWNSEND BAND —Wolf & Rissmiller Concerts, Arena, Long Beach, Calif., Jan. 29	6,200	\$6.50-\$7.50	\$39,658*
18	CHARLIE DANIELS BAND/WET WILLIE/FANDANGO —Louis Messina/Pace Concerts, Sam Houston Coliseum, Houston, Tex., Jan. 28	5,740	\$6-\$7	\$36,348
19	STYX/SANFORD TOWNSEND BAND —Caravan Concerts, Community Center Arena, Tucson, Ariz., Jan. 26	5,381	\$6-\$7	\$32,992
20	ROSE ROYCE/CON FUNK SHUN/RODNEY WINFIELD —Lewis Grey Prod./Feyline Presents Inc., Auditorium Arena, Denver, Colo., Jan. 27	4,796	\$6.60-\$7.70	\$32,842
21	SAMMY HAGAR/LEGS DIAMOND/FRESH —East West Prod., Swing Auditorium, San Bernardino, Calif., Jan. 27	4,787	\$6.50-\$7.50	\$32,620
22	CHARLIE DANIELS BAND/WET WILLIE —Beaver Prod., Lloyd Noble Center, Norman, Okla., Jan. 27	3,376	\$7-\$7.50	\$23,375

Auditoriums (Under 6,000)

1	STYX/SANFORD TOWNSEND BAND/LEGS DIAMOND —Bill Graham, Winterland, San Francisco, Calif., Jan. 28	4,797	\$6-\$7	\$29,680
2	RUSH/PAT TRAVERS —Star Date Prod./Pentagon Prod., Spash Field House, Stevens Point, Wis., Jan. 28	4,058	\$6.50-\$7.50	\$25,900
3	CHICK COREA & HERBIE HANCOCK —Dan Law & Co., Symphony Hall, Boston, Mass., Jan. 29	2,600	\$8.50-\$9.50	\$23,500*
4	GROVER WASHINGTON JR./CALDERA —Avalon Attractions, Civic Center, Santa Monica, Calif., Jan. 26	3,000	\$6.50-\$7.50	\$21,638*
5	THE OUTLAWS/THE WINTERS BROTHERS —Don Law & Co., Area Landmark Theatre, Syracuse, N.Y., Jan. 28	2,800	\$5-\$7.50	\$20,000*
6	GROVER WASHINGTON JR. —Feyline Presents Inc., Retis Field House, Denver, Colo., Jan. 28	2,635	\$6.50-\$7.50	\$19,109
7	SAMMY HAGAR/EDDIE MONEY —Wolf & Rissmiller Concerts, Civic Center, Santa Monica, Calif., Jan. 25	2,902	\$5.50	\$15,961*
8	AVERAGE WHITE BAND —Don Law & Co., Orpheum Theatre, Boston, Mass., Jan. 28	2,000	\$6.50-\$7.50	\$15,000
9	PETER ALLEN/GARY YUTMAN —Barnet Lipman, Morris Stage, Morristown, N.J., Jan. 27	2,050	\$6.50-\$7.50	\$14,880
10	RANDY NEWMAN/MAC McANALLY —Morning Sun Prod., Community Theatre, Sacramento, Calif., Jan. 25	2,027	\$6.65-\$7.65	\$14,661
11	RANDY NEWMAN —Mid-South Concerts, Auditorium Music Hall, Memphis, Tenn., Jan. 28	1,700	\$7	\$11,900
12	GARY WRIGHT/STARCASTLE —Star Date Prod., University Arena, Eau Claire, Wis., Jan. 28	1,944	\$4-\$6	\$10,650
13	GARY WRIGHT —Star Date Prod., Performing Arts Center, Milwaukee, Wis., Jan. 27	1,420	\$5.50-\$7.50	\$9,300

Copyrighted material

HAS NEW PHILOSOPHY

Mama Murray Now Cooking On Charts

By SALLY HINKLE

NASHVILLE—Refreshed from semi-retirement, partially due to the birth of her son, Anne Murray is bounding back onto the recording scene with new energies, goals and philosophies.

For the past two years, Murray has spent a large amount of her time being a full-time mother to her first child, William, now 17 months old, and to rearranging her career.

"Since I've taken time off, I've been able to get my personal life into perspective," says Murray. "Before, I was on the road for nine to 10 months out of the year, and it got to where I didn't know which end was up."

"One day I just sat down and said look, let's stop this. Let's say no to everything from now on. I need to have some breathing room. And it's made quite a difference."

Adjusting to the new phases of her career "just doesn't happen overnight," says Murray. "You have to live with it. It's a little different when you want to have a family. All my instincts tell me to stay home, but on the other hand I want to work."

"Somebody told me, once the baby is six months old, you won't mind leaving him so much anymore. But it just gets harder for me and it's a matter of trying to adjust."

Having had the time to sit back and take a look at her career has created a positive energy flow in the Canadian songstress, one reflected in her music and her attitude.

Her latest Capitol single, "Walk Right Back," has literally bounded up Billboard's Hot Country Singles chart in four weeks to a starred 27, and has received the same action on the Easy Listening charts. But it's her album that clearly defines a togetherness in Murray's directions.

Teaming with a new producer, Jim Ed Norman, Murray has reverted back to a simplicity in production with more emphasis placed on the vocals.

"I had the same producer, Brian Ahern, for the first eight or nine albums," notes Murray, "and we got along great. But I just felt that it was time for a change. So I did two albums with Tom Catalano, who had produced Helen Reddy's first two LPs, 11 Neil Diamond LPs and had worked with Peggy Lee, among others."

"It was an experiment for me and an experience. It didn't pay off in hit records, but I learned a lot."

"Tom's idea was to show people that I wasn't just a country singer, and while I may have alienated a few country fans with the big production, I also was able to pick up a few other fans who might not have listened before."

"This latest album is a little straighter ahead, no big heavy production. It's simple and you hear the voice, which has been a complaint over the years."

Murray was able to schedule her own time to be in the studio for this album, and according to her, it turned out to be a "labor of love."

"I enjoyed working on this album, probably more so than any other," says Murray. "I was able to choose the hours I wanted to work so that I could be home with the baby in the early morning and be home before he went to bed every night. And that's the way we did it for three weeks."

"Some people have criticized the album, saying that it's too perfect. But in 20 or 30 years time, I'll be able

to listen to it and say that I did it well. That's why I'm so keen on getting out and promoting it."

Murray's promotion schedule will see her on the road for the next couple of months pulling one-nighters in the early part of this month and then two weeks in Las Vegas and a week in Arizona.

"I don't like the idea of taking the baby out on one-nighters, but he'll be with me on the trips to Las Vegas and Arizona," says Murray.

Murray's music attracts a large audience, which she attributes to her varied musical influences, including Broadway shows and musicals, rock and roll, classical, folk music and such name artists as Bing Crosby, the Mills Brothers, Perry Como, Sarah Vaughan, Mahalia Jackson and the Staple Singers, among others.

"I listened to everything that was around, and I also took singing and piano lessons. So when 'Snowbird' became a hit and people began calling me a country singer, I was shocked. How could they say that when I had never really listened to country music? All I was doing was singing music I liked to sing."

"I remember there was a quandary when the Grammys came up in 1975. They didn't know where to put Quincy Jones and they didn't know where to put me. So they finally decided upon country and I won the Grammy."

"There was a time when it bothered me being labeled country, but someone said to me, 'why don't you just accept the fact that you sing a country song well and just sing whatever else you want to?' So I stopped fighting it."

Her latest LP offers such tunes as "Just To Feel This Love For You" by Jackie DeShannon and Dean McDougall, "We Don't Make Love Anymore" by Kenny Rogers, "Tennessee Waltz" by Pee Wee King and Redd Stewart, as well as her current single by Sonny Curtis, a former member of Buddy Holly and the Crickets who wrote and sang the theme for the old Mary Tyler Moore show.

"'Walk Right Back' was an old Everly Brothers hit that I've had in mind to record for several years," says Murray, "and there's a market out there that hasn't heard of the Everly Brothers."

"Kids today, when you talk about John Lennon or Ringo Starr, think they used to be in Paul McCartney's band. So if they don't know about the Beatles, they sure don't know about the Everly Brothers."

Murray has recorded a couple of other songs by Curtis as well as Kenny Rogers, but it took a little talking from her producer to get her to finally put down "Tennessee Waltz."

"People have been at me for years to do that song and it's a great old three-quarter country tune, but I don't think anybody will ever do it any better than Patti page."

3 Femme Singers Recording Together

LOS ANGELES—Elektra/Asylum recording artist Linda Ronstadt, along with Warner Bros.' Emmylou Harris and RCA's Dolly Parton, have begun recording an LP together.

The album, scheduled for a spring release, will be on Elektra/Asylum with Brian Ahern producing.

Booking Agency Will Cater To Collegians

• Continued from page 4

Both Martineau, Stoll and Chuck Barnett, senior vice president in Los Angeles, are trying to refute the notion that name acts are into playing big city venues and for sacking the college market.

"College concerts are more sophisticated now and influence record sales," says Martineau. "There have been problems in the past. But today, kids have a proud and serious approach to it."

Martineau and Stoll feel that the primary markets have been "beaten to death" while the secondary markets have also been "exhausted."

"Campuses used to be a total joke but now because of oversaturation of the marketplace, everyone is starting to realize there is a 9,100-seat fieldhouse available at a school," says Martineau.

"Now it's a science, and colleges are an incredible marketplace for selling records. I hope the industry jumps in with us."

Martineau believes the college market today is less violent and rowdy and more viable. "At a college concert you'll have a polite, nice evening as opposed to going to a city-promoted venue which does thousands of shows and doesn't feel the excitement," he says.

Stoll estimates that 50% of its bookings are college dates and predicts that college bookings will increase throughout the industry this year due to economics and oversaturation of the market.

Among Headliner's acts which will play the college circuit within the next few months are Player, Little River Band, Melba Moore/

Rutgers To Offer Jazz

NEW BRUNSWICK, N.J.—The spotlight will be on the musical compositions of jazz greats for a "Great Composers Series" planned by the Livingston College Music Dept. at Rutgers Univ. here.

The concerts, with free admission, will be staged in Lucy Stone Hall on campus. The "Music Of Thelonius Monk" will be featured Feb. 16 with Charles Rouse and Virgil Jones scheduled to appear as guest artists.

On March 16 will be "Music Of Charlie Parker" with Charlie McPherson and Virgil Jones guest artists; "Music Of Horace Silver" with Junior Cook and Bill Hardman guest artists; and "Music Of John Coltrane" with Junior Cook and Bill Hardman guest artists.

Performing the music of the jazz greats and providing the backing for the guest artists will be the Rutgers/Livingston Jazz Professors, a jazz unit made up of teachers at the college's Institute of Jazz Studies.

In advance of the composers series, the college will present a "Tribute To Lester Young" Jan. 31, featuring Paul Quinichette, Harold Ashby, Hank Jones, George Duvivier and Jo Jones. Narrator for the series will be Dan Morgenstern, director of the Institute of Jazz Studies.

Texans Nominated

LOS ANGELES—The North Texas State Univ. jazz band has been nominated for a Grammy for its "Lab '76" album. In 1975, the NTSU 1 O'Clock Lab Band became the first collegiate big band to be nominated for a Grammy.

Ramsey Lewis, the Commodores, Average White Band, Fairport Convention, Melanie, Larry Coryell, Wild Cherry, Gil Scott-Heron, Slave and Brass Construction.

Martineau feels opposition to playing colleges began with the English acts which didn't play colleges and American acts followed.

Headliner's is working the country according to region for an "open line of communication." There are seven agents in the New York office and four on the West Coast.

This summer Headliner will offer an internship program whereby six students will have the opportunity to see first-hand how the agency works. A student from each NECAA region will be eligible to participate and will be paid.

Headliner also sends out direct mailings to the schools drawing attention to an act that could be a possible buy. The agency recently signed former Traffic member Jim Cappaldi who will do an entire college tour despite non-interest by promoters.

NECAA To Talk Music

LOS ANGELES—A broad cross-section of music industry executives will participate in the record company panel at the NECAA national convention Feb. 24 in New Orleans.

The panel titled "Record Company: What They Can Do For You," will be moderated by Phil Lobel, programming council director, Univ. of Colorado, Boulder.

Panelists will include Bob Frymire, director of A&M's college division; Eric Doctorow, director of CBS' college division; Bruce Tennebaum, college promotion, Atlantic Records; Marilyn Lipsius, manager of college promotion and marketing, Arista Records; Corb Donohue, head of artist development, ABC Records; Stan Goldstein, Magna Artists; Jeff Scheen, Far Out Productions; Steve Powers, Mountain Railroad Records; and Lou Weinstein, TRT Travel/Albatross Records.

Acts' Art Displayed

NEW YORK—Syracuse Univ. is staging an exhibition of artwork executed by recording artists Jan. 30-Feb. 22. Then the exhibit goes on national tour.

Included in the show are paintings and drawings by Patti Smith, Commander Cody, Cat Stevens, Captain Beefheart, Richie Havens, the Tubes, Klaus Voorman and possibly John Lennon and Yoko Ono.

COLLEGES WIN FEE DELAY

LOS ANGELES—The moratorium against copyright infringement penalties that colleges may unknowingly incur has been extended until March 1, while negotiations between the three performing rights organizations continue.

The moratorium was originally tagged to end Feb. 1. An NECAA official reports that details of the license will probably be announced at the organization's national convention later this month in New Orleans.

Talent In Action

• Continued from page 36

Most of the material in the set was, as expected, from the new "Infinity" album, with several of the songs—"Feeling That Way," "Can Do" and "Anytime" reminiscent of the Beatles in their "Revolver" period.

Understandably enough, the band also sounds now a bit like Queen. An older tune that got good response was the hard-rocking "Saturday Night." The title track from its previous album, "Look Into The Future," was the high point of three encore numbers, with Rolie taking almost all of the vocals.

Singer Sandy Welch, accompanying herself on guitar, did a good job of holding the attention of the fans who had come to hear an entirely different type of music.

She did mostly original or little-known songs, although the set did include the Eagles' "Desperado" and Karl Bonoff's "Rose In The Garden."

Though she has a warm stage presence and a fine voice, most of Welch's material during her eight-tune, 40-minute set had a distinctly dated folksy feel.

JACK McDONOUGH

BURT BACHARACH RAQUEL WELCH

MGM Grand Hotel, Las Vegas

It was a night of serious-minded pop coupled with the debut of one of Hollywood's singing sex symbols Jan. 12 in the Celebrity Room. It proved to be that and much more as Welch proved to be an entertaining opening act, followed by the excellent musicianship of composer Bacharach.

Welch opened her nearly over-produced program of nine songs with the driving rocker "Boogie Fever," accompanied by six male dancers. Second effort, "Music Speaks Louder Than Words," showed her adequate if shallow vocal style, followed by the demanding "Don't Cry For Me Argentina" from the rock opera "Evita," fairly well encompassing the emotions of the melody but limited range-wise.

Final song, a Gladys Knight & the Pips classic, "You're The Best Thing," nicely rounded out Welch's cohesive, 50-minute act, which surprised many ringsiders with polish, flair and decent vocal attempts. Several numbers were understandably pre-recorded and her dance sequences were acceptable.

Meanwhile, A&M recording act Burt Bacharach ran through his gauntlet of numerous hits, mini-symphonic melodies and pop tunes. Even though the same show has been seen here numerous times, his one-hour, 13-song set is still lively, animated and refreshing. Not only were past hits such as "Raindrops Keep Fallin' On My Head," "Alfie" and "What The World Needs Now" performed, but newer material was also exposed.

Taken from his latest album effort "Futures," the new material included the melancholy "No One Remembers My Name" and "Seconds." A combined hits medley effectively illustrates Bacharach's diversity and seemingly unending flow of melodic lines. As in previous outings at the MGM, a top-notch troupe of four dancers brought several songs alive, namely "Monterey Peninsula," "Come Touch The Sun" and "The Old Fun City."

Bacharach easily switched from conductor of the 40-piece Tom Moses Orchestra to piano, masterfully controlling each nuance, mood and desired effect. He painted contrasting lines of harmony and melody, emphasizing rhythms, counterpoint and percussions.

HANFORD SEARL

Garden Stilled

NEW YORK—Madison Square Garden, the city's largest venue, will not host any music shows until May when a David Bowie concert is scheduled. The venue has a full calendar of hockey, basketball and tennis games. The last rock show at the Garden was Kiss in December.

Meanwhile, regular rock shows are being held at the Palladium, while at Radio City Music Hall, the New York Pop Festival is going on with performances scheduled by Harry White, Leon Russell and a Spanish troupe.

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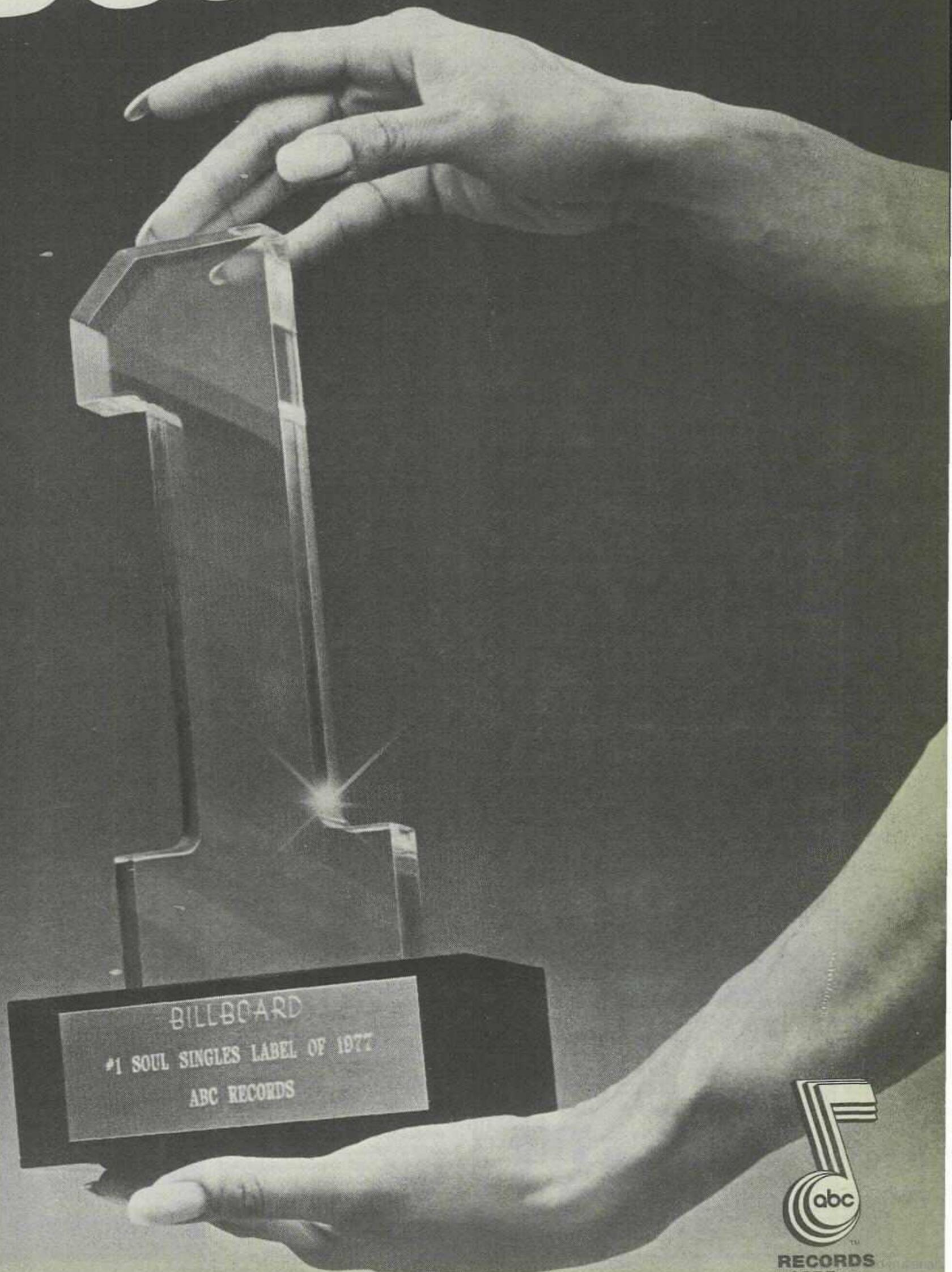
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Discos

Disco Disk Release Test: Is It Likely To Crossover?

• Continued from page 1

dition to having acceptance at the disco level.

"We're seeking records that will have a long life in discos and stretch into the pop and r&b market," continues Simons, "acts in which we can build a future around."

Simons says that records cut solely for the disco market are diminishing somewhat. But he adds "Good music is good music and if you can dance to it, it can be expanded to another audience."

Casablanca FilmWorks, this summer, will release "T.G.I.F." a disco-oriented film with music by Patti Brooks, Donna Summer, Alec Costandinos, Love & Kisses, Thelma Houston, Commodores and others, which Simons expects "radio will be pleased to play."

Steve Alaimo, vice president and a&r director at T.K. Productions in Hialeah, Fla., says the label is "definitely more selective now than a year ago" in its releases and is not dealing too heavily with "pure disco activity" principally because it doesn't sell.

"There is a need to crossover into r&b and pop in order to sell," he says. "We're working disco r&b and pop now."

Alaimo says T.K. will sign acts if the act can sell records and receive airplay. "It was difficult getting Top 40 airplay so you'd go to the secondary stations who also have become selective," Alaimo claims.

"So people went to the discos to break a record. But with disco con-

ventions now and meetings and unionization discos have become selective. A record has to have more than a beat and good orchestration.

Alaimo cites recent records by Peter Brown and T-Connection as crossover successes. Originally they were broken at the disco level.

For a label that has released 85 commercial 12-inch singles, T.K. is now restricting its releases to promotional copies only. Alaimo says the 12-inch single has hurt LP sales and only strictly disco cuts will be released in that form.

At Atlantic Records, Larry Yagar, national singles sales, says Atlantic has also been selective in its disco releases.

Product by Cerrone ("Supernature") and Chic ("Dance, Dance,

Dance, Yowsah, Yowsah") are currently creeping up the Hot 100 and r&b charts.

When we put out product people pay attention to it," says Yagar, "because we don't release much that often. We don't have six-record releases."

Chuck Gregory, vice president and general manager of Salsoul Records, credits the Bee Gees and "Saturday Night Fever" for "opening the doors to our label."

While Salsoul hasn't slowed its releases, it is concentrating on crossing over into the pop and r&b field as well and cites the Bee Gees' success as paving the way for more disco flavored music on Top 40 radio.

Says Gregory: "The popularity of the movie and music shows that

when exposed to a lot of people, they like it."

Gregory says that Salsoul pretests records before they get to the radio level so it has a barometer of the record's radio appeal.

Artists like Claudja Barry and Bunny Sigler are now being crossed into the r&b market.

Says Nancy Sain, vice president and general manager of Butterfly Records: "Disco is now regular music being done by mass appeal artists. The music has broader appeal than it used to."

Sain says that there is still a lot of product being released, but the quality of disco productions is better and the competition is stiffer. Good records, she says, will still manage to attract attention.

Sain agrees that deejays and radio have become more selective and Butterfly is attempting to use songs which will be played on pop radio as well as in discos.

While Butterfly has enjoyed its biggest successes with disco product, Sain says that of the 18 albums to be released this year, only six will be disco-oriented.

And John Jossey, general manager of AVI Records, adds that AVI is still "bullish about disco" and credits both black radio and the discos for breaking records by El Coco ("Cocomotion") and Le Pamplemousse ("Le Spank"), both riding the Hot 100.

Says Jossey: "Discos aren't hungry for product so the quality has to be good."

Mobile Operation By Elderly Duo Man & Wife In 60s Work the Eastern Tri-State Area

• Continued from page 3

of party ranging from high school graduation parties, to sweet 16 parties, engagements, weddings, club socials and some senior citizens get-togethers. The Schers confess that their appearances at senior citizens functions constitute a small percentage of their business.

The couple's activities span the tri-state area of New York, New Jersey and Connecticut.

The couple's up-to-date sound and light show, their knowledge of and ability to demonstrate the latest

disco dances, and their comprehensive collection of disco records have made them a hit among younger party organizers.

In the relatively short period of time since they have been in business, their popularity has grown to the point where they are booked almost solid through Labor Day.

The Schers, who have grandchildren ranging in age from 10 to 21, move around their equipment in special wheeled containers without any outside help. They set up and operate both the sound and light equipment, select and spin their own platters and drive their own station wagon.

During the recent winter blizzard when almost everything in New York ground to a standstill, the Schers were inundated with calls to fill in for live bands and other mobile operators who could not make it through the snow. They responded to as many of the emergency calls as possible, they say.

Equipment used by the Schers include Pioneer speakers and amplifiers, Technics turntables, Sony Recorders and dbx noise reducers. The light show includes strobes, pinwheels, chasers and sequencers. Their music library of more than 1,000 records spans the spectrum of disco, pop, rock, fox trots, rumbas, waltzes and other types of MOR and "beautiful" music.

Like all good mobile operators,

the couple is careful to determine the age grouping and musical preferences of its audiences before selecting music for any show.

The Schers, who have made dancing a hobby for more than 30 years, are well schooled in the latest dances. They belong to the IDRC, one of the leading disco record pools in the country, and attend local discotheques to keep abreast of developing trends in music and dances. All this information is utilized in putting together the best possible disco package for their clients.

Still, in spite of their professionalism and dedication, and the fact that they work as many as five nights a week, the Schers try to keep the operation to perspective, as an enjoyable diversion to the monotony of retirement, instead of a demanding, nerve-wrenching highly-competitive business.

Rates for the Schers traveling disco party vary depending on location, number of hours of play needed, financial capabilities of the group or persons involved, and day of the week. However, their top prices is usually around \$150. They also frequently play for free for victims of muscular dystrophy and cerebral palsy.

Arista & Magazine Team Up On An LP

LONDON—A unique joint venture involving Arista Records and Disco International trade magazine here has brought about the release of a compilation album of 12 of the best U.S. and U.K. Arista disco music tracks.

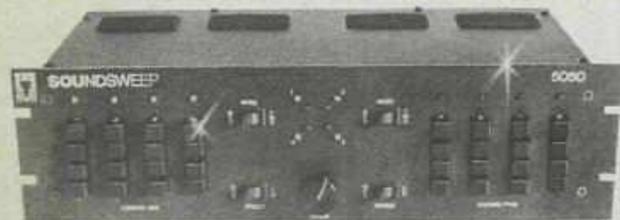
The LP is available to Disco International readers on an exclusive basis until its national release in March, and is offered at a reduced \$4.80 price. It is called "Fingerlickin' Good" and has product from the Brecker Brothers, Garnet Mimms, Viola Wills, Commander Cody and Grateful Dead.

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Clubs Thriving In Philly Area; More Unshutter

PHILADELPHIA—Despite its fluctuating fortunes in some other areas of the country, the discotheque concept continues to flourish here, and two new clubs have been recently added to the local dance scene. Among them is Frankie's Place in the Korvettes shopping center.

This room has been extensively remodeled and renamed Disco Fever. It now features a new elevated dance floor, upgraded sound and light show. The "new" room which opened last weekend with Ricky & the Rockets, will maintain an entertainment policy of mixing live performances with conventional recorded disco sounds.

Meanwhile, in Pennsauken, N.J., Disco World swung open its doors recently with R.J. Laurence, an air personality with WCAU-FM at the turntables.

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Billboard's Disco Action

National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
1	1	SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
2	5	LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
3	4	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12-inch)
4	3	TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
5	2	ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
6	6	STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
7	8	CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
8	12	GIVE ME SOME LOVIN'/AFRICANISM—Kongas—Crocus (LP import)
9	7	LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
10	10	DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
11	9	SHAME—Evelyn King—RCA (12-inch remix)
12	11	DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
13	14	WHICH WAY IS UP—Stargard—MCA (12-inch/LP)
14	17	GALAXY—War—MCA (LP/12-inch remix)
15	13	ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
16	15	THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP/12-inch)
17	20	THE BEAT GOES ON—Ripple—Salsoul (12-inch)
18	19	I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
19	30	ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orchestra—Casablanca (LP)
20	31	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
21	18	SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
22	16	MOON BOOTS—O.R.S.—Salsoul (12-inch)
23	22	THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
24	23	DON'T COST YOU NOTHING—Ashford & Simpson—Warner Bros. (12-inch remix)
25	25	I FEEL GOOD—Al Green—Hi (Cream) (LP)
26	—	MR. LOVE/ORGAN GRINDER/AUF WIEDERSEHEN DARRIO/TRANSISTOR MADNESS—Dr. Buzzard's Original Savannah Band—RCA (LP)
27	—	MELODIES—Made in U.S.A.—Delite (12-inch)
28	28	I JUST WANT TO TURN YOU ON/DANCE TO THE MUSIC—Muscle Shoals Horns—Ariola (12-inch)
29	21	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
30	27	LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
31	26	CAN'T YOU FEEL IT/MAGIC LOVE/HOLD ME, SQUEEZE ME/DISCO DANCE—Michele—West End (LP)
32	32	DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12-inch)
33	33	THEME FROM CLOSE ENCOUNTERS—Mecca—Millennium (LP)
34	—	COME INTO MY HEART/LOVE'S COMING/EASY LOVE—USA—European Connection—TK (LP)
35	—	VOYAGE—all cuts—Polydor (LP import)
36	29	YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12-inch)
37	38	DON'T STOP ME I LIKE IT—David Cristy—Polydor (LP import)
38	24	KISS ME (The Way I Like It)—George McCrae—CBS (12-inch)
39	34	LOVE IS FINALLY COMING MY WAY—True Example—Salsoul (12-inch)
40	—	SINGING IN THE RAIN—Sheila B. Devotion—Carrere (12-inch import)

PITTSBURGH

- This Week
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - TUXEDO JUNCTION—All Cuts—Butterfly (LP)
 - ON FIRE—T-Connection—TK (12-inch)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE—Claudia Barry—Salsoul (LP)
 - SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - LOVE BUG—Tina Charles—Columbia (12-inch import)
 - WHICH WAY IS UP—Stargard—MCA (12-inch)
 - LOVE MAGNET—Freda Payne—Capitol (12-inch)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)

SAN FRANCISCO

- This Week
- GALAXY—War—MCA (12-inch remix)
 - LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
 - GIMME SOME LOVIN'/AFRICANISM—Kongas—Crocus (LP import)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
 - THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEADACHE—Marcia Hunt—Aves (LP import)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - I FEEL GOOD—Al Green—Hi (LP)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)

SEATTLE/PORTLAND

- This Week
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - ON FIRE—T-Connection—TK (12-inch)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
 - LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch)
 - SUPERNATURE/SWEET DRUMS—Cerrone—Cotillion (LP)
 - CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (12-inch)
 - MOON BOOTS—O.R.S.—Salsoul (12-inch)
 - THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR—The Trammps—Atlantic (12-inch/LP)
 - LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/TAKE IT EASY/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
 - I DON'T WANT TO FORGET YOU—Denise McCann—Polydor (12-inch import)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - SNAKE IN THE GRASS—Temptations—Atlantic (LP)

MONTREAL

- This Week
- ONCE UPON A TIME/I LOVE YOU—Donna Summer—Polydor (LP)
 - BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—RCA (12-inch)
 - LA VIE EN ROSE—Grace Jones—RCA (LP)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Quality (12-inch)
 - DANCE, DANCE, DANCE—Chic—WEA/Quality (12-inch)
 - THE BULL—Mike Theodore Orchestra—WEA (LP)
 - WHICH WAY IS UP—Stargard—MCA (LP)
 - LOSING YOU—Hearts Of Stone—TC (12-inch)
 - IT TAKES TWO—Claudia Barry/Ronnie Jones—London (12-inch)
 - STAYIN' ALIVE—Bee Gees—Polydor (LP)
 - DOWN BY THE DOCKS—Sailor—CBS (12-inch)
 - KISS ME (The Way I Like It)—George McCrae—CBS (12-inch)
 - MOONLIGHT LOVIN'/STRANGER IN PARADISE—Isaac Hayes—Polydor
 - CONQUEST OF THE STARS—Stargard—MCA (12-inch)
 - GALAXY—War—MCA

NEW ORLEANS

- This Week
- LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - BIONIC BOOGIE—All Cuts—Polydor (LP/12-inch)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
 - GALAXY—War—MCA (12-inch remix)
 - DON'T COST YOU NOTHING—Ashford & Simpson—Warner Bros. (12-inch remix)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - ON FIRE—T-Connection—TK (12-inch)
 - GIMME SOME LOVIN'/DR. DOO DAH—Kongas—Crocus (LP import)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)

NEW YORK

- This Week
- RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
 - SUPERNATURE (entire LP)—Cerrone—Cotillion (LP)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
 - LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocus (LP import)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (LP/12-inch)
 - TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - ROMEO & JULIET—Alec R. Costandinos and the Syncophonic Orch.—Casablanca (LP/12-inch)
 - CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - VOYAGE—All Cuts—Polydor (LP import)
 - WHICH WAY IS UP—Stargard—MCA (LP)
 - COME INTO MY HEART/LOVE'S COMING/EASY LOVE—USA—European Connection—TK (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)

PHILADELPHIA

- This Week
- TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - DANCE LITTLE DREAMER/RISKY CHANGES—Bionic Boogie—Polydor (LP)
 - GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocus (LP import)
 - CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - AFRICANO/TOUCH TO TOUCH—Timmy Thomas—TK (12-inch)
 - WHICH WAY IS UP—Stargard—MCA (12-inch)
 - DANCE, DANCE, DANCE—Chic—Atlantic (LP/12-inch)
 - DANCE WITH ME—Peter Brown—Drive (LP/12-inch)

PHOENIX

- This Week
- CHATTANOOGA CHOO CHOO/VOLGA BOATMAN/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
 - TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - SUPERNATURE/GIVE ME LOVE/SWEET DRUMS—Cerrone—Cotillion (LP)
 - JOHNNY, JOHNNY PLEASE COME HOME/TAKE IT EASY/LOVE MACHINE/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - ROMEO & JULIET—Alec R. Costandinos & the Syncophonic Orch.—Casablanca (LP)
 - I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - ON FIRE—T-Connection—TK (12-inch)
 - MR. LOVE/ORGAN GRINDER TALE/AUF WIEDERSEHEN DARRIO/TRANSISTOR MADNESS—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - THEME FROM CLOSE ENCOUNTERS—Mecca—Millennium (LP)
 - SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)

DALLAS/HOUSTON

- This Week
- SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - HOUSE OF THE RISING SUN—Revelation—Crocus (LP import)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - GIMME SOME LOVIN'/AFRICANISM—Kongas—Crocus (LP import)
 - WHICH WAY IS UP—Stargard—MCA (LP/12-inch)
 - DISCO DANCE—Michele—West End (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - MOON BOOTS—O.R.S.—Salsoul (12-inch)

DETROIT

- This Week
- BIONIC BOOGIE—all cuts—Polydor (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - GIMME SOME LOVIN'/AFRICANISM—Kongas—Crocus (LP import)
 - TRUST IN ME/HALF AND HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
 - I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - I JUST WANT TO TURN YOU ON—Muscle Shoals Horns—Ariola (12-inch)
 - LOVE IS FINALLY COMING MY WAY—True Example—Gold Mind (12-inch)

LOS ANGELES/SAN DIEGO

- This Week
- LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
 - RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - GALAXY—War—MCA (12-inch remix)
 - STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSD (LP)
 - GIMME SOME LOVIN'/AFRICANISM—Kongas—Crocus (LP import)
 - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
 - I FEEL GOOD—Al Green—Hi (Cream) (LP)

MIAMI AREA

- This Week
- SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
 - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocus (LP import)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - LOVE EXPRESS/LET'S ALL CHANT—Michael Zager Band—Private Stock (12-inch)
 - MR. LOVE/ORGAN GRINDER AND I/SORAYA—March Of The Niggas—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - MELODIES—Made in U.S.A.—Delite (12-inch)
 - THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP)
 - DANCE A LITTLE BIT CLOSER—Charo—Salsoul (LP/12-inch)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)

ATLANTA

- This Week
- SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSD (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - WHICH WAY IS UP—Stargard—MCA (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE—Claudia Barry—Salsoul (LP)
 - GIMME SOME LOVIN'—Kongas—Crocus (LP import)
 - KISS ME (The Way I Like It)—George McCrae—TK (12-inch)
 - RISKY CHANGES—Bionic Boogie—Polydor (LP/12-inch)
 - MOON BOOTS—O.R.S.—Salsoul (12-inch)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)

BALT./WASHINGTON D.C.

- This Week
- LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - I DON'T KNOW—Sweet Cream—Bareback (12-inch)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch/LP)
 - AFRICANISM/GIVE ME SOME LOVIN'/DR. DOO DAH—Kongas—Crocus (LP import)
 - JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - WHICH WAY IS UP—Stargard—MCA (LP)
 - GOIN' TO THE DISCO—Players Association—Vanguard (12-inch remix)
 - DON'T STOP ME, I LIKE IT—David Cristy—Polydor (LP import)
 - BABY, LET'S DO IT THE FRENCH WAY/CHOCOLAT'S MEDLEY—Chocolat's—Ibaco (LP import)
 - THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)

BOSTON

- This Week
- LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - RISKY CHANGES—Bionic Boogie—Polydor (LP/12-inch)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - DON'T COST YOU NOTHING—Ashford & Simpson—Warner Bros. (12-inch)
 - I JUST WANT TO TURN YOU ON/DANCE TO THE MUSIC—Muscle Shoals Horns—Ariola (12-inch)
 - MELODIES—Made in U.S.A.—Delite (12-inch)
 - CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - TAKE IT EASY/LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - GALAXY—War—MCA (LP/12-inch remix)
 - THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12-inch)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)

CHICAGO

- This Week
- STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSD (LP)
 - SUPERNATURE (all cuts)—Cerrone—Cotillion (LP)
 - ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (LP/12-inch)
 - BIONIC BOOGIE—All cuts—Polydor (LP/12-inch)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - GIMME SOME LOVIN'—Kongas—Crocus (LP import)
 - DANCIN' FEVER/JOHNNY, JOHNNY PLEASE COME HOME/OPEN THE DOOR/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
 - ON FIRE—T-Connection—TK (12-inch)
 - WHICH WAY IS UP—Stargard—MCA (LP)
 - SINGING IN THE RAIN—Sheila B. Devotion—Carrere (12-inch import)

Disco Mix

By TOM MOULTON

NEW YORK—Atlantic Records has rush-released its second commercial 12-inch 33 $\frac{1}{3}$ r.p.m. disco disk. The selection, "Dance Fantasy," is from the forthcoming LP of the same name by Vincent Montana Jr. It was inspired by the movie "Close Encounters Of The Third Kind." Most of the music is original except for "When You Wish Upon A Star" and the "Close Encounters" theme.

A unique aspect of the record is the sound effects which link the music together. For anyone who has seen the movie this will bring to mind all the exciting things which happen in the film.

The tune starts off with "Mexican Desert" in which the listener hears the sound of blowing wind and the props of airplanes being started. This then goes into the second movement titled, "The Toys Come To Life," in which a spaceship is heard flying over a house in which the toys become animated.

The third movement is "Comin' Round The Mountain." In this segment, police cars with sirens blaring go in pursuit of the space ship. The cars go over a cliff as the ship takes off into space.

In "India," the fourth movement, sitars and the chanting of voices are heard throughout. The fifth movement is "Space Center," and musically, this is the only section in which the music reminds the listener of the Salsoul Orchestra for which Montana arranges, conducts and produces.

The sixth movement of the song is in two parts titled "The Child Communicates" and "The Kidnapping." In the seventh movement, "The Conversation," the "Close Encounters" theme is utilized to portray the humans trying to communicate, through music, with the spaceship.

The grand finale is "When You Wish Upon A Star." It features the vocals of Sister Sledge. Overall this is one of the most unique concepts in pop music to be released in a long time. Sound effects here are just as important as the music, and the result is a perfect marriage of the two.

"Dance Fantasy," was arranged, conducted and produced by Montana, who also composed all the tunes heard, with the exception of "When You Wish Upon A Star" and the "Close Encounters" theme.

Casablanca Records has released two of four scheduled productions by Alec R. Costandinos. They are "Romeo & Juliet" done in five acts, and "Golden Tears" by Sumeria.

Slowdown In 12-Inch Disco Disk Releases

• Continued from page 1

Action Top 40 charts, may well be the final product of its kind from the label.

Atlantic Records has aggressively pursued the disco market and has released several commercial disco disks. The label currently has several such products on the National Disco Action Top 40 charts. However, up to presstime, no company authority on the future of the product could be reached for comment.

Explaining Salsoul's decision to cutback on the sale of commercial 12-inch disco disks, Kenn Friedman, national director of disco promotion for the company, states that this disk configuration has had an alarming ability to cut into the sales of LP product. He also cites high manufacturing costs, and lack of standardization as contributory factors.

As a result, Salsoul will, in the future concentrate on using the 12-inch disk largely as a promotional tool, except in cases where the product does not conflict with LP releases, or in the case of imports where, more often than not it is a one-shot deal.

At TK Records where the whole shape of disco is being reformed, Ray Caviano, the label's vice president in charge of special projects states that his company will also revert to using the 12-inch disco disk largely as a promotional tool.

He adds, "Last year we proved we could sell 12-inchers commercially. This year we intend to prove we can also sell LPs. Caviano discloses that from now on TK's 12-inchers will be made commercially available only if their sales do not conflict with those of album product.

At Vanguard Records the sentiment is the same. Laurel Dann, spokesperson for the company, has also seen the bite a successful 12-inch disk can take in both album and seven-inch single sales.

However, she says that although Vanguard is seriously considering pulling in its marketing horns on commercial 12-inchers, there is concern at top levels of management that the record buying public hearing a 12-inch disk of their favorite record at the disco, and getting an entirely different version on an album, may feel cheated.

The company is still grappling with this potential problem, in the meanwhile it is considering releasing 12-inch versions of successful album cuts only after a two-month time lapse between the album and single release.

Casablanca Records does not have this problem. Marc Paul Simon, the label's vice president of special projects, feels that labels caught in the commercial 12-inch

single bind are those who have either not planned their marketing strategies properly, or those who have weak album product with just one or two good cuts.

He believes that in either case, the label involved should carefully research the market before releasing 12-inchers that would end up hurting sales of album or seven-inch single product.

He states: "We at Casablanca never release 12-inch singles if we feel they would conflict with the sales of our albums."

As far as seven-inch singles are concerned, he sees these as an entirely different market which only begins to really perk after radio crossover sales of a tune have been achieved. Under the circumstances it is unlikely that 12-inch single sales would cut into this market," he says.

Adds Simon: "Casablanca will continue to aggressively pursue commercial 12-inch single sales. We have a new series of these coming out soon, and we also plan a collector's edition of 12-inchers with tunes from the soon-to-be-released disco movie "Thank God It's Friday."

RCA Records also continues to have faith in the future of commercial 12-inch singles. Dave Todd, the label's national disco promotion coordinator, states that the company has enjoyed success with the majority of commercial 12-inchers it has released, and intends to continue pursuing sales in this market in the future.

Two of the leading retailers of disco record product in this area, Downstairs Records and Record Haven, are enjoying a rush on sales of 12-inchers, and state flatly that if the domestic labels stop issuing them, then foreign labels, many based in Canada, will pick up the rights, and the records will find their way back into the U.S. anyway.

Scott Dockswell of Record Haven, one of the leaders in imported disco product in this area, states that in spite of the escalating cost of the imported 12-inch disk due to devaluation of the U.S. dollar abroad and escalating manufacturing costs, they are selling more 12-inchers than ever before.

He adds, "We have been forced to up the wholesale price of our 12-inch single product from \$2.75 to \$3.25 and the retail price from \$4 to \$4.50, and it has made no difference in our sales.

"People who want the 12-inchers buy them regardless of price, and we have found that many, especially disco deejays, buy both the 12-inch single and the album by the same artist."

John Kulish at Downstairs Records endorses Dockswell's observations. He also states that in spite of the 12-inch controversy among larger labels, the product will remain an important selling and market testing tool for smaller labels trying to make a go of it in the industry.

For the Record

LOS ANGELES—Jim Burgess, New York disco disk jockey, says he wants the industry to become aware of its shortcomings and he is not getting into mixing because he fears for his job. He also says he does not think club owners are dumb as was indicated in a headline in last week's issue.

Sound Business

SONGWRITER-PRODUCER HAPPY

Fuller Home Studio Just Grew & Grew



Billboard photos by Bonnie Tiegel

Control Environment: Fuller and his engineer Neil Hooper man the panel in Fuller's in-house recording studio.

By JIM McCULLAUGH

LOS ANGELES—What began as a simple demo studio behind his suburban Sherman Oaks home four years ago is now a fully equipped 24-track facility for producer Jerry Fuller.

Serving as a base for his own independent production/publishing operation called Moonchild/Fullness, the complex also underscores a growing trend by producers and artists—boosted by the increasing availability of professional equipment—to construct self-contained home recording facilities.

"The studio is capable of producing first rate master tapes," says the ex-Columbia staff producer, "and it provides me the kind of flexibility I can't get elsewhere. I can record whenever I like and at whatever pace I want."

Fuller says he made the conversion to 24-track a year ago. The control room features two TEAC Tascam mixing boards sandwiched together.

Also included are a 3M 24-track recorder, an Ampex stereo 2-track mastering machine, JBL monitors, Sony and TEAC open reel and cassette tape recorders, as well as a full complement of outboard equipment such as UREI graphic equalizers. Designed in "horseshoe" fashion, four rooms circle the control room which can be used as separate vocal chambers, drum kit, acoustic piano room and string room.

"It's amazing the kind of sound I can get from the facility," continues Fuller. The complex also features video capability with a monitor in the control room fed by cameras from each room.

The facility also features a second floor office.

Currently producing New Zealand artists Bill & Boyd for that country's Stetson Records, Fuller has recently produced Gene Pitney for Epic.

Upcoming projects include Carol Chase and Mike Stull.

Fuller became an independent in 1971 after having begun his career in Los Angeles with Challenge Records and Four Star Music in 1959 as an artist/writer.

He was responsible for composing more than 400 songs including Rick Nelson's "Travelin' Man" and "Young World."

After a two-year stint heading Challenge/Four Star's New York operations, the Texas-born Fuller moved to Columbia as a staff producer working with such artists as Johnny Mathis, Andy Williams, John Davidson and Mac Davis. He was also responsible for pro-

ducing and writing such songs as "Young Girl," "Lady Willpower," and "Over You" for Gary Puckett & the Union Gap; "Arizona" by ex-Paul Revere & the Raiders' Mark Lindsay; and "Little Green Apples" by O.C. Smith.



Producer Jerry Fuller operates out of his office den at home.

While at CBS, Fuller also signed the Union Gap and Mac Davis.

His publishing catalog now features more than 300 songs, for the most part self-written, which have been recorded by such artists as Glen Campbell, Cher, Ray Price, Cleo Laine, John Davidson, Lynn Anderson and Al Wilson.

Fuller, who also recently entered into a co-publishing/song writing agreement with CBS' April-Blackwood publishing house, may also produce a Johnny Mathis project in the future.

Studio Track

LOS ANGELES—Brian Ahern producing wife Emmylou Harris, Linda Ronstadt and Dolly Parton using his own Electron 24-track mobile truck. The trio are cutting this unique project for Elektra out in Malibu, Calif.

Steely Dan cutting basic tracks for the upcoming rock film "FM" at Producer's Workshop, Gary Katz producing and Bill Schnee engineering.

In continuing projects at Kendun, Norman Connors for Arista into final overdubbing with Rick Heenan and Jackson Schwartz engineering; Dennis Edwards working on his upcoming Buddha project, Dennis Hankerson supervising with Barney Perkins engineering; Sergio Mendes recording with Geoff Gillette engineering along with Bob Bullock and Geoff Sykes; and Jerry Goldstein producing Aalon for Arista with Ed Barton engineering assisted by Stillman Kelly.

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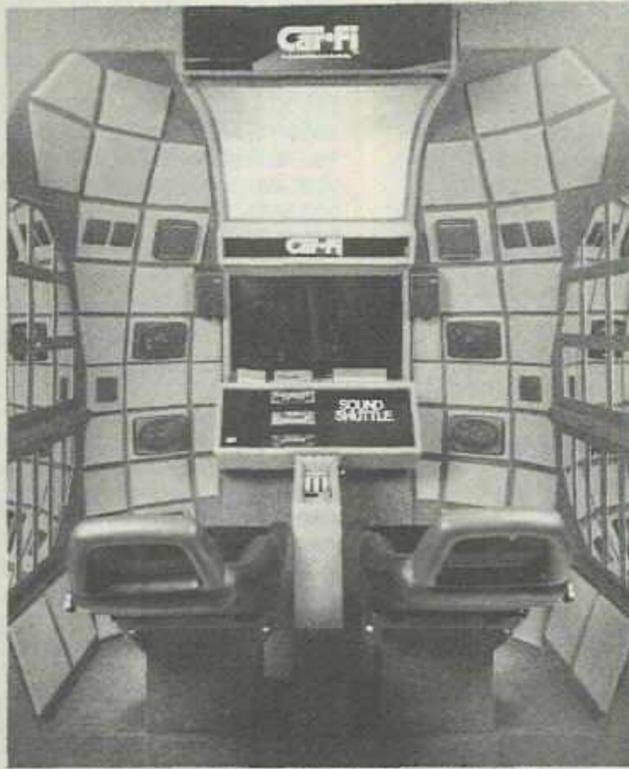
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DOWNSTAIRS RECORDS

'SOUND SHUTTLE' Jandy Intl Bows Mobile Audio Simulator; In-Store Car Stereo Demo 'Environment'

By JIM McCULLAUGH



Sound Shuttle mobile audio simulator for Car-Fi demo.

LOS ANGELES—The phenomenal explosion of what is now termed the "hi fi" car stereo market has led one new manufacturer, Jandy International of Burbank, Calif., to develop what it believes is the "ultimate" way for the dealer to demonstrate this new breed equipment.

Introduced to the audio trade at the recently completed Winter CES in Las Vegas, the firm is offering the Sound Shuttle Mobile Audio Simulator, a fully enclosed environment measuring seven feet wide by nine feet long by seven foot high.

According to Nat Williams, director of marketing for Jandy, which also manufactures a high end line of auto stereo equipment called Car-Fi, the Sound Shuttle is an acoustically perfect enclosure and is designed like the cockpit of a space ship.

Inside are two aircraft pilot-like bucket seats and controls to put the Shuttle's functions within reach of a prospective customer.

Controls include computer controlled speaker switching, amp and pre-amp switching and radio-tape deck and remote control door functions.

Entry into the simulator is made through a remote-controlled sliding door as in an airplane cockpit.

Up to 10 car stereo units can be mounted into the simulated dash with space for six more units available under the dash. Speaker facilities consist of four flush-mounted columns for 20 pairs of surface mounted speakers.

Some of the capabilities of the micro-computer controls include random selection of the radios, equalizers, amplifiers and speakers in stereo or dual stereo, instantaneous recall of

any combination or grouping of products, automatic or manual sequential review of any or all groups and/or individual components, remote control capability for additional mobile and/or home hi-fi sales rooms, and expandable capability into a full-house systems computer capable of product specifications and price video display, accounting, security and invoicing functions.

Occupying 63 square feet of floor space, the dealer cost of the shuttle is \$9,500.

"One of emerging problems with the proliferation of high end car stereo products, including our own line," explains Williams, "is adequate car-like demonstration. We think we have finally licked that problem and present an environment as close to the environment to the car as is possible. Now it will be possible for the consumer to know exactly what the unit will sound like in his own car. There won't be any guesswork."

The concept for the Sound Shuttle was developed last year, adds Williams, and the prototype came together 45 days prior to the CES. Reaction from dealers to the Sound Shuttle was encouraging at CES, according to the firm, with many dealer orders taken.

Jandy was established in 1974 and had been manufacturing mobile audio products as an OEM supplier to such firms as Clarion.

Now, however, the company is moving into the consumer market under the Car-Fi brand name and introduced four products at CES including sound amplifiers and sound equalizers as well as an amplifier/equalizer combination unit.

(Continued on page 45)

Disco, Video, Studio At Detroit Hi Fi Expo

NEW YORK—With all exhibit space SRO for the third Hi Fi Stereo Music Show at Detroit's Cobo Hall, the Feb. 17-19 expo will offer a super disco, videotape rock concert, live studio mixdown sessions and an audio presentation of Elvis Presley's last concert.

Producer Teresa Rogers is incorporating many features of the record-breaking Rogers expo in New York last November, along with several new elements. Continuing the tie-in with the centenary of Edison's invention of the phonograph, a mini-museum of early equipment includes a model of the first machine, on loan from the Edison National Historic Site.

The Super Disco—introduced to the Rogers shows at the last event in Detroit in 1976—again will be produced by Audio Land, a major retail chain. Equipment will include ESS, Tascam, TEAC, Meteor Light & Sound, with deejay talent from WWW and WABX.

The retailer also will use the rock group Kingdom Come as the featured artist for live recording sessions with immediate playback, and run continuing videogame contests inviting visitors to match wits with their favorite local DJs.

Sansui will repeat the highly successful live Mixdown recording demonstrations introduced at the Indiana Univ. of Pennsylvania stereo hi fi exposition/symposium last October. It creates a studio atmosphere with Sansui components to provide master dubs of local music groups who will record during the expo.

Videotape rock concerts claimed as a first for the Motor City—will be offered by WABX, in conjunction with B.I.C.-Venturi, Advent Video-Beam and Audio Fretter, another local retail chain. And Elvis Presley's "last concert as you've never heard it before" will be presented in continuing audio demos by U.S. Pioneer Electronics, using its components. Additional exhibiting retailers in-

clude Absolute Sound, a high-end specialist; Audio One, Radio Shack, Shelf Shop, Tech Hi Fi and Video Alternatives. All are offering advance two-for-one discount tickets off the \$2 admission.

A strong Detroit-area manufacturers' rep committee is again credited by Rogers with playing an important role in the success of the show. Chairman J. Malcolm Flora arranged for several rooms, with other rep organizations taking space including Ted Firaneck, Philips Flora, Dan Neumaier and Schroeder.

Final manufacturer list of exhibitors for Detroit includes Accuphase, ADC, ADS, Akai, American Audioport/Discwasher, Analogue, Arkota Industries, B.I.C.-Venturi, Bose, Bozak, BSR, Cerwin-Vega, dbx, Dahlquist, Direct Disc, Electro-Voice, ESS, Fisher.

Also, Fried, Great American Gramophone, Great American Sound, Infinity, JBL, Jensen, Harman-Kardon, Kenwood, Koss, Linn Sondek, Maxell, Metro Sound, Micro Seiki, Onkyo, Phase Linear, Pickering, Folk Audio, Sankyo Seiki, Sansui, H. H. Scott, Sony.

Also, Stanton, TDK, TEAC, Technica/Panasonic, 3M, U.S. Pioneer, Visonik Hi Fi, Westland International-Concord and Yamaha.

Dealer visitor hours are Friday (17) from 3-5 p.m. and Sunday (19), 10 a.m.-noon. Public hours are Friday, 5-10 p.m., Saturday, 11 a.m.-10 p.m.; Sunday, noon-7 p.m. The disco continues Friday and Saturday until 11 p.m., and Sunday till 9 p.m.

Some space is still available at the San Francisco Hi Fi Stereo Music Show, set for March 17-19 at Civic Auditorium, Rogers notes, as additional areas were opened up due to exhibitor demand. A super disco also is planned for the show there, along with many features at the Detroit event.

Greeks See Smugglers Hurt Sales

By LEFTY KONGALIDES

ATHENS—A dramatic increase in the import value of audio equipment and tape in 1976, compared with the previous year, was evident according to a report just published by the National Statistic Service of Greece.

In 1976 there was a 68% increase in the total value of sound reproducing equipment, a 46% increase in mini-equipment and a 47% increase in sales of blank tapes over the 1975 figures.

Though figures are not finally available, a general increase in imports is reported for 1977 in Greece, though it slowed down because of the 25% luxury tax levied, and then recently abolished after seven months.

Total value of imports from January to May 1977 was increased by 16.7% over the same period of the previous year. Import value of audio equipment in monetary terms for the same period was \$1,271 million.

Tapes were up to \$2,045 million, compared with \$1,365 million, and compact equipment down by \$1,105 million, compared with \$1,282 million.

According to the statistics for January-May 1977, there was a 55% increase in exports from Greece over the first five months of the previous year, this covering blank and prerecorded tapes and records.

In 1976, from January to May, total exports of tapes and records added up to 79 tons, but this rose to 125 tons in the same five months of last year. Value of exports in monetary terms was up in excess of 56%.

Despite the increase in legitimate imports, the merchandising of consumer audio equipment in Greece is being hard hit by smugglers. Americans living in this country, along with seamen and various other individuals, are illegally supplying the market with audio items which sell fast.

(Continued on page 46)

CONCERNS PRODUCT REFUNDS

FTC's Depreciation Proposal Is Dropped

By MILDRED HALL

WASHINGTON—The FTC has dropped its proposed rule to allow manufacturers a "reasonable" depreciation on refunds for a returned product under full warranty, based on the length of customer use.

The decision means that all manufacturers will have to refund the original price of returned stereos and other products sold under full warranty, no matter how long the consumer may have had the use of it before having to claim the refund.

The Commission decided to give up on the depreciation rule when comments from both manufacturers and consumer groups called the idea impractical, and very possibly unlawful.

The reasoning is that the depreciation would be based on the concept of "useful life" of the product—a highly conjectural factor.

In a detailed statement requiring nine pages of fine print and 133 footnotes in the Jan. 31 Federal Register, the FTC concludes that estimates of "useful life" essential to the rule, are literally unobtainable for the thousands of items under full warranty.

In fact, the commission has found there is no existing hard data on "useful life." A scientific survey by MIT quoted by the Commission says that requiring manufacturers to determine "useful life" would be so costly that it could "dissuade warrantors from offering long, full warranties."

Consumers said the FTC rules would allow manufacturers to arbitrarily reduce the refund amounts called for under the law.

Also, they rejected the idea that manufacturers deserve compensation for consumer use of the product, since the consumer suffers aggravation during attempts at repairs and often has to pay more than the refund for a replacement.

Manufacturers, for once on the same side as consumers, shuddered at the thought of trying to determine "useful life" for such items as home entertainment equipment—all with different types and degrees of use.

The FTC concludes that the proposed rule is not consistent either with the statute or common sense. But if complaints or petitions on refund depreciation come in, and are properly based on "useful life"—they will be considered, however reluctantly, by the Commission.

Hi Fi's Briggs Dead

LONDON — Gilbert Arthur Briggs, 88, known in the U.K. and worldwide as the "father of hi fi" since his founding of the Wharfedale Co., died recently at his home in Ilkley, Yorkshire.

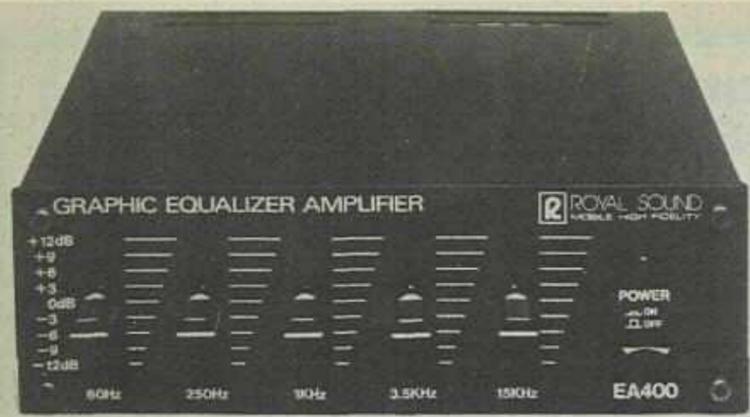
He began building speakers in a loft in 1933, then launched the firm that became Wharfedale Loudspeaker Works until its acquisition by the Rank Organization in 1958. He is credited with inventing the A-B test in the 1950s, comparing live orchestras to recorded music in England and America.

Briggs retired in 1964 to concentrate on his publishing firm, Briggs Wharfedale Studio, which distributed many books on hi fi technology. He is survived by his widow and two daughters.

Dynacord Agency

PHILADELPHIA — Dynacord, West German manufacturer of disco mixing consoles, speaker systems and p.a. systems, has named American Advertising Services here as its ad and promotion agency for U.S. sales.

Audiophile Recordings



ROYAL SOUND EA-400 mobile hi fi graphic equalizer amplifier is a 5-band equalizer control console with vertical slide controls, and 20 watts RMS/channel audio output with 10-40,000 Hz response; \$180 suggested list.

PAVANE POUR UNE INFANTE DEFUNTE—The L.A. 4, East Winds EW-10003, distributed by Nautilus Recordings, \$15 list.

East meets west in this exemplary jazz direct disk, recorded at Warner Bros. L.A. studio with matrixing and pressing at Nippon Phonogram in Japan. Producers Kiyoshi and Yasohachi Itoh used excellent microphone and instrument placement to bring out superb sound from four top jazz artists—Laurindo Almeida's guitar, Bud Shank on flute and alto sax, Ray Brown's bass and Shelly Manne on drums. The results—called Volume I—offer some brilliant flute trills on Shank's own "Ces't What," climaxing side one, underscored by Brown's solid bass line, and Al-

meida's sparkling arrangement of Jobim's "Corcovado" on side two, with the balances of guitar and flute solidly backed by deftly underplayed—and well placed—drums and bass. Good example of some of the best results available in direct-to-disk production.

★ ★ ★
MARK LEVINSON ACOUSTIC RECORDING SERIES, VOL. FOUR—New Haven Brass Quintet, distributed by Levinson, two-LP set, \$30 list.

This fourth in a series of "super-fi" albums by the manufacturer of a high-end line of audio components—used in the productions—combines the artistry of David Baldwin and Grant Keast on trumpet, Christine Snyder's horns,

Theodore Toupin's trombone and Kenneth Singleton's tuba, with Baldwin and Singleton sharing arrangement honors. Program runs the gamut from Vivaldi-Bach, Handel, Hindemith, Debussy and Ives to three sparkling Baldwin arrangements of Beatles' favorites. Latter trio is one of the double-set highlights, closing side D, with "Ob-la-di Ob-la-da" a particularly good tuba cut. Other good demo tracks include an original "Brittanica For Brass" by Baldwin, perhaps the best showcase for the quintet as a whole and individually on side B. The opening movement of the Vivaldi-Bach "Concerto," side A is another fine Baldwin arrangement.

★ ★ ★
MICHAEL MURRAY PLAYING THE GREAT ORGAN IN THE METHUEN MEMORIAL MUSIC HALL, Telarc 5036, distributed by Audio-Technica, \$14.98 list.

Liner notes truly describe the instrument as "sumptuous." And the 6,065-pipe organ, lovingly rebuilt and adequately housed, bears its more than 100 years well. It is an ideal medium for the mostly late 19th century romantic works recorded here, to the obvious delight of buffs of the genre. Moreover, the recording, wide in dynamic and frequency range, transcudes convincingly over quality playing equipment. This, even if the 16hz fundamentals said to be engraved on the ultra-quiet imported pressing, call for pie-in-the-sky woofer capability. Selections are by Widor, Vierne, Marcello, Karg-Elert and Dupre. The Widor Toccata, conveniently positioned at the opening of side one, serves as an excellent demo.

★ ★ ★
SCHUBERT: SYMPHONY NO. 5—Saint Paul Chamber Orchestra, Dennis Russell Davies, Conductor, Sound 80, SBQDID102, distributed by Nautilus Recordings, \$14.95 list.

If it assumed that the direct-to-disk technique here reflects with marginal distortion what was fed to the cutting lathe, then it must also be assumed that the subject itself was faulty. In addition to a mediocre performance, pickup and console mixing do little to convey a sense of ensemble balance and transparency of sound. Hardly a convincing argument for direct-to-disk, when conventionally taped issues of the Schubert provide a far better listening experience, interpretively and sonically.

★ ★ ★
THE ORGAN CONCERT AT HOLMENS CHURCH, Jorgen Ernst Hansen, Denon OX-7109-ND, distributed by Discwasher, \$12.98 list.

Copenhagen church organ originally built in 1740 is registered with noiseless transparency in this digital PCM recording. Exceptional quietness and apparent wear resistance of the pressing also manifests the audiophile goal. Hansen gives exciting, rhythmically enlivened renditions of baroque pieces, including four works of the master J.S. Bach (but not the Toccata and Fugue in D Minor). For demo, try the spirited, raspy-voiced voluntary in D of Englishman William Boyce (side one, band three).

★ ★ ★
SUGAR LOAF EXPRESS—Featuring Lee Ritenour, JVC VIDC2, distributed by Nautilus Recordings, \$15 list.

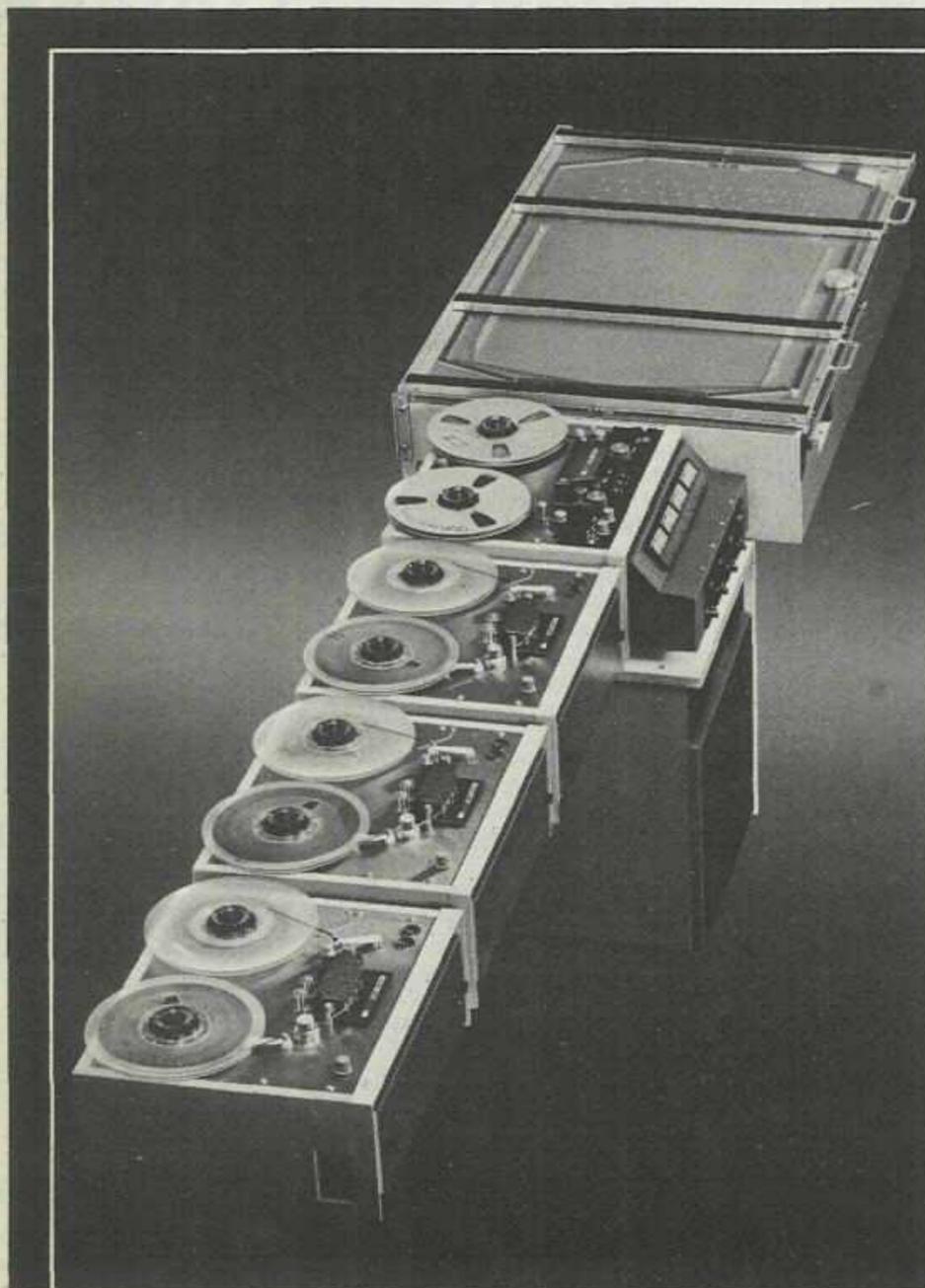
The rigors of real time mastering are virtually imperceptible in this contemporary pop production, six jazz-rock cuts featuring guitar solos, electric piano, bass, drums and percussion. The record demonstrates that rock musicianship and super smooth production techniques are not incompatible with direct-to-disking, though perhaps the highly amplified pop sound benefits less than acoustic music from the elimination of tape. Highly-polished, mellow performances are built around an exchange of solos between ace studio guitarists Ritenour and Eric Gale, with the match at its hottest on the opening cut of each side.

B&K Seminars

CHICAGO—B&K-Precision test instrument product group of Dynascan will conduct a new series of business/technical seminars in conjunction with local distributors, according to Jim Farrell, field engineering services manager. The firm's sales reps have complete details on increasing profits in the electronic service business.

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RepRap

Cynthia Wildvank joins **Broom's Electronics**, 3403 Cerritos Ave., Los Alamitos, Calif. 90720, as vice president, marketing, president Roy Broom announces. Responsible for promotional and public relations campaigns, she most recently was in corporate marketing with a California-based consulting firm.



Wildvank



Kahle

Lewis & Dunnigan Co., 104 Jamesville Rd., Syracuse, N.Y. 13214, has elected **Ralph Kahle** vice president. He joined the firm in 1975 and will continue to cover Western New York, in addition to duties as sales manager for the firm's newly formed audio division, according to president Dick Dunnigan, also head of the Empire State Chapter, ERA.

* * *

Marketing Plus, formed two years ago by **Boyd Lester** and **Joe Purtell** in Edina, Minn., has taken over as rep for **3M** Scotch magnetic audio/video products division, with responsibility for Minnesota, North and South Dakota and Western Wisconsin, 3M's Bob Burnett reports. The firm also reps Onkyo, Koss, AR and Fideliton styli.

* * *

Recently named New England rep for **FSS** audio products is **Berlin Sales**, 139 Winthrop Rd., Brookline, Mass. 02146, president Barry Berlin reports.

* * *

Mid-Lantic Chapter ERA committee chairman named in Philadelphia by president **Bob Leader**, Paragon Sales, Philadelphia, budget and finance; **George Sandell**, Kirk-Sandell, Fort Washington, Pa., by-laws; **Dick Pass**, Richard S. Pass Assoc., Philadelphia, membership; **Dick Lewis**, Richard Lewis Sales, Glenside, Pa., education and program, and **Bernard Sherer**, B&G Assoc., Cherry Hill, N.J., insurance.

* * *

Dennis Imbody, with a large Midwest audio retailer the last four years, has joined the sales staff of **Lowell M. Fisher Co.**, 9100 W. Bloomington Freeway, Suite 120, Bloomington, Minn. 55431. He'll be responsible for accounts in Minneapolis-St. Paul, Northern Minnesota and North Dakota for such companies as TEAC, Empire, Philips, Hitachi, Jandy and J.I.L.

* * *

AudioMagnetics has named four new rep firms to handle consumer tape products of the Irvine, Calif.-based manufacturer, according to Jim Lantz, vice president/consumer sales:

Component Marketers, Inc., 151 Valley Rd.,

Montclair, N.J., for metro New York, Long Island, Northern New Jersey; **Hollingsworth & Still**, Atlanta, led by Kimball Maggee, for Alabama, North and South Carolina, Georgia, Mississippi, Tennessee and Virginia's Washington and Pitt-

sylvania Counties; **Dave Jackson**, Honolulu, for Hawaii, and **Michael Scott Co., Inc.**, Wellesley Hills, Mass., for Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.

Superscope has expanded its rep network for the Imperial line of audio equipment, reports **Leonard Lapine**, national sales manager. Included are **K2 Marketing**, Los Angeles, for Southern California, Arizona, Southern Nevada;

Manufacturer's Product Sales Co., Greenwich, Conn., New England; **H&F Marketing Co.**, Plano, Tex., New Mexico, El Paso area; **M.S. Kind Assoc.**, Skokie, Ill., Chicago and Minneapolis. Reps for 10 other territories were announced earlier.

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maxell

Maxell Corporation of America, Moonachie, N.J.

Jandy Intl

• Continued from page 43

The firm expects to make and market tuners, cassette decks and speakers in the future. Andrew B. Becht, one-time chief engineer for Muntz, is the founder and president of Jandy.

The company wants to maintain a high profile image, according to Williams, and distribution will be through high end audio salons that cater to car stereo as well as the increasing number of autosound specialty outlets that are cropping up around the country.

Fifteen rep companies have been appointed to handle the line.

Because of the enormous, distortion free sound levels that can be achieved with this newer equipment, Williams adds that he has an original idea to develop a special sensing device for the car, operating at certain frequencies, that will be able to pick up such sounds as police and ambulance sirens.

The device would then automatically shut off an auto service system, enabling the driver to react properly to emergencies.

Tape Duplicator

Technimedia of Los Angeles has been designated as the fourth Panasonic Video Systems authorized duplication center for VSH-format tapes, and will be getting one of the first PD-600 high-speed systems from Matsushita. It is capable of producing up to 20 copies from one master deck, for any VHS-format recorder/player in the 2-hour mode. Delivery is expected this spring.

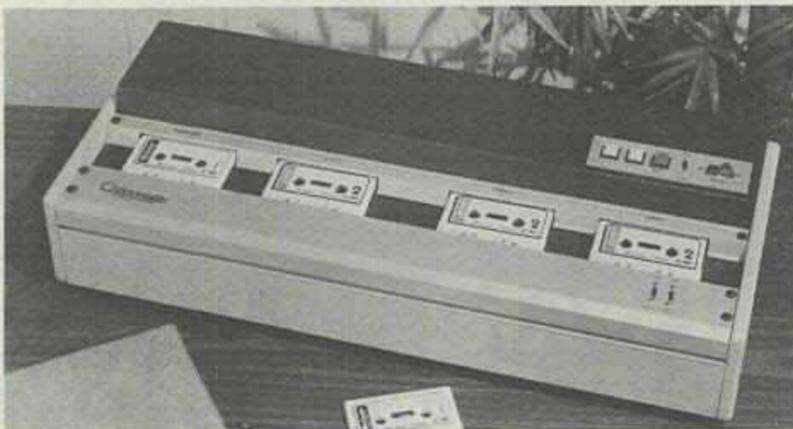
Earlier announced centers are Magnetic Video, Farmington, Mich.; Bell & Howell, Evanston, Ill., and Video Software Productions, Yonkers, N.Y.

Pentagon Industries, Chicago, is bowing a revamped model of its C-32 cassette duplicator, with the 32S consolidating the two-module C-32 (master and slave) into a single compact unit with one master and three slave positions.

Jim Dow, marketing vice president, claims the new unit is up to several hundred dollars less than competitive models with one less slave position due to elimination of duplicate parts, such as one power cord. With proper maintenance, the heavy-duty unit should copy 72

C-60 cassettes per hour, eight hours a day, five days a week, he maintains.

equipment in Europe, will be located near Amsterdam, Sony Corp. of Tokyo announces.



Pentagon 32S is revamped compact "3-in-1" model of cassette duplicator.

Sony Broadcast B.V., a new Netherlands subsidiary for sales development of broadcast video

Headed by Howard Steele, a former director of the British Independent Broadcasting Authority, the new subsidiary will market the new 1-inch helical scan "Omega Machine" video recorders, also licensed to Thomson-CSF of France and RCA Corp. under their brand names. Authorized capital for the company is about \$5.28 million (12 million guilders).

Knowledge Industry Publications is expanding its Video Expo institutional expositions from New York and Chicago to Houston and San Francisco, president Eliot Minsker announces. Dates coming up include Chicago, May 16-18 at Expo-center; New York, Oct. 17-19 at Madison Square Garden Rotunda; Houston, Dec. 5-8 at the Hyatt Regency, and San Francisco, Feb. 20-22, 1979, at the Jack Tar Hotel.

Imero Fiorentino Assoc., performing arts consultants, will hold its eighth regional television lighting and staging seminar workshop, March 27-28 at WGBH studio facilities in Boston. Program will highlight current techniques to improve video picture quality in both broadcast and non-broadcast applications. Registration information is available from Fiorentino Assoc., 10 W. 66 St., New York 10023, phone (212) 787-3050.

RCA Broadcast Systems, Camden, N.J., has promoted Gary Moskowitz to manager, electronic equipment product management, from product analyst, responsible for the line of VTR systems for television broadcasting, teleproduction, corporate communications and other professional applications.

One recent systems sale to North American Video, New York tv commercial and program production facility, includes three TR-600 quadruplex recorders, equipped with RCA's AE-600 time code editing system, notes the firm's president, Burton Grodin.

Reliance Audio Visual Corp., New York, is now offering audio/visual equipment leases over two to five years. Options include lease term only, no renewal; lease term renewal; lease term purchase; lease term purchase option, or a combination plan, available on the extensive lines of A/V equipment handled by Reliance.

Firm recently appointed Marcel Marck service manager, succeeding Sal Curcio, who retired after 10 years. Marck has been in technical A/V since 1952, most recently with the New York Institute of Technology and the Sperry-Hutchinson Co.

Smugglers Hurt

because equipment of this kind is very expensive here.

Importers in Greece face other problems, mostly concerned with bureaucratic formalities and strange anomalies in the customs duty.

However, the members of the Electroacoustical Items Importers Union and the Retailers Union of Radio and Electrical Apparatus seem satisfied with the government decision to abolish the 25% luxury tax on audio/video equipment which had been imposed for seven months. That tax had caused a dramatic 40% to 70% fall in sales and led consumers to look around for cheap or illegal equipment.

Europe: Few Jazz Oases

Continued from page 31

chives, helps raise government funds for worthy causes and keeps young people out of the armed forces by offering them the opportunity to do civil service chores in jazz.

Work at the center is government sanctioned and may be used as a substitute for military service. Jazz is an outlet for government aid.

A new Montmartre, the world-famous nightclub, has opened under ownership of Kay Sorensen. (The old one folded in 1976.) He says the club cannot survive unless it gets help from the government, which it currently is receiving.

A club like Montmartre is important to the development of jazz because it constantly exposes the best talent from the U.S. and the world to the Danes.

Of equal importance is the Danish Radio System. There are two orchestras and two jazz groups under the aegis of the company, thereby employing a large segment of the musical population.

The network's big band brings in talent from the U.S. to write and conduct. It has had Dizzy Gillespie, Chuck Israels, Phil Woods, Stan Kenton and lately Thad Jones. Some bring their own compositions for practical new experiences, while others lend their presence for inspiration and instruction for the network's own arrangers and composers.

Americans Idrees Sulieman and Richard Boone, trumpet and trombone, respectively, are members of the Danish Radio, being permanent residents of Copenhagen. Their tenure, as for all others, is only six months. The half-yearly contracts cannot come up for renewal for at least six months after expiration, thereby allowing time for travel and playing around at their own discretion.

In Amsterdam, Dutch pianist Nico Buninck says there are fewer outlets in Holland than there are in Denmark. Buninck, a former Minus sideman, says he makes his best

(Continued on page 47)

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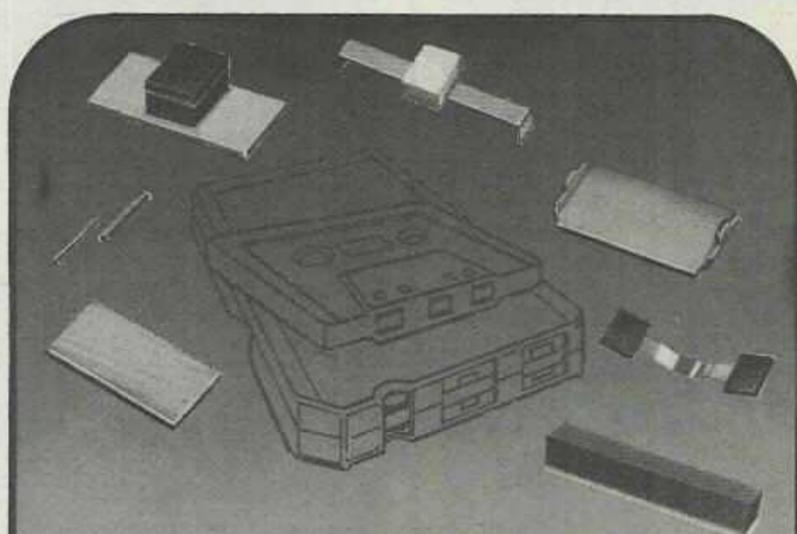
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Opportunities For Jazz Musicians Still Best In U.S.

• *Continued from page 46*
living by traveling from city to city, country to country.

The last time around he was paired with American alto saxophonist Charles McPherson, who enjoys traveling around Europe but prefers living in his native Connecticut. His only gripe is the terrorists who have been raining havoc with border inspections. "You have to go through such hassling that you miss gigs," McPherson laments.

The scene in Amsterdam is avant-garde. It may be the most "free" city on the jazz map outside New York. The clubs are small but the music is enthusiastically received. A quick survey shows a taste pattern that runs only from "Bitches Brew," Miles Davis' initial electric fusion experiment of 1970. Previous jazz history gets token acknowledgement only.

Munich's Schwabing district, a university area with a large artist population, has little avant-garde or loft elements. The main attraction, other than dixieland, is a club called the Domicile.

Like the Montmartre, the Domicile also has moved, but unlike the Danish club, the Domicile has always been a successful venue. Owner Ernst Knauff laments the German (Bavarian) government has imposed taxes in his establishment because he brings in foreign jazz.

He has to pay up to 50% additional because the government claims he is not allowing native musicians the opportunity to work. Knauff's feeling is that he is actually doing a service to the community by bringing in talent which would not otherwise get heard in Munich.

He is widening the cultural aspects of the music only to get charged for it. "Besides," he says, "German musicians don't play as well and they don't sell, either." The tax is charged to the club and can't be back-charged to the musicians.

The talent Knauff gets varies. He has had Thad Jones-Mel Lewis annually for the last few years. ENJA Records, a German company, recently recorded guitarist John Scofield with a group that was particularly well received at the Berlin Jazz Festival a week earlier. So the Domicile does expose Germans to newer talent that would otherwise never get heard other than at festivals, if at all.

Paris has no such club. There are small spots which feature such expatriate Americans as Memphis Slim and Joe Turner, both pianists, but the big drawing spot is the Club St. Germain, which features mainstream, guaranteed artists. There is no admission, but drinks run to \$10 a shot.

Located beneath the Bilboquet, a dining-drinking spot with music, the St. Germain is a disco most times with name jazz talent booked when available. Al Grey and Jimmy Forrest, trombonist and tenor saxist, both recently of the Count Basie Band, alternate jobs at the St. Germain with each other.

Deeper into Le Quartier Latin, where the St. Germain is located on the Rive Gauche (left bank) is a cellar called the Riverbop. The steps are stone, and there are rocks for walls and ceilings, which are arched and wet with moisture. All that made for perfect acoustics for visiting American trombonist Roswell Rudd.

London's Ronnie Scott's Club features American and Continental talent, as well as good locals. It is a supper club which is allowed to remain open after the 11 p.m. closing time for such places because it serves food.

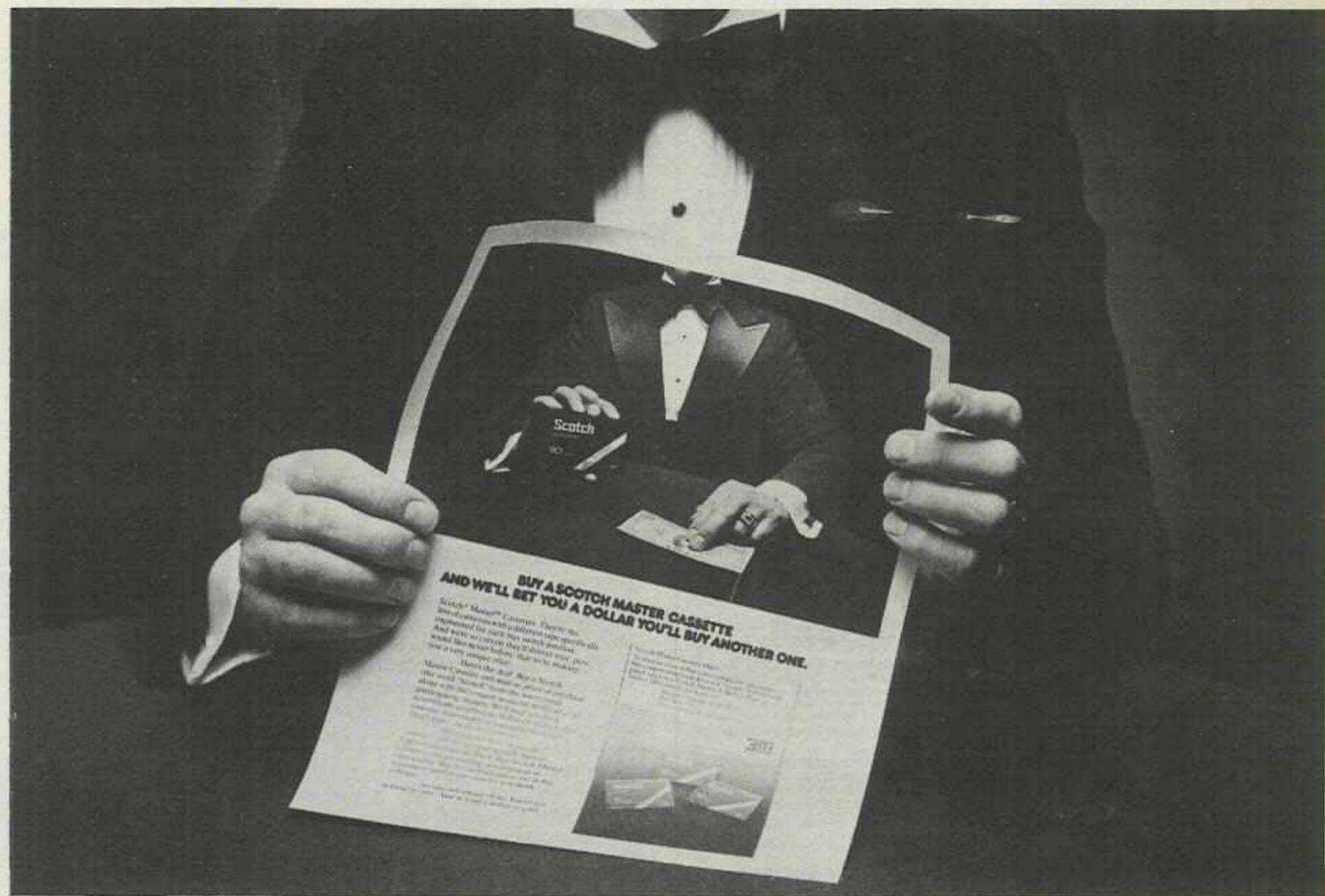
The big ones appear here, past and present: Dexter Gordon, Louis Hayes, Stan Getz, Francy Boland-Kenny Clarke big band, Buddy Rich; whoever visits Europe pays Ronnie a visit, as well.

Scott, himself a touring saxophonist, emcees while partner Pete King runs the operation. Indeed, the artists get maximum recognition by appearing there. The European booking agents know they can lay over at

Ronnie's for a fortnight, and there is the possibility of a recording, as many record companies on both sides of the Atlantic do their live dates at Scott's club.

Comparative newcomer on the

jazz scene in London is Peter Boizot, who runs a chain of pizza restaurants called Pizza Express. He has installed a jazz club under one such establishment not far from Scott's in Soho.



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Educators, NARAS Institute Leaders Pledge Advances

• Continued from page 1
needs for increased music industry involvement and recognition of these academic programs, and developments in individual college curriculums.

Participants also cited the necessity of intensified public relations activities so that industry executives are made aware of NARAS Institute directives, the diversified college programs that relate to the commercial music field, and how potentially qualified these graduates are for key positions in this business of music.

Although attendance at the meet was hurt severely because of Midwest and Northeast weather conditions that kept flights from reaching Nashville, 15 educators representing 10 colleges and universities, out of an approximate 25-30 which offer music industry programs, were represented including: the Univ. of Colorado at Denver; Claremore Junior College, Claremore, Okla.; Syracuse Univ., Syracuse, N.Y.; Wingate College, Wingate, N.C.; Georgia State Univ., Atlanta; Univ. of Tennessee at Nashville; Belmont College, Nashville; Middle Tennessee State Univ., Murfreesboro, Tenn.; Memphis State Univ., Mem-

phis; and the Univ. of Miami, Coral Gables, Fla.

The NARAS Institute, a non-profit organization created and partially financed by NARAS, has helped to implement music and recording courses at schools of higher learning and has encouraged and supported grass roots programs aimed at familiarizing all interested persons with the creative and commercial aspects of the recording industry.

A primary objective of the Institute is to insure high quality commercial music education programs. To achieve this objective, the Institute has set up a plan for accreditation—an established set of standards and procedures whereby a school may receive Institute accreditation.

Meanwhile, the Institute itself has filed an application with the HEW for accrediting status. As Jim Progris, director of the NARAS Institute and moderator of this meeting understands it, when the Institute receives HEW accrediting status, schools accredited by the Institute will be eligible for federal funds.

However, as a part of the application process, the Institute has al-

ready accredited music industry related programs at the Univ. of Miami and the College for Recording Arts in San Francisco.

"We're very concerned with developing an integrated relationship between the Institute and the educators group," noted Progris, who also is a professor in the Univ. of Miami program.

As a first step toward increasing communication between the two groups, Alfred Reed of the Univ. of Miami School of Music, Jay Collins of Belmont College School of Business in Nashville and Raymond Lynch, director of Memphis State Univ.'s Graduate Studies in Music program, were appointed by Progris to comprise the advisory council to the NARAS Institute for the purpose of reviewing the accreditation process developed by the Institute.

Approximately 600 students are now majoring in commercial music industry programs and some educators at this meet voiced concern about career availabilities for these students once they graduate.

Noting that the recording industry is at least a \$3 billion a year business and growing by leaps and bounds, Progris noted that "this industry is no closer to reaching a saturation point than are other specialized fields such as medicine, law and education."

Educators also asked if the Institute could help in developing more contact between the job opportunities and music industry graduates.

"I believe this is possible," Progris answered, "but it will have to be handled with better public relations. We can't become an employe recommendation service or clearing house for these jobs."

Progris called for documentation from each educational institution as one method of handling the situation with better p.r. methods.

"We need documentation to show industry executives which job situ-

ations our graduates have been placed in and the success they've had," he explained. "This is one of the most influential means we can use to make the industry aware of the caliber of students we're graduating from our programs."

Reed reminded the group that "although we do want to help these graduates if we can, we should remember that we're in the business of educating, not finding jobs."

"We have to teach our students that the real world is competitive—especially the music world—and that is something they have to be able to deal with. We're no more responsible for finding jobs than a medical school is responsible for setting up

practices for their graduating doctors."

The first issue of the NARAS Institute Journal was distributed at the meeting. This bi-annual academic and music industry-oriented publication is available by subscription.

Progris pointed out that the Institute will move into the area of educational aids with the compilation of at least 10 cassette tapes and transcripts covering past seminars sponsored by the Institute. These should be available by March.

The Institute will make its first international move this summer by co-sponsoring, along with Montreux Jazz Festival, the Anita Kerr Studios

(Continued on page 53)

MIDDLE TENNESSEE STATE UNIVERSITY (DEPARTMENT OF MASS COMMUNICATIONS) SEEKS AN AUDIO ENGINEER

to instruct students in the Recording Industry Management program in the art of sound recording and mixing. Applicant should hold either a bachelor's degree along with considerable studio experience or a master's degree in either mass communications, management, marketing, electrical engineering, audio engineering, or music and some experience. The person selected for this position will be expected to maintain and instruct on both four track and 16 track state-of-the-art equipment. A normal teaching assignment would be three small studio courses and one lecture. The studio is used for both instruction and commercial uses.

Middle Tennessee State University is located 35 miles from Nashville and has a student enrollment of 10,000. The Recording Industry Management program is a pioneering leader in instruction of students interested in careers in the business aspects of the recording industry as well as audio engineering. There are currently over 125 majors in this rapidly expanding program. Deadline for applications: February 21, 1978.

ADDRESS ALL INQUIRIES TO:

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ACT'S VIEW—Mel Tillis admires his handprints just added to the cement collection at Tulsa's Peaches store. Visiting the outlet between two sellout performances at the "Tulsa Opry," Tillis signed autographs and participated in a live remote on KTOW sponsored by the Jim Halsey Co.

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His Pals Plotting Rose Roast On March 12 In Nashville

NASHVILLE—Wesley Rose, who helped imprint the Nashville Sound across the globe, will be honored at a "Rose Roast" March 12.

A celebrity-studded audience is expected for the function feting the pace-setting president and co-owner of Acuff-Rose Publications, Inc. Dignitaries, friends and associates from the world of entertainment, broadcasting, sports, motion pictures and politics will gather at the ballroom of the Opryland Hotel for the Rose salute.



Wesley Rose: ready for roasting.

The festivities include a dinner, the roast and a show. Among those expected to attend at this time are Chet Atkins, Sen. Howard Baker, Eddy Arnold, Floyd Cramer, Marty Robbins, Mitch Miller, Emmylou Harris, Mickey Newbury, Don Gibson, Mike Sheppard, Red O'Donnell, Joe Allison and Archie Campbell. More celebrities will be added as plans for the gala proceed.

Invitations are now being printed. Ticket information will soon be released. Proceeds of the event will benefit the Nashville Songwriters Assn., International.

Bob Jennings, public relations director for Acuff-Rose, is coordinating the event with assistance from Frances Preston, vice president of BMI; Ed Shea, Southern director of ASCAP; music executive Joe Allison; and Maggie Cavender, executive director of the Nashville Songwriters Assn., International.

Acuff-Rose, a partnership between Fred Rose—Wesley's father and Roy Acuff, opened in a one-room office in 1943. Under the initial guidance of Fred Rose and later Wesley Rose, the firm has grown into one of the world's largest and most successful publishing companies with publishing and recording affiliates in more than 20 countries.

Born in Chicago, Rose moved to Nashville in 1945 to take over as manager of Acuff-Rose. He played a key role in merchandising the writing output of his father, along with Roy Acuff, Hank Williams and other successful writers.

He lured such writing talents as Marty Robbins, Boudleaux and Fe-

lice Bryant, John D. Loudermilk, Don Gibson, Roy Orbison, Mickey Newbury and Eddy Raven. As a producer, he created a string of hits with the Everly Brothers, Gibson and Orbison.

Rose started Hickory Records—now ABC/Hickory—and a booking agency, Acuff-Rose Artists Corp. The large Acuff-Rose complex in Nashville also includes the Hickory Records studio.

A pioneer in the international exploitation of country music, Rose is one of the founding board members of the CMA and has served as its president once and board chairman

three times. He was the first Southern publisher to be elected to the board of ASCAP and is a former national president of NARAS. Rose has been a leader in many other music and civic organizations.

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.				
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	4	10	I JUST WISH YOU WERE SOMEONE I LOVE—Larry Gatlin (L. Gatlin), Monument 234 (Phonogram) (First Generation, BMI)	35	17	11	SOME I WROTE—Statler Brothers (D. Reid, H. Reid), Mercury 55013 (Cowboy, BMI)	68	64	7	MOUNTAIN MUSIC—Porter Wagoner (D. Parton), (Dweper, BMI), RCA 11186		
2	2	11	YOU'RE THE ONE—Oakridge Boys (B. Morrison), ABC/Dot 17732 (Glenwood/Arcane, ASCAP)	36	15	15	TAKE THIS JOB AND SHOVE IT/COLORADO COOL AID—Johnny Paycheck (D. Coe), Epic 8-50469 (Warner-Tamerlane, BMI)	69	48	10	I'VE CRIED (The Blues Right Out Of My Eyes)—Crystal Gayle (L. Lynn), MCA 40837 (Sure-Fire, BMI)		
★	5	9	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith (B. Davis, T. Murry), Warner Bros. 8508 (Gyrus, ASCAP)	37	31	11	WE GOT LOVE—Lynn Anderson (L. Keith, S. Pippin, H. Farness, R. Culbertson), Columbia 3-10650 (Tree, BMI)	70	45	11	PLEASE/BLUE DARLIN'—Harvel Felts (T. Skinner, K. Bell, L. Lyles), ABC/Dot 17731 (Harvel the Marvel/Acutt-Rose, BMI)		
4	3	11	TO DADDY—Emmylou Harris (D. Parton), Warner Bros. 8498 (Dweper, BMI)	38	42	7	FEELIN' BETTER—Hank Williams Jr. (H. Williams Jr.), (Bocephus, BMI), Warner Bros. 8507	★	87	2	IF YOU DON'T WANT TO LOVE HER—Jerry Naylor (O. Solomon), MC 5004 (Paukie, BMI)		
★	7	8	WHAT DID I PROMISE HER LAST NIGHT—Mel Tillis (R. McCowen, W. Walker), MCA 40835 (Sawgrass, BMI)	39	27	13	MY WAY—Elvis Presley (Anka, Revaux, Francois), RCA 11165 (Spanka, BMI)	★	82	2	BUCKET TO THE SOUTH—Ava Barber (G. Davies), Ranwood 1083 (Beechwood/Dickerson, BMI)		
6	1	11	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn (P. Forman), MCA 40832 (Hello Darlin', SESAC)	★	53	4	RED HOT MEMORY—Kenny Dale (W. W. Wimberly), Capitol 4528 (Publican, ASCAP)	73	57	15	I JUST WANT TO BE YOUR EVERYTHING—Connie Smith (B. Gibb), Monument 45231 (Stigwood, BMI)		
★	10	8	WOMAN TO WOMAN—Barbara Mandrell (J. Banks, E. Marion, H. Thigpen), ABC/Dot 17736 (East Memphis, BMI)	★	58	3	I'M WAY AHEAD OF YOU—Bill Anderson & Mary Lou Turner (C. Putman, S. Throckmorton), MCA 40852 (Tree, BMI)	★	NEW ENTRY	NEW ENTRY	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash (C. Craig, L. Alwood), Columbia 3-10681 (Ger Whiz, BMI)		
★	14	4	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU—Waylon & Willie (E. Bruce, P. Bruce)/(W. Nelson, W. Jennings), RCA 11198 (Tree/Sugarplum, BMI)/(Willie Nelson/Waylon Jennings)	★	60	4	SO GOOD, SO RARE, SO FINE—Freddie Hart (S. Stone, H. Shannon), Capitol 4530 (ATV/Welbeck, ASCAP)	75	49	10	ALWAYS LOVIN' HER MAN—Dale McBride (H. Kinman), Con Brio 127 (NSD) (Con Brio, BMI)		
★	12	7	DO I LOVE YOU (Yes In Every Way)—Donna Fargo (P. Anka, M. Pfoat, Y. Dessca, A. LeGovic, M. Pelay), (Spanka, BMI), Warner Bros. 8509	★	68	2	A LOVER'S QUESTION—Jacky Ward (B. Benton, J. Williams), Mercury 55018 (Belinda, BMI)	76	47	12	YOU AND ME ALONE—David Rogers (R. Klang, D. Pimmer), Republic 011 (Singletree, BMI)		
★	10	11	I DON'T NEED A THING AT ALL—Gene Watson (J. Allen), Capitol 4513 (Joe Allen)	★	45	33	14	STANDARD LIE NUMBER ONE—Stella Parton (D. Wilson), Elektra 45437 (Tree, BMI)	★	NEW ENTRY	NEW ENTRY	STARTING ALL OVER AGAIN—Don Gibson (P. Mitchell), ABC/Hickory 54024 (Muscle Shoals, BMI)	
★	16	8	I LOVE YOU, I LOVE YOU, I LOVE YOU—Ronnie McDowell (R. McDowell) Scorpion 149 (GRT) (Brim, SESAC)	★	46	28	14	LONELY STREET—Rez Allen Jr. (K. Sowder, C. Bolow, W. Stevenson), Warner Bros. 8482 (Four Star, BMI)	78	51	16	COME A LITTLE BIT CLOSER—Johnny Duncan (with Janie Fricke) (Boyce, Hart, Farrell), Columbia 310634 (Morris, BMI)	
★	12	9	SOMETHING TO BRAG ABOUT—Mary Kay Place (B. Braddock), Columbia 3-10644 (Tree, BMI)	★	47	41	12	HOW CAN I LEAVE YOU AGAIN—John Denver (J. Denver), RCA 11036 (Cherry Lane, ASCAP)	79	54	18	HERE YOU COME AGAIN—Dolly Parton (B. Mann, C. Weil), RCA 11123 (Screen Gems-EMI/Summerhill Songs, BMI)	
★	22	7	BARTENDER BLUES—George Jones (J. Taylor), (Country Road, BMI), Epic 8-50495	★	★	66	3	MUSIC IS MY WOMAN—Don King (S. Sumner), Con Brio 129 (NSD) (Con Brio, BMI)	80	84	3	SMOKE! SMOKE! SMOKE! (That Cigarette)—Tom Brash (M. Travis, T. Williams), ABC/Dot 17738 (Belinda, BMI)	
★	14	6	WHAT A DIFFERENCE YOU MADE IN MY LIFE—Ronnie Millsap (A. Jordan), RCA 11146 (Chess, ASCAP)	★	★	59	7	IF I EVER COME BACK—Pat Rakes (P. Rakes, R. Falth), (Dusty Roads/Gallico, BMI), Warner Bros. 8506	★	NEW ENTRY	NEW ENTRY	I'VE GOT A WINNER IN YOU—Don Williams (W. Holyfield, O. Williams), ABC 12332 (Maple Hill/Vogue, BMI)	
★	19	8	SHINE ON ME (The Sun Still Shines When It Rains)—John Wesley Ryles (T. Skinner/J. Wallace), ABC/Dot 17733 (Harvel the Marvel, BMI)	★	★	50	8	AFRAID YOU'D COME BACK—Kenny Price (D. Kirby) MRC 1007 (Tree, BMI)	★	NEW ENTRY	NEW ENTRY	HERE IN LOVE—Dotty (K. Robbins), RCA 11203 (P-Gem, BMI)	
★	23	9	TWO DOORS DOWN—Zella Lehr (D. Parton), RCA 11174 (Dweper, BMI)	★	★	51	4	IT STARTED ALL OVER AGAIN—Vern Gosdin (S. Milets, G. Paxton, K. Lusk), Elektra 4541 (Garpax, ASCAP/Kaysey, SESAC)	★	NEW ENTRY	NEW ENTRY	LOVE SOMEBODY TO DEATH—Ed Bruce (R. Lane, B. Martin), Epic 8-50503 (Tree, BMI)	
★	17	20	SHAKE ME I RATTLE—Cristy Lane (H. Hackady, C. Naylox), LS 148 (GRT) (Regent, BMI)	★	★	52	NEW ENTRY	IT DON'T FEEL LIKE SINNIN' TO ME—The Kendalls (M. Kasser, C. Putnam), Ovation 1106 (Tree, BMI)	★	NEW ENTRY	NEW ENTRY	MUST YOU THROW DIRT IN MY FACE—Roy Clark (B. Anderson), ABC 12328 (Johnny Bientock, BMI)	
★	26	5	IF I HAD A CHEATING HEART—Mel Street (W. Holyfield, A. Turney), Polydor 14448 (Maplehill/Vogue, BMI)	★	★	53	44	19	COME TO ME—Roy Head (G. Price), ABC/Dot 17722 (Acoustic/Langstreet, BMI)	★	NEW ENTRY	NEW ENTRY	PROUD LADY—Bob Luman (S. Throckmorton), Polydor 14454 (Tree, BMI)
★	19	21	GOD MADE LOVE—Mel McDaniel (McDaniel, Linde, MacRae, Pollard), Capitol 4520 (Combine, BMI/Music City, ASCAP)	★	★	54	NEW ENTRY	READY FOR THE TIMES TO GET BETTER—Crystal Gayle (A. Reynolds), United Artists 1136 (Aunt Polly's, BMI)	★	NEW ENTRY	NEW ENTRY	LOVE AND HATE—Mike Boyd (M. Ruggert, V. Kickerillo), Inergi 305 (NSD) (Kickerillo/Mike Boyd, ASCAP)	
★	20	13	MAY THE FORCE BE WITH YOU—Tom T. Hall (T.T. Hall), RCA 11158 (Hallnote, BMI)	★	★	55	85	2	I CHEATED ON A GOOD WOMAN'S LOVE—Billy "Crash" Craddock (D. Bryant), Capitol 4545 (Onhoun, ASCAP)	★	NEW ENTRY	NEW ENTRY	EVERYTIME I SING A LOVE SONG—Jimmie Rodgers (G. Sklerow, P. Molinary), Scrimshaw 1314 (Peco, BMI)
★	21	25	YOU KNOW WHAT—Jerry Reed & Seidina (J. Hubbard), RCA 11164 (Vector, BMI)	★	★	56	56	8	IT STARTED ALL OVER AGAIN—David Houston (S. Milets, G. Paxton, K. Lusk), Starday 172 (Gusto) (Garpax, ASCAP/Kaysey, SESAC)	★	NEW ENTRY	NEW ENTRY	THIS LADY LOVING ME—Carl Smith (E. Raven), ABC/Hickory 54022 (Milene, ASCAP)
★	22	24	ANGEL OF THE MORNING—Melba Montgomery (C. Taylor), United Artists 1115 (Blackwood, BMI)	★	★	57	70	3	EVERYBODY LOVES A RAIN SONG—B.J. Thomas (M. James, C. Morano), MCA 40854 (Screen Gems-EMI/Baby Chick/Straiton House, BMI)	★	NEW ENTRY	NEW ENTRY	YOU'RE ALL THE WOMAN I'LL EVER NEED—Lee Drosser (L. Drosser), Capitol 4535 (Starship/Galleon, ASCAP)
★	23	4	YES MA'AM—Tommy Overstreet (S. Throckmorton), ABC/Dot 17737 (Tree, BMI)	★	★	58	72	2	YOU'RE THE ONLY GOOD THING (That's Happened To Me)—Jim Reeves (J. Tombs), RCA 11187 (Golden West, BMI)	★	NEW ENTRY	NEW ENTRY	TO BE LOVED—Peggy Sue (B. Gordy, T. Carlo), Door Knob 8-045 (WIG) (Door Knob, BMI)
★	30	5	RUNNING KIND/MAKING BELIEVE—Morfe Haggard (M. Haggard), Capitol 4525 (Shadetree, BMI)	★	★	59	63	5	CARLENA AND JOSE GOMEZ—Billy Walker (J. Jackson, B. Damron), MRC 1009 (Metamorph, BMI)	★	NEW ENTRY	NEW ENTRY	IS IT WRONG—Gilbert Ortega (W. McPherson), LRI 1050 (Sounds of Music) (Belinda, BMI)
★	34	5	LONELY HEARTS CLUB—Billie Jo Spears (Butler, Bowling, Simmons), United Artists 1127 (ATV/Blackwood, BMI)	★	★	60	65	7	DOWN THE ROADS OF DADDY'S DREAMS—Darral McCall (M. Sherrill, D. Goodman), (High Ball, BMI), Columbia 10653	★	NEW ENTRY	NEW ENTRY	LITTLE TEARDROPS—Linda Cassidy (A. Alton), On/Kay 127 (All-American) (Electric Mule/Sheri Kay, BMI)
★	26	18	I PROMISED HER A RAINBOW—Bobby Borchers (R. Bourke), Playboy 85823 (Epic) (Chappell, ASCAP)	★	★	61	71	4	DEEPER WATER—Brenda Kay Ferry (J. McBee), MRC 1010 (Millstone, ASCAP)	★	NEW ENTRY	NEW ENTRY	DON'T LET THE FLAME BURN OUT—Rita Remington (J. DeStanton), Plantation 167 (Halwill/Plain And Simple, ASCAP)
★	39	4	WALK RIGHT BACK—Anne Murray (S. Curtis), Capitol 4527 (Warner-Tamerlane, BMI)	★	★	62	62	7	YOU READ BETWEEN THE LINES—Billy Parker (R. McCown), (Sawgrass, BMI), SCR 153	★	NEW ENTRY	NEW ENTRY	SWEET LITTLE DEVIL—Judy Allen (D. Goodman, M. Sherrill), Polydor 14440 (Highball, BMI)
★	40	3	RETURN TO ME—Marty Robbins (C. Lombardo, D. DiMinno), Columbia 3-10673 (Southern, ASCAP)	★	★	62	62	7	SOMEONE LOVES YOU HONEY—Charley Pride (D. DeVaney), RCA 11201 (Music City, ASCAP)	★	NEW ENTRY	NEW ENTRY	WHAT KIND OF FOOL (Do You Think I Am)—Eddie Middleton (R. Whitley), Cleveland International 8 50481 (Epic) (Low-Twi, BMI)
★	29	32	I'VE BEEN LOVED—Cates Sisters (B. Lewis), Caprice 2041 (Sound, ASCAP)	★	★	63	NEW ENTRY	CRY CRY DARLING—Con Hunley (J. Newman, J.D. Miller), Warner Bros. 8520 (Acutt-Rose, BMI)	★	NEW ENTRY	NEW ENTRY	MR. SANDMAN—Tommy O'Day (P. Ballard), Nu Trail 916 (WIG) (Edwin H. Morris, ASCAP)	
★	38	7	BEDROOM EYES—Don Drummm (R. Hillburn), Churchill 7704 (Zoobe, ASCAP)	★	★	64	77	2	CRY CRY DARLING—Con Hunley (J. Newman, J.D. Miller), Warner Bros. 8520 (Acutt-Rose, BMI)	★	NEW ENTRY	NEW ENTRY	THROWIN' MEMORIES ON THE FIRE—Cal Smith (B. Bond), MCA 40839 (Stone Porch, BMI)
★	31	43	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy (S. Shaffer), Columbia 3-10671 (Acutt-Rose, BMI)	★	★	65	46	13	HOLD TIGHT—Kenny Starr (D. Gates), MCA 40817 (Kipahulu, ASCAP)	★	NEW ENTRY	NEW ENTRY	I'M KNEE DEEP IN LOVING YOU—Dave & Sugar (S. Throckmorton), RCA 11141 (Tree, BMI)
★	32	8	MIDDLE AGE CRAZY—Jerry Lee Lewis (S. Throckmorton), Mercury 55011 (Tree, BMI)	★	★	66	83	2	LOVE IS A WORD—Dickey Lee (O. Young), RCA 11191 (Sterling/Addison Street, ASCAP)	★	NEW ENTRY	NEW ENTRY	MISTER D.J.—T. G. Sheppard (G. Francis, B. House), Warner/Curb 58490 (Pointed Star, BMI/Jep, ASCAP)
★	33	36	THE LONGEST WALK—Mary K. Miller (E. Polop, F. Speilman), Inergi 304 (NSD) (Advanced, ASCAP)	★	★	67	67	5	CRY, CRY DARLING—Glen Barber (J. Newman, J. D. Miller), Groovy 103 (NSD) (Acutt-Rose, BMI)	★	NEW ENTRY	NEW ENTRY	TAKE MY LOVE TO RITA—Tommy Cash (M. Vickery, T. Mayberry), Monument 238 (Phonogram) (Tree, BMI)

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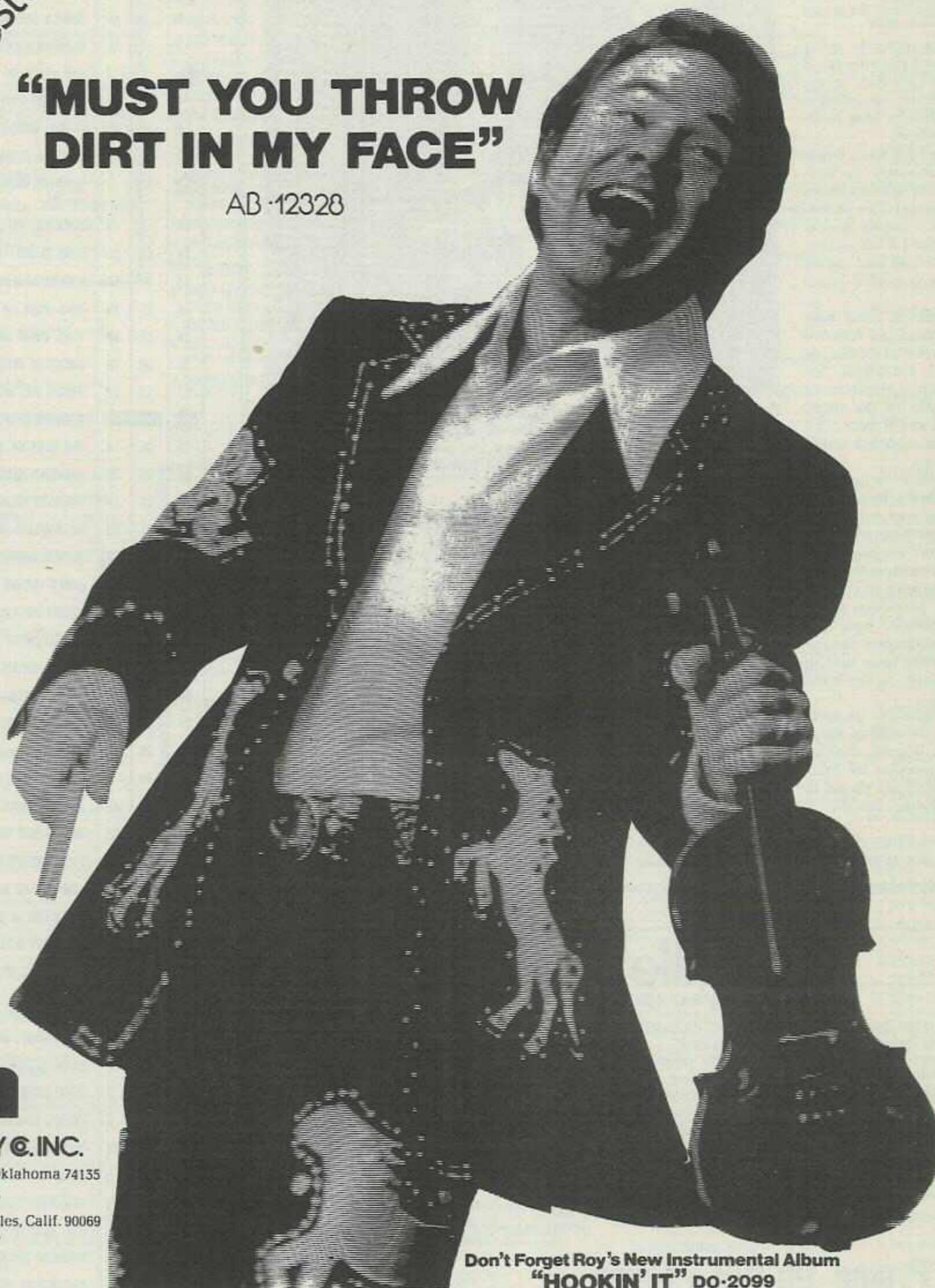
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FEBRUARY 11, 1978, BILLBOARD

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EPIC TRYING HARD

2 Hits On a Single? Paycheck May Do It Via 'Colorado' Cut

By GERRY WOOD

NASHVILLE—Radio programmers and audiences have played a key role in choosing the next Johnny Paycheck single for Epic Records.

Paycheck, who soared to No. 1 on the Billboard Hot Country Singles chart with "Take This Job And Shove It," is now being flipped by deejays who are going with the song's B side as the A side wanes.

Consequently, Epic is going with the flow and choosing the B side, "Colorado Cool Aid," as the followup. The action, according to Epic officials, creates both problems and possibilities.

The song originally was a B side that was also included on Paycheck's "Take This Job And Shove It" LP. The "Shove It" single was then shipped as a double A side. But reaction to the LP cut and the B sides that had been sent started pointing to the two-sided possibilities.

As several stations listed both sides in their charts and reported favorable listener response to "Colorado Cool Aid," Epic, last week, rushed out a shipment of commercial copies of the single carrying both A and B sides. This week, double B-sides are being shipped to stations.

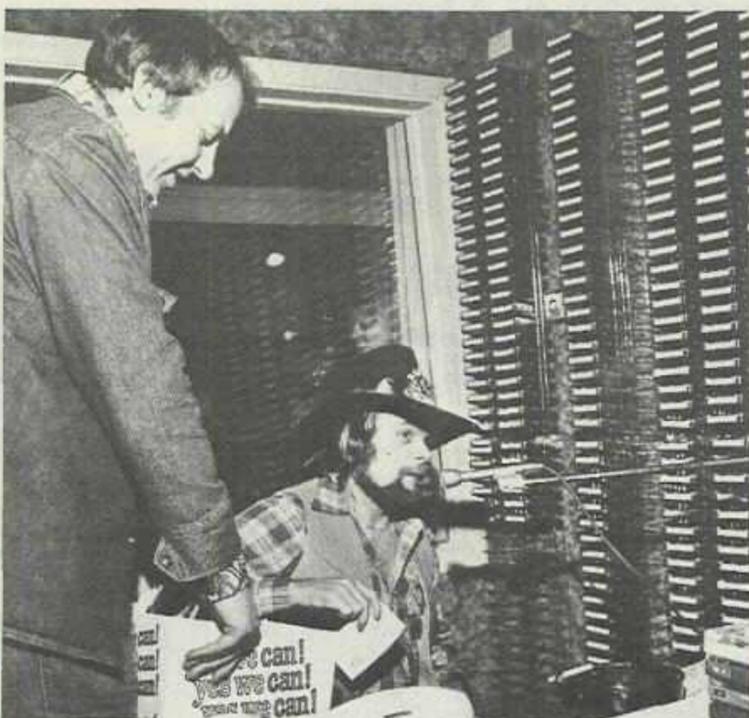
The main problem for Epic is to effectively handle the timing of the new single. Since some stations are already charting "Colorado Cool Aid" in positions ranging from number 36 to number one, while other stations haven't received it yet because the promotion thrust has been on "Shove It," Epic feels it will be difficult to gain enough number ones at the same time to make it to the top of the trade magazine charts.

"We weren't going to promote the B side when we were on the A side," notes Roy Wunsch, director of sales and promotion for Epic. "So many stations have played it, we might be losing the No. 1 chances."

So Epic's promotion guns have done a swift 180-degree turn on the

record, hoping to shove the B side of "Shove It" into the top 10 as soon as possible in efforts to make the most out of the bad timing as-

"Shove It" at such stations as KBOX, Dallas, KIKK and KENR, Houston, and CFGM in Ontario. It's number five at KXOL, Ft.



Paycheck Promo: As Epic Records loads its promo guns for "Colorado Cool Aid," Johnny Paycheck continues with a "Shove It" promotion. Here, live on WIL, St. Louis, Paycheck draws and announces the name of a "Shove It" winner as program director Walt Turner holds the box of entries.

pects. They're still hoping for two No. 1 songs off the same record.

Wunsch cites two major benefits of the B side success: lower returns and a boost in LP sales. "The return percentage on country singles is low—and this will erase it." He notes that jukebox operators are now picking up the single for the B side.

Stickers are now being placed on the Paycheck albums in the plants, stating that the LP also contains the hit "Colorado Cool Aid." Wunsch adds, "We'll be giving dealers, rackjobbers and consumers twice the reason to buy the LP."

"Cool Aid" has been sharing number one chart action with

Worth, number nine at WNAD, Oklahoma City, 11 at WMC, Memphis, a debut 14 at WKDA, Nashville, 17 at WUNI, Mobile, and 36 at WBAM, Montgomery. Other stations charting the song include KCKC, San Bernardino; WAME, Charlotte; WPNX, Columbus, and WUBE, Cincinnati.

To add to the promotional possibilities and problems, the original A side, "Shove It," is now getting airplay at two soul stations in Houston and claims such new Top 40 adds as KAYC, Beaumont and WHYY in Montgomery.

WEBN, Cincinnati, an FM progressive station, is now going on both sides of Paycheck's unique double sided hit.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 2/11/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	16	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
2	3	11	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
★	27	2	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
4	2	18	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
5	5	16	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
★	9	3	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
7	4	30	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA-LA 771-G
8	6	23	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
9	8	26	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
★	38	2	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
11	7	13	GREATEST HITS—Olivia Newton-John, MCA 3028
12	14	24	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
13	10	10	I WANT TO LIVE—John Denver, RCA AFL12521
14	11	15	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS3118
15	12	18	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
16	16	58	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
17	13	23	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
★	NEW ENTRY		GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
19	20	4	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1027 (Phonogram)
20	15	22	HEAVEN'S JUST A SIN AWAY—The Kendalls, Dvation OV 1719
21	21	12	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
22	17	39	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
★	NEW ENTRY		ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
24	25	8	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
25	19	43	KENNY ROGERS, United Artists UA-LA689-G
26	18	13	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
27	24	15	SHAME ON ME—Donna Fargo, Warner Bros. BS 2099
28	28	31	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
29	31	13	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
30	29	75	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
31	30	7	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
32	32	18	COUNTRY BOY—Don Williams, ABC/Dot D02988
33	33	20	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
34	36	24	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
35	34	9	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11707
36	35	23	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
37	23	11	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
38	22	7	ROSES FOR MAMA—C.W. McCall, Polydor (not listed)
★	NEW ENTRY		THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15006 (Phonogram)
★	NEW ENTRY		NEW TRAIN—SAME RIDER—Tom T. Hall, RCA APL1-2622
41	26	9	COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35039
42	46	2	FREE SAILIN'—Hoyt Axton, MCA 2319
43	49	5	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dot D0 2098
44	44	23	PURE GOLD—Elvis Presley, RCA ANL1-0971
45	40	5	ROAD SONGS—Hoyt Axton, A&M 4669
46	45	8	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot D0 2097
47	43	5	THE BEST OF FREDDY FENDER—Freddy Fender, ABC/Dot D0 2079
48	50	3	HOOKIN' IT!—Roy Clark, ABC/Dot D0 2099
49	39	22	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
50	37	4	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715

John Rumble is looking for information on Fred Rose for a Ph.D. dissertation he's doing on Rose at Vanderbilt Univ. in Nashville. If you have info that could be helpful, call him at (615) 322-2575 (the Vanderbilt History Dept.) or write him in care of the History Dept., Vanderbilt Univ., Nashville, Tenn. 37235.

Tom and Ted, the LeGarde Twins, have been in Nashville's Sound Stage studios putting the

finishing touches on a new album before flying to Los Angeles to tape a tv pilot for CBS. Produced by Chris Bearde, creator of "The Gong Show" and the "Sonny & Cher Show," the pilot, called "The Cheap Show," also features Dick Morton and Tab Hunter.

RCA hosted a showcase performance featuring Paul Craft at Nashville's Old Time Pickin' Parlor.

Nashville Scene

By PAT NELSON

Rex Allen Jr. has been in Jack Clement's studio B producing and mixing Sherry Bryce's new single, "I'm Your Lover, I'm Your Friend," written by Rex's brother Curt Allen. Meanwhile, in studio A, producer Norro Wilson has been mixing Rex Allen's next Warner Bros. single, "No, No, No," written by Wayland Holyfield and Bob McDill.

Doug Kershaw returned to Nashville after a three-year absence for a performance at the Exit/In. It was a hectic week for Kershaw with scheduled recording sessions and television ap-

pearances on "The Nashville Scene" and Teddy Bart's "Noon Show." ... NBC's "50 Years Of Country Music" garnered a 36% share of the viewing audience and was ranked ninth among the more than 60 prime time network programs in the Jan. 16-22 period in the weekly national Nielsen survey. As a result of the success, "Another 50 Years Of Country Music" will begin taping in the summer for fall airing on a yet undetermined network.

Bobby Goldsboro will be the featured entertainment for this year's Heart Gala benefiting

the Middle Tennessee Heart Assn. The Saturday (11) event is being held at the recently completed Opryland Hotel.

Roy Clark will again guest host the "Tonight Show" Monday (13). On Valentine's Day, Clark opens a six-day stand at the Front Row Theatre in Cleveland, followed by a trip to London for a taping of the Muppets tv show. ... Jody Miller has teamed with producer Glenn Sutton for her next single release, "Soft Lights And Slow Sexy Music." Miller feels this different approach to her production suits her much better.

Jacky Ward opens for Merle Haggard in Birmingham, Ala., Feb. 25., KLAC in Los Angeles will present Johnny Cash in concert at the Anaheim Convention Center March 11. The show will be produced by Lou Robbin of Artists Consultants.

KXXA, a 100,000-watt FM stereo outlet in Little Rock, has switched from a 24-hour news format to programming contemporary country 24 hours a day. Station officials, claiming to be the only country stereo station in the state, are anxious to get product service from record labels. ... The Second Generation, consisting of Eddie and Martha Adcock and recently signed to Mountainside Management, have completed their second album for CMH Records categorized country/rock.

12-Month Promo On WB's Fargo

NASHVILLE—Warner Bros. Records here has come up with a promotion item for Donna Fargo that should last 12 months.

The label has produced a full-color Donna Fargo calendar, featuring a variety of color photos with a different Fargo pose for each month.

WB has shipped 600 of the 14-inch by 24-inch calendars to key radio stations and the media, marking the first time the label has used a ca-

lendar as a promotional tour. Initial reaction has been "super," according to WB officials.

Idea for the pin-up calendar has been credited to Andy Wickham, director of country music at WB. Photography was by Ed Thresher.

The Fargo photos range from soft to sultry to sexy, causing some industry speculation about a possible image change for the country artist.

FEBRUARY 11, 1978, BILLBOARD

Teachers Pledge Assists At NARAS Institute Meet

• Continued from page 48

and the Univ. of Miami, a 28-day workshop in Montreux, Switzerland, comprised of audio engineering, business and music, and music performance seminars.

This event will be promoted throughout approximately 15 countries in educational journals, magazines and trade publications as well as by the dissemination of 5,000 posters and flyers.

Progris discussed his Nov. 9 meeting in Los Angeles with 15 representatives from record labels including MCA, Capitol, A&M, 20th Century, United Artists and RCA; citing it as an indication of the industry's positive attitude regarding music industry related higher education.

"I met with these executives to inform them of what is happening with oncampus education, to hopefully stir their interest, and, as a result of that interest, to be able to enlist their support of the concept, get them involved in our student internship programs, and entice them to give these graduates an opportunity to be heard when seeking employment.

"The majority responded favorably and are, in fact, willing to lend their names to the support of our programs," he concluded.

There are now 15 colleges, universities and schools of music offering full degrees in some commercial music industry program. Programs offered range from recording industry management to business administration in music business to country

music business to music engineering technology and retail and wholesale music merchandising.

The educational departments that these degrees are issued from differ from school to school—either music departments, business departments, general studies departments and/or mass communications departments.

The Univ. of Miami School of Music has the oldest program, going into its 14th year. That institution now also offers a master of music degree in music merchandising.

With 68 students now majoring in its degree program, Reed noted that "100% of our students placed in internship situations with various music industry companies continued with those companies upon graduation, many in middle management positions."

Three educational facilities offer diplomas for their programs in areas such as recording techniques and the business of music, available at the College for Recording Arts in San Francisco; artist career development, production, songwriting and the business of music at UCLA; and the business of music, legal and pop song marketing at the School of Contemporary Music in Brookline, Mass.

Twelve other schools offer some type of music industry related courses such as audio and recording techniques, business techniques, for professional musicians, fundamental and advanced songwriting, and legal problems of the music industry.

Fan Club Group Adding Projects

NASHVILLE—The International Fan Club Organization is gearing its plans for a busy 1978, including participation at Fan Fair and the Wembley country music festival.

The organization marks its second year of participation in the International Country Music Festival at Wembley Pool Stadium in London. This year the group plans a cooperative venture with Music City News in sponsoring its own tour to Great Britain.

The fan club organization will also share a booth at the March festival with Music City News. For Fan Fair, the group is completing plans for the 11th annual International Fan Club Organization dinner and show and its second annual New Country Showcase.

Lee Shannon of WIRE, Indianapolis, and Smilin' Eddie Briggs of KARM, Fresno, Calif., have been selected as co-emcees for the June 7 show.

Some 2,000 tickets, priced at \$10 each, are already available for the dinner and show. Show-only tickets will sell for \$5.

Golf May 19-20

NASHVILLE—The annual Tom T. Hall Bethel Celebrity Golf Tournament has been scheduled for May 19-20 in Chattanooga, Tenn. The tourney's banquet will be held May 18. The fete benefits the Bethel Children's Home.



Filmways Focus: Officials of Filmways Radio, Inc. lay their message on country artists during a Filmways reception for the trade in Nashville. Left to right are Jimmie Cross, "Country Concert" producer; Mary White, Filmways Radio director of station relations; MCA artist Ronnie Sessions; Dennis Condon, "Country Concert" talent coordinator; MCA artist Mary Lou Turner; and Gary Standard, president of Filmways Radio.

New 'Concert' Live Series Has Music And Interviews

• Continued from page 27

Performances will be recorded in multi-track—either 16 or 24, according to the size of the group. The tapes will be mixed down at the Filmways Studio in Hollywood. Filmways/Heider Recording, a sister company, is used for its facilities and personnel for the studio mix-down and most location recording.

The first show of the series—Johnny Paycheck recorded at the Palomino in North Hollywood—aired in January.

Filmways expects to guarantee exposure in more than 200 radio markets within the first year. The firm expects to crack at least 40 of the top 50 markets.

Each program will be broadcast the same week nationwide. Film-

ways will give advance notice of an artists' air date to allow labels, agents and managers to take advantage of promotional possibilities.

"Country Concert" shows have already been recorded with Johnny Paycheck, Tom T. Hall, Moe Bandy, Dolly Parton, Doug Kershaw, Larry Gatlin, Hoyt Axton and Kenny Rogers. Scheduled for upcoming shows are Loretta Lynn, Bill Anderson, Jim Ed Brown and Conway Twitty.

Each one-hour concert is programmed for a minimum of 42 minutes of music and up to eight minutes of interview with the guest artist. Available within the syndicated program are 10 commercial minutes, plus a spot preceding and following the show for packaging and selling locally.

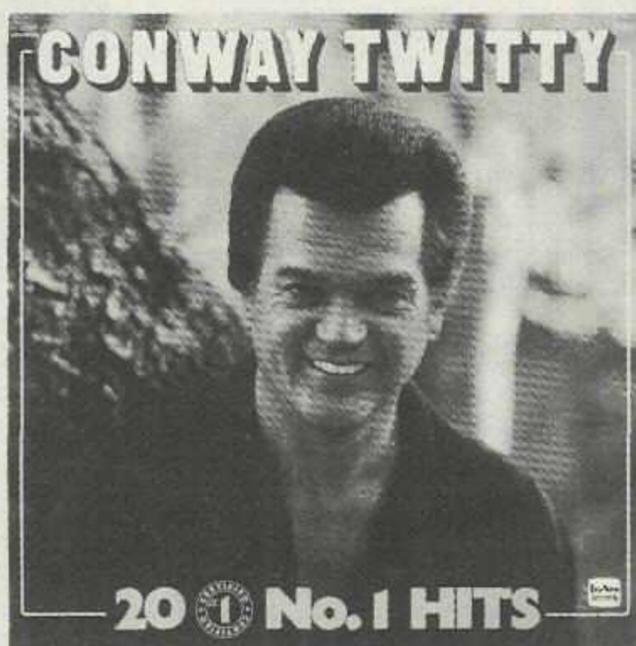
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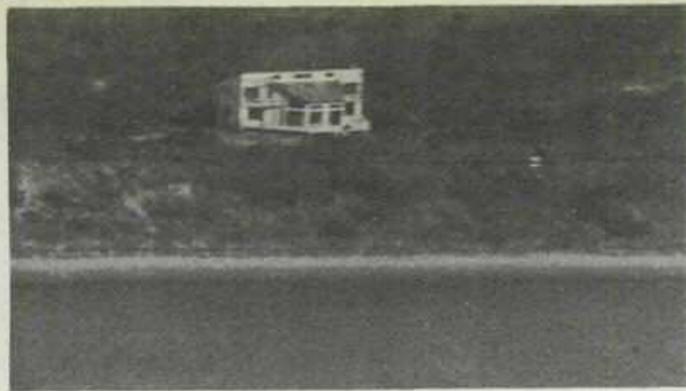
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REVISION SOUGHT

Tax Bite 'Crippling' U.K. Record Industry

• Continued from page 1

and Tom Jones, plus organizations like the British Phonographic Industry, the Musicians Union and the Film Producers' Assn.

Masek says: "London was once the recording capital of the world. Even now we have some of the best studios and engineers. But there is no argument that we are in grave danger of losing big business to the U.S. and to the newly emerging studio centers in other parts of the world."

Meanwhile, in London, Liberal party leader David Steel is lending weight to the moves. He is said to be a friend of Rod Stewart and met with him in the U.S. recently. Indeed, Stewart has frequently spoken out on behalf of the Liberal Party and its middle-of-the-road policies.

Steel has written to Joel Barnett,

secretary to the treasury, stressing that the exodus of big-name stars—Olivia Newton-John, a recent example—is growing. Big earners in Britain can end up paying 83% of their income on tax alone, even 98% if they also have unearned income taken into account.

Financial experts in London believe that the exile of the biggest superstars can cost the U.K. nearly \$200 million a year in its balance of payments situation. Steel wrote: "When I was in Los Angeles I was impressed by the number and quality of British stars now resident in California."

"But because of tax difficulties they are unable to record and publish records in Britain, even though many of them would prefer that."

"This in turn has led to the whole industry beginning to pack its bags and follow, and this has the effect of destroying a field in which we have held the lead for some 20 years."

Steel and the various supporting organizations plead for a cut in the top rates of income tax, permission for foreign-based artists to make some records in the U.K. without losing tax status as overseas residents, and tax claims for big hit records to be staggered over at least four years.

At the industry level, as expressed both here in Cannes and in London, concern is moving from the huge earners such as the Rolling Stones on to the studio technicians and specialists who remain behind in what is proving a dwindling industry.

One case cited is that of Rod Stewart's last album, "Foot Loose And Fancy Free," which cost around \$200,000 to produce. At least half that went for studio costs in Los Angeles and could just as well have been paid into the U.K. recording industry.

Regan Unfurls Parachute

LONDON—Parachute Records, set up in the U.S. by Russ Regan, former boss of 20th Century Records, is launching a massive push into the U.K. market following the signing of a three-year licensing deal with Pye here.

Debut product is the single "Ten To Eight" and album "Castle In The Sky" by singer-composer David Castle.

Regan visited London to report that in five months his new label has had three U.S. chart hits. He says: "Our policy ranges from contemporary rock to r&b. These are the areas

Ice Dropped As Anchor Label

LONDON—The Ice label, set up to handle Anchor Music's record productions last year, has been scrapped. Anchor managing director Ian Ralfini says confusion over the name, already in use by two other companies, had forced the decision.

But he adds the principle behind the formation of Ice, allowing Anchor Music to develop projects which could not be placed elsewhere, still exists and that another label could yet be set up.

Meanwhile, one of the other labels with the Ice tag, set up by former Equals' lead singer Eddie Grant, has moved to permanent offices at the Coach House Studios, another of Grant's projects.

Love To EMI Finland

HELSINKI—Marketing and distribution rights of Love Records product, both disks and tapes, have been transferred to EMI Finland. The product was previously handled by Love itself.

Earlier this year it was reported that Love Records needed some \$350,000 to cover "acute financial difficulties." The company turnover, around \$2 million in 1977, is mostly made up of sales of a domestic catalog.

PUBLISHERS ALSO ACTIVE

German Label In MIDEM Launch

By WOLFGANG SPAHR

CANNES—Among many important German deals at this year's MIDEM was one between Wolfgang Arming, acting as deputy managing director of Deutsche Grammophon, and Munich-based producer-writer Michael Kunze.

DISCO OFFSHOOT

'French Sound' To Echo In Intl Marts, MIDEM Hears

By HENRY KAHN

CANNES—This MIDEM had most of the French record companies chirruping happily because there was real evidence that, after years of effort, the chances of the so-called "French sound" bulldozing the English-language market looked high indeed.

Particularly involved was Carrere, a company which for years had its operations apparently limited to France, or the French-language European market. It now sees international prospects.

But each company told a similar story. There is now emanating from France a definite disco sound with a strong rhythmic content. It is called the "French sound" and it is being exported to the U.S., to the campus areas, and it also goes to countries as far apart as Japan, South Africa, even Yugoslavia.

One important example is that of Sheila who, for years, had big success in France but was virtually unknown beyond the French frontiers.

Roger Duaro, export director of Carrere, says that apart from Germany, Switzerland, Holland, Italy, Belgium and the U.K., contracts were being worked on for the U.S. "No names at this stage, but nevertheless the whole situation is explosive for the future of French-produced music."

For Vogue, Paul Claude says: "In MIDEM 1977 we were, above all, buyers on the lookout for new material to give to the French market. Today we are clearly sellers. One important act is Space, which uses Didier Marouani's compositions."

The rapid growth of discos in France and the resultant craze stems from disenchantment with French radio. Less time is now available on air for music and with the general elections coming up there will be even less time. Radio in France tends to go for games or competitions. The result is a sharp turn towards discos and music to meet a new and big demand.

In summing up the French aspect of MIDEM it is impossible to omit the "Oxygene" product of Jean-Michel Jarre. Francis Dreyfus, the company which produced this synthesizer disk, has a new Jarre album available from April. It has no title as yet, but MIDEM was the launching pad.

Another company cashing in on the French sound is Musidisc, confessing interest in a number of U.S. catalogs, but also planning a special international effort for Stephane Grappelli, veteran jazz violinist, celebrating his 70th birthday in February.

Musidisc holds the view that the growing demand for French music should give a greater impetus to already established names, among them Jean Sablon who has a new album in the pipeline.

Inevitably, Barclay Records shone at MIDEM. The Barclay stand was inspired by the blue-and-cloudy sleeve Eddie Barclay had designed for his Brel album which has enjoyed such phenomenal sales.

He said at MIDEM that EMI would now distribute Barclay in Scandinavia, including Finland, with a big initial drive. And Cyril Brilliant, who looks after Barclay international operations, said: "We will now have a special representative in the EMI Stockholm headquarters and concentrate on product which we believe specially suitable for that region."

But a surprising Barclay move, unveiled here, is a return to the classical field which has, in days past, proved no success format for the company. Brilliant says of the return of interest: "Music has now penetrated at all levels so deeply that the time has come to introduce classical product to all age groups."

However, this will be a special operation. The albums will be extracts from famous masterpieces from Bach to Beethoven, and Wagner to Brahms, and including opera and operetta.

Ariola, which announced a 65% increase in turnover for 1977 over the previous year, said here that there is tremendous enthusiasm for new conductor Karl Ancerl in France, following the company's link with Czechoslovakia's Supraphon label. But this company also is pushing ahead with the French sound.

A similar enthusiasm for French product was noted here through the publishing houses. Claude Pascal, already widely known internationally, said he had never before met such interest in French product.

"MIDEM should be spelled 'contacts,'" he said. "Catalogs are discussed, options left open, decisions (Continued on page 61)"



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IN FINLAND



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we know best and we'll stick with them."

His deal with Pye stems from past relationships with the company. "Pye chief Louis Benjamin and I have embarked on several joint ventures before and have invariably found success."

Matt Haywood is label manager for Parachute, along with Casablanca, and says: "The future looks good both for Pye and the new label. Though the David Castle single is just out in the U.K., import copies have been fed in for several weeks to very strong disco reactions."

Phonogram Launches Drive On Springfield

LONDON—Dusty Springfield's first album in nearly five years, "It Begins Again," is being launched in the U.K. by an extensive Phonogram promotional campaign.

It will kick off simultaneously with the Mercury launch in the U.S. (Feb. 10), and the singer is expected to visit London for promotional work. The Phonogram push includes national press advertisements, radio commercials and at least 500 window displays.

Additionally, Dusty Springfield is named "artist of the month" for February and the album is preceded (Feb. 3) by a single, "A Love Like Yours," in full-color bag.

Elton Budget LP Orders Snowball

LONDON—Pickwick is claiming advance orders in excess of 320,000 for "Elton John Live," a release which marks the first time the artist has appeared on a low-price album.

The LP results from a licensing deal made by Pickwick last year with DJM. Two John tracks have been included on a recent Pickwick hits compilation, but until now he has never been sole artist on this kind of product.

The record was cut in 1970 at the A&R Studio in New York and was originally intended as a live radio broadcast, and it turned out to be one of the turning points in John's U.S. career. It came out here via DJM in 1971, but was deleted three years later.

Dutch Deals Pepper Cannes Music Feast

By WILLEM HOOS

CANNES—With a total contingent of around 100 here, the Dutch music industry made itself felt with a series of important deals which should help spread Holland-based product round the world.

One eye-catcher has been the "smurf" craze, emphasized in Cannes by various Dutchmen dressed in the same costume as the cartoon character.

This was a promotion idea from Dureco and was built around "t Smurfentied," the giant hit of Dutch singer Pierre Kartner, otherwise known in the chart as Father Abraham.

He has already made a German, French and English version of the song and at MIDEM it was decided that South African, Greek, Italian, Spanish, Israeli and Swedish covers would be made.

Here, too, Eddy Palmans, managing director of Dureco, presented a gold disk to Larry Page, head of U.K. Penny Farthing label, for the sale of more than 50,000 copies of Johnny Pearson's album "Sleepy Shores."

Dureco sold the single "Rudy Gorilla" by Dutch group Groupies Delite to 18 countries in just two days. The band had a hit in Holland last year with a cover version of the Ray Stevens' classic "Allez-Oop."

Dutch producer Eddy Ouwers was here to receive a U.K. silver disk for his international hit single "I Remember Elvis Presley," which he re-

corded under the name Danny Mirror. The single sold more than 380,000 copies in the U.K. It will be released soon in the U.S. on the Demand label.

"Drum Battle," a single from Ouwers' production company Happy Holland Sound, will be released in the U.K. on the Lightning label, with a scheduled March release. It features Louis de Bij and Jos Hermeler, two of Holland's most respected studio drummers.

Along with Danny Mirror, another Dutch artist appeared here, guitarist-composer-arranger-producer Hans Vermeulen, leader of Rainbow Train. Debut album of this nine-piece Basart act is due at the start of May, and in the U.S. the distribution will be handled by RSO and in the rest of the world by Polydor International. Distribution in the Benelux will be by Basart itself.

In May, Rainbow Train takes in a European capital cities tour running four weeks, with details tied up at MIDEM.

Will Hoebee, producer of Born Free Productions, working within the framework of Phonogram, Holland, tied up a deal here with Phonogram, France, on a French cover on "t Werd zomer," a hit single by Dutch singer Rob de Nijz. He also lined up a U.K. release for "Jambalaya," by Saskia and Serge, currently the top Dutch country duo.

Ariola-Holland here signed a distribution deal with U.K. punk label Vortex, and a "Live At The Vortex" album will be released on the Dutch market at the end of February. Ariola also concluded a U.K. distribution deal with Pye, London, on Dutch chart group Champagne.

Four U.S. companies—Shelter, Epic, Sire and Beserkley—showed keen interest in the Dutch group Gruppo Sportivo, which had a debut album "Ten Mistakes" out through Ariola-Holland a few weeks back. Sire offered to fly the band to the U.S. to produce a new album there.

"Stop Still," debut single of U.S. singer Allan Jeffers, another Ariola release in Holland, was sold to CBS-Israel after a MIDEM pact.

Paul Acket, Holland's best-known concert promoter, talked at MIDEM with U.S. jazz promoter George Wein and Claude Nobs, who is organizing the Montreux Jazz Festival. Negotiations concerned signing of acts for the third North Sea Jazz Festival in The Hague (July 14-16) and two definite signings are Lionel Hampton and Oscar Peterson.

Acket also completed a deal for a Dutch concert in April for U.K. guitarist Alvin Lee and his new band, Ten Years Later.

Lou van Rees, another prominent Dutch concert promoter, was in Cannes to arrange four Dutch shows by Charles Aznavour in March and five by Shirley Bassey for May.

Ilgner Joins Gerig

COLOGNE—Guenter Ilgner, program chief of EMI-Electrola, leaves in February to become business associate of Hans Gerig, one of the most successful music publishers in Germany.

Ilgner has built a big reputation as record company executive and initiated a deal with the Second German Television to produce music shows with EMI artists, notably the popular "Musik Ist Trumpf" material



MIDEM PREVIEW—Lee Zhitto, editor in chief and publisher of Billboard Magazine, outlines plans for the 8th annual International Music Industry Conference to be held May 1-4 in Venice, Italy. Occasion was a special cocktail party at MIDEM.

MIDEM Jottings

CANNES

For the first time in MIDEM history, a live recording was made, featuring Lionel Hampton and special guest Chick Corea on an LP to go through Hampton's new Gateway label. ... Another first: the European preview of the RSO movie "Saturday Night Fever," starring John Travolta, which grossed over \$26 million in 25 days in the U.S. RSO Records president Al Coury attended the showing, first feature film ever at MIDEM.

Noel Gay Organization from London announced that producer/hit writer Tony Macaulay going into Los Angeles studios to work with Gladys Knight. And the organization marked its 40th anniversary with a dinner party for 70. ... Launch here of Criminal Records, by Camel producers Max Hole and Geoff Jukes, in conjunction with David Simmons, managing director of Leo-song Copyright Service Bureau Ltd. of London.

Formation announced of Hush Music U.S. companies, Gobion Music (ASCAP) and Gunilla Music (BMI), to be housed with Stanley Mills, September Music, 161 West 54th Street, New York. ... Property investor Campbell Palmer in Cannes to launch Target Enterprises, new promotion-management company and singer Sue Van-Drunick.

Keen interest shown by Russian delegation in Billboard and its associated publications. ... MIDEM organizers, along with the Variety Club, set up a Bing Crosby Award in memory of the singer and the first one goes to Frank Sinatra, who sang several duets with Crosby in the "High Society" movie.

Late panic on the Australian stand when the seating arrangements failed to meet strict fire requirements and it had to be redesigned. ... Announcement that Stig Anderson and Sweden Music bought Swedish publishers Reuter and Reuter Soorlags AB, established more than 50 years ago by Lennard Reuterskiold and with a catalog including copyrights by Irving Berlin, Cole Porter and George Gershwin.

Announced here: Kim Carnes, U.S. singer-songwriter, first signing to EMI's new EMI America label. She is a former New Christy Minstrel and has previously recorded solo for A&M and Bell. ... U.S. rock business veteran Barry Imhoff, now merchandising mirrors based on album covers and with sales of 500,000 in three months, opening up U.K. operation run by Martin Goldsmith, brother of promoter Harvey Goldsmith.

U.S. country music impresario Jim Halsey in on a MIDEM debut to finalize tour of Soviet Union with at least two top names, Roy Clark and the Oak Ridge Boys. ... Another MIDEM first: its first individual poster, designed by artist Luigi Castiglioni. ... Party for Alvin Lee, British guitarist, formerly with Ten Years After now with Ten Years Later, and signed to Polydor. Former nun, now sell-out concert artist and

Peer Awards Prizes To Tyro Songsmiths

CANNES—The Peer-Southern organization held a special MIDEM party to present prizes in its "A Song For Europe" contest, aimed at giving publicity and opportunity to young writers.

Eight countries took part, each with a jury to pick a final 16 titles. (Continued on page 59)

important recording act, Mary O'Hara represented by manager Jo Lustig, finalizing upcoming U.S. and Canadian tours for her. ... Yamaha Music Foundation announced the 9th World Popular Song Festival will be held in Tokyo, November 10-12, and it made a special award to U.S. actor-singer George Chakiris for his contribution to the 1977 event.

Launch here for Wanted Records, a subsidiary of U.K. company Music Farm, run by ex-20th Century Records U.K. boss Dave McAleer and Craig Baguley, with John Rossall, ex-leader of the Glitter Band, among first release batch. ... Producer Tony Eyers, who has had hits with 5000 Volts, Twigg and Val Doonican, in to seek songs suitable for disk debut of Roddy Llewellyn, reportedly the man Princess Margaret wants to marry.

Arnakata Music gold award to Strawbs leader Dave Cousins for 3 million album sales worldwide. ... Top U.K. photographic models Jilly Johnson and Nina Carter, who recorded for Chrysalis worldwide as Blonde On Blonde, in for promotional purposes. ... The International Pop Proms Orchestra and Chorus, fronted by Les Reed and set up for tv programs, to go on the road worldwide, following record deal with Polydor.

Initial plans laid here for EMI Music Publishing to tie up a major representation deal with Tree Music, top U.S. country catalog. ... Reunion of Peter, Paul and Mary announced by Peter Yarrow, plans to include an album and lengthy U.S. concert tour.

Another breakthrough for U.S. country music likely with tour of Russia later this year for Don Williams, details set here through Anchor Records. ... Phonogram Holland and Janus Records of Los Angeles renewed pact giving Janus long-term rights to Kayak product for the U.S., U.K. and Canada. ... Six-month-old Butterfly Records of Los Angeles fixed deals for its product, including Cheryl Dicher, P.J. and Bobby, the THP Orchestra and Saint-Tropez, for 90% of the world territories.

International festival organization FIDOF made a special presentation to Bernard Chevry, MIDEM commissaire-general, for his services to music. ... Rod Baum and Loring Fisher, of Bonnevillle Broadcast Consultants, Tenally, N.J., in to seek easy listening music for the 125 stations they service in the U.S. ... Salsoul Records of New York signed a deal here to cover three years licensing by EMI in U.K. ... Burton L. Litwin, vice president of Belwin Mills Publishing Corp., co-hosted a private lunch for overseas affiliates.

Other FIDOF awards: to the Ministry of Culture of Puerto Rico for the international San Juan Festival, and the Committee for Entertainment Arts of East Germany, for the Dresden International Festival.

In Cannes, BBC Records and Tapes found great interest in its 18-album series of sound effects, rated the most comprehensive in the world, particularly in the "Death, Horror and Disasters" section. ... Cassette mail-order operation to be set up in the U.K. by composer/conductor John Hawkins, an extension of worldwide activity by the Film Corp. of America, which already has a similar service in France.

Symphonic Music Ltd., classical company set up by Isabella Wallich of Delyse, completed a deal whereby its entire catalog is guaranteed release in Japan and the Far East through Victor Music Industries. ... Enquiries from the U.S. and Canada, among other territories, for John Schroeder's disco-oriented album "The Ones That Got Away—20 Greatest Disco Party Runaways." PETER JONES

Phonogram Germany Shuffles Exec Duties

HAMBURG—Phonogram here has split up its national and international divisions to achieve greater effectiveness, according to Oskar Drechsler, managing director, and Gerhard Weber, his deputy.

The six general managers are Juerge Saueremann, pop national; Gibson Kemp, pop international; C.W. Cuerten, classical; Claus Heesch, sales; Johann Speyer, marketing services; and Heniz Karmowski, finance.

Promotion heads are Fritz Koehler (national) and Juergen Schmeisser (international). Head of the press division is Heideh Dedaschti.

U.S. TOPS TALLY Firms Represented At MIDEM Rise By 17%

CANNES—A post-MIDEM tally showed that in all areas business was up, as was attendance, at this year's event, with a total of 1,238 companies represented as against a 1977 tally of 1,054, for a gain of 17%.

Bernard Chevry, commissaire-general, expects that the 1979 event will be up a further 10% to 15%.

This year, for the first time in its 12 years, the number of participants at MIDEM topped the 5,000 mark—5,042, compared with the final figure for 1977 of 4,671. There were 51 countries represented, as against 47 the previous year.

And next year Chevry is opening up a previously unused balcony area in the Palais des Festivals to provide space for a further 50 booths.

CATALOG OF 100

Ad Lib Soars Ahead As Jazz Outlet

By LEIF SCHULMAN

STOCKHOLM—After just 18 months, Ad Lib Distribution here has established itself as a major channel for rare jazz recordings.

The company was set up in the fall of 1976 by Ivan Sundberg. It represents jazz from U.S. labels Chiariscuro, Master Jazz Recordings (MJR) and Audio Fidelity. Among best-sellers are Louis Armstrong's three albums on Chiariscuro, Gerry Mulligan's "Idol Gossip" and Bobby Hackett's "At The Roosevelt Grill."

The Ad Lib catalog now has around 100 titles, new labels represented including Black And Blue (France), with albums by Sy Oliver, Doc Cheatham and Lionel

Hampton; Monmouth-Evergreen (U.S.), with LPs by Bob Crosby and Maxine Sullivan; and Swing Classics, specializing in vintage jazz from the 1930s.

Also distributed by Ad Lib is Out Records, a local jazz label, with "Live In Stockholm," by clarinet player Putte Wickman, and an album from U.S. label Everyday, with Swedish drummer Bert Dahlander.

In 1977, Ad Lib concluded a distribution deal with Polygram, Norway, for the Norwegian market, and Sundberg is currently working on similar agreements for the rest of the Scandinavian market.

FEBRUARY 11, 1978, BILLBOARD

Intl Copyright Differences Probed At Lawyers Meet

CANNES—National differences in copyright law and their impact on the conduct of overseas business was the main substance of the international lawyers meeting held here Jan. 21.

More than 120 attorneys and interested musicians from 17 countries attended the two sessions at the Salle Miramar. The figure was more than double that of a year ago.

Delivering reports were Edouard Jakhian (Belgium), Heirich Gandelman (Brazil), Denise Gaudel (France), Alfred Schenz (West Germany), David Peepkorn (Holland), Robert Abrahams (U.K.), and Jay Cooper, Michael Sukin and Al Schlesinger (U.S.).

The general impression conveyed by their detailed appraisals was of the difference in style between the highly systematic European approach and the more pragmatic American law. Copyright as practiced in more exotic territories like Brazil and Japan emerged as a combination of the two.

There was particular interest in the exposition by the three American lawyers of the intricacies of the new American copyright law, which few lawyers from other countries have yet had opportunity to study.

This became apparent in the

series of puzzled questions submitted for the afternoon session. Are unregistered works protected, asked one questioner, is registration compulsory? Certainly unregistered works are protected was the answer. Registration is only necessary before action can be taken for infringement.

Not all questions reached resolution. It never became apparent what exactly is entailed by publication, a term that appears to have different meanings in Europe and America, though Jay Cooper gave a graphic example of what is not. He said that in America a work could be broadcast by satellite to an audience of 100 million without being deemed to be published.

The distribution of copies, it appeared, was the salient feature in meeting the definition.

Similar interest was aroused by the lucid analysis presented by Robert Abrahams of the recommendations for British copyright reform of the Whitford Committee, published last March.

A sign of the times was the widespread discussion of the copyright problems created by cable TV. If a work is broadcast, read one question, then rebroadcast via cable TV to an area that could not pick up the original, should royalties be paid twice.

Few concrete answers were forthcoming. Like video, cable TV is an area where there are few precedents to fall back on, and lawyers were only able to draw on general experience to give their best opinions on the topics raised.

Nevertheless, the discussion of these issues was valuable in itself, and it was shortage of time, not of questions, that brought the meeting to a close, with a vote of thanks to Frederic Chartier, whose work as chairman of the lawyers' executive committee made the meetings possible.

EMI To Produce Music Films For Theatres & TV

LONDON—Emitel, the U.K. industrial and short film division of EMI Audio-Visual Services Ltd., is set to produce music films for the British cinema and for European television networks.

Distribution deals are being negotiated with a major British film distributor to handle the 20-30 minute shorts, made in association with major record companies, and featuring top record artists in rehearsals and recording sessions. The films will also be sold to television networks in Europe.

Emitel's first music film was a four-minute short starring singer/pianist Alan Price, made for Cinema Concepts Inc. of Los Angeles, a company specializing in distributing short pop music films to U.S. cinema circuits. American success of the policy has persuaded Emitel to introduce the scheme to the U.K.

Smack & Kitsch New U.K. Logos

LONDON—Charly, the specialist rock'n'roll label, has launched a new label, Smack, to handle its pop product.

First album release is "Wait Till Night Time," by Legover, the group which features guitarist-singer Sean Byrne, who wrote all the LP tracks. Production is by Pierre Tubbs and Alan Bown, former leader of the Alan Bown Set.

Another new label launch in the U.K. is Kitsch Records, formed by Sammy Vertigo, and based in Hornchurch, Essex. Its first product is "Motorcity Fantasy" by the Pump-house Gang, described by Vertigo as "a new new wave band." Distribution of Kitsch is by Lightning Records.



PUBLISHER TALK—In earnest conversation after an international publishers meeting in Cannes are, from left, John Bienstock, Carlin Music; Mike Stewart, Interworld Music, and Sal Chiantia, MCA Music.

From The Music Capitals Of The World

LONDON

U.S. artist Johnny "Guitar" Watson in to cut an album at the studios in the new DJM headquarters here in Theobald's Road. ... Continental tour by the Mike Westbrook Brass starting Feb. 13 takes in East Germany, Sweden, Finland and Denmark.

Producer Deke Arlon handled a one-hour music show, networked from Yorkshire TV (March 7) for singer-actor Dennis Waterman, other artists including Linda Lewis and Joe Brown. ... Tony Clark, formerly with Whitbread, the brewer, appointed executive assistant to Maurice Oberstein, managing director, and Norman Stollman, senior director, CBS U.K.

Extensive tour for re-formed New Seekers, starting March 15, and including three nights at London's Royal Albert Hall. ... New CBS Aylesbury CBS plant to be visited by media folk (Feb. 17) with an official "earth-removing ceremony" for the \$18 million center planned for March 2. ... Nigel Grainge's Ensign Records has signed Robert Johnson, 24-year-old Memphis guitarist, to a worldwide disk deal.

Polydor, with rights to back catalog, launches (Feb. 8) major tv campaign for Dave Clark Five's "25 Thumping Great Hits," backed by dealer displays featuring drum centerpieces. ... Heavy Phonogram promotion for limited-edition Rush 12-inch EP. ... As a lawyer, new Arista U.K.

managing director Charles Levison handled music-business acts such as Elton John, Queen and Gus Dudgeon.

New Tangerine Dream line-up on show in March U.K. tour; founders Edgar Froese and Chris Franke, and new men Steve Jolliffe (vocals, sax, flute, keyboards), and Berlin drummer Claus Crieger. ... Kate Bush, 19, discovery of Pink Floyd's Dave Gilmour, trained in dancing by Lindsay Kemp (who trained David Bowie), out with a debut EMI single.

Ginger Rogers and Donald O'Connor to co-star in nostalgia show at the London Palladium, presented by Louis Benjamin with Tito Burns. ... Flautist James Galway back in action after nearly five months in a Swiss hospital with multiple injuries following a car crash. ... New director of marketing for Ariola Records in London is Andrew Pryor, formerly with CBS U.K.

Tavares definitely back in U.K. for March series of concerts, finalized by promoter Derek Block. ... New Cliff Richard single, "Yes He Lives," written for him by Terry Britten, who also wrote his "Devil Woman" hit and who plays guitar on the session. ... London Sinfonietta playing John Tavener's "The Whale" in London (March 8), linking with his album release on Ringo Starr's Ring O'Records.

Louis Benjamin, Pye Records and Moss Em-

(Continued on page 59)

FEBRUARY 11, 1978, BILLBOARD

Glorieux Is Set For Japanese Concerts

TOKYO—Belgian piano virtuoso Francois Glorieux, whose album of Beatles tunes on Victor has topped the Japanese classical album charts, is to give a concert tour in Japan this year.

The Glorieux treats Beatles material in the styles of Tchaikovsky, Schubert, Mendelssohn and other classical composers. It appeared originally under the Arcade imprint in Benelux, where it won gold.

MIDEM GALAS DELIGHT Jazz-Oriented Events Dim Memories Of Past Failings

By NICK ROBERTSHAW & PETER JONES

CANNES — Live music at MIDEM has often disappointed in the past, falling far short of the standards expected from the music industry's showcase event.

But organizers this year silenced criticism with a strong line-up of international galas and top-name concerts from an array of jazz-oriented talent that included George Benson, Al Jarreau, Lionel Hampton, Chick Corea and Blood, Sweat & Tears.

More than anyone, jazz veteran Hampton contributed to this year's successes, playing two memorable concerts with an enthusiasm undimmed by the years. His audience in the Municipal Casino Theater was spellbound throughout a program that spanned jazz history from Basin Street Blues to Coltrane and beyond.

Excitement reached a new pitch when Hampton brought on Corea, who produced a virtuoso display in his own "La Fiesta" and then traded solo lines with Hampton in an inspired jam. The evening ended with Hampton leading his band into the aisles to the strains of "When the Saints Go Marching In."

The same evening saw Blood, Sweat & Tears in action next door in the Ambassadeurs. Their set com-

bined new material with classic hits like Hi-De-Ho and Lucretia Mac-Evil, and reached a peak with an updated working of the band's biggest hit, "You Make Me So Very Happy."

Social highspot of MIDEM was the charity gala organized (Jan. 24) by the Variety Club of France. Well-heeled guests paid around \$140 each to eat in the plush ballroom of the Casino, while stars Rhoda Scott—a talented and glamorous organist—Al Jarreau and Lionel Hampton took the stage in turn.

Jarreau's subtle vocal skills required a more sympathetic p.a. than was available, and his set suffered in consequence, bass and drums drowning voice and piano. Even so, the solo climax to his brief performance left the audience breathless, as his impossibly acrobatic voice took on the character of one instrument after another.

No such sound problems troubled Hampton, who romped about the stage wearing an enormous grin, moving from vibes to drums to vocals, never settling anywhere for long. Backing him was the quintet of French pianist Claude Bolling, a great improvement on the rather er-

ratic outfit that supported his earlier concert.

Benson starred in MIDEM's closing concert on Wednesday (Jan. 25), backed by a four-piece group featuring two keyboards. With remarkable stamina he played two long performances in one evening, but there was less excitement than one might have hoped, the combination of soul-funk backings with sinuous Montgomery-influenced guitar proving more demanding to hear than the audience had perhaps expected.

Friday's opening night saw the Casino ringing with the sounds of disco music, albeit from a different line-up than originally advertised. Technical problems (euphemistically so-called) prevented the appearance of several bands, and it was left to the Sara Gossa Band and English group Toby Moog and Co. to fill the gaps left by David Christie, the Surprise Sisters and MBT Soul.

Laser lighting and an abundance of alcohol contributed to a disco atmosphere in the Casino main hall and the Ambassadeurs, however, where singer Alain Suzan and black band Ozila gave spirited performances, the latter with a fine nostalgic medley of Otis Redding hits.

Saturday night was the turn of the Italians, represented by top-selling singer Angelo Branduardi, whose album "Alla Fiera Dell'Est" outsold everything else on the Italian market last year. Branduardi's style combines contemporary influence with folk-troubadour roots and a refreshingly acrobatic feel.

These numbers, notably "High-down Fair" and "The Stag," provided the highlights of a pleasant, gentle performance, but it remains to be seen whether this still rather ethnic music can succeed in international markets.

Sponsored by the Watanabe Corp., Japanese artists Nana Kinomi and Kenji Sawada competed for honors in the week's best-produced gala, held in the Casino Theater on Monday (23) with excellent lights and sound by Tasco. The glamorous Nana Kinomi fielded the 10-piece Inoue Band for her opening set, but it was Sawada's evening, with the Japanese rock star delighting a largely French crowd with his command of the language and tactful inclusion of Johnny Hallyday and Michel Sardou numbers in his performance.

On the same night independent

French radio station Europe One hosted a gala broadcast live from the Ambassadeurs and arranged to bring together the station's poll-winning artists. Among those performing was Serge Gainsbourg, singing on stage for the first time in 25 years, and receiving his trophy appropriately enough from Jane Birkin.

Among others recipients of the awards presented by broadcaster Jean-Michel Desjeunes and actress Jodie Foster were the Rubettes, Boney M, Jean-Michel Jarre, Eddie Mitchell, and Thelma Houston, Elton John and Queen sent taped messages of thanks.

The first-ever German gala at MIDEM was unwisely timed to coincide with Benson's Wednesday night performance and paid the penalty in rows of empty seats. A pity, since it had much to command it, including the extraordinary Beatles Revival Band, whose note for note copies of Beatle originals have won them an enormous following.

Supporting on a bill put together by the Hamburg concert agency Sunrise were five other German acts: Konstantin Wecker, Die Drei, Peter Morton, Die Viel-Harmoniker and the young pianist Vince Weber.

From The Music Capitals Of The World

• *Continued from page 58*
 pires boss, taking over organization of annual Royal Variety Show from **Bernard Delfont** as from this year. . . . **Althea and Donna** single "Up Town Top Ranking" finally took over from **Wings'** "Mull Of Kintyre" at the top of the U.K. chart. . . . **Ozzy Osborne** back with **Black Sabbath**, his replacement **Dave Walker** having left "by mutual consent."
 New band **U.K.** features former members of top groups, such as **King Crimson** (**John Wetton**), **Bill Bruford** (**Yes**), **Soft Machine** (**Allan Holdsworth**) and **Roxy Music**/**Frank Zappa** (**Eddie Jobson**). . . . And former **Deep Purple** lead singer **David Coverdale** planning comeback with his own band.
PETER JONES

MEXICO CITY

Juan Gabriel, one of RCA De Mexico's biggest stars ever, made a sudden switch to Ariola here. The official moment came shortly after the New Year, when the local Ariola director general, **Fernando Hernandez**, called a special press conference. Speculation is that the departure of Gabriel, who reveals he will leave for six months of special courses in English and further musical training in Boston sometime in February, would result in a damaging blow for RCA. But latter's commercial executive, **Guillermo Infante**, reports the label had one of its "biggest starts" ever for the first two weeks of 1978. Infante does admit, however, that the move of Gabriel as an exclusive Ariola worldwide artist was a surprise, "however, this company has never existed on one singer alone."

Composers' society (SACM) combined with **Raul Velasco** and "Siempre En Domingo" on Jan. 15 to kick off what will henceforth be known in 1978 as "El Año Internacional De La Musica Mexicana" (International Year Of Mexican Music). All forces in the industry are developing plans to launch more hits in other countries of the world. Among the agencies and people behind the drive, besides SACM and Televisa ("Siempre En Domingo"), are **AMPROFON's** newly re-elected president **Guillermo Acosta** and **SUTM's** (the key musicians' union) topper **Venus Rey**. The whole idea is for "everybody to get behind the push," informs SACM's longtime leader, **Carlos Gomez Barrera**. Latter adds inauguration of its massive studio facilities has been postponed to mid or late February.

Napoleon had substantial success in his first one-man concert at the Tintero De La Ciudad during the weekend of Jan. 13. His manager-producer, **Jaime Sanchez Rosaldo**, reports he will take the same show to the provinces between now and mid-spring. Napoleon's label, **Cisne**, is launching an all-out promotional campaign for the singer, according to its general manager, attorney **Ramon Martinez Duran**. . . . **Lucha Villa** got off to a winging start at Estelaris (Fiesta Palace) Jan. 18. . . . First time ever for the ranchera star in a local nightclub.

Re-elected, to **AMPROFON** posts, besides **Acosta**, for another year were first vice president, **Peter Ulrich** (Peerless), and treasurer, **Fernando Hernandez** (Ariola). . . . Newly elected officers include: second vice president, **Jose Martin del Campo** (RCA); secretary, **Raul J. Castro** (Cisne), and alternate **Efren Huerta** (Orfeon). Association is expected to pass a formal ruling later that terms of office henceforth will be for a period of two years.

RCA's Maria Medina expanding her career as actress on the currently running telenovela "Humillados Y Ofendidos." . . . Polydor's Latin American coordinator **Andre Toffel** made a swing into Miami and Caribbean locales (Puerto Rico and Santo Domingo) on Jan. 25. . . . His main

Peer Awards Prizes

• *Continued from page 57*
 The rules stated that entries should have a contemporary MOR feel.
Monique I. Peer, president, handed over the gold prize for a German entry, "Morning Sun," with words and music by **Hanno Harders** and **Holger Kopp**, the song originally published by **Peer Musikverlag** in Hamburg.
 The silver award went to "Time," a U.K. entry, written by **Rick Sims** and **John Dendy**, and originally published by **Southern Music** in London. Other entries came from Italy, Spain, Belgium, Holland, Sweden and France.

objective was overseeing the transition of distribution for the line into the hands of the Page's Velvet company.

Pall of gloom at El Senorial (and around town) slowly diminishing since the early December untimely passing of 36-year-old singer **Luis "Vivi" Hernandez**. The personable and talented entertainer was doing record business at the popular club for more than two years. . . . Several plans afoot for opening more discos in the Federal District ever since the one-month-old announcement by **Venus Rey's SUTM** that such spots can use half-electronic and half-live music during operating hours.
MARV FISHER

MOSCOW

Paul Mauriat's orchestra, known here through several albums licensed to Melodiya, played seven-date concert tour through Russia. . . . Another first-time visiting act is the U.K. Aeolian String Quartet, giving concerts in six cities.

Roster of international classical artists here through January includes pianists **Jean-Filippe Cular**, **Robert Silverman**, **Peter Toropets**; organists **Reiner Bohme**, **Hans Gunther**, and **Ragner Bjernsson**; conductors **Charles Bruck**, **Walter Lenart**, **Tomas Sanderling** and **Pedro Ignacio Kalderon**.

Russian winter concert series held annually here over 10 days attracted more than 36,000. . . . Spanish singer **Michel** again here on one-man shows, playing Moscow, Alma-Ata and Tashkent, and in May he will feature in a tv film intended for Spanish tv circuits. . . . "International Panorama" weekly tv show using short features on international pop stars, so far involving **Paul Anka**, **Demis Roussos** and **Joan Baez**.

Latvian jazz pianist **Raimond Pauls'** "Yellow Leaves" a big hit here via radio and records. A prolific writer for jazz bands, he has only recently won acclaim for his pop songs. Now he leads jazz/rock ensemble **Modo** and takes part this March in the Tbilisi national jazz festival.

Giuseppe di Stefano, a La Scala artist, featured in operatic productions in Kiev, Leningrad, Vilnius, and Riga opera theaters, plus the Bolshoi in Moscow. . . . **Liudmila Shirina**, Odessa Opera artist, won first prize at the international contest for vocalists in Toulouse, France, as well as a special award from the French president.

Recent tour of **Festival Singers of Canada** choir company under **Elmer Aisler**, with singer **Lois Marshall** and the **Canadian Brass Quintet**, received tremendous response from the national press here, notably the **Sovetskaya Kultura** paper. . . . **Czerwony Gitary**, a top rock group from Poland, again visited Russia, pulling standing room only crowds in Leningrad, the band established here through numerous visits and albums released through Melodiya.
VADIM YURCHENKOV

ATHENS

More than 40 importers of audio equipment are currently operating in Athens and Thessaloniki, with a combined employe strength of between 2,500 and 3,000. . . . Gold disks awarded by Minos to composer **Stavros Kouyioumdjis** and singer **Haris Alexiou** for the album "Laikes Kyriakes," and to **Yiannis Poniopoulos** for his LP "Aghapa Me," the awards representing sales in excess of 50,000 copies.

A Greek version of "My Fair Lady" presented by **Aliki Vougiouklaki** and her company at the Aliki Theater here now in its second season because of huge success. . . . The Munich Opera to present "Periandrus," an opera by **Theodore Antoniou** in the spring; the composer conducting later a concert by the Paris Ensemble Collective, soloist baritone **Spyros Sakas**.

Phonogram artist **Marianna Toli** has revived, on her own tv show, extracts from "Kiss Me Kate," with help from choreographer **Yiannis Metsis** and composer arranger **Akis Lymouris**. . . . **Tina Charles**, **David Essex** and **Champagne** expected in Greece in February to appear on television. . . . And CBS is also hoping to bring back **Joe Dassin** and **Afric Simone** for local tv.
Nikos Tsiliphis, 67, creator of the **Athens Chorus** and **Mandolin Players Group**, died here. In his career he gave concerts in virtually every Greek city and released many records by his vocal-instrumental group. . . . Spanish guitarist **Jose-Luis Rodrigo** played a concert at the Gloria Theater recently. . . . Phonogram acts **Jennifer and Shake**, with first albums out here during the fall, flew in for a tv special by ERT-TV.
Leroy Gomez and **Santa Esmeralda** also in for tv sales and further promotion on their big-selling "Don't Let Me Be Misunderstood" album.
(Continued on page 61)

Quiet Prevails At London On Gagnon Special

TORONTO—If promotion is the key to success in the record business, then London recording artist **Andre Gagnon** had better watch out.

The first official mention of his CBC-TV Superspecial was brought to light by **Capitol Records'** publicity office, in hyping a guest appearance on the show by the label's own **Suzanne Stevens**.

Frequent calls to London's Montreal promotion office have so far failed to attract attention or elicit a response. A call to the switchboard seeking to find out **Andre Gagnon's** management company similarly failed to provide the inquirer with an answer.

According to **Capitol**, however, the superspecial is set for an air-date of February 6. It is not known at this point whether London is aware of this fact.

BEAU DOMMAGE

Capitol Act Slapped In Union Fracas

TORONTO—Capitol Records has issued a terse, carefully worded reprimand to Montreal act **Beau Dommage**, signed to the label, concerning recent statements made to the press by one of its members about the AFM.

In December of last year, leader **Michel Rivard** told a reporter that **Beau Dommage** had decided to leave the guild of musicians because they saw no reason to have its rights represented by an American organization.

In the same interview, Rivard had said that the band hoped to play a select number of dates in Canada this summer, but said he was unsure how the concerts could be accomplished in light of the dispute with the AFM.

One of the most vocal pro-separatist musicians in the province, Rivard is also ideologically committed to **Le Mouvement Des Travailleurs Et Travailleuses De La Musique Du Quebec** (which roughly translates as the Quebec Music Workers' Movement).

The release from **Capitol**, prepared by its legal counsel, **John MacLoud**, came close to one month after the initial remarks by Rivard appearing in print.

The reprimand called Rivard's opinions "misguided and incorrect" and sided with the AFM by saying

Canada CHEAP THRILLS Toronto Dealers Find New \$\$ In Used Disks

TORONTO—Used records have become big business for a number of retailers in the metro Toronto market, offering a far bigger profit margin than brand new album product, some retailers say.

In Toronto at present there are seven stores catering to the used record buying market, some exclusively, but the majority turning over space for used product as an added attraction.

Driftwood Music in the downtown section is one of the better-known stores in the field. Started a year back by **Barbara Ellenson**—with an inventory of 100 albums from her personal collection—she estimates her inventory now at 2,500 titles.

According to **Ellenson**, the profit margin on used product is far higher than factory sealed stock; she buys albums over the counter for \$1.25

for resale at \$2.50. She finds the used record line more attractive as well because there is little to no paper work involved, and no restocking "headaches" that come with handling high-volume chart material.

Round Records is credited with being the first store in the city to open up a section for used records, back in 1971. Similar to **Driftwood**, **Round** buys the disks over the counter for \$1.25 for a resale tag of \$2.50. While **Driftwood's** cataloging system is non-existent, beyond loving Jazz, Rock and Classical bins, **Round** breaks its bins down alphabetically and also sports a section for recent deletes.

Newcomer to the business is **Cheap Thrills**, which mixes used books with disks. According to owner **Dave Popoff**, the store aims at selling records at the best price possible to customers, and discourages the "rare album syndrome" by mainly buying and stocking general titles of wide appeal.

Around **Again** follows an approach similar to **Cheap Thrills**, stocking general titles commonly available, along with used books. Judging from inventory displayed in its store, its audience is primarily the 18-25 group with popular rock tastes.

Other stores to offer used records include **Records On Wheels**, the **Jazz and Blues Centre**, and **Wing Jazz**, each store utilizing the bulk of its floor space for current or factory-sealed product and relying on the used bins to entice customers to come in and browse.

Retailers offer varying opinions on whether the trend in used disks will continue to expand, but all agree that younger audiences are finding the used bins an economical way to learn about jazz and classical music.

John Norris at the **Jazz and Blues Centre** notes that "in the past couple of years there appears to have been a tremendous surge in younger people buying used jazz recordings. I think it is indicative of a renewed interest in the genre, aroused in part by the publicity and success surrounding people such as **Herbie Hancock** and **Chick Corea**," he says.

There are other stores in the city that deal in used disks, but are more selective in their buying habits, and so tend to attract hard-core collectors—**Don's Discs** being the kingpin in the Toronto market.

For those who like to dabble in sounds, however, the used record bins offer some real bargains. And there is always the chance of finding a brand new release, discarded by a jaded critic, going for a third of the regular retail price.

CBS Sees 20% Growth In '77

TORONTO—Consolidated sales were up by 20% in 1977 for CBS in Canada, according to a general report issued by the label.

According to the statement, 25% of all CRIA certifications were of CBS origin in 1977, with a 26% and 60% increase respectively for the number of gold and platinum certifications earned over 1976 figures.

In the same statement, it was noted that all profit centers of CBS in Canada were appreciably ahead over the previous year, with sales increases achieved in distribution and factory operations.

From The Music Capitals Of The World

TORONTO
 CBS act **Fosterchild** is off the road for an undetermined period of time to rehearse material for a second album. . . . **Valdy** is recording a new album for A&M with session musicians comprised of **Hometown Band** members. A mini-tour, Feb. 1-12, takes **Valdy** between **Regina** and **Winnipeg** with **Pied Pear**, a cut-down version of **Pied Pumpkin**, where **Shari Ulrich** of **Hometown Band** came from.
Ringo Starr has been mixing album tapes at **Le Studio** in **Morin Heights**. . . . **Island Records** has signed **Newfoundland** five-piece **Figgy Duff**, an electrified version of the **Chieftains**. Initial album sessions start in Toronto at **Manta Sound** this month with ex-**Lighthouse** member **Paul Hoffert** producing.
Treble Clef Distributors in **Ottawa** is thinning import album stock "due to high costs," accord-

ing to a spokesman, and concentrating its efforts on woodshed product available in Canada. At present TCD lists approximately 80 titles in the woodshed category and is continuing U.S. imports such as the **Adelphi** line.
CFTR radio in Toronto is scrapping its "Solid Gold" library as part of major changes at the station, which includes new staff from managing director down. . . . **CHOM-FM** in Montreal is also going through major changes and apparently seeking to achieve a more contemporary sound. . . . **Anthem Records** is negotiating with **Capitol Records** for manufacturing and distribution in Canada. The label features **Rush** and would be a major loss for **Polydor** if a switch occurs.
Rock journalist **Ritchie York** has been added to the **CILQ-FM** staff in Toronto, hosting an open-format 10 p.m. to midnight show **Saturday Nights**.
DAVID FARRELL

FEBRUARY 11, 1978, BILLBOARD

LATIN SOUND N.Y. Facility On Broadway Rolls After Renovation; 24-Track Now

By AURORA FLORES

NEW YORK—Latin Sound Studios has completed renovation on its facilities' site, including the installation of a third studio and a 24-track Auditronics console.

Latin Sound (formerly Alarcon Studios) located at 1733 Broadway, is the only fully equipped Latin owned and operated studio in New York.

Started one year ago by its president, Raul Alarcon, a veteran DJ in his native Cuba who has worked on major Latin N.Y.-based radio stations, it was initially intended as a sideline to commercial production of Alarcon's ongoing four-year advertising company, Uni-Service Corp.

After becoming successful in the production of commercials for major Latin record labels, promoters, nightclubs, etc., Alarcon and his son Raul Jr., who is in charge of production, rented space at the now permanent site where they had the 16-track studio which has now become Latin Sound's studio A. And they began recording local bands.

Eventually, Alarcon moved his commercial production facility into the new site and built studio C to

handle the large influx of commercials which the company programs and places for its many customers.

As Raul Jr. explains it, commercials are placed on Latin stations according to the market the customer wants to reach.

He claims if a customer wants to place a national commercial, reaching all areas of the Latin community in New York, Chicago, Miami, California and even South America and Spain, Latin Sound will design a diverse promotional campaign for each specific area covered, handling the product from the organization of copy and music through to the distribution.

Last month saw the completion of studio B, designed by Don Zellman, for the sole purpose of mixing and overdubbing basic tracks laid down in studio A.

"In this way," states Raul Jr., "there's always a studio available for recording. While one band is mixing or overdubbing, another band could be laying down its fundamental tracks."

However, with the installment of the new 24-track Auditronics into studio A, if a band utilizes the 24-

track system, it must complete its mixing and overdubbing in that studio.

Equipment utilized in studio A includes a 4-track MCI recorder, a Scully 280, and a 24-track Ampex mm1200 recorder.

Studio B consists of a 16-track Audio Design console, a 16-track Ampex m1100 recorder, and Scully 280 recorder.

Studio C holds a Tascam 4-track console, a Scully 280 recorder, and a Scully 280 mono unit. All three studios are equipped with the Dolby and dbx noise reduction system and the entire studio occupies some 5,000 square feet of space.

Staffed by 10 people including Alarcon and Raul Jr., it boasts of having a bilingual staff and six engineers of which Jon Fausty, chief engineer of Fania Records and 10-year recording veteran of Latin music together with another well known veteran, Fred Weinberg, are on steady call.

Lately, Latin Sound has recorded most of the new bands on the market in addition to handling bands from major record labels such as Coco, T.R., Rico, Borinquen, and many South American labels.

Until the acquisition last year of La Tierra Studios by Fania Records, Latin Sound was handling its recording of commercials as well.

Currently recording in the studio are Sociedad '76 on Borinquen Records, international pop vocalist Sophy on Velvet Records from Puerto Rico, Dominican entertainer Johnny Ventura on Rico Records and pop vocalist Raul Marrero on Caytronics.



New Experience: Studio designer Don Zellman, left and engineer Jon Fausty at the console of the new Latin Sound Studios facility in Manhattan. Standing at right is vocalist Raul Marrero with an unidentified fan.

U.S. LABEL SWITCH

Alhambra Issuing EMI's Spanish Line

By AGUSTIN GURZA

LOS ANGELES—Alhambra Records intends to release Spanish language product in the U.S. offered to the firm by EMI's European a&r office (EAR).

This marks the first time Spanish product from EMI will be distributed in the U.S. since 1974 by a firm other than Latin International which has U.S. distribution rights for product from five EMI Latin affiliates.

But Jose Garcia, president of Latin International, stresses that the offer of product to Alhambra, of which he claims not to have been informed, does not necessarily pose a conflict.

He notes that his firm's contract with EMI makes no mention of Spanish product originating with EMI's EAR which was not in existence, he says, at the time of the signing of the original pact.

He does say, however, that his current contract with EMI does not include a second option provision.

This is a source of confusion in the matter.

Miguel Estivill, general manager of Alhambra, reports that he was first offered the EMI product—two singles by two groups from Spain—in a letter signed by Dick Van Vliet, marketing manager of EMI-EAR, based in Holland.

In the letter, says Estivill, Van Vliet says that the singles, "Dama Triste," backed with "Paz" by Santabarbara and "La La La Te

Quiero" backed with "No, No, No, No" by Los Diablos, "are available for you for releasing and publishing."

Estivill says he inquired by return letter to Van Vliet about any potential conflict with the standing Latin International license.

He says he was informed by Gerhard Haltermann, international manager for Alhambra's parent firm in Spain, that the product was free under second option provisions.

Estivill assumes Haltermann had been informed in the matter by EMI.

Latin International has already released a single by one of the groups, "Donde Estan Tus Ojos Negros" by Santabarbara.

Garcia says he did receive a letter from EMI to the effect that Santabarbara would be handled through EAR, but he claims he was not offered the option to release the specific product offered to Alhambra.

Garcia says that if the product originates with EAR, EMI apparently has the "authority to negotiate it separately."

Estivill says Alhambra is prepared to release the singles upon receipt of materials from EMI and the signing of a contract.

But he says he informed the firm that singles alone are insufficient to work with, and has inquired about upcoming LPs.

There have been persistent rumors within the Latin industry here that EMI is considering a change in its U.S. licensing arrangement.

Billboard SPECIAL SURVEY For Week Ending 2/11/78

Billboard Special Survey Hot Latin LPs

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North. Calif. (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503	1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album Vaya 66
2	NAPOLEON Hombre, Raff 9066	2	OSCAR DE LEON Two Sets With Oscar, TH 2017
3	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	3	DIMENSION LATINA Presentando a Andy Montanes, TH 2018
4	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031	4	CHARANGA 76 Charanga 76 in 77... Encore, TR 128
5	CAMILO SESTO Rasgos, Pronto 1025	5	CONJUNTO IMPACTO Conjunto Impacto Teca 3004
6	RIGO TOVAR Dos Tardes De Mi Vida, Mericana Melody 5610	6	ROBERTO ROENA No. 9, International 924
7	CHELO CON MARIACHI Muzart 10585	7	JOHNNY PACHECO/PUPPI LEGARRETA Los Dos Mosqueteros, Vaya 63
8	CHELO La Voz Ranchera, Muzart 10638	8	CELIA CRUZ/JOHNNY PACHECO Celia y Johnny, Vaya 31
9	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	9	JOHNNY PACHECO The Artist, Fania 503
10	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202	10	CELIA, JOHNNY, JUSTO Y PAPO Recordando El Ayer, Vaya 52
11	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373	11	HECTOR LAVOE De Ti Dependes, Fani 492
12	LOS FELINOS Los Felinos, Muzart 1701	12	THE FANIA ALL STARS Rhythm Machine, Columbia 34711
13	VICENTE FERNANDEZ La Muerte de Un Gallero, Caytronics 1492	13	EL GRAN COMBO 15 Th. Aniversario, EGC 014
14	JUAN GABRIEL Con Mariachi, Arcano 3283	14	VARIOUS ARTISTS Salsa's Greatest Hits LatinDisco, Salsoul 5522
15	JUAN GABRIEL CON MARIACHI Vol. 2, Arcano 3353	15	CHARANGA 76 Charanga 76, TR 119
16	JUAN GABRIEL Siempre en Mi Merite, Arcano 3388	16	CELIA CRUZ Y JOHNNY PACHECO Tremendo Cache, Vaya 37
17	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion 4014	17	JOHNNY PACHECO El Maestro, Fania 485
18	MANOLO MUNOS Llamarada, Gas 4153	18	LOS KIMBOS The Big Kimbos, Cotique 1091
19	NAPOLEON Vive, Raff 9055	19	VARIOUS ARTIST Super Salsa Singers, Fania 509
20	IRENE RIVAS Vida Mia, Cara 004	20	OSCAR DELEON Con Bajo Y Todo, Th 2012
21	ELIO ROCA Yo Quiero Dibujarte, Miami 6023	21	ISMAEL MIRANDA No Voy Al Festival, Fania 508
22	LOS TERRICOLAS En Mexico, Discolando 8240	22	JUSTO BETANCOURT Distinto Y Diferente, Fania 502
23	YNDIO Herida de Amor Miami 6165	23	CHEO FELICIANO Mi Tierra Y Yo, Vaya 69
24	NAPOLEON Pajarillo, Raff 9065	24	JUSTO BETANCOURT The Best Of Justo, Fania 513
25	LOS HUMILDES Besitos, Fama 560	25	LA LUPE Unica En Su Clase, Tico

Latin Scene

NEW YORK

President Ralph Mercado of RMM management claims that this year, the Venezuelan market for Salsa will be slowing up. This is due, he states, to the practice of the Venezuelan musicians union which dictates that all promoters bringing in an outside band for carnival time must feature two local bands. Consequently, the cost to promoters has become extremely unprofitable to continue with the importing of salsa bands there. Reportedly, the only act from RMM management to travel to Venezuela this year will be Celia Cruz.

RMM has signed Angel Canales. This controversial singer with his backup band, Sabor, has been making noise on the local scene since his breakthrough five years ago. However, his recognition has come by word of mouth and limited FM airplay. This has made him an underground salsa figure with much disputed commentary from musicians and the public alike. Despite this, or in spite of it, Canales has created a following which packs clubs wherever he appears. In his own words, he is trying to create a rock image for Latin music artists. His stage attire does not consist of the usual straight three-piece suit; rather he dresses in elaborate suede and leather outfits, is adorned with gold and diamonds, and romps onstage in an almost sinful manner to the conservative Latin artist image. Canales is signed to T.R. Records.

Ray Rodriguez and Duro are at La Tierra Studio recording a debut LP for Fania Records. . . . Bobby Rodriguez y La Compania and Pete "El Conde" Rodriguez have both completed new LPs. . . . Tipica '73 at La Tierra recording its upcoming LP for Fania.

President of Coco Records, Harvey Averne, is back in New York after several weeks of touring Europe. He reports that after visiting his licensee in Spain, Discophon, and talking to several major record label executives, salsa music is beginning to receive airplay and sales in that country.

El Gran Combo of Rico Records was in Mexico last week on a tour which will take it to Venezuela. AURORA FLORES

IN McALLEN IN APRIL

Texas City Gets a New Venue For Latin Talent

LOS ANGELES—A new venue for Latin acts will become available in Southern Texas with the unshuttering in April of the new Villa Real Entertainment and Convention Center in McAllen.

The 26,000-square foot facility which will accommodate dances, concerts and Latin caravans, will open with formal ceremonies the week after Easter.

Two of the principals in the venture are Arnaldo Ramirez Sr., and Arnaldo Ramirez Jr., presi-

dent and vice president of McAllen's House of Falcon, one of the oldest Latin record firms in the U.S.

Arturo Guerra, a project developer from Texas, is the third partner in the new operation.

The center will be one of the largest music venues in South Texas, according to Falcon's Juan Vila, and will fill a need for an adequate location to showcase Latin and other acts in the area.

Vila describes the venue as having a ceiling 25 feet high at its center with a stage 40 by 60 feet.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Artist
1	1	MULL OF KINTYRE/GIRLS SCHOOL WINGS
2	2	UP TOWN TOP RANKING, ALTHIA & DONNA
3	3	LOVE'S UNKIND, DONNA SUMMER
4	14	FIGARO, BROTHERHOOD OF MAN
5	8	NATIVE NEW YORKER, ODYSSEY
6	4	IT'S A HEARTACHE, BONNIE TYLER
7	6	DON'T IT MAKE MY BROWN EYES BLUE, CRYSTAL GAYLE
8	17	LOVELY DAY, BILL WITHERS
9	9	DANCE DANCE DANCE, CHIC
10	27	IF I HAD WORDS, SCOTT FITZGERALD/YVONNE KEELEY
11	11	JAMMING/PUNKYREGGAE PARTY, BOB MARLEY & THE WAILERS
12	5	FLORAL DANCE, BRIGHOUSE & RASTRICK BAND
13	10	LET'S HAVE A QUIET NIGHT IN, DAVID SOUL
14	26	GALAXY, WAR
15	12	ONLY WOMEN BLEED, JULIE COVINGTON
16	24	ON FIRE, T. CONNECTION
17	21	THE GROOVE LINE, HEATWAVE
18	16	I LOVE YOU, DONNA SUMMER
19	15	WHO PAYS THE FERRY MAN, YANNIS MARKOPOULOS
20	19	AS TIME GOES BY, DOOLEY WILSON
21	22	FLORAL DANCE, TERRY WOGAN
22	33	SORRY I'M A LADY, BACCARA
23	29	WHO'S GONNA LOVE ME, IMPERIALS
24	7	HOW DEEP IS YOUR LOVE, BEE GEES
25	25	DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH, MUPPETS
26	13	I WILL, RUBY WINTERS
27	32	RUN BACK, CARL DOUGLAS
28	34	WISHING ON A STAR, ROSE ROYCE
29	NEW	RICH KIDS, RICH KIDS (EMI 2738)
30	36	HEARTSONG, GORDON GILTRAP
31	35	COCOMOTION, EL COCO
32	18	DADDY COOL/THE GIRL CAN'T HELP IT, DARTS
33	37	MORNING OF OUR LIVES, MODERN LOVERS
34	NEW	DRUMMER MAN, TONIGHT (TDS TDS 1)
35	NEW	HOT LEGS/I WAS ONLY JOKING, ROD STEWART (Riva RIVA 10)
36	49	QUIT THIS TOWN, EDDIE & THE HOT RODS
37	20	MY WAY, ELVIS PRESLEY
38	NEW	FOR A FEW DOLLARS MORE, SMOOKIE (RAK 267)
39	NEW	MR. BLUE SKY, ELECTRIC LIGHT ORCHESTRA (Jet UP 36342)
40	50	BEAUTY AND THE BEAST, DAVID BOWIE
41	41	DESIREE, NEIL DIAMOND
42	40	JAM JAM JAM, PEOPLE'S CHOICE
43	NEW	COME BACK MY LOVE, DARTS (Magnet MAG 110)
44	NEW	BLUE BAYOU, LINDA RONSTADT (Asylum K 13106)
45	28	EGYPTIAN REGGAE, MODERN LOVERS
46	39	LAY DOWN SALLY, Eric Clapton
47	45	ISN'T IT TIME, BABYS
48	NEW	LOVE'S LIKE OXYGEN, SWEET (Polydor POSP 1)
49	38	HOLLYWOOD, BOZ SCAGGS
50	NEW	THEME FROM WHICH WAY IS UP, STARGARD (MCA 346)

This Week	Last Week	Artist
1	3	RUMOURS, Fleetwood Mac (Fleetwood Mac/Dashut/Caillat), Warner Brothers K 56344
2	1	THE SOUND OF BREAD, Bread (David Gates), Elektra K 52062
3	2	DISCO FEVER, Various, K-Tel NE 1014
4	5	GREATEST HITS, Donna Summer, GTO GTLP 028
5	NEW	REFLECTIONS, Andy Williams, CBS 10006
6	7	20 COUNTRY CLASSICS, Tammy Wynette, CBS/Warwick PR 5040
7	8	THE BEATLES LOVE SONGS, The Beatles, Parlophone PCSP 721
8	6	GREATEST HITS VOL. 2, Elton John, DJM DJH 20520
9	4	FOOT LOOSE AND FANCY FREE, Rod Stewart (Tom Dowd), Riva RVLP 5
10	11	20 GOLDEN GREATS, Diana Ross & The Supremes, Motown EMTV 5
11	18	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS, Sex Pistols (Chris Thomas/Bill Price), Virgin V 2086
12	17	GREATEST HITS, Abba (B. Andersson/B. Ulvaeus), Epic EPC 69218
13	16	MOONFLOWER, Santana, CBS 88272
14	25	FEELINGS, Various, K-Tel NE 1006
15	15	GREATEST HITS, Paul Simon, CBS 10007
16	33	I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond (Bob Gaudio), CBS 86044

17	10	NEWS OF THE WORLD, Queen (Queen), EMI EMA 784
18	55	THE JOHNNY NASH COLLECTION, Johnny Nash, Epic 10008
19	13	30 GREATEST, Gladys Knight & The Pips, K-Tel NE 1004
20	47	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell (Joni Mitchell/Henry Lewy), Asylum K 63003
21	9	OUT OF THE BLUE, Electric Light Orchestra (Jeff Lynne), United Artists UAR 100
22	12	ARRIVAL, Abba (B. Andersson/B. Ulvaeus), Epic EPC 86018
23	23	ROCKIN' ALL OVER THE WORLD, Status Quo (Pip Williams), Vertigo 9102 014
24	24	GREATEST HITS, Olivia Newton-John, EMI EMA 785
25	55	EXODUS, Bob Marley & The Wailers (Bob Marley & The Wailers), Island ILPS 9498
26	20	LIVE AND LET LIVE, 10cc (Eric Stewart), Mercury 6641 693
27	NEW	THE FLORAL DANCE, Brighthouse & Racetrack Band, Logo 1001
28	21	THE JOHNNY MATHIS COLLECTION, Johnny Mathis, CBS 10003
29	36	ENDLESS FLIGHT, Leo Sayer (Richard Perry), Chrysalis CHR 1125
30	22	PLAYING TO AN AUDIENCE OF ONE, David Soul (Tony Macaulay), Private Stock PVT 1026
31	14	40 GOLDEN GREATS, Cliff Richard, EMI EMTVS 6
32	-	NEW BOOTS AND PANTIES, Ian Dury (Peter Jenner/Lauria Latham/Rick Walton), Stiff SEEZ 4
33	19	A STAR IS BORN, Soundtrack (Phil Ramone), CBS 86021
34	29	GET STONED, Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones), Arcade ADEP 32
35	39	SLOW HAND, Eric Clapton (Glyn Johns), RSO 2479 201
36	27	WE MUST BELIEVE IN MAGIC, Crystal Gayle (Allen Reynolds), United Artists UAG 30108
37	40	RED STAR, Showaddywaddy (Showaddywaddy), Arista SPART 1023
38	45	RUNNING ON EMPTY, Jackson Browne (Jackson Browne), Asylum K 53070
39	30	HEROES, David Bowie (David Bowie/Tony Visconti), RCA PL 12522
40	57	BEST FRIENDS, Cleo Laine & John Williams, RCA RS 1094
41	56	COME AGAIN, Derek & Clive, Virgin V 2094
42	-	BY REQUEST, Salvation Army, Warwick WW 5038
43	35	THUNDER IN MY HEART, Leo Sayer (Richard Perry), Chrysalis CHS CDL 1154
44	49	ROXY MUSIC GREATEST HITS, Roxy Music, Polydor 2302 073
45	26	ONCE UPON A TIME, Donna Summer (Summer/Moroder/Bellote), Casablanca CALD 5003
46	51	THEIR GREATEST HITS 1971-75, The Eagles, Asylum K 53017
47	32	THE MUPPET SHOW, Muppets (Jim Henson), Pye NSPH 19
48	53	ALL 'N' ALL, Earth, Wind & Fire, CBS 86051
49	31	40 NUMBER ONE HITS, Various, K-Tel NE 1008
50	38	SECONDS OUT, Genesis (David Hentschel/Genesis), Charisma GE 2001
51	50	ELVIS IN CONCERT, Elvis Presley, RCA PL 02587
52	-	GREATEST HITS, Showaddywaddy, Arista ARTY 145
53	-	DARTS, Darts (Richard Hartley/Tommy Boyce), Magnet MAG 5020
54	34	SEASONS, Bing Crosby, Polydor 2442 151
55	-	ELTON JOHNS GREATEST HITS, Elton John, DJM DJH 20445
56	37	STAR WARS, Soundtrack-London Symphony Orchestra, 20th Century BTD 541
57	43	GOING FOR THE ONE, Yes (Yes), Atlantic K 50379
58	NEW	RAW MEAT FOR THE BALCONY, Billy Connolly, Polydor 2383 463
59	41	HOTEL CALIFORNIA, Eagles (Bill Szymczyk), Asylum K 53061
60	42	THE DARK SIDE OF THE MOON, Pink Floyd (Pink Floyd), Harvest SHVL 804

MONTREAL

(Courtesy of PALMARES CJMS 1280 RADIO)
As Of 2/3/78
SINGLES

1	MEFIEZ VOUS DU GRAND AMOUR—M. Rivard (Capitol)
2	I WOULDN'T GIVE YOU UP—Chantalaine (Amour)
3	LA VIE—G. Reno, Melon Miel
4	CITATIONS ININTERROMPUES—Cafe Creme (Kebedisc)
5	ET TU FERMES LES YEUX—A. Barriere (Able)

6	GOODBYE ELVIS—Will Tura (Pacha)
7	SAGAPO—M. Mathieu (Polydor)
8	MAL D'AMOUR—Claude Michel (Fleurs)
9	MUSIQUE—France Gall (Atlantic)
10	PARDONNE MOI—N. Mouskouri (Phillips)

JAPAN

(Courtesy of Music Labo, Inc.)
As Of 1/30/78
*Denotes local origin

This Week	Last Week	Artist
1	UFO—Pink Lady (Victor)—NTVM	
2	WAKAREUTA—Miyuki Nakajima (Aard Verk)—Yamaha	
3	ENKA-CHAN-CHAKA-CHAN—Masaaki Hirano (Teichiku)	
4	WANA—Candies (CBS/Sony)—Watanabe	
5	AKAI KIZUNA—Momoe Yamaguchi (CBS/Sony)—Top	
6	BOOTS-O NUIDE CHOSHOKU-O—Hideki Saijo (RCA)—Geion	
7	A BALLAD FOR YOU—Masanori Sera & Twist (Aard Verk)—Yamaha	
8	FUYU-NO INAZUMA—Aris (Express)—JCM	
9	WANTED—Pink Lady (Victor)—NTVM, Nichion	
10	CANDY—Shinji Harada (For Life)—Burning	
11	MAYOIMICHI—Machiko Watanabe (CBS/Sony)—PMP	
12	TEENS' BLUES—Shinji Harada (For Life)—Burning	
13	TSUGARUKAIKYO FUYUGESHIKI—Sayuri Ishikawa (Columbia)—Top	
14	SHIAWASESHIBAI—Junko Sakurada (Victor)—Yamaha, Sun	
15	SAMURAI—Kenji Sawada (Polydor)—Watanabe	
16	SAKE-TO NAMIDA-TO OTOKO-TO ONNA—Eigo Kawashima (Elektra)—Shinwakamonoshiko	
17	INISHIE—Higurashi (Invitation)—Nakayoshi	
18	FUYUGA KURUMAENI—Kami Fusen (CBS/Sony)—ABC	
19	SHADOW BOXER—Shinji Harada (For Life)—PMP, Burning	
20	KATTENI SHIYAGARE—Kenji Sawada (Polydor)—Watanabe	

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Artist
1	IF I HAD WORDS—Yvonne Keely/Scott Fitzgerald (United Artists)	
2	MULL OF KINTYRE—Wings (Capitol)	
3	SINGIN' IN THE RAIN—Sheila B. Devotion (Carriere)	
4	IT'S A HEARTACHE—Bonnie Tyler (RCA)	
5	SMURFENBIER—Vader Abraham (Eif Provincien)	
6	TINGELINGELING—Andre Van Duin (CNR)	
7	LAILOLA—Jose Y Las Reyes (Injection)	
8	TAKE A CHANCE ON ME—Abba (Polydor)	
9	IS JE MOEDER MIET THUIS—Nico Haak (Phillips)	
10	EGYPTIAN REGGAE—Jonathan Richman and Modern Lovers (Beserkley) LPs	

This Week	Last Week	Artist
1	THE ALBUM—Abba (Polydor)	
2	MOET NIET ZUEREN—Toi Hansse (CNR)	
3	IN SMURFENLAND—Vader Abraham (Eif Provincien)	
4	DAVENEDE 13 CARNIVAL—Various Artists (CNR)	
5	MOONFLOWER—Santana (CBS)	
6	KONINKLIJK KOOR CONCERT—Various Choirs (Omega)	
7	HITTORNADO—Various Artists (Arcade)	
8	FOOTLOOSE AND FANCY FREE—Rod Stewart (Warner Bros.)	
9	BROKEN HEART—Babys (Chrysalis)	
10	20 GREATEST HITS—Harry Belafonte (Arcade)	

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 1/21/78
SINGLES

This Week	Last Week	Artist
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	STAR WARS—Meco (RCA)—Canciones Del Mundo	
5	GIVE A LITTLE BIT—Supertramp (Epic/CBS)—Ego Musical	
6	EL ULTIMO GUATEQUE—Laredo (CBS)—April Music	
7	BELFAST—Boney M (Ariola)—Clipper's	
8	MA BAKER—Boney M (Ariola)—Clipper's	
9	ROCKOLLECTION—Laurent Voulzy (RCA)—Lorgere	
10	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Fonogram)—Aberbach LPs	

This Week	Last Week	Artist
1	SUS 40 MEJORES EXITOS ORIGINALES—Elvis Presley (K-tel)	
2	EVEN IN THE QUIETEST MOMENTS—Supertramp (Epic/CBS)	
3	LOS SUPER-30—Various Interpretes (CBS)	
4	OXYGENE—Jean Michel Jarre (Polydor)	

5	STAR WARS—Banda Original Peloula (Movieplay)
6	SUPER ESTRELLAS—Varios Interpretes (Movieplay)
7	LOS SUPER-30—Varios Interpretes (CBS) Demis Roussos (Fonogram)
8	LOVE FOR SALE—Boney M (Ariola)
9	I ROBOT—The Alan Parsons Project (EMI)
10	I REMEMBER YESTERDAY—Donna Summer (Ariola)

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin
LPs

This Week	Last Week	Artist
1	THE ALBUM—Abba (Polar)	
2	OUT OF THE BLUE—Electric Light Orch. (Jet)	
3	BACCARA—(RCA)	
4	VA SKA MAN TA LIVET AV SIG—Magnus Uggla (CBS)	
5	NARA NATUREN—Jan Lindblad (RCA)	
6	KRAMGOA LATAR 5—Vikingsarna (Mariann)	
7	FOLKLAR—Bengt Sandh & Finn Zetterholm (YTF)	
8	BRIGHT LIGHTS & BACK ALLEYS—Smokie (RAK)	
9	FOOT LOOSE AND FANCY FREE—Rod Stewart (Warner Bros.)	
10	LIVE AND LET LIVE—10 cc (Mercury) SINGLES	

This Week	Last Week	Artist
1	I REMEMBER ELVIS PRESLEY—Danny Mirror (EMI)	
2	YES SIR I CAN BOOGIE—Baccara (RCA)	
3	2,4,6,8 MOTORWAY—Tom Robinson Band (EMI)	
4	THE NAME OF THE GAME—Abba (Polar)	
5	TI AMO—Umberto Tozzi (CBS)	
6	SORRY I'M A LADY—Baccara (RCA)	
7	HOESTVISA—Cumulus (RCA)	
8	ROCK COLLECTION—Laurent Voulzy (RCA)	
9	SAN FRANCISCO—Village People (Telefunken)	
10	VARNING PA STAN—Magnus Uggla (CBS)	

MEXICO

(Courtesy of Ortiz-Mexico)
As Of 1/20/78

This Week	Last Week	Artist
1	MA BAKER—Bonny M. (RCAO)—El Tren (Orfeon)	
2	SI TU TE VAS—Camilo Sesto (Ariola)	
3	YES SIR, I CAN BOOGIE—Baccara (RCA)	
4	TUS PERJUMENES MUJER—Los Alvarado (Ariola)	
5	AMIGO—Roberto Carlos (CBS)	
6	YOU'RE MY WORLD—Helen Reddy (Capitol)	
7	TARDE—Rocio Durcal (Ariola)	
8	QUE VAS A HACER ESTA NOCHE—Palito Ortega (Orfeon)	
9	VOLCAN—Jose Jose (Ariola)	
10	HOMBRE—Napoleon (Raff)	

SWITZERLAND

SINGLES

This Week	Last Week	Artist
1	BELFAST—Boney M (Hansa Int/Ariola)	
2	COCAINE—J.J. Cale (Shelter/Ariola)	
3	BALLADE POUR ADELINE—Richard Clayderman (Delphine/Barclay)	
4	BLACK IS BLACK—Belle Epoque (Carriere/Disques Office)	
5	TI AMO—Umberto Tozzi (CBS)	
6	QUEEN OF CHINA TOWN—Amanda Lear (Ariola)	
7	DON'T LET ME BE MISUNDERSTOOD—Leroy Gomez (Phillips/Phonogram)	
8	IT'S SO EASY—Linda Ronstadt (Asylum)	
9	MARY VEN CON MIGO—Dorados (EMI)	
10	MULL OF KINTYRE—Wings (Capitol/EMI) LPs	

This Week	Last Week	Artist
1	SEINE 20 GROSSEN HITS—Harry Belafonte (Arcade/Phonag)	
2	HIT ROCKET—Various Artists (Arcade/Phonag)	
3	ROCKIN' ALL OVER THE WORLD—Status Quo (Vertigo/Phonogram)	
4	THE ALBUM—Abba (Polydor)	
5	20 TRAUM MELODIEN—Anthony Ventura Orch (K-tel)	
6	20 GREATEST HITS—The Beach Boys (Arcade/Phonag)	
7	NEWS OF THE WORLD—Queen (EMI)	
8	AUF LAST GEHT'S LOS—James Last (Polydor)	
9	SANTA ESMERALDA—Leroy Gomez (Phillips/Phonogram)	
10	RUMOURS—Fleetwood Mac (Warner Bros.)	

SOUTH AFRICA

(Courtesy of Springbok Radio "T")
As Of 1/14/78
SINGLES

This Week	Last Week	Artist
1	BARRACUDA—Heart (Portrait)—Copyright Control	
2	I NEVER LOVED A MAN (The Way I Love You)—Margaret Singana (Jo'burg)—Clam Music	
3	BUCCANEER—McCully Workshop (Nitty Gritty)—Yackamo Music	

4	THE NAME OF THE GAME—Abba (Sunshine)—Breakaway Music
5	FROM NEW YORK TO L.A.—Patsy Gallant (Trutone)—Sarral
6	I NEED YOU—Joe Dolan (Pye)—EMI Brigadiers Music
7	GO YOUR OWN WAY—Fleetwood Mac (Reprise)—Laetec
8	RUN TO ME—Kelly Marie (Pye)—EMI Brigadiers Music
9	SUBSTITUTE—Clout (Sunshine)—Sarral
10	YOU'RE IN MY HEART—Rod Stewart (Warner Bros.)—Famous Chappell

ARGENTINA

(Courtesy of Prensario)
As Of 1/19/78
SINGLES

This Week	Last Week	Artist
1	UNA LAGRIMA Y UN RECUERDO—Grupo Miramar (Microfon)—Nomadas (Tonodisc)	
2	CARA DE GITANA—Daniel Magal (CBS)	
3	AMIGO—Roberto Carlos (CBS)	
4	POR MUCHAS RAZONES TE QUIERO—Palito Ortega (RCA)	
5	SIENTO AMOR—Donna Summer (Microfon)	
6	MA BAKER—Bonny M. (RCA)	
7	FIESTA—Raffaella Carra (CBS)	
8	VESTIDA DE NOVIA—Pomada (RCA)	
9	MORENA DE QUINCE ANOS—Adolfo (TK)	
10	HIPOCRESIA—Pasteles Verdes (Microfon) LPs	

This Week	Last Week	Artist
1	LOS CONSAGRADOS—Selection (RCA)	
2	FESTIVAL DE EXITOS 78—Selection (CBS)	
3	EN CASTELLANO—Roberto Carlos (CBS)	
4	LOS EXITOS DEL AMOR VOL. 3—Selection (Microfon)	
5	RUIDOS EN ESPANOL—Selection (Phillips)	
6	RECUERDO EL AYER—Donna Summer (Microfon)	
7	UNICAMENTE—Los Wawanco (EMI)	
8	UNO, DOS, TRES—Cuarteto Imperial (CBS)	
9	40 MINUTOS—Pape Galan (TK)	
10	LO MEJOR—Paul Williams (EMI)	

From The Music Capitals Of The World

Continued from page 59

Emial international repertoire manager Theodoros Sarantis to London soon for EMI and Motown meetings there. ... More than 100 compositions sent to ERT, the national broadcasting corporation, for consideration as the Greek entry for the Eurovision Song Contest.

Soprano Phophe Sarantopoulou to appear in "Gasparone" to be staged next April in Vienna. ... CBS the only record company here through the past year to campaign on television. With 25 spots on the "Raffaella Carra Show" album, following the Italian artists' visit here, allied to radio ads and in-store displays, the results were spectacular in terms of sales. ... Twelve new compositions written by George Hadjiniasios to be recorded by Phonogram artist Marinella, the album set for Easter release.

Sonny Buono to take part in the international production "Escape To Athens," a George Kosmatos movie to be filmed in Rhodes Island and starring Roger Moore, Telly Savalas, David Niven and Claudia Cardinale. ... Several exchanges of musicians and symphony orchestras to take place this year. Alexander Reicof, manager of the National Conservatory of Sophia, having visited the Athens Conservatory to talk over plans with local officials.

Composer Stavros Ksarhakov to travel to London and New York in February to discuss offers for writing music for new movies. He will be away three months. ... Protest-song singer Maria Farantouri is the first Greek artist to be invited to Turkey since the "war" in Cyprus in 1974, and she will sing in students' clubs.

LEFTY KONGALIDES

French Sound

Continued from page 56

taken later. So I can't just run off a list of names here in the South of France. As we say in France, you cannot sell the bear's skin until you have killed the bear.

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 2/11/78

Number of LPs reviewed this week **50** Last week **78**

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ANDREW GOLD—All This And Heaven Too, Asylum 6E116. Produced by Andrew Gold, Brock Walsh. Gold's third album is another collection of singles-oriented material that has its moments. While some of it is bolder than "Lonely Boy," the majority consists of short, punchy midtempo rockers. What is most outstanding is the musicianship which consists of members of the Section, Kenny Edwards (of Linda Ronstadt's band) on bass; Waddy Wachtel on guitar and Rick Marotta on drums while Gold stands out on piano. The artist has the ability to write some first rate pop material with strong hooks. **Best cuts:** "How Can This Be Love," "Thanking You For Being A Friend," "Still You Linger On," "Genevieve." **Dealers:** "Lonely Boy" was a top 10 single.

SANTA ESMERALDA 2—The House Of The Rising Sun, Casablanca NBLP7088. Produced by Nicolas Skorsky, Jean-Manuel de Scarano. This group suddenly emerged on the disco and pop scene a while ago with "Don't Let Me Be Misunderstood." Again it uses an Animals hit as the focal point of its new album. And it works. Vocalist Leroy Gomez comes through with some powerful vocals that combines a rich r&b influence within a pop structure. The steady Latin beat, very percussive, gives the treatment a fiery hot flavor. Perfect for dancing and appealing to pop buffs. **Best cuts:** "The House Of The Rising Sun," "Quasimodo Suite."

Dealers: Group is riding high.

BLONDIE—Plastic Letters, Chrysalis CHR1166. Produced by Richard Gottferrer. New York-based Blondie's first Chrysalis album is an exercise in solid fun-sounding pop. Working firmly within mainstream pop structures, Blondie draws from many diverse 60s influences and weaves melodic tapestries that are vibrant and clean. At the forefront is sultry lead singer Deborah Harry, whose blonde locks serve as the basis for the group's name. Harry's smooth and sometimes angelic vocals interprets material quite well while maintaining a steady cool, polished beat which shows off its instrumental abilities. **Best cuts:** "Fan Mail," "Kidnapper," "I Didn't Have The Nerve To Say No," "Denis." **Dealers:** This is a label priority.

Dealers: This is a label priority.



NOEL POINTER—Hold On, United Artists UALA848H. Produced by Dave Grusin, Larry Rosen. The second LP from this talented, young jazz violinist is a sparkling synthesis of jazz, gospel, blues and semi-classical elements featuring splendid string and rhythm arrangements. Pointer also makes his vocal debut on two tracks and comes off in convincing, soulful fashion. Also included is an adaptation of parts of Quincy Jones "Roots" score. A bevy of top session players guest. **Best cuts:** "Hold On," "Stardust Lady," "Superwoman (Where Were You When I Needed You)," "Staying With You," "Movin' In."

Dealers: This work will appeal to a number of audiences.



JOE SAMPLE—Rainbow Seeker, ABC AA1050. Produced by Stix Hooper, Joe Sample, Wilton Felder. Sample is keyboard player for the Crusaders and is backed in part by some members. The eight self-penned compositions range from light and sassy to funky and reflective of the Crusader sound. Some fluid guitar work by a host of guest players along with horns and strings keeps pace with the vibrant rhythms consisting of Stix Hooper on drums and percussion, Billy Rogers on guitar, Robert "Pops" Popwell on bass, and of course Sample's keyboards. **Best cuts:** "Rainbow Seeker," "Fly With Wings Of Love," "In All My Wildest Dreams," "As Long As It Lasts."

Dealers: Rack with Crusaders.

RALPH MACDONALD—The Path, Marlin (TK) 2210. Produced by Ralph MacDonald, William Salter, William Eaton. Perhaps the most in-demand percussionist in the world, MacDonald offers a 17-minute suite in three movements on one side and four original tracks on the other with a variety of drums and percussion effects dominating a large orchestra with voices. It's an ambitious and, in spots, a pretentious undertaking but with repeated hearings it jells musically. Assisting the leader are Grover Washington, Bob James, Hugh Masakela, Valerie Simpson and the Brecker brothers. **Best cuts:** "The Path," "If I'm Still Around Tomorrow."

Dealers: Stock in jazz and pop bins. This will be big.



LAWRENCE HILTON JACOBS, ABC AA1045. Produced by Lamont Dozier. Jacobs, probably more familiar to the masses as Freddie "Boo Boo" Washington on "Welcome Back Ol-

ter," comes up with some surprisingly sound vocal renditions backed with vocals by Waters and session singers Julia Tillman and Maxine Willard. A steady percussive beat and a tight rhythm section back Jacobs' smooth vocal. Strings and horns add some spunk to the arrangements. What Jacobs must still do though is expand his vocal range and let loose with singing from the gut. **Best cuts:** "Time Machine," "Larry's Theme," "What Kind Of Man," "Holdin' On."

Dealers: Display prominently. Artist has big television following.

Billboard's Recommended LPs

pop

KEITH CARRADINE—Lost And Found, Asylum 6E114. Produced by Brooks Arthur. Carradine's easy going vocal style he made popular with "I'm Easy" is once again evidenced on this collection of soft, melancholy ballads. With most tunes self-penned, he also demonstrates a sensitive lyric style. The pace is changed occasionally with a few bluesy numbers. **Best cuts:** "Mr. Blue," "Smile Again, Laugh Again," "San Diego Serenade," "Rise And Shine," "Rain."

STALLION—Hey Everybody, Casablanca NBLP7083. Produced by Dik Darnell. Harder rocking than the five-man group's debut album last year, this LP features lots of heavy moog and guitar effects and bold vocal theatrics along the lines of Queen. There are a few cuts with pretty harmony parts, which could help ensure a hit single. **Best cuts:** "Atlanta," "Let Me Love You," "Bye Bye," "Silent Tears," "Leaders Of The World."

DAISY DILLMAN BAND—United Artists, UALA338G. Produced by John Pete, Northern Star Artists. A good workout of country rock tunes permeates this Midwestern quintet's debut effort. Lots of funky pedal steel and violin are meshed into the arrangements and with group members alternating on vocals, each tune takes on a different flavoring. **Best cuts:** "Turn My Head," "Hoedown," "Mexican Nights," "It Doesn't Matter Anymore," "Learn To Fly."

AL MARTINO—The Next Hundred Years, Capitol ST11741. Produced by Joel Diamond. The title song reached midway on the Hot 100 with its basic MOR/pop sound. Not surprisingly, the remainder is in the same vein. Martino's smooth, unassuming vocals are solid throughout while the modest backing orchestration and female harmonies are consistently together. **Best cuts:** "The Next Hundred Years," "One Last Time," "Only A Dream Away," "Can't Get Over You."

LAVENDER HILL MOB—United Artists, UALA818G. Produced by Rob Stevens. Intelligent rock 'n' roll highlights this Canadian-based quintet's second effort. Beneath the punchy, upbeat arrangements textured by guitar, bass, keyboards, synthesizers, flute, sax and percussion are almost Beatle-like harmonies. Yet, the band is distinctive in its own right. **Best cuts:** "Dream Away," "She's So Good, She's So Fine," "Please Tell Me Why," "Good Lovin'," "It's Not The Spotlight."

DARTS—Magnet MAG5020 (United Artists). Produced by Tommy Boyce, Richard Hartley. This nine-piece outfit from England takes the listener on an excursion into the 50s with its big production, multi-vocal bebop sound. The collage, with fast pace arrangements and ballads, is irresistible, infectious and very danceable. Particularly enjoyable are the bass vocals. **Best cuts:** "Daddy Cool/The Girl Can't Help It," "Young Blood," "Sometime Lately," "Come Back My Love," "Sh-Boom (Life Could Be A Dream)."

FANTASY HILL—First Step, Prodigal P710022R1 (Motown). Produced by Tom DeAngelo, Fantasy Hill. This six-man self-contained group deals in hard-driving, guitar dominated rock, with easily accessible melodic hooks. It has a strong Latin element, in that the two men in the rhythm section, who are also lead vocalists, are Brazilian. **Best cuts:** "Aphrodite," "So Far So Good," "Red-Headed Woman," "Your Mama," "Stay With Me."

NANCY SHANX—United Artists UALA776G. Produced by Michael Stewart. Shanx shows a lot of promise in her debut outing for the label. Backed by excellent studio musicians, this Midwestern songstress glides through MOR ballads, pop and disco tinged arrangements with a pleasing and evocative soprano style. Strings and horns also make for a full effect. **Best cuts:** "Where Did You Come From," "Ready To Fall," "In Love Again," "For Imagination Sake."

MARK GADDIS—Carousel Man, Ovation OV1720. No producer listed. Gaddis proves to be an evocative songwriter as the 10 self-penned tunes suggest. The melodies are catchy and bright and the lyrics are prosaic and sensitive. He's also a good acoustic guitarist and backed by some solid acoustic and slide guitar, bass, percussion and keyboards. **Best cuts:** "Carousel Man," "Down The Line," "Pony Rider."

TONY BENNETT SINGS MORE GREAT RODGERS & HART, Improv 7120 (Audiofidelity). No producer listed. Nobody can sing Rodgers & Hart like Bennett so here's volume two, a sequel to his earlier LP of tunes. As before, he's accompanied by the Ruby Braff/George Barnes Quartet and it makes for some superb jazz flavored sounds. Bennett's voice remains as smooth and eloquent as ever. **Best cuts:** "Thou Swell," "There's A Small Hotel," "I Wish I Were In Love Again," "This Funny World."

ROBERT GOULET—You're Something Special, Orinda ORC300. Produced by Michael Robert Phillips. Another direct-to-disk effort, the value of this LP is minimized by a short count, only seven tracks by the Canadian baritone and orchestra conducted by George Annis. Goulet sings well. Balance and sound quality are excellent. An attractive if all too short MOR presentation. **Best cuts:** "You Light Up My Life," "If Ever I Would Leave You."

MANTOVANI—Plays The Million Sellers, London BP44302/3. Produced by Tony D'Amato. Twenty tracks are offered here by the British maestro. They represent some of Mantovani's most successful disks over the last two decades and highlight a shimmering, distinctive string section which, in 1978, still sounds marvelous. All are instrumentals; all are beautifully recorded. For the older buyer. **Best cuts:** "Charmaine," "Always," "Limelight," "All The Things You Are."

BIG TINY LITTLE—Golden Piano Hits, GNP-Crescendo GNPS2113. Produced by Gene Norman. The rotund Minnesota pianist scores with a dozen standards, backed by Nick Fatool and Buddy Merrill. Little pokes the ivories with a sturdy ragtime touch, and on this welcome LP he raps out a rhythmic, palatable program in a happy, ingratiating manner. **Best cuts:** "South," "Spaghetti Rag," "Near You."

soul

LOVE UNLIMITED ORCHESTRA—My Musical Bouquet, 20th Century T554. Produced by Barry White. The orchestra's latest set of slick, soul-flavored MOR again features the Love Unlimited female trio on sweet, pretty vocal shading and even an occasional growl from Maestro White himself. Most of the songs are mellow and relaxed, though two or three are spirited enough to connect in the discos. **Best cuts:** "Don't You Know How Much I Love You," "Hey Look At Me, I'm In Love," "Whisper Softly."

WALTER JACKSON—Good To See You, United Artists CHLA844G. Produced by Carl Davis. Jackson serves up a tasty set of soft, easy going r&b and jazz tinged ballads. His vocals are the highlight as he gracefully glides to a steady beat. A full orchestra cushions his vocals as horns, strings, and some soothing sax solos supplements the percussive rhythms. **Best cuts:** "I Won't Ever Remember You," "Good To See You," "If I Had My Way."

LEE DORSEY—Night People, ABC AA1048. Produced by Allen Toussaint. Toussaint, who also handled Dorsey's 1966 hit "Workin' In The Coal Mine," infests this LP with a jazz-tinged charm that should appeal to pop and soul markets. A 10-instrument band provides ample support to Dorsey's vocals on both the pretty ballads and the funky, cooking rockers. **Best cuts:** "Say It Again," "God Must Have Blessed America," "Thank You," "Babe," "Draining."

BURNING SPEAR—Live, Island ILPS9513. Produced by Denise. Burning Spear has been at the forefront of Jamaican reggae bands. This live recording brings out the the genre's best assets be it religious, political or musically influence. Lots of chants and hymns backed by a percussive beat. For reggae enthusiasts. **Best cuts:** "Marcus Garvey," "Lion," "Slavery Days."

EXPERIENCE UNLIMITED, Black Fire, BF19757. Produced by Jimmy Gray, Experience Unlimited. Ten-piece Washington, D.C.-based ensemble plays enthusiastic brand of r&b, funk/rock and even some jazz. The sound is in the same vein as Earth, Wind & Fire and Mandrill. Plenty of horns and percussion keep the action lively. **Best cuts:** "Hey You," "It's All Imagination," "Peace Gone Away."

EDDIE KENDRICKS—At His Best, Tamla T7354R1 (Motown). Produced by Frank Wilson, Leonard Caston, Norman Harris, Norman Whitfield. This practically amounts to a greatest hits package since it includes a number of Kendrick's biggest selling singles. Material goes back to the early 70s, even taking in a tune from his Temptations days. **Best cuts:** "Keep On Truckin'," "Skippin' Work Today," "Just My Imagination (Running Away With Me)," "It's So Hard For Me To Say Good-bye."

CAMEO—We All Know Who We Are, Chocolate City CCLP2004 (Casablanca). Produced by Larry Blackmon. Heavy bottom is carried throughout with the energy evident but never overbearing. Tight harmony within loosely structured tunes is impressive. Instruments, while strong, are simple—both large and small. The vocal treatment given to both uptempo and ballads is also impressive. **Best cuts:** "Inflation," "Why Have I Lost You," "We All Know Who We Are," "It's Over."

jazz

SUPERSAX—Chasin' The Bird, MPS 5D064D99430. Produced by Med Flory, Maurice Lathower. Brilliant musicianship is exhibited throughout nine tracks built around the revered alto sax gyrations of Charlie Parker. Supersax comprises five saxes, trumpet and rhythm plus Frank Rosolino's trombone on four tracks. Group formerly recorded for Capitol but this entry on a European label surpasses its previous LPs for sheer technical display. **Best cuts:** "The Song Is You," "Now's The Time," "Drifting On A Reed."

SHELLY MANNE—Essence, Galaxy GXY5101 (Fantasy). Produced by Ed Michel. Though noted as a powerhouse drummer, Manne is heard here almost in a supportive role as he effectively showcases the talents of saxophonist Lew Tabackin, pianist Mike Wolford and bassist Chuck Domanico. It all adds up to mainstream jazz of very high caliber. **Best cuts:** "Take The Coltrane," "Essence," "Soon," "What Am I Here For."

MIROSLAV VITOUS—Miroslav, Arists/Freedom AF1040. Produced by Miroslav Vitous and Michael Cuscuna. Except for some percussion, this is practically a solo album as Vitous displays his virtuosity on acoustic bass, piano, electric piano, mini-moog and ARP string ensemble. Lots of tricky rhythm changes and a certain romanticism of form make this a highly listenable portrait of the young artist. **Best cuts:** "Watching The Sunset Run," "Bassamba," "Pictures From Moravia," "Sonata For A Dream."

ACKER BILK—The Best Of, GNP-Crescendo GNPS2116. Produced by Terry Brown. Backed by a mellow string section, the British clarinetist serves up a pleasing program of 10 big-selling oldies he taped some time back, including his global hit "Stranger On The Shore." These are all original Pye masters, and well recorded. **Best cuts:** "Invitation," "The Way We Were," "Send In The Clowns," "Feelings."

JOHN BUNCH QUARTET—Slick Funk, Famous Door HL118. Produced by Harry Lim. Pianist who has recently been performing concerts with Benny Goodman continues to impress. Bunch's designs at the 88 are unlike other pianists' styles and on this LP he receives excellent backup from Cal Collins, Michael Moore and Connie Kay. Seven titles in all, and each is a delight. **Best cuts:** "No Greater Love," "More Than You Know," "Slick Funk."

EARL "FATHER" HINES & HIS ALL-STARS—GNP-Crescendo GNPS9042. Produced by Gene Norman. Little Muggsy Spanier and his pushing Chicago cornet sparks these 10 sterling tracks, taped about 25 years ago while Hines and this excellent group were playing San Francisco's Hangover Club. Jimmy Archey, Darnell Howard, Pops Foster and Earl Watkins round out a formidable combo. Hines' piano is purely top drawer. An outstanding LP. **Best cuts:** "Deep Forest," "Tin Roof Blues," "Relaxin' At The Touro."

JAN AKKERMAN—Jan Akkerman, Atlantic SD19159. Produced by Richard DeBois. This is a set of strong jazz instrumentals with some funk influence here and there. Akkerman's wide-ranging guitar work (both acoustic and electric) is featured prominently throughout this production. Strings and flutes are added in parts. **Best cuts:** "Crackers," "Streetwalker," "Skydancer."

ROBERT WATSON—Estimated Time Of Arrival, Roulette SR5009. Produced by Fred Bailin. Alto sax player Watson blows his way through eight self-penned compositions. Each cut is a marvelous musical excursion with a distinct mood set in each one. Full horn section, percussion and sparse female vocal back Watson. **Best cuts:** "Reachin', Searchin'," "Time Tell People," "The Roland Prince," "Dubious Meditation."

SONNY ROLLINS—Easy Living, Milestone M9080. Produced by Orrin Keepnews. Newly recorded six-track LP, taped last summer in the Bay Area, displays Rollins' skills on tenor and soprano saxes, and on one track he plays two tenors by overdub. He's been around a long time and his skills show in a well-balanced program which also spots George Duke, Tony Williams, Paul Jackson and Charles Icarus Johnson. **Best cuts:** "Easy Living," "My One And Only Love."

BOOGIE WOOGIE RED—Live At The Blind Pig, Blind Pig BP00174. Produced by Albert Jaquez, Jeff Jones, John Nicholas, Jerry Del Giudice. An interesting blues record by one of that music form's most distinguished practitioners. Red's considerable experience in the rough and tumble netherworld of Detroit blues bars stands him in good stead as he roars through a neat assortment of tunes. **Best cuts:** "The Reeper Song," "Sisterly Love," "After Hours," "Red's Boogie."

HANK JONES—Just For Fun, Galaxy GXY5105. Produced by Ed Michel. Pianist has commanded respect from musicians since his kid days in Detroit. On this well produced LP he teams with Shelly Manne, Ray Brown and Howard Roberts on seven satisfying tracks, all taped last June in Berkeley. This is delightful jazz, tasteful and satisfying. **Best cuts:** "Lullaby," "Just For Fun," "Interlude."

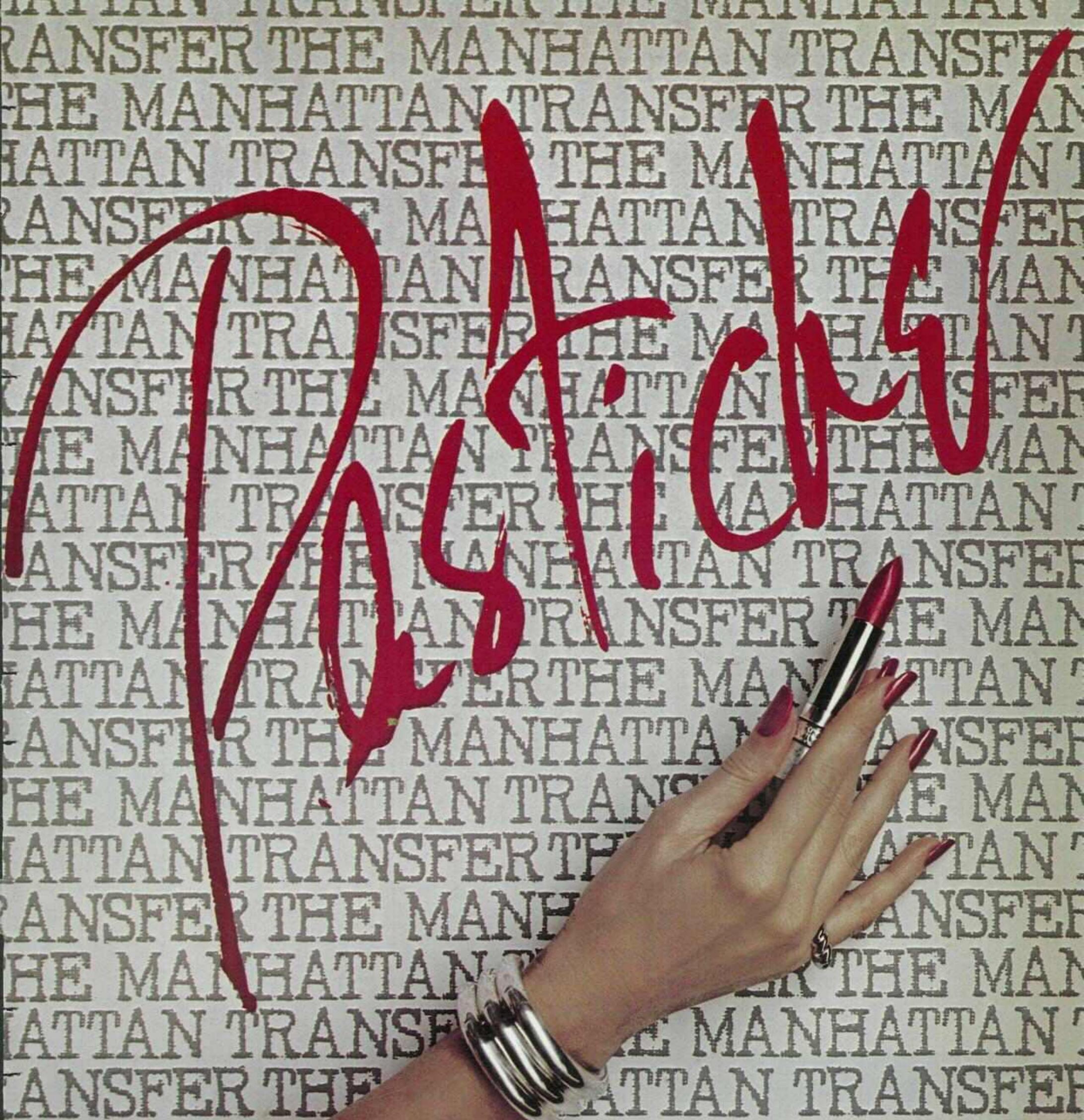
STAN KENTON'S 1941 ORCHESTRA—Hindsight HSR118. Produced by Victor Quan, Wally Heider. This collection of 17 cuts from C.P. MacGregor transcriptions offers the first Kenton band with a studio audience and Jimmy Lyons as announcer in a make-believe but realistic broadcast. These early gems show one of the best sax sections ever and tunes Kenton never made on records. **Best cuts:** "Artistry In Rhythm," "Elegy," "Prelude To Nothing."

RED NORVO QUINTET—Red In New York, Famous Door HL116. Produced by Harry Lim. The elderly vibes virtuoso with his youthful musical concepts gets ideal support on this LP from Scott Hamilton, Dave McKenna, Connie Kay and Richard Davis throughout seven powerful, inordinately listenable evergreens. It is mainstream music with an ingratiating contemporary twist, and Hamilton's big tenor is particularly impressive throughout. **Best cuts:** "Undecided," "Ghost Of A Chance," "All Of Me."

JAY MCSHANN—The Last Of The Blue Devils, Atlantic SD8800. Produced by Ilhan Mimaroglu. Vocalist/composer/pianist McShann is center of attention in this remarkable, classic set of blues, boogie and swing which benefits from

(Continued on page 64)

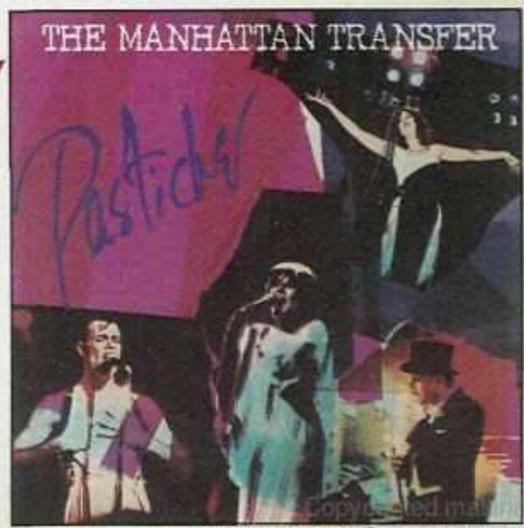
Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Eliot Tiegell, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kalleher.



SD 19163 Produced by Tim Hauser Associate Producer: Janis Siegel

THEN, AND NOW.

From
The Manhattan Transfer,
On Atlantic Records
and Tapes.



Top Single Picks

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Pop

ROD STEWART—Hot Legs (3:55); producer: Tom Dowd; writer: Stewart; publisher: Riva, ASCAP. Warner Bros. WBS8535. Stewart and company pull out all the stops here on this blistering blues rocker that is reminiscent of the Rolling Stones at their best. The screaming, raucous vocal is a decided change of pace for Stewart who has been scoring high with ballad material.

JACKSON BROWNE—Running On Empty (4:43); producer: Jackson Browne; writer: Jackson Browne; publisher: Swallow Turn, ASCAP. Asylum E45460A. The first single from Browne's live album is fiery rock 'n' roll that continues in intensity throughout. The singer/songwriter's identifiable, gritty vocal is at the forefront with the serious lyric content. Searing guitar lines round out the tune.

DONNA SUMMER—Rumour Has It (3:50); producers: Giorgio Moroder, Pete Bellotte; writers: Donna Summer, Giorgio Moroder, Pete Bellotte; publisher: Rick's, BMI. Casablanca NB916. With "I Love You" still in the Top 40, Summer offers her latest, a song which has much of the Kraftwerk-meets-disco charm of her huge hit, "I Feel Love." The catchy contrast between Summer's sensuous, whispery vocals and the clanging, machine-like instrumentation is what this single work.

recommended

JOHN DENVER—It Amazes Me (2:35); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA JH11214.

STYX—Fooling Yourself (The Angry Young Man) (3:35); producer: Styx; writer: Tommy Shaw; publishers: Almo/Stygian, ASCAP. A&M 2007S.

ANDREW GOLD—Thank You For Being A Friend (3:56); producers: Andrew Gold, Brook Walsh; writer: Andrew Gold; publisher: Luckyu/Special Songs, BMI. Asylum E45456A.

LEVON HELM & THE RCO ALL-STARS—Milk Cow Boogie (2:22); producer: Levon Helm & The RCO All-Stars; writer: not listed; publisher: RCO, ASCAP. ABC AB12336.

MELANIE—I'd Rather Leave While I'm In Love (3:42); producer: Peter Schekeryk; writers: Carole Bayer Sager, Peter Allen; publishers: Unichappell/Begonia Melodies/Woolnough/Jemava/Irving, BMI. Midsong MCA40858 (MCA).

EDGAR WINTER'S WHITE TRASH—Stickin' It Out (3:39); producer: Edgar Winter; writer: E. Winter; publisher: Hierophant, BMI. Blue Sky Zs82769 (Columbia).

JOHN TRAVOLTA—Razzmatazz (3:08); producer: Bob Reno; writers: Michael Lembeck, Bruce Mead; publisher: Midsong, ASCAP. Midsong International JH11206 (RCA).

COUNTRY JOE McDONALD—Coyote (3:49); producer: Trevor Lawrence; writer: Joe McDonald; publisher: Alkatraz Corner, BMI. Fantasy F814AS.

BILL LA BOUNTY—This Night Won't Last Forever (3:02); producer: Jay Senter; writers: B. LaBounty, R. Freeland; publisher: Captain Crystal, BMI. Warner Bros. WBS8529.

THE JOY—Morning Man (3:20); producer: Michael Stewart; writer: Toni Brown; publisher: Winds and Dragons, BMI. Fantasy F817AM.

RUBICON—I'm Gonna Take Care Of Everything (3:30); producer: Richard Podolor; writer: Max Haskett; publishers: Fox Fanfare/Nocibur, BMI. 20th Century TC2362.

GRINDER SWITCH—You And Me (2:50); producer: Paul Hornsby; writer: Grinder Switch; publisher: No Exit, BMI. ATCO 7089 (Atlantic).



Soul

ROSE ROYCE—Wishing On A Star (3:58); producer: Norman Whitfield; writer: Billie Calvin; publishers: May Twelfth/Warner-Tamerlane, BMI. Whitfield WH18531 (Warner Bros.). A change of pace from the group's "Car Wash" teen disco sound, this is a pretty ballad which has an earnest, sensitive vocal by Gwen Dickey. A simple string arrangement is effective and doesn't overpower.

RHYTHM HERITAGE—Holdin' Out (For Your Love) (3:15); producers: Steve Barri, Michael Omartian; writers: M. Omartian, M. Price, D. Walsh; publishers: Word Song/Golden Clover/See This House, ASCAP. ABC AB12334. A bubbling rhythm section anchors this stylish uptempo r&b tune that also has a disco flavoring. The vocal tracks are silky smooth over the first rate instrumentation.

recommended

MILLIE JACKSON—All The Way Lover (3:50); producers: Brad Shapiro, Millie Jackson; writer: B. Latimore; publisher: Sherlyn, BMI. Spring SP179.

ROBERTA FLACK—The Closer I Get To You (4:39); producers: Rubina Flake, Joe Ferla, Eugene McDaniels; writers: J. Mtume, Reggie Lucas; publishers: Scarab/Ensign, BMI. Atlantic 3463.

FANTASTIC FOUR—Mixed Up Moods and Attitudes (3:37); producers: Joseph Pruitt, Cleveland Horne and James Epps; writers: Cleveland Horne, James Epps, Joseph Pruitt, Wallace Childs; publisher: Bridgeport, BMI. Westbound WT55408 (Atlantic).

NARADA MICHAEL WALDEN—Better Man (4:19); producer: Narada Michael Walden; writer: Narada Michael Walden; publishers: Cotillion/Gratitude Sky, BMI. Atlantic 3464.

CLAUDIA BARRY—Dancin' Fever (3:12); producer: Jurgen S. Korduletsch; writers: Evers, Korduletsch, Barry; publisher: pending. Salsoul S72058.

TAJ MAHAL—Sing A Happy Song (3:09); producer: L. Leon Pendarvis; writers: L. Leon Pendarvis, Janice Gadsden; publisher: Pinwheel, BMI. Warner Bros. WBS8528.

BILL SUMMERS—Dont' Fade Away (2:56); producer: Leon Ndugu Chancler; writer: Fred Washington; publishers: Bilsun/Freddie Dee, BMI. Prestige P767AS (Fantasy).

FAZE-O—Riding High (3:30); producer: Tight Corp.; writers: Keith Harrison, Tyrone Crum, Ralph Aikens, Roger Parker, Robert Neal Jr., Clarence Satchell; publisher: Play One/BMI. She SH8700 (Atlantic).

BOBBY BLAND—Sittin' On A Poor Man's Throne (3:25); producer: Steve Barri; writers: Ron Hiller, Rich Wamil, Bill Mononen; publishers: Unichappell, BMI/Chappell, ASCAP. ABC AB12330.

ELI'S SECOND COMING—Heavenly (3:20); producer: Bobby Eli; writer: Bobby Eli; publishers: Oceans Blue/Friday's Child, BMI. Silver Blue 7304.

JONELLE ALLEN—Baby, I Just Wanna Love You (3:25); producer: Norman Ratner; writers: George A. Gada, Jack Hoffman; publisher: Alexander Street, ASCAP. Alexander Street AL007.

BILL BRANDON—We Fell In Love While Dancing (4:17); producers: Moses Dillard, Jesse Boyce; writers: Jesse Boyce, Moses Dillard; publishers: Song Tailors/Dillo/Trumar, BMI. Prelude PRL1102.

CAZZ—Let's Live Together (3:22); producer: Dale Hawkins; writer: F. Finney; publisher: Landers-Roberts, ASCAP. The Number One Record Company 002.



Country

EDDIE RABBITT—Hearts On Fire (2:33); producer: David Malloy; writers: Eddie Rabbitt/Even Stevens/Dan Tyler; publishers: Briarpatch/Debdave, BMI. Elektra E45461. A pleasant blending of strings and guitars coupled with a dab of piano and steel sets the mood for this mellow production that follows within the framework of his previous hit, "We Can't Go On Living Like This." Lyrically strong, Rabbitt's smooth vocals are the highlight.

CONWAY TWITTY—The Grandest Lady Of Them All (3:10); producer: Owen Bradley; writers: Mel McDaniel/Bob Morrison; publisher: Music City, ASCAP. MCA MCA40857. A fitting song for Twitty that focuses its lyrical attention on the Queen of the "Grand Ole Opry." Instrumentation is mainly used for effect and draws upon the basic elements of banjo, harmonica, steel dobro and bass guitar.

BOB LUMAN—Proud Lady (2:47); producer: Jim Vienneau; writer: Sonny Throckmorton; publisher: Tree, BMI. Polydor PD14454. Luman effectively tackles this hard-driving, upbeat number accentuated by heavy guitar instrumentation and drum beats. Supporting vocals join in on the action and provide nice harmonies on the tune's title that's repeated in the refrain.

T. G. SHEPPARD—Don't Ever Say Goodbye (2:39); producers: Jack Gilmer/T. G. Sheppard; writer: Paul Dempsey; publisher: Lowball, ASCAP. Warner Bros. WBS8525. Sheppard renders a tender love ballad that builds from a soft piano intro to a full-bodied, orchestrated ending. Sheppard's interpretation is right on the mark, displaying a sensitive quality throughout.

JOHNNY CASH—I Would Like To See You Again (2:51); producer: Larry Butler; writers: C. Craig/L. Atwood; publisher: Gee Whiz, BMI. Columbia 310681. Cash seems to be on the right track with this easy mid-tempo number. Flanked by guitars, strings, background vocals and a harmonica that doubles for effect, Cash delivers a mellow quality aided by upfront vocal placement.

recommended

MIKE LUNSFORD—I've Never Cheated On You (2:47); producer: Tommy Hill; writer: Doodle Owens, Moe Lyle; publishers: Power Play/Attago, BMI. Gusto SD176.

JEANNE PRUITT—Midnight Exchange (2:29); producer: Jerry Kennedy; writers: Jim Glaser, Jimmy Payne; publishers: Inmy/Clancy, BMI. Mercury 55017.

FREDDY WELLER—Let Me Fall Back In Your Arms (2:59); producer: Larry Rogers; writers: F. Weller, S. Oldham; publisher: Young World, BMI. Columbia 310682.

BILLY STACK—Love Can Make The Children Sing (2:28); producers: J. Hunter, R. LeBlanc, P. Carroll; writers: Joe H. Hunter, Roger J. LeBlanc; publisher: Sound Corp., ASCAP. Caprice CA2045A.

BILL RICE—Beggars And Choosers (2:58); producer: Larry Butler; writers: Jerry Poster, Bill Rice; publisher: Jack & Bill Music, ASCAP. Polydor PD14453.

LESLEE BARNHILL—Let's Call It A Day (And Get On With The Night) (2:48); producer: Dave Burgess; writers: D. Burgess, D. Frimmer; publisher: Singletree Music, BMI. Republic REPO14A.

MARCIA BALL—Leaving Louisiana In The Broad Daylight (3:29); producer: Neil Wilburn; writers: R. Crowell, D. Coward; publisher: Jolly Cheeks, BMI. Capitol P4539.



Disco

recommended

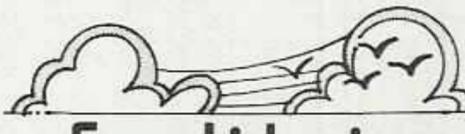
KING ERRISSON—Manhattan Love Song (3:42); producers: Dennis Coffey, Mike Theodore; writer: Michael Theodore; publisher: Bridgeport, BMI. Westbound WT55409 (Atlantic).

CAROL DOUGLAS—Night Fever (3:40); producer: Ed O'Loughlin; writers: Barry Gibb, Robin Gibb, Maurice Gibb; publisher: Stigwood (Unichappell), BMI. Midsong MCA40860 (MCA).

TYRONE DAVIS—Get On Up (Disco) (3:50); producer: Leo Graham; writer: L. Graham; publishers: Content/Tyronza, BMI. Columbia 3-10684.

THP ORCHESTRA—Two Hot For Love (3:15); producers: Ian Guenther, Willi Morrison; writer: B. Ley; publisher: not listed. Butterfly CM1206.

MONTANA—Dance Fantasy (3:27); producer: Vince Montana; writer: Vince Montana; publisher: Vincent Montana Jr., ASCAP. Atlantic 3458.



Easy Listening

recommended

MERRILY WEBBER—It's Time To Say I Love You (2:38); producer: Lee Holdridge, Sonny Burke; writers: Lee Holdridge, Molly-Ann Leiken; publishers: Duchess/Leeds, BMI/ASCAP. MCA MCA40859.



Jazz

recommended

STANLEY TURRENTINE—Walkin' (3:36); producer: Stanley Turrentine; writer: Richard Carpenter; publishers: Richcar/Prestige, BMI. Fantasy F816AM.



First Time Around

THE VIBRATORS—Baby, Baby (3:23); producers: Robin Mayhew, The Vibrators; writer: I.M. Carnarhan; publisher: Blackwood, BMI. Columbia 3-10685. This is more subdued and melodic than most new wave releases, and may receive more airplay as a result. It has the slurred vocals of early Stones records and a catch electric guitar break which acts as a hook.

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 62

years of experience and a fine back-up ensemble. Strong liner notes provide a useful perspective on this excellent work. **Best cuts:** "Confessin' The Blues," "Blue Devil Jump," "Jumpin' At The Woodside."

classical

ORFF: "TRIONFO DI AFRODITE"—Kegel, Leipzig Radio Chorus and Orchestra, Philips 9500150. "Triumph Of Aphrodite" re-creates an ancient nuptial rite, complete with love hymns and pagan exhortations. The piece, which brims with libidinous energy, culminates the highly stylized procession begun with Orff's "Carmina Burana," and is scored, like "Burana," for soloists, chorus and big orchestra. Quite a spectacular experience in this recording.

JOS VAN IMMERSSEEL PLAYS HISTORIC FLEMISH HARPSICHORDS—Odyssey Y34632. Artistry and pedagogy are blended handsomely in this new recording, a recital on instruments built between 1650 and 1779. Selections of Bach, Scarlatti, Mozart, Balbastre, Bull, etc., are employed in a demonstration of the striking diversity of timbral and mechanical possibilities represented in the harpsichord's evolution.

VERDI: REQUIEM—Amara, Forrester, Tucker, London, Ormandy, Westminster Choir, Philadelphia Orchestra, Odyssey Y235230. Ormandy's account still ranks highly in its overall level of solo singing, its orchestral sumptuousness, and the spaciousness and extremely natural balance of the recording. Superior interpretation and recording are found at \$8 and \$9 list, but CBS's budget line is considerably enriched by this addition.

MEHTA CONDUCTS SUITES FROM "STAR WARS," "CLOSE ENCOUNTERS"—L.A. Philharmonic, London ZM1001. Brilliantly played and spectacularly recorded entry in the race to exploit the new "space music" fad. Mehta excels at handling the big dramatic line of post-romantic composers, and Williams' "Star Wars" borrows shamelessly from post-Romantics like Strauss, Holst, Mahler and Stravinsky. Classical buffs who passed on the original soundtrack disks will accept this "legitimized" treatment, and the disk promises enormous mass appeal.

VILLA LOBOS: BACHIANAS BRASILEIRAS NO. 2, "MOMOPRECOCE"—Ortiz, Ashkenazy, New Philharmonia, Angel S-37439. Impressive rendering of two major but little known works for piano and orchestra by the Brazilian Beethoven. "Momoprecoce," a boisterous collection of carnival impressions, ben-

efits from recording with wide dynamic range and spectacular percussion transients. The listener is placed in the midst of Villa-Lobos' wild rhythms and colorful, exotic orchestrations.

PURCELL: AIRS & DUETS—Nonesuch H-71343. Purcell's magnificent settings of English language texts—perhaps the most poetic and imaginative ever conceived—are rendered with full beauty by two young American singers, countertenor Jeffrey Dooley and tenor Howard Cook. Accompaniment is by a small band of period instruments, and the production quality, microphoning, balancing, pressing, exemplary.

country

CHET ATKINS—A Legendary Performer, Volume 1, RCA CPL12503. Reissue produced by Bob Ferguson. Complete with an illustrated booklet, the LP focuses on 12 tunes that symbolize Atkins' first 20 years of recording, providing milestone markers in the career of a major force in the creation of the "Nashville Sound." Selections trace the time from 1947 to 1967 and his evolving guitar style that has earned him the title of "Mr. Guitar." **Best cuts:** Being an anthology type of package, all are best cuts.

STEVE YOUNG—No Place To Fall, RCA APL12510. Produced by Roy Dea. This second RCA album by Young, a prolific songwriter and gifted guitar player as well as performer, offers four of his own compositions. Young is also an extremely soulful interpreter of other writers' material. Sensitive instrumental accompaniment is highlighted with keyboards, viola, electric and steel guitars, and Mac Gayden's notable slide guitar style. Tracy Nelson and Kim Young provide vocal backup throughout the LP. **Best cuts:** "No Place To Fall," "Montgomery In The Rain," "Dreamer," "Seven Bridges Road," "I Can't Sleep."

MARY K MILLER—Inergi ILP1000. Produced by Vincent Kick-erillo, Don Costa. A lively and bouncy sound backs Miller's first LP for this fledgling Texas label that has scored success in landing Miller on the Billboard Hot Country Singles chart. James Burton makes some meaningful contributions on lead guitar and Nino Tempo's sax spices the LP, too. Miller's voice—silky, strong and smooth—is most effective on flowing ballads. **Best cuts:** "Living In Love Ain't Easy," "When I Need You," "Love Me Tonight," "Don't Hurt Me," "You Just Don't Know."

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Clive Davis

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listening!



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Ertegun & Greenberg On Atlantic

• Continued from page 3

gionalized where if a record first raises its head in a certain market, or if a band is working a certain area, we will concentrate on that area and not blanket the country.

"We do the blanketing with WEA. But we have our promotion people in every major city and sometimes we may have three. And we have our own marketing directors in each key branch who specifically oversee everything in that area.

"I can tell you that there is a game plan on every record we put out. We make sure everything is coordinated," he continues.

Adds Ertegun: "The proof of the pudding is in the sales. The fact that the WEA group is the biggest in the nation must mean we do something right."

The two executives say they do not like to publicize their marketing or merchandising plans.

"For instance," says Greenberg, "we sent our cassettes to store clerks with recorded teasers of various new

releases. I didn't want that publicized because then somebody at another company may pick up on it and then everybody would do it. We would like to keep some of the tricks of the trade to ourselves," says Greenberg.

Ertegun and Greenberg reject any notion that the company is locked into a formula of going with only the large English supergroups or disco artists. They point to such artists as Roberta Flack, Bette Midler, CS&N and Abba to show there is also middle ground in the company.

Greenberg says there have been talks with some new wave artists that were not fruitful, but he says that doesn't mean the company has closed its doors to the new wave. Praising his a&r department, Ertegun notes that Atlantic breaks new artists and buys fewer big acts than anybody.

What Ertegun finds exiting these days, he says, are young black musicians who are finding their inspiration in Stevie Wonder.

"The exciting part of yesterday's record becomes the mainstream of tomorrow's," he explains.

Ertegun says it is foolish to say that now is the period of soft rock, or that five years ago it was a period of hard rock. The fact is, Ertegun says, that now every kind of record and sound is available.

Turning to the subject of disco, Ertegun calls it an important part of the musical culture, while Greenberg notes that without any sort of radio play a disco LP can sell from 100,000 to 250,000 units. In terms of singles, four out of five of the top 20 hits originated out of disco. Both see it as a musical force which has not yet peaked.

In terms of jazz, Ertegun notes the emphasis is to make good music, "and if it doesn't produce great sales, it still has its own longevity. Our catalog speaks for itself. We have had major jazz musicians who have gone beyond the usual jazz sales limits. Certainly that is true of Herbie Mann and Jean Luc-Ponti."

Closeup

WARREN ZEVON—Excitable Boy, Asylum 6E-118. Produced by Jackson Browne, Waddy Wachtel.

Given the controversy which has surrounded such an obviously well-intentioned tongue-in-cheek satire as Randy Newman's "Short People," it's hard to imagine too many stations jumping on some of this album's more provocative cuts. Zevon's lyrics can be weird, demented, savage and very funny.

Consider the album's uptempo title track, with its playful sax solo, rolling piano fills and cheery backup vocals by Linda Ronstadt and Jennifer Warnes. The song speaks of a poor misunderstood lad who gets into various scrapes which are always rationalized with the line, "well he's just an excitable boy." Yet as the song progresses the little monster's activities change from quirky eccentricities to behavior which is definitely antisocial:

"He took little Suzie to the junior prom/and he raped her and killed her, then he took her home/... after 10 long years they let him out of the home/and he dug up her grave and built a cage with her bones."

Another song with rather gross humor is "Werewolves Of London," which features Fleetwood Mac's John McVie on bass and Mick Fleetwood on drums. It has a strange, eerie "Monster Mash" sound and this curious couplet: "If you hear him howling around your kitchen door/better not let him in/little old lady got mutilated late last night/werewolves of London again."

While most of the songs have crazy lyrics or colorful settings or motifs, the LP also includes ballads which impress with their straightforward beauty.

"Accidentally Like A Martyr" is a heartfelt lament which has simply-stated but deeply profound lines like, "The hurt gets worse and the heart gets harder." It also features backup vocals by Karla Bonoff and the Gentlemen Boys (Browne, Wachtel, John David Souther, Kenny Edwards and Jorge Calderon).

The Gentlemen Boys are also featured on the album's most moving ballad, "Tenderness On The Block," which was cowritten by Zevon and Browne. The song tells a universal story and vividly depicts real, instantly recognizable characters—the daughter who's just starting to date, her anxious parents and her impatient suitor:

"Mama, where's your pretty little girl tonight/she's growing up/she has a young man waiting/... daddy, don't you ask her when she's coming in/and when she's home don't ask her where she's been/... she'll be okay/let her have her day/... I know how much it hurts to see her go/she has a mind of her own you know."



Warren Zevon

"Roland The Headless Thompson Gunner" has the sound of a folk song in an Irish pub, and tells the story of the Congo war, while mentioning conflicts in Ireland, Lebanon and Palestine. It also takes pointed swipes at the CIA and Patty Hearst.

"Veracruz" also speaks of war, in this case the Mexican Revolution. The ballad even has a soft, pretty chorus in Spanish, sung by Calderon, who cowrote the song with Zevon. And three Latin musicians were added to the basic band to handle Mexican harp, jarana and requinto jarocho.

Another song which has a lyric of international intrigue is "Lawyers, Guns And Money," perhaps the album's funniest track: "Well, I went home with the waitress/the way I always do/how was I to know/she was with the Russians too/... now I'm hiding in Honduras/I'm a desperate man/send lawyers, guns and money/the shit has hit the fan."

"Johnny Strikes Up The Band," the album's first single, has the bravado of a military parade march, coupled with a strong electric guitar break which gives it a dose of rock'n'roll.

"Nighttime In The Switching Yard" has a catchy disco rock rhythm and cleverly uses two guitarists to simulate trains passing in the night. Wachtel's playing is heard in the right speaker, while Danny Kortchmar's guitar comes out of the left. **PAUL GREIN**

NPR 'Jazz Alive'

• Continued from page 27

will have four separate channels, and so would be capable of broadcasting in discrete quadrasonic sound. But Rathe expects use of only two channels for music in stereo. The other two channels would be used for information, news and other programming.

Meanwhile, Rathe says "Jazz Alive" has now completed almost all of its full season quota of 30 weekly programs. There will be enough to carry the programs through September 1978, with the completion of eight more tapes. The network will repeat 22 of the programs to round out the year.

February and March programs include examples of the striking diversity of jazz concerts offered. Performances go from avant-garde and new music to the traditional and legendary in locations as diverse as the music.

Heath Brothers with Stanley Cowell from the Famous Ballroom in Baltimore in September 1977; Phil Woods, Louis Bellson, Urbie Green and Johnny Helms with the North Texas State Univ. One O'Clock Lab Jazz Band, from the June 1977 Jazz At Spoleto Festival in Charleston, S.C.

"Jazz Alive" host Billy Taylor played with a trio in Austin, Tex., in June 1977, and with the Airmen of Note Band of the U.S. Air Force, recorded at the Smithsonian Institution in Washington last October.

For March, the list includes a taping of the ECM Festival of Music in the Great American Music Hall in San Francisco, a concert by pianist-composer George Cables, Dec. 30, 1977, from Keystone Korner, in San Francisco; a Leroy Jenkins solo concert taped in Ann Arbor, Mich., October 1977, and the Art Ensemble of Chicago, recorded in that city's Michigan League Ballroom in November 1977.

New Companies

Jason Ink Music, a BMI-affiliated publishing company, and **Survivor Records** launched by Jason Schwartz. First project is Jason's single "A Little Chance If Any"/"Love Is What You Make It." Address: 349 So. Lafayette Park Place, Suite 323, Los Angeles 90057, (213) 383-0720.

Sight & Sound Personal Management Ltd., launched by Reggie Lavong and Bob Schwaid. Address: 119 W. 57 St., Suite 301, New York, N.Y., 10019. (212) 541-5580.

West End Sound Recording Studio, opened by the publishing/production company, Moogtown Productions, to produce demos. The company is run by Mark "Moogy" Klingman, president, and David Klingman, vice president and studio manager. Address: 290 West End Ave., New York, N.Y. 10023. (212) 580-7326.

King Record Distributors, launched by music publishers Jody Wallace and Solomon Burke. The company plans to distribute rock, pop and country labels including Rock On, a California based label, and All Soul, a Detroit label. Address: 800 E. Gulf Breeze Ave., Gulf Breeze, Fla. 32561. (904) 932-2525.

SWE Electronics formed by Larry

Decker and James Fravel to manufacture and franchise portable disco operations, including turntables, mixers, microphones and amps. Address: 3211 West Tusc, Canton, Ohio 44708, (216) 455-4449.

Vegas Records formed by D.M. "Doc" Holliday. Address: P.O. Box 80032, Smithfield, Texas 76180.

Clockwork Management, Inc. formed by Bill Macek as a sister company to Vibra-Sonic Music Productions. Initial signings include

Rockwell Records artists Hot Flash and the Skinny Kid Band, plus Truth. Address: P.O. Box 1, Haverhill, Mass. 01830, (617) 374-4792.

Raskap Music Corp., Illinois chartered, will oversee subsidiary enterprises devoted to artist management, record and video production and music publishing, from headquarters at 3952 W. 63rd St., Suite 204, Chicago 60629. Principals are Jerry Koss, Pete Velasco, Jim Janas and Kris Raskey.

JUST CALL TOLL FREE NUMBER

Latin LPs Now Sold By Mail in U.S.

LOS ANGELES—Discos America Inc. is making available the first toll free number in the U.S. for persons to buy Latin product via direct mail and television.

Effective Wednesday (1), the initial album available will be an LP of original songs from the popular Spanish soap opera "Corazon Salvaje," with music composed by Armando Manzanero.

The program is being beamed to more than two million homes in eight U.S. markets via Univision—Corpus Christi, San Antonio, San Francisco, Los Angeles, New York, Miami, Fresno and Modesto, according to Lee Wolfberg who is

heading up Discos America. The record offer spots will run throughout the program.

The album will sell for \$5.98 and tape at \$6.98.

The toll free number will be made available in Mexico in mid-February to approximately eight million homes, Wolfberg says.

He also says that other markets which air the soap opera such as Puerto Rico, Venezuela and Ecuador will be tapped next.

Wolfberg adds that eventually Discos America will go into direct point of sale marketing through a distributor.

Discos America is based in Los Angeles at 8560 Sunset Blvd. Jose Mantecon coordinated the project between the U.S. and Mexico for Discos America.

Executive Turntable

• Continued from page 4

son... **Larry Pepper** named director of public relations for Ampex Corp., Redwood City, Calif. He was advertising and sales promotion manager at Ampex of Canada... **Merle R. Nelson** becomes president and general manager of Pfanstiel, Waukegan, Ill. phono styli and cartridge manufacturer, replacing **R. Bruce Wright** who retired. Nelson was formerly credit manager and corporate secretary... **Bob Silcott** becomes vice president, manufacturing, Audio-Magnetics Corp., Irvine, Calif. He was manufacturing director.

Gerry Korman appointed New York production controller on a full-time basis for Billboard, New York. He had been in that position part-time. And **Ed Kelleher** has exited the New York editorial staff of Billboard to direct a feature length motion picture, which he co-authored, for Eastern Media Film Production, Ltd., New York. At Billboard's West Coast office in Los Angeles, **Susan Peterson** has been elevated to assistant special issues editor joining assistant editor Tom Cech. And **Carole Santellano**, formerly with Billboard's advertising traffic department, has joined Kevin Hunter/New Directions, Los Angeles, as general coordinator... **Wayne Freeman** joins Uni-Sync, Westlake Village, Calif., as sales manager. He was senior marketing manager at BGW. At the same time, **Karen Brennan** joins the live music mixing equipment manufacturer as sales administrator while **Madelyn Jamison**, formerly sales administrator, becomes communications director.

Jazz Beat

• Continued from page 31

Wesley Brown on bass and Eric Schneider on reeds. The "Fatha" is 72 and still going strong... **John Rinaldo** and his Eagle Rock Jazz Band performed at a dinner-dance Saturday (4) at the L.A. Police Academy. The high school group is also slated for a March 12 gig at the school to be followed by a jam featuring **Mundell Lowe**, **Bill Berry**, **Dolo Coker**, **Leroy Vinnegar**, **Rinaldo**, **Pete Christlieb**, **Shelly Manne** and **Frank Rosolino**.

The Jazzmania Society in Manhattan is running concerts at its 14 E. 23d St. loft every Friday and Saturday night from 9-2 a.m. The charge \$3.50 at the door, half price after midnight.

Send items for Jazz Beat to Billboard 9000 Sunset Blvd., Los Angeles, Calif. 90069.

FEBRUARY 11, 1978, BILLBOARD

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Num, (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number, (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number, (Distributing Label).

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; 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 Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles and artists, such as 'Ain't Gonna Hurt Nobody (Caliber/ASCAP)', 'Always & Forever (Almo/Rondor)', 'Baby Come Back (Touch Of Gold/Crowback/Stigwood, BMI)', etc.

"NIGHT FLIGHT"

a new album by

Gronne Elliman

Produced & Engineered by:
ROBERT APPÉRE



RS-1-3031

includes the smash single

"IF I CAN'T HAVE YOU"

Produced by FREDDIE PERREN

RS-884

Management: Alive Enterprises, Inc.

The RSO Family



Records & Tapes

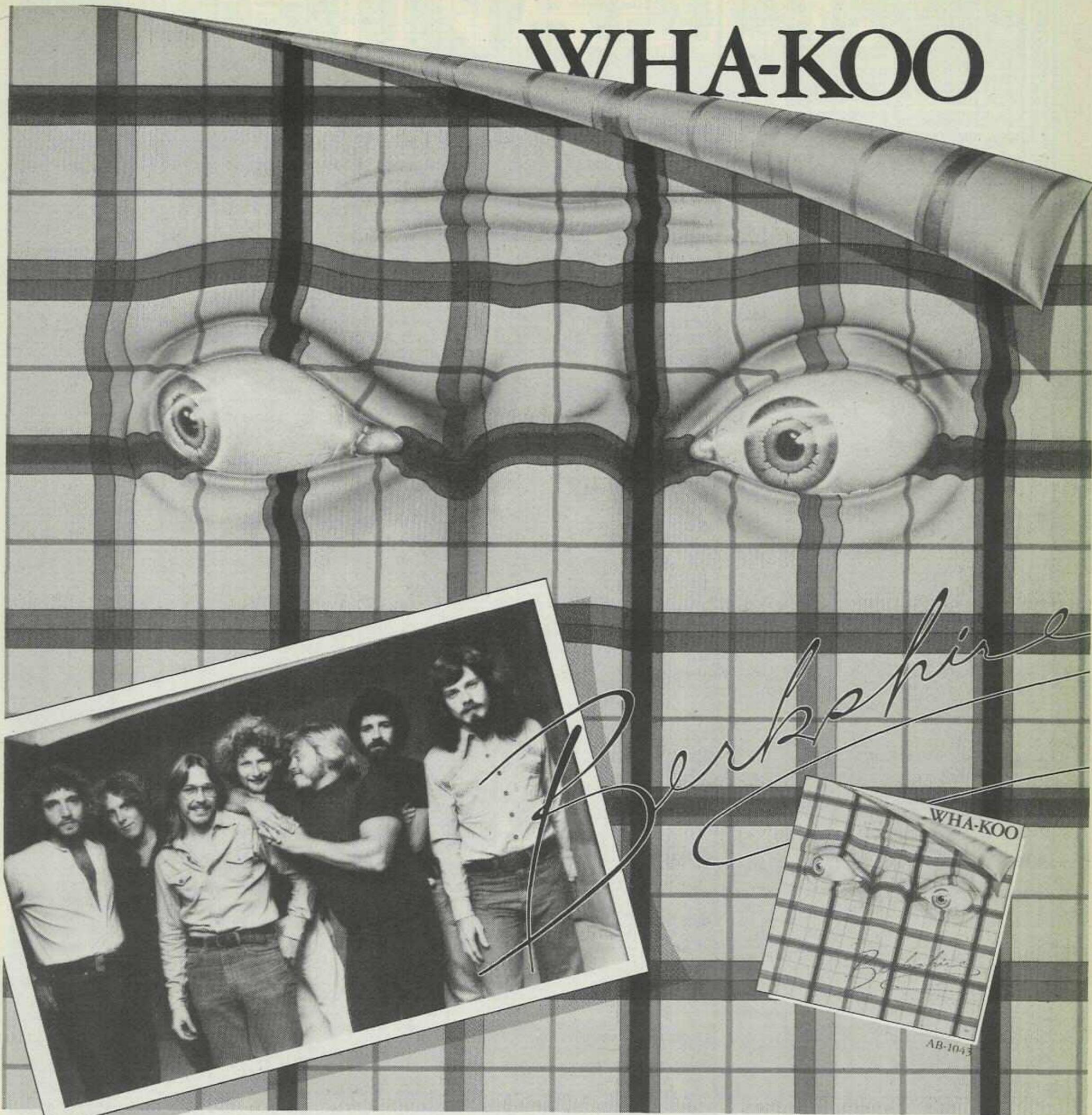
Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					STAR PERFORMER—LP's registering greatest proportionate upward progress this week	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE													
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL						
★	1	12	SOUNDTRACK Saturday Night Fever RSO RS-24001	▲					★	41	2	ART GARFUNKEL Watermark Columbia JC 34975	▲					★	81	33	ANDY GIBB Flowing Rivers RSO RS-1-3019 (Polydor)	●														
	2	12	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	▲						37	39	LEIF GARRETT Atlantic SD 19152	▲						72	72	GEORGE DUKE Reach For It Epic JE 34883	▲														
	3	11	EARTH, WIND & FIRE All 'N' All Columbia JC 34905	▲					★	48	10	DAN HILL Longer Fuse 20th Century T-547	▲							73	73	ROSE ROYCE In Full Bloom Whitfield WH-3074 (Warner Bros.)	▲													
	4	12	QUEEN News Of The World Elektra 6E-112	▲						39	40	BILL WITHERS Menagerie Columbia JC 34903	▲							74	74	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	●													
★	9	19	BILLY JOEL The Stranger Columbia JC 34987	▲					★	46	2	GORDON LIGHTFOOT Endless Wire Warner Bros. BSK 3149	▲							★	95	2	MAZE FEATURING FRANKIE BEVERLY Golden Time Of Day Capitol ST 11710	▲												
	6	11	NEIL DIAMOND I'm Glad You're Here With Me Tonight Columbia JC 34900	▲						41	25	JONI MITCHELL Don Juan's Reckless Daughter Asylum BB 701	▲							★	84	17	POCKETS Come Go With Us Columbia PC 34879	▲												
	7	6	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲						42	36	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	▲								77	42	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	▲												
★	8	29	STYX The Grand Illusion A&M SP 4637	▲						43	29	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	●							★	NEW ENTRY	DR. BUZZARDS ORIGINAL SAVANNAH BAND Dr. Buzzards Original Savannah Band Meets King Pennett RCA APL 12402	▲													
★	10	7	JACKSON BROWNE Running On Empty Asylum 6E113	●						44	44	LOU RAWLS When You Hear Lou, You've Heard It All Philadelphia International JZ 35036	▲							★	100	4	DAN HILL Hold On 20th Century T-526	▲												
★	12	17	RANDY NEWMAN Little Criminals Warner Bros. BSK 3079	●					★	50	16	CHUCK GONIA Feels So Good A&M SP 4658	▲							80	82	BAR-KAYS Flying High On Your Love Mercury SRM 11181	▲													
	11	8	AEROSMITH Draw The Line Columbia JC3-4856	▲						★	66	WAYLON JENNINGS & WILLIE NELSON Waylon & Willie RCA APL12686	▲							★	90	9	ISAAC HAYES New Horizon Polydor PD-1-6120	▲												
	12	5	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet JTLA 823 (United Artists)	▲						47	47	L.T.D. Something To Love A&M SP 4646	●							82	68	MILLIE JACKSON Feel'n' Bitchy Spring SP-1-6715 (Polydor)	●													
	13	14	BOZ SCAGGS Down Two Then Left Columbia JC 34729	▲						48	51	BOB JAMES Heads Columbia/Tappan Zee JC 34896	▲								83	49	SOUNDTRACK The Story Of Star Wars 20th Century T-550	●												
	14	15	KANSAS Point Of No Return Kishner JZ 34925 (Epic)	▲					★	57	37	BEE GEES Here At Last... Live RSO RS-2-3901 (Polydor)	▲								84	53	GENESIS Seconds Out Atlantic SD-9002	▲												
★	20	18	STEELY DAN Aja ABC AB 1006	▲					★	NEW ENTRY	GEORGE BENSON Weekend In L.A. Warner Bros. ZWB 3139	▲								85	59	JOHN DENVER I Want To Live RCA APL1-2521	●													
★	21	12	ERIC CLAPTON Slowhand RSO RS1-3030	●						51	52	RAMONES Rocket To Russia Sire SR 6042 (Warner Bros.)	▲							86	88	BARRY MANILOW Live Arista AL 8500	▲													
★	19	11	WAR Galaxy MCA 3030	●						52	54	THE BABYS Broken Heart Chrysalis HR 1150	▲							★	145	2	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	▲												
	18	17	BOB WELCH French Kiss Capitol ST 11663	●					★	89	2	EMMYLOU HARRIS Quarter Moon In A Ten Cent Town Warner Bros. BSK 3141	▲							★	99	2	ANGEL White Hot Casablanca NBLP 7085	▲												
	19	13	LINDA RONSTADT Simple Dreams Asylum 6E-104	▲						54	34	OLIVIA NEWTON-JOHN Greatest Hits MCA 3028	▲								89	94	ELTON JOHN Greatest Hits Volume II MCA 3027	▲												
★	24	7	SOUNDTRACK Close Encounters Of The Third Kind Arista 300	▲						55	56	BETTE MIDLER Broken Blossom Atlantic SD 19151	▲								90	93	EMOTIONS Sunshine Stax 4100 (Fantasy)	●												
	21	22	FOREIGNER Atlantic SD 19109	▲					★	60	11	ELVIS COSTELLO Mv Aim Is True Columbia JC 35037	▲								91	91	NEIL YOUNG Decade Reprise SR5 2217 (Warner Bros.)	▲												
★	30	7	GROVER WASHINGTON JR. Live At The Biju Kudu KUX 3637 M2 (Motown)	▲					★	62	19	ODYSSEY RCA APL1-2204	▲								92	92	STEVIE WONDER Songs In The Key Of Life Tamla T13-34002 (Motown)	▲												
	23	23	KISS Alive II Casablanca NBLP-7076-2	▲					★	64	7	ROBERTA FLACK Blue Lights In The Basement Atlantic SD 19149	▲							★	NEW ENTRY	JOURNEY Infinity Columbia TC 34912	▲													
★	26	14	COMMODORES Live Motown M9 854 A2	▲						59	61	SPINNERS Spinners 8 Atlantic SD1-9145	▲							★	102	18	EL COCO Cocomotion A&M 6012	▲												
	25	18	PAUL SIMON Greatest Hits, Etc. Columbia JC 35032	●						60	63	TOM PETTY & THE HEARTBREAKERS Shelter/ABC SRL 52006	▲							★	105	5	PETER BROWN Fantasy Love Affair Drive 104 (TK)	▲												
★	28	8	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	●					★	65	23	BRICK Bang BLP-409 (Web IV)	▲							★	107	20	VILLAGE PEOPLE Casablanca NBLP 7064	▲												
	27	27	DOLLY PARTON Here You Come Again RCA APL1-2544	▲					★	78	28	HEATWAVE Too Hot To Handle Epic PE 34761	▲								97	67	GINO VANELLI A Pauper In Paradise A&M 4564	▲												
	28	16	SHAUN CASSIDY Born Late Warner/Curb BSK 3126	▲					★	70	2	SEA LEVEL Cats On The Coast Capricorn CPN 0198	▲							★	104	13	DENIECE WILLIAMS Song Bird Columbia JC 34911	▲												
★	31	14	SANTA ESMERALDA Don't Let Me Be Misunderstood Casablanca NBLP 7080	▲					★	69	5	MECO Close Encounters Of Every Kind Millennium MNLP 8004 (Casablanca)	▲							★	NEW ENTRY	TED NUGENT Double Live Gonzo Epic KE2-35069	▲													
★	32	10	NATALIE COLE Thankful Capitol SW 11708	●						65	45	STAR WARS/SOUNDTRACK 20th Century 2T 541	▲							★	NEW ENTRY	RUFUS/CHAKA KHAN Street Player ABC AA 1049	▲													
★	35	15	PLAYER RSO RS-1-3026	▲					★	76	18	CON FUNK SHUN Secrets Mercury SRM1-1180 (Phonogram)	▲							101	101	HEART Little Queen Portrait/CBS JR 34799	▲													
★	43	15	LYNYRD SKYNYRD Street Survivors MCA 3029	▲						67	58	JAMES TAYLOR JT Columbia JC 34811	▲							102	106	JOAN ARMATRADING Show Some Emotion A&M SP 4663	▲													
	33	34	SHAUN CASSIDY Warner/Curb BS 3067	▲						68	71	OHIO PLAYERS Mr. Mean Mercury SRM 1-3707	▲							103	103	AL GREEN The Belle Album Hi HLP 6004 (Cream)	▲													
★	38	9	CHIC Atlantic SD 19153	▲					★	96	4	ENCHANTMENT Once Upon A Dream Roadshow RSLA 8115 (United Artists)	▲							104	108	CHARO & THE SALSOUL ORCHESTRA Cuchi-Cuchi Salsoul S25-5519	▲													
★	37	8	STEVIE WONDER Looking Back Motown M-804	N.A.						70	75	SLAVE The Hardness Of The World Cotillion SD 5201 (Atlantic)	▲							105	110	BOSTON Epic JE 34188	▲													

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement, 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

WHA-KOO



WHHA-KOO possesses an ancient occidental secret that enables them to grab listeners by the nervous system, especially by the part which governs the rhythmic sense. And believe us, it's no accident: good, powerful playing com-

bined with their typical lyrical strangeness makes *Berkshire* a solid, solid addition to the WHA-KOO catalogue. Lots of fun, and a weird cover into the bargain...a real eye-opener!

Engineered by Ken Caillat. Produced by Ken Caillat for Big Wha-Koo Limited. Ferris A. Ashley, Executive Producer.

abc Records
GRT Tapes

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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL	STAR PERFORMER—LP is registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE																			
											THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL										
106	55	10	CAPTAIN & TENNILLE Greatest Hits A&M SP 4667	7.98		7.98		7.98			136	141	5	STYX Equinox A&M 4559	7.98		7.98		7.98		169	169	23	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP-1707	6.98		6.98		6.98	
107	80	15	SANTANA Moonflower Columbia C2 34914	9.98		9.98		9.98			137	83	19	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98		171	126	68	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G	7.98		7.98		7.98	
109	113	61	LINDA RONSTADT Greatest Hits Asylum GE 106	7.98		7.98		7.98			138	85	16	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	6.98		7.98		7.98		172	174	18	JEAN MICHEL JARRE Oxygene Polydor PD1 6112	7.98		7.98		7.98	
110	112	19	THE TALKING HEADS Talking Heads: 77 Sire SR 6036 (Warner Bros.)	6.98							140	140	13	NAZARETH Expect No Mercy A&M 4666	7.98		7.98		7.98		173	177	3	MCCOY TYNER Inner Voices Milestone M 9079 (Fantasy)	7.98		7.98		7.98	
112	114	16	ELVIS PRESLEY Elvis In Concert RCA APL2-2587	13.98		13.98		13.98			141	77	100	BOZ SCAGGS Silk Degrees Columbia JC 33920	7.98		7.98		7.98		174	132	7	O'JAYS Collector's Items Philadelphia International PZ6 35024 (CBS)						
113	121	133	FLEETWOOD MAC Reprise MSK 2281 (Warner Bros.)	7.98		7.98		7.98			142	79	15	HIGH INERGY Turnin' On Gordy G6 97851 (Motown)	6.98		7.98		7.98		175	179	26	FIREBALL Luna Sea Atlantic SD 19101	7.98		7.98		7.98	
114	86	14	BEATLES Love Songs Capitol SKBL 11711	11.98		11.98		11.98			143	143	16	GATO BARBIERI Ruby, Ruby A&M SP-4655	7.98		7.98		7.98		176	123	7	NEIL DIAMOND His 12 Greatest Hits MCA 2106	7.98		7.98		7.98	
115	115	10	SEX PISTOLS Never Mind The Bollocks Here's The Sex Pistols Warner/Virgin BSK 3147	7.98		7.98		7.98			144	155	4	CERRONE Supernature Atlantic SD 5207	7.98		7.98		7.98		177	190	2	THP ORCHESTRA Two Hot For Love Butterfly FLY 005	6.98		7.98		7.98	
116	116	11	PATTI AUSTIN Havana Candy CTI 7-5006 (Cred Taylor)	7.98		8.98		8.98			145	150	5	JOHNNY RIVERS Outside Help Big Tree 76004 (Atlantic)	7.98		7.98		7.98		178	178	14	DAVID BOWIE Heroes RCA ASL1 2522	7.98		7.98		7.98	
117	117	18	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	6.98		7.98		7.98			146	148	5	LEVON HELM Levon Helm & The RCO All Stars ABC AA 1017	6.98		7.98		7.98		179	183	102	EAGLES Their Greatest Hits 1971-1975 Asylum GE 105	7.98		7.98		7.98	
118	118	37	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34185	6.98		7.98		7.98			147	147	37	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	7.98		7.98		7.98		180	181	8	ANNIE HASLEM Annie In Wonderland Sire SR 6046 (Warner Bros.)	6.98		6.98		6.98	
120	120	24	DAVE MASON Let It Flow Columbia PC 34680	6.98		7.98		7.98			148	156	4	T-CONNECTION On Fire Dash 30008 (TK)	7.98		7.98		7.98		181	185	14	RAY CHARLES True To Life Atlantic SD 19142	7.98		7.98		7.98	
121	125	24	CRYSTAL GAYLE We Must Believe In Magic United Artists UA-LA771-G	6.98		7.98		7.98			149	151	7	SIDE EFFECT Goin' Bananas Fantasy 9527	6.98		7.98		7.98		182	182	90	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98		7.98		7.98	
122	129	4	SEAWIND Window Of A Child CTI 7-5007 (Cred Taylor)	7.98		8.98		8.98			150	163	4	SAMMY HAGAR Musical Chairs Capitol ST-11706	6.98		7.98		7.98		183	111	8	RAMSEY LEWIS Tequila Mocking Bird Columbia JC 35018	7.98		7.98		7.98	
123	131	4	WET WILLIE Manorisms Epic IE 34983	7.98		7.98		7.98			151	161	20	KARLA BONOFF Columbia PC 34152	6.98		7.98		7.98		184	191	193	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98	
124	124	16	MEAT LOAF Bat Out Of Hell Epic/Cleveland International BL 34947	6.98		7.98		7.98			152	158	3	BILLY PAUL Only The Strong Survive Philadelphia International PZ 34923	7.98		7.98		7.98		185	127	11	JAMES TAYLOR Greatest Hits Warner Bros. BS 2979	6.98		6.98		6.98	
133	8	8	VARIOUS ARTISTS Disco Boogie Salsoul ZSS-0101	7.98		7.98		7.98			153	153	4	MUPPETS The Muppet Show Arista AB 4152	7.98		7.98		7.98		186	186	22	BARRY WHITE Songs For Someone You Love 20th Century T-543	7.98		7.98		7.98	
138	7	7	EDDIE MONEY Columbia PC 34909	6.98		7.98		7.98			154	154	13	BRASS CONSTRUCTION Brass Construction III United Artists UALA 775H	7.98		7.98		7.98		187	192	17	CARPENTERS Passage A&M SP 4703	7.98		7.98		7.98	
139	7	7	DONNY & MARIE OSMOND Winning Combination Polydor PD 16127	7.98		7.98		7.98			155	165	4	PAUL DAVIS Singer Of Songs, Teller Of Tales Bang 410	7.98		8.98		8.98		188	130	9	TRAMMPS Trammps III Atlantic SD 19148	6.98		7.98		7.98	
146	5	5	DETECTIVE It Takes One To Know One Swan Song SS 8504 (Atlantic)	7.98		7.98		7.98			156	160	30	ELVIS PRESLEY Moody Blue RCA AFL1-2428	7.98		7.98		7.98		189	136	23	FOGHAT Live Bearsville BRK 6971 (Warner Bros.)	7.98		7.98		7.98	
147	11	11	HERB ALPERT/HUGO MASEKELA Horizon A&M SP 728	7.98		7.98		7.98			157	157	60	EAGLES Hotel California Asylum RE-103	7.98		7.98		7.98		190	142	19	DIANA ROSS Baby, It's Me Motown M 7890R1	7.98		7.98		7.98	
151	135	8	SOUNDTRACK Pete's Dragon Capitol SW 11704	7.98		7.98		7.98			158	170	4	LE PAMPLEMOUSSE Le Spank Amigo 6032 (AVI)	7.98		7.98		7.98		191	193	10	TEMPTATIONS Hear To Tempt You Atlantic SD 19143	7.98		7.98		7.98	
152	87	10	EMERSON, LAKE & PALMER Works Volume II Atlantic SD 19147	7.98		7.98		7.98			159	166	2	STEVE KAHN Tightrope Columbia JC 34857	7.98		7.98		7.98		192	144	28	MECO Star Wars & Other Galactic Funk Millennium MNL 8001 (Casablanca)	6.98		7.98		7.98	
154	146	5	BOB WEIR Heaven Help The Fool Arista AB 4155	7.98		7.98		7.98			160	162	2	ELOISE LAWS Eloise ABC AB 12313	7.98		7.95		7.95		193	196	60	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98	
155	134	12	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98			161	167	2	STARZ Attention Shoppers Capitol ST 11730	6.98		7.98		7.98		194	199	8	JOHNNY "GUITAR" WATSON Funk Beyond The Call Of Duty DIM DIL PA 714	7.98		7.95		7.95	
156	137	17	GRACE JONES Portfolio Island ILPS 9470	7.98		7.98		7.98			162	164	119	RICK DANKO Arista AB 4141	7.98		N.A.		N.A.		195	195	34	TED NUGENT Cat Scratch Fever Epic IE 34700	7.98		7.98		7.98	
157	134	12	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98			163	176	3	LENNY WILLIAMS Choosing You ABC AB 1023	7.98		8.98		8.98		196	149	23	ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP-2765	6.98		6.98		6.98	
158	134	12	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98			164	166	2	STEVE KAHN Tightrope Columbia JC 34857	7.98		7.98		7.98		197	200	32	CROSBY, STILLS & NASH CSN Atlantic SD 19104	7.98		7.98		7.98	
159	134	12	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98			165	166	97	ALAN PARSONS PROJECT I Robot Arista AB 7002	7.98		7.98		7.98		198	198	20	CHICAGO Chicago XI Columbia JC 34860	7.98		7.98		7.98	
160	134	12	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98			166	167	98	COMMODORES Motown M7-884R1	7.98		7.98		7.98		199	162	14	BLUE OYSTER CULT Spectres Columbia JC 35019	7.98		7.98		7.98	
161	134	12	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98			167	168	109	BLACKBYRDS Action Fantasy F 9535	7.98		7.98		7.98		200	152	11	BAY CITY ROLLERS Greatest Hits Arista AB 4158	7.98		7.98		7.98	

TOP LPs & TAPE

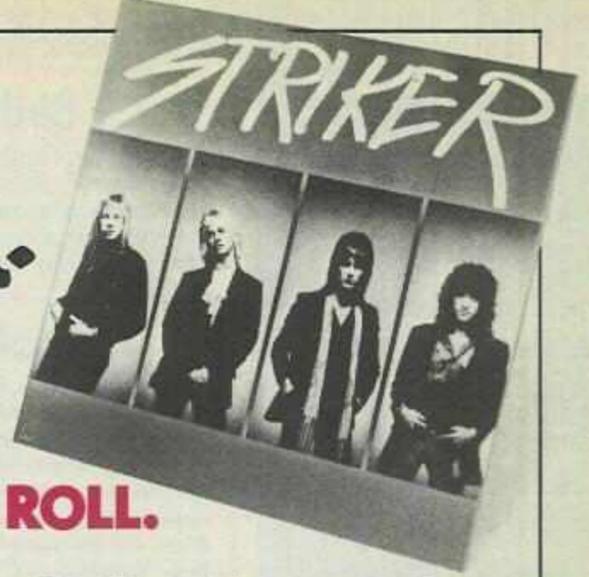
A-Z (LISTED BY ARTISTS)

Aerosmith	11	Dan Fogelberg	118	Kiss	23	Tom Petty & The Heartbreakers	60
Herb Alpert	126	Foghat	189	Kool & The Gang	158	Pete's Dragon	131
Angel	88	Foreigner	21	Eloise Laws	174	Slave	70
Armatrading	102	Charo & The Salsoul Orchestra	104	Le Pamplemousse	159	Spinners	59
Ashford & Simpson	117	Chic	34	Ramsey Lewis	183	Starz	163
Austin	116	Chicago	198	Gordon Lightfoot	40	T-Connection	148
Babys	52	Eric Clapton	16	Little River Band	74	THP Orchestra	177
Barbieri	143	Natalie Cole	30	L.T.D.	47	Trammps	188
Bar-Kays	80	Commodores	24, 167	Chuck Mangione	45	Steely Dan	15
Bay City Rollers	200	Con Funk Shun	66	Barry Manilow	86	Rod Stewart	2
Beatles	114	Rita Coolidge	77	Dave Mason	120	Styx	8, 136
Bee Gees	49	Elvis Costello	56	Maze	75	Donna Summer	43, 147
George Benson	50	Crosby, Stills & Nash	197	Steve Martin	137	Sylvers	134
Bionic Boogie	170	Rick Danko	164	Eddie Money	127	Talking Heads	110
Blue Oyster Cult	199	John Denver	85	Bette Midler	55	James Taylor	67, 185
Debbi Boone	138	Detective	133	Steve Miller	42, 182	Temptations	191
Blackbyrds	168	Paul Davis	155	Joni Mitchell	41	Pat Travers	119
David Bowie	178	Neil Diamond	7, 176	Ronnie Montrose	139	McCoy Tyner	173
Karla Bonoff	151	Dr. Buzzard	78	Muppets	153	Vanelli	97
Boston	105	George Duke	72	Nazareth	140	Various Artists	125
Brass Construction	154	Eagles	157, 179	Randy Newman	10	Village People	96
Brick	61	E.L.O.	12, 171	Meco	13, 141	Grover Washington Jr.	22
Jackson Browne	9	Earth, Wind & Fire	3	Sea Level	63	War	17
Peter							

AB4165

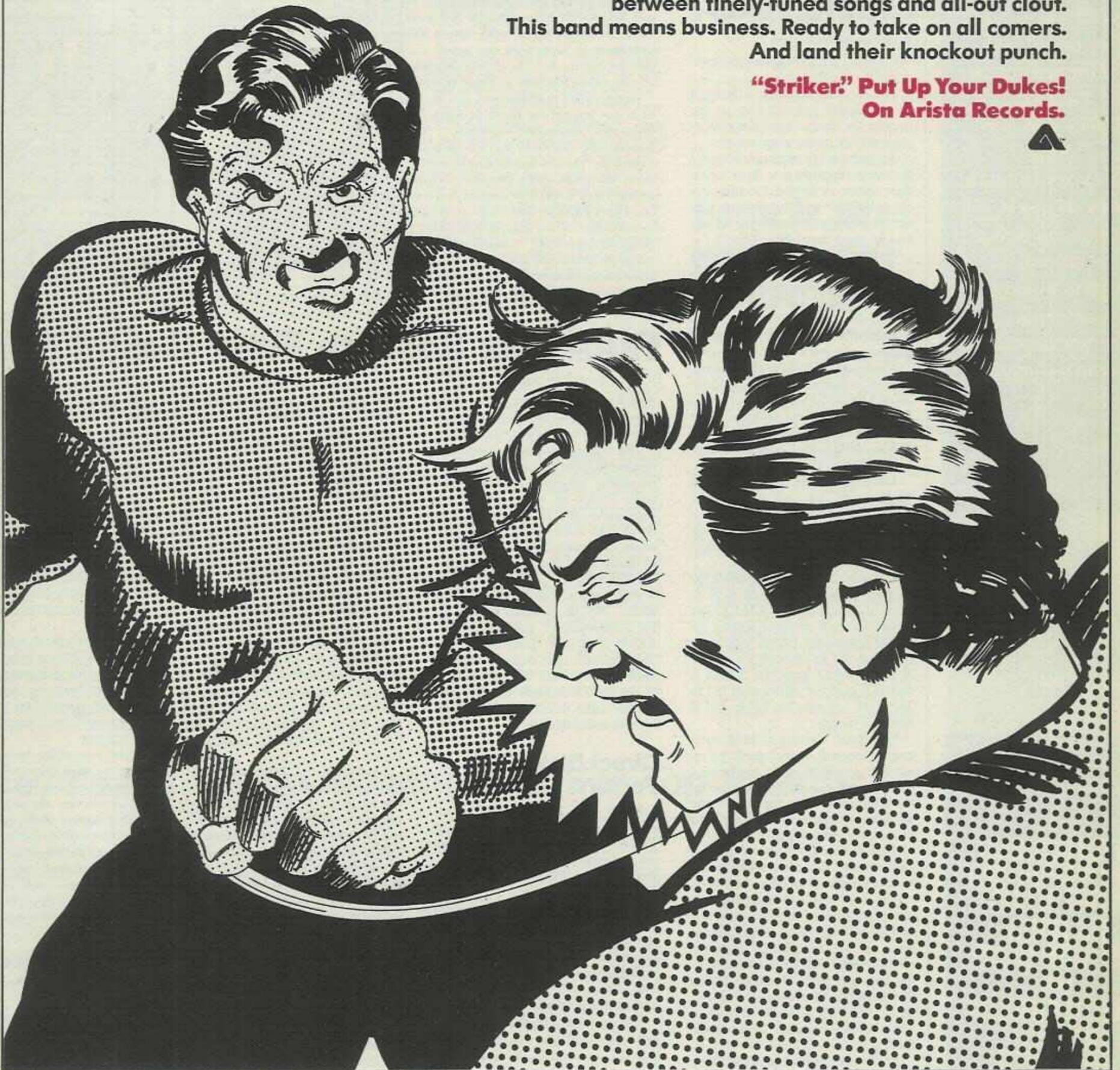
STRIKER.

**LANDING
A BLOW FOR
ROCK 'N' ROLL.**



Striker comes on strong. Rippling with raw muscle, vocal power, and skin-tight musicianship, Striker has flattened every audience they've come up against. So it follows that their first album is a debut of staggering impact. Produced by Harry Maslin, it strikes a rare balance between finely-tuned songs and all-out clout. This band means business. Ready to take on all comers. And land their knockout punch.

**"Striker." Put Up Your Dukes!
On Arista Records.**



WHO'S DAISY?

Yes, everyone knows the Daisy Dillman band has captured the love and affection of the midwest. They've got clipping books of ecstatic reviews. They've played clubs, ballrooms and colleges—even 20,000 seat charity shows. Played a one hour live broadcast in Minneapolis-St. Paul for KQRS-AM and FM. The Daisy Dillman even has a wonderful debut album. But the question remains unanswered: Who's Daisy?



UA-LA838-H

A REFRESHING AND IMPORTANT DEBUT ALBUM. THE DAISY DILLMAN BAND. ON UNITED ARTISTS RECORDS AND TAPES.



FEBRUARY 11, 1978, BILLBOARD

Lifelines

Births

A daughter, Carolyn, to Cathy and Mike Gormley, Jan. 26 in Chicago. He is public relations consultant for the Polygram Corp. and a former head of publicity for Mercury Records.

Deaths

Gregory Herbert, 30, in an Amsterdam hotel room, Jan. 31, due to a heroin overdose. Herbert was a sax player with Blood, Sweat & Tears for the past year, and was on a European tour with the group at the time of his death. He previously played with the Duke Ellington and Woody Herman orchestras and with the Thad Jones-Mel Lewis Band. He is survived by a widow and one child.

Up Airlines' Music Fees

Continued from page 1

ing music were negotiated separately for the first time.

The contract contains a favored nations clause and will thus set the pattern for similar agreements with other airline music programmers.

An important concession won by the music suppliers saw them regain their status as license conduits between ASCAP and the airlines. Under the previous contract the society had licensed the airlines directly.

Performance fees paid to BMI and SESAC remain at past levels, although negotiations with the former rights organization will be conducted this year leading to a new pact in 1979 that is expected to boost performance rates.

It is estimated that for all domestic airlines performance money totals about \$300,000 a year. In addition to Billboard, suppliers include John Doremus Inc., Transcom, a division of Sunstrand Data Control; and In-Flight Motion Pictures.

Although foreign airlines are also programmed by various of these firms, performance fees in these cases are collected by rights organizations in the carriers' home countries.

The new ASCAP rate schedule for earplug music, effective Jan. 1, 1978, starts at a monthly fee of \$11.30 per month for each airplane seating up to 100 passengers. Planes with a capacity of 101 to 160 call for a payment of \$14.12 monthly; \$21.19 a month is paid for planes with 161 to 250 seats; top rate for larger jets is \$28.25 a month.

Each year, starting in 1978, total annual fees will be increased "by an amount equal to such fees multiplied by the percentage increase in the Consumer Price Index" for the month of December over the month of the preceding January.

Despite the Consumer Price Index multiple, the increase in any one year is limited to a ceiling of 7%.

The new ASCAP boarding rate schedule, applicable only on aircraft where no individual earplug connections are furnished, is three-tiered. Planes with up to 160 passenger seats pay \$3.60 a month; 161 to 250 seats, \$5.40 a month; and 250 and over, \$7.20 a month. The same index proviso applies as in music during flight.

BMI's current rate, in effect since 1971, ranges in four steps, according to seating capacity, from \$6 to \$15 a month for selective listening during flight. For boarding music alone, BMI receives 1% of programmer revenues from the airline, less cost of

Inside Track

Persons purporting to be with **The Music Company and Pearl Music** are making personal solicitations at residences in the northeastern suburban Los Angeles area. They are offering a prerecorded tape club membership, which tees off with a free tape deck and speaker system if the subscriber continues to buy a stipulated amount of tape units per month. A Covina business address is being given. Those two company names are the same as two defendants in 1976-1977 litigations filed by a number of large record labels in Los Angeles Federal District Court.

Neil Bogart, Casablanca Records president, and his then-pregnant wife, Joyce, appear Monday (6) on the **Merv Griffin Show** in primary markets, along with **Donna Summer**, whom Mrs. Bogart co-manages. The show airs in secondaries the following day. . . . **INDUSTRY LOOKALIKES:** Vice president and sales manager of Allied Record Manufacturing, Los Angeles, **Sam Brodhead** and his brother, **Steve**, who has joined the firm after graduating from the Univ. of Utah, Salt Lake City.

The **Pantages Theatre** in downtown Hollywood headlined the **Spinners and Ronnie Dyson** Feb. 3 to 5, with the **Dramatics and the Manhattans** sharing the same stage Feb. 17-19. The unusual weekend theatre booking calls for a single show on Friday and two shows Saturday and Sunday. Ducats for the Dramatics and Manhattans are \$8.50 and \$9.50. . . . **United Artists Music and Records Group** board chairman **Joe Bos** plays in the Bob Hope golf tourney in Palm Springs this week. . . . Why was **Tony Scotti** parleying with **Ahmet Ertegun and Jerry Greenberg** in New York last week? . . . Manager **Larry Drezner** denies that his chattel, **Melissa Manchester**, is leaving **Arista Records**, as **Track** misinformed last week.

Henry Jaffe Entertainment, Los Angeles tv production firm, has bought the rights to **Jerry Jeff Walker's "Mr. Bojangles,"** for feature treatment. . . . **CBS Records** has a **Sunset Strip** billboard that forecasts the new **Boston** album is in "the not too distant future," which can mean many things to many people. . . . **Lawrence Welk** was granted half interest in the musical compositions of the late **Percy Faith** by Superior Court Judge Jack Swink in Los Angeles. Welk got the half share for his pledge to promote the songs. . . . **Amos and Danny Heilicher**, erstwhile industry executives who are in limbo as far as the business is concerned, have notified pals they are resuscitating a car lease and rental service in the Twin Cities. . . .

Helen Reddy signed a long-term with NBC-TV. First special would be a Thanksgiving hour which hubby **Jeff Wald** would produce.

Richard Pryor is advertising that he plans to vote for a NARAS comedy album nomination other than his own nominated **Laff Records** package. He reasons that old comedy—the album is 10 years old—does not enrich with age like a vintage liquid. . . . **George Wilson**, a pioneer in the Bartell Broadcasting group, who started as manager of **WOKY**, Milwaukee, and ended up executive vice president of the chain, has ankleed his post. Future plans are unknown. **Bob Smith** steps up a position into **Wilson's** slot. . . . **Long-time DJ Don Imus** inked with **Trans-Lor Films** to do a syndicated tv talker, "Imus, Plus!" a 90-minute weekly segment. . . . **Columbia Pictures** has contracted to distribute "The Buddy Holly Story."

Otis Rush's album, "Right Place, Wrong Time," was recorded in 1971 for Capitol which never released it. The disk, issued in December 1976 on the **Bullfrog** label is a nominee for the Grammy for best ethnic/traditional recording.

CBS sold its interest in the "Beatlemania" revue which played Broadway and is now in Los Angeles. It also passed on grabbing the soundtrack album as a result of **Paul McCartney's** aversion to the show, which features **Beatle** lookalikes. . . . **Elvis Presley** fans are reportedly swamping the **Postmaster General's** office with requests for the issuance of a commemorative stamp bearing the rocker's likeness. . . . **Springboard Records** continuing its policy of budget priced album covers of hot film soundtracks. The firm is rush-releasing "Saturday Night Fever" on its Musicor imprint, as well as a collection of love songs, featuring "You Light Up My Life" and a disco album featuring "Star Wars" and "Close Encounters" renditions.

Chuck ("Gong Show") Barris' new NBC-TV variety show will feature the **Spinners, Johnny Paycheck, Samantha Sang, England Dan and John Ford Coley, Yvonne Elliman, George Carlin, Phyllis Diller and Victor Borge.** . . . **Songwriters' Hall of Fame** in Times Square honors pop publishers in a new exhibit bowing Tuesday (14). **NMPA** footed the bill for part of the display. . . . **Clive Davis'** remarks on the future of the Broadway musical during the Feb. 10 **Arista** tribute on the **Merv Griffin TVer** are expected to raise some brows.

RIAA Hits Reserve Fund C'right Rule

Continued from page 1

would require payment of mechanicals during the monthly reporting period by the compulsory licensees.

The music publishers association comments more kindly on the "commendable attempt" by the Copyright Office to write reasonable regulations. But **NMPA** insists that six months is the longest period that record companies should be allowed to maintain reserve funds under the interim rule.

Publishers accept the idea of using either IRS or Institute standards for a "recognized" (i.e., final) sale, whichever would come first. The "recognized" sale equates permanent distribution, and would be liable for mechanical royalty payments in the monthly reporting required under the law.

Direct Disk Meet For N.Y. Feb. 14

NEW YORK—The New York chapter of **NARAS** and the Audio Engineering Society are sponsoring an in-depth look at direct-to-disk, Feb. 14 in the **WQXR** auditorium of The New York Times.

The presentation will be moderated by audio consultant **Charles Repka** and will feature a panel of producers and engineers familiar with the pros and cons of direct-to-disk. There will also be a question and answer period.

The event is free of charge to all **NARAS** members.

tape duplication and other license fees paid.

SESAC's take is \$1 per plane per month for all aircraft using music. The deal has been effective for two years and is self-renewing.

But publishers insist that rules should limit the amount of any one shipment entitled to use the "reserve fund" against royalty payments. They propose limits of 10% of shipments of LPs and tapes, and 25% of single records.

The **RIAA** calls the IRS-Accounting Institute accounting methods "wholly unsuitable" for determining a point of final distribution for record shipments. **RIAA** says that under IRS accounting methods, "a sale is almost always 'recognized' as final at the time of initial shipment."

The association demands that "this unlawful and inappropriate formula must be rescinded." It would mean that a compulsory licensee's first shipment constitutes permanent parting with the products which are then immediately liable for payment of mechanical royalty.

On the issue of setting a one-year limit on mechanical royalties held in reserve funds, **RIAA** says the Copyright Office has violated the Administrative Procedure Act which requires that "agency decisions have the support of the evidence."

RIAA says its evidence was ignored. The association had submitted a study, based on month-to-month records for 54 months, of a major record company's releases over a period of 1½ years. The results allegedly support **RIAA's** position on the need for a longer reserve fund.

NMPA, in its comments, says it would like to generally tighten up the Copyright Office interim rules, in addition to setting a six-month limit on reserve funds.

Music publishers would like it made clear that at the end of the six-month reserve period, the compulsory licensees would have to pay me-

chanical royalties on all records shipped during that period. For subsequent shipments of those recordings, royalty would be due monthly on 100% of all shipped.

The publishers protest the whole concept of reserve funds as an exception to usual business practices. The **NMPA** warns the Copyright Office that the regulations for the comparatively few compulsory licensees "will be regarded as a minimum by record companies, and will be used by them to press for more favorable periods in individual instances."

The **Harry Fox Agency** tells the Copyright Office it is primarily in accord with the publishers' statement, but limits its comments to recommendations on the forms needed for monthly and annual statements of account.

The **Fox** office would like a far more detailed accounting of records shipped, not shipped, and those on which reserves are taken.

One highly controversial request by the **Fox** office is that a CPA make "personal verification" on inventory and records destroyed. The **Fox** office says this is vital to prevent abuses in these areas, which have been "widespread in the past."

NARAS Selects UCLA For Prize

LOS ANGELES—**NARAS** has selected **UCLA Extension's** course, "Professional Designation In The Recording Arts And Sciences," to receive a \$1,000 scholarship each year for deserving students who are preparing for a career in the music industry. The university began the program last September with an enrollment of 366 students.

ERUPTION

Featuring Precious Wilson



Eruption.
Their Fiery First Album
Featuring a Scorching
"I Can't Stand The Rain"
Get It Now on Ariola Records and Tapes.



A Frank Farian Production, arranged
and conducted by Steven Hammer.





It is not uncharacteristic, that after ten years of making records, it should be on the backs of little criminals and upon the shoulders of short people that Randall Stuart Newman now has his first gold album and his first gold single.

It remains to be seen whether or not he can handle this sort of recognition with dignity, humility and restraint, and we shall all be watching him, as we always have, with a mixture of joy, admiration and fear.

The album: **Little Criminals** (BSK 3079).

The single: **"Short People"** (WBS 8492).

Both written and sung by Randy Newman.

Produced by Lenny Waronker and Russ Titelman.

Renaissance Management

