

Pirates' Prosecution White House Subject

By MILDRED HALL

WASHINGTON—The need to maintain a "high priority" on government prosecution of piracy was the main topic at Thursday's (9) meeting involving the Administra-

tion and the special White House liaison committee of record industry leaders.

The committee, chaired by Elektra/Asylum board chairman Joe Smith, was put together last September, after record industry presidents met with President Carter, special White House assistant Midge Costanza, spokesmen for the Justice Dept. and other government figures (Billboard, Sept. 24, 1977).

(Continued on page 74)

Concert Frisking On the Way Out

By DICK NUSSER

NEW YORK—Legal challenges, court rulings and the continued opposition of civil liberties groups have caused many of the nation's auditoriums to abolish the practice of submitting rock concert patrons to random searches and body "pat-downs."

At least three different U.S. District Courts have ruled over the past two years that such searches are clearly in violation of Fourth and Fourteenth Amendment guarantees.

The three known cases were brought to trial in Texas (May 1976).

(Continued on page 38)

U.K. Home Dub Suit Backfires

By PETER JONES

LONDON—The record industry lost an early round in its mounting battle against illegal home taping when a High Court judge here ruled that claims alleging incitement to breach copyright, and defamation, should be struck from a suit against a major international blank tape manufacturer.

Twenty-four British record companies, including most of the majors, were parties to the action against

(Continued on page 61)

2 ALREADY OPEN

A&M Has 5 New Branches Coming

By ED HARRISON &
JOHN SIPP

LOS ANGELES—A&M Records is switching from independent distribution to its own branch operation in five Western cities, adding to existing branches in Boston and Atlanta.

A&M plans on opening its own warehouse in Sun Valley here, next to the ElectroSound pressing plant, from where it will ship its San Francisco, Seattle, Denver, Phoenix and Los Angeles accounts. There will be sales offices in the four cities previously covered by indie distributors.

The changeover is expected to happen sometime in April.

Bob Fead, vice president of marketing and distribution, personally visited each of A&M's distributors in those cities to notify them of the change.

A&M is presently distributed by WM Distributors in Denver.

(Continued on page 67)

Lady Engineers Come On Strong

By JIM McCULLAUGH

LOS ANGELES—Women acting as both first and second engineers in recording studios around the country are emerging in greater numbers.

The proliferation of women on engineering staffs has particularly accelerated within the past one to two years and in addition to becoming staffers at topnotch facilities in major markets working on major projects, some are even beginning careers as independents.

In many instances, attaining an apprentice engineering slot initially for these women was a combination of luck, persistence, pavement pounding and hard work coupled

(Continued on page 47)

Bartell To Tighten Control

By RAY HERBECK JR.

LOS ANGELES—In the wake of George Wilson's exit as president, Bartell Broadcasting will not be changing the basic Top 40 format of its stations—still known as "Q," though no longer as high energy and contest-oriented as in the past.

But there will be a basic change in philosophy as to how the stations will be run, according to Bob Smith, interim head of the six-station chain.

Bartell's six stations are KCBQ-AM, San Diego; WOKY-AM, Milwaukee; WADO-AM, New York; WDRQ-FM, Detroit; KSOQ-FM, St. Louis, and WMJX-FM, Miami. Four of the six originally had "Q" as their final call letter; hence, the format nickname.

"Most definitely, we will be tightening up a bit on local control," says

(Continued on page 28)

Sales Suffer As Northeast Inundated

NEW YORK—The record industry, along with most other businesses in the Northeast, ground to a halt Monday (6) and Tuesday (7) when the area was hit by up to two feet of snow and gale force winds.

Most operations began shutting down at noon Monday in response to weather alerts indicating a record snowfall. The storm began in the early hours of Monday and continued into Tuesday afternoon.

Most severely affected were coastal areas north of here, with the entire state of Connecticut and parts

Additional weather stories appear on pages 4, 6, 43.

of Rhode Island and Massachusetts still digging out as late as Thursday (9). Hardest hit were Boston and surrounding areas, which were further

(Continued on page 15)

Importers Courting U.S. Latin Labels

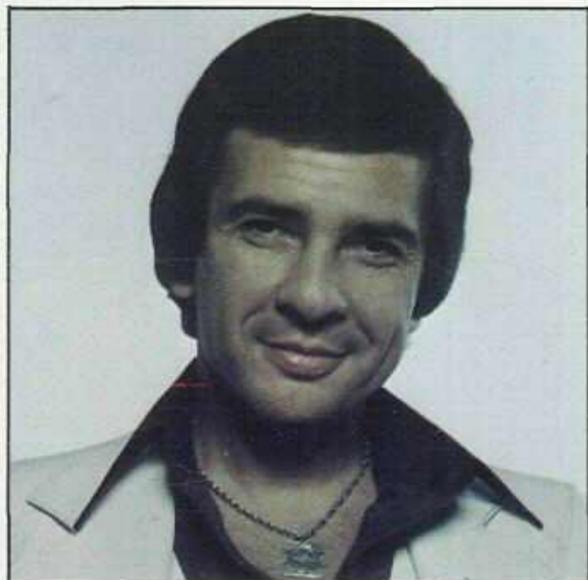
By AGUSTIN GURZA

LOS ANGELES—The business of importing Latin product from Mexico—which has been a thorn in the side of major U.S. Latin labels—is at a critical crossroads after a year of activity as unstable as the changes in the Mexican peso which gave it its start.

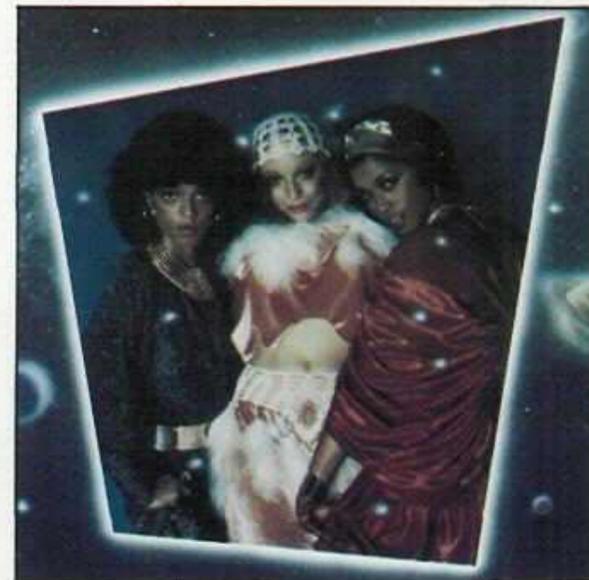
With price hikes on the Mexican

border and stepped-up import competition undermining the market, two of the major importers are now expressing desires to work with, and not against the domestic Latin firms. They also speak of setting up legitimate import operations for Latin product not released in the U.S.

(Continued on page 62B)



DAVID GRAYSON enters the music world with a stage background dating back to age 10, when he was paid \$5 to sing with Ray Heatherton in a small New Jersey club. Grayson's debut LP, "LET ME IN," features his rich baritone voice on the type of slick pop material that will make him an instant hit with the Manilow/Engelbert crowd. He's a natural for Las Vegas and MOR playlists. On STRAWBERRY RECORDS and GRT TAPES. (Advertisement)



MCA Records and Dr. Rock Productions present the multi-talented STARGARD. Three lovely ladies with their #1 smash single "Which Way Is Up," featured on their newly released album entitled STARGARD. From the motion picture of the same name available on MCA Records and Tapes. MCA-2321. (Advertisement)

(Advertisement)

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January 28, 1978

Produced and Composed by Alec R. Costandinos
on Casablanca Record and FilmWorks, Inc.



N.Y. Night Life Storm Proof: People Show

By RADCLIFFE JOE

NEW YORK—Theatres, discotheques and nightclubs in the New York metropolitan area have come through the two recent near-crippling snowstorms virtually unscathed, thanks to stranded travelers looking for a way to pass the time, and die-hard New Yorkers who would let nothing stand in the way of a party.

Also aiding theatre and disco operators is the fact that most Broadway shows and clubs are shuttered on Monday nights.

According to spokespersons for the Shubert Organization here, during both snowstorms there was an unprecedented run at the boxoffice on hard-to-get tickets. Die-hard theatre patrons were forming long lines at shows like "Annie," "Chorus Line," "Dracula" and "The Act," featuring Liza Minnelli, in the hope of picking up tickets made available through last-minute cancellations. These shows are otherwise booked solid for months in advance.

Most New York City discos including Studio 54, the Copacabana, Les Mouches, Hurrhahs, Starship Discovery 1 and Infinity are shuttered during the early part of the week. However, operators at these establishments also state that during the previous blizzard which struck on the weekend, attendance mushroomed rather than fell off.

Among the clubs open was Regine's which reported no noticeable decline in attendance, and Studio 54 which was catering a private party for which most invited guests showed up.

Most club operators note that when blizzards strike, most partygoers show up earlier, stay later, and at clubs where there are bar facilities, use the bar more.

"When it snows like this, people get cabin fever, especially those stranded in hotel rooms, airports and Red Cross facilities. They want to get out, and they are usually looking for anything that offers diversion away from their predicament. So we cannot really complain about the snow," states one happy club operator.

Midwest Chain Thrives Selling Progressive Rock

By ALAN PENCHANSKY

CHICAGO—The small, free-standing progressive rock outlet continues to thrive in the Midwest under the aegis of the Co-op Tapes and Records chain.

Stores in the chain, which average 900 square feet in size and handle progressive rock music almost exclusively, are located in small cities in Illinois, Iowa and Wisconsin.

The web has 25 outlets, with two more under construction in Peoria, Ill., and Iowa City, Iowa.

"We're doing close to \$4 million per year in sales without going into lots of different musical categories," claims Dave Rogers, general manager of the Peoria-based company.

"We're one of the last strictly pro-

(Continued on page 64)



SURPRISE VISIT—Egyptian president Anwar Sadat's children pay a visit to Cherokee Recording Studios in Los Angeles where they watched the group War at work. Shown, left to right, are War keyboardist Lonnie Jordan, producer Jerry Goldstein, Nana Sadat, Gamal Sadat's fiancée Dina, Gamal Sadat, and War guitarist Howard Scott. The Sadat children wanted to visit an American recording studio while their father was in Washington meeting with President Carter and the visit was set up by L.A. Mayor Tom Bradley's office.

WCI, CBS Again Top The Charts

LOS ANGELES—Warner Communications and CBS held onto their dominance of Billboard's chart action recap for the final quarter of 1977.

Again taking first and second place in all three corporate rankings, the two firms together accounted for 41.6% of the combined Hot 100 and Top LP/Tape ranking.

Complete market share statistics appear on page 18.

This represents little change from the third quarter 1977 recap results. In both quarters also, Capitol, A&M RCA and Polygram filled out the top six corporate positions in the combined Hot 100—Top LP/Tape chart share.

In that same ranking, Arista was the only corporation to register a solid jump in the fourth quarter, moving from 10th spot (3.9%) to seventh (4.4%).

In the corporate share of the Top LP/Tape chart, ABC dropped off the top 10 list in the fourth quarter (from number seven), being replaced by Casablanca in the number 10 position with a 3.7% share.

In the label competition, Columbia, Warner Bros., A&M and Capitol jockeyed for the first four positions in both the Hot 100 and Top LP/Tape chart share rankings during the fourth quarter as they also did in the third quarter.

The only major change among labels between the two quarters comes with Capitol dropping from first

(Continued on page 86)

Puerto Rican Plant Facing Piracy Trial

By MILDRED HALL

WASHINGTON—Montilla Records, Inc., and its principal, Fernando Montilla Ambrosiani of Puerto Rico, are scheduled to be tried March 13 for alleged criminal piracy, before the U.S. District Court in San Juan.

Montilla was indicted July 13, 1977 on a total of nine counts: three counts of infringing copyrighted recordings, four counts of mail fraud, one of racketeering, and one of shipping records with counterfeit labels in interstate commerce.

Among the Motown recordings seized in a government raid on the once-legitimate Montilla pressing plant were "Inner Visions" by Stevie Wonder, "The Last Time I Saw Him" by Diana Ross, and "Diana and Marvin" by Diana Ross and Marvin Gaye.

According to the indictment, Montilla allegedly lost his contract to press Motown records, and Motown got an injunction against further pressing, but Montilla went on turning them out.

Before the indictment, when the allegedly illegal goods were seized, Montilla claimed the search warrant was illegally issued and unlawfully executed. He moved to have the recordings returned, but the motion was denied by the U.S. District Court.

Montilla filed a brief appealing the denial of his motion to the First Circuit Court of Appeals. His oral argument on the motion was scheduled for "sometime in February," according to a government spokesman.

Brown & Williamson Expand Jazz Fests

By GERRY WOOD

LOUISVILLE—Brown & Williamson Tobacco Corp. plans to increase its involvement with music by staging a record number of Kool Jazz Festivals this year and perhaps launch a major new enterprise—a Kool Jazz Fair.

Heartened by the initial success with its first venture into country music as the Kool Country Shindig debuted in Louisville Thursday (9), the firm is looking to expand its tar-

get market by experimenting with jazz, soul, rock and country music in a variety of contexts.

The Kool Jazz Fair proposal would represent an important extension of the jazz festival concept that started three years ago with seven festivals. There could be three times as many festivals this year with 19 already confirmed and two more slated as possibilities.

(Continued on page 64)

American Express Into Record Business Via Classics

NEW YORK—American Express, whose little green cards have financed many a musician's tour, is moving closer to the record business by offering card holders a 20-volume set of classical music.

Called the "Carnegie Hall Library Of Classical Music," the year-old program consists of 20 bound volumes each retailing for \$29.95 plus \$3.95 shipping and containing five records. The packages were created and manufactured by Polymusic, the mail-order arm of Polygram.

Abe Weisel, president of Polymusic, says the first mailing on the records went out last January. With about 5,000 orders in, the program is

so successful that an additional 10 volumes are being prepared for spring.

American Express repeated the mailings to new card holders in January and followed it up with phone calls. The company merchandises a variety of consumer items to its clients, but a company spokesman says it is the first time in memory that the company has sold records. He indicates that other record offers may be in the offing.

The first set of the five records, "Beethoven I," is available for a 15-day free trial period. Once committed to the program, card holders receive a new volume every month. The deal comes out to about \$600 for

the entire collection, but card holders can cancel at any time.

Also included with the records is a book, "The Enjoyment Of Music," by Joseph Machlis and a souvenir booklet honoring Carnegie Hall's 85th anniversary.

Though basically a repackaging of existing Philips and Deutsche Grammophon recordings, Weisel says most of the selections being offered are unavailable in the U.S.

The music is selected by Julius Bloom, vice chairman of the board and director of corporate planning at Carnegie Hall. Bloom and Carnegie are also involved in Polymusic's International Preview Society program.

CBS Sales, Profits Best Of All Time

By STEPHEN TRAIMAN

NEW YORK—In the vanguard of the music industry's biggest year, the CBS Records Group notched its highest sales and credit levels ever in 1977—moving it a big step toward the \$1 billion sales goal projected before 1980.

The group contributed heavily to the biggest corporate year in revenues and earnings for parent CBS Inc. Equally important, the group increased its proportionate contribution to both sales and profits, while the CBS/Broadcast Group—still the biggest factor in the corporate picture—decreased its share in both areas.

Sales volume for the CBS/Records Group was \$768 million, about 28% ahead of the prior 1976 high of \$599 million, president Walter Yetnikoff reports. Profits of \$79.9 million were equally impressive, a 25% increase over the \$64 million the year before.

"In reviewing our worldwide position in the industry," Yetnikoff notes, "we are almost 50% ahead in

(Continued on page 8)

AM STEREO IN GOOD TESTING

By RAY HERBECK JR.

LOS ANGELES—Results of an experimental broadcast using AM stereo equipment indicate the broadcast industry "stands on the threshold of a major revolution in programming," according to James Gabbert, general manager of KIQI-AM, San Francisco.

Gabbert submitted a 50-page report on the test to the National AM Stereophonic Radio Committee, which included it with its overall report to the FCC. The system used was Motorola's C-Quam, says Gabbert, "because they were the first to respond to our offer of using KIQI's facilities for a listener test."

Test results have convinced Gabbert that, "if programmed properly, AM stereo could trigger the comeback of networking with live concerts broadcast coast-to-coast, through satellite transmission, within five years."

Gabbert points out that if an act performed in concert at Madison

(Continued on page 20)

FEBRUARY 18, 1978, BILLBOARD

D.C. Underground Mall Dealers Fare Best In Blizzard

Government Employees Still Buying

By MILDRED HALL

WASHINGTON—Record dealers who fared best during Monday's (6) snow and snow blizzards were located in underground shopping malls, preferably in an area of office and government buildings, where lunchgoers browse.

Stores on the street—with few exceptions—stayed largely empty and closed early. Even shopping malls in the suburbs in Maryland and Virginia that are roofed over did not have many visitors because of wind-swept and snow covered, slippery parking lots.

Schwartz Brothers' downtown F St. Harmony Hut located under the National Press Building found that trade was not as bad as expected. Rosemary Prillaman, filling in for vacationing manager Richard Wallis, says there is always the lunch trade with business people no matter what the weather.

Although last winter set records for bitter cold, and this one is setting records for repeated sleet and wind and snowstorms, with government people going home early, Prillaman says the storm has bettered this year's January sales by \$4,800 more than last year's.

A Harmony Hut in the ideal location—an underground shopping mall in L'Enfant Plaza, topped by a complex of government and business office buildings—suffered some loss in sales, but not as badly in the snowfall, as when it rains, says manager Doug Mertis.

Mertis says two readings on sales taken during the Monday storm "did not show volume off by much. There is enough shelter from building to building here so that people come in on their lunch hour even in snow storms. But they can't seem to get as much shelter when it rains—they come in soaked."

The manager says "Our business is 80%-85% lunchtime traffic. And we have learned that people here have decided to spend less on lunches"—which are very expensive in the L'Enfant Plaza complex—"and save the money for buying records."

One casualty of the storm was dead phones in the store. "We just kept picking them up periodically to see who might be calling—the phones didn't ring at all."

Monday is not the liveliest sales day, most dealers, including Mertis have found. Friday is normal, but the big ones in this capital city are the second and fourth Tuesdays, which are big government paydays.

Another advantage for a Washington dealer who does not have to depend on street traffic is the wide range of their customers' ages. The Hut's L'Enfant Plaza crowd is "about from the 20s to late 40s—not many kids. We carry in-depth catalogs in adult, jazz, MOR and have well trained salespersons."

At Waxie Maxie's Quality store in the new White Oak shopping center, manager Pat Richaudeau says store traffic was very slow. Schools had closed and there were no kids and no older customers coming out into the gusting winds and driving snow. The manager closed at 6 p.m. instead of the usual 9 p.m.

The White Oak store, one of an extensive chain owned by Waxie Maxie, also runs to the D.C. area

(Continued on page 67)



HUMAN ACT—Neil Bogart, right, his wife Joyce and Norman Brokaw of the William Morris Agency observe a floor plan for Cedars-Sinai Medical Center in Los Angeles, following Bogart's donation of \$100,000 to the hospital's fund raising campaign.

Kansas City Distrib Runs His Business Underground

By ALAN PENCHANSKY

CHICAGO—"You pull into a ramp and just drive on down," says Hal Brody of House Distributors, Kansas City, explaining how the firm's new headquarters are reached.

In January, House Distributors went underground, into one of a group of huge caverns looming beneath the Kansas City landscape. Now Brody operates the nation's only subterranean record and tape distributorship.

"They were limestone quarries," Brody enlightens further. "After they were finished taking out what they wanted, they were left with a lot of space underground."

Footage in the caverns is being rented to businesses for warehousing and offices, a reporter is told.

According to Brody, caves measuring up to 4,000,000 square feet are located under Kansas City. His grotto, which is marked off with big rock pillars which support the ceiling, encompasses only 1,400,000 square feet.

Brody says two other music business firms, Friends II one-stop and Liberty Recording Studio, are neighbors in the excavation.

According to Brody, House is occupying three times as much space in the cave as it did above ground.

The distributor claims that heating and cooling costs are eliminated with the grotto site, since the cave maintains a constant temperature of between 74 and 76 degrees.

The subterranean area is partitioned off with cement block walls, says Brody, who has had to make

Film For Thom Bell

LOS ANGELES—Thom Bell will compose, arrange and produce music for the film "The Fish That Saved Pittsburgh." This is the disk producer's first film assignment. He is scoring the movie in advance of the Lorimar Productions' film's start May 1.

This early music approach was previously utilized by co-producer Gary Stromberg when he co-produced "Car Wash."

The soundtrack has not yet been assigned to any label.

electrical improvements in the space.

"There are some negative aspects," the distributor observes. "No windows."

CBS Price Hike

NEW YORK—CBS Records has raised the retail price on its original cast and soundtrack album catalog to \$8.98 effective Jan. 30. CBS first introduced the \$8.98 price on the "Star Is Born" LP released more than a year ago. The price hike did not deter customers from purchasing the LP which features Barbra Streisand and Kris Kristofferson.

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Executive Turntable

Don Zimmermann, president and chief operating officer of Capitol Records, Inc. in Los Angeles has been elected to the board of directors of Capitol Industries-EMI, Inc. Following the promotion of various marketing/promotion personnel to other companies within EMI in London, a new marketing/promotion structure has been set. Geoff Kempin, former label manager becomes sales and administration manager; Debbie Bennett is promoted to press officer; David Brown comes to Capitol from Polydor as national promotion manager replacing Stuart St. Paul who is now working on EMI's regional licensed product; Martin Cox transferred from EMI's regional operation to become marketing and public relations coordinator; and David Pirie, formerly responsible for advertising and marketing, joins as advertising manager. And at



Gamache

Capitol's Los Angeles headquarters Kay McKeown is appointed to the new post of a&r administrator, EMI America Records. She had previously worked in Capitol's merchandising and advertising department. . . . Tom Gamache, who had been working as an independent agent furnishing a variety of creative services to WEA, has been appointed national manager of special projects for WEA headquartering in Los Angeles. . . .



Tawil

Edward Tawil, previously chief financial officer for ABC for seven years who has been with Ariola in Los Angeles as treasurer and controller since 1975, is now vice president of finance and administration for Ariola. . . . David Jackson promoted to vice president of business affairs for MCA Records in Los Angeles. He headed the law department for the label for 2½ years. Other MCA changes include John Vana who is appointed merchandising director and Karen Vanek, named advertising coordinator. Formerly the West Coast regional manager of Pickwick, Vana has been with MCA for one year. . . . Ralph Tashjian now national pop promotion director for Motown in Los Angeles. He recently headed up the independent marketing and promotion firm Golden Gate Productions in San Francisco. . . .



Wellman

John Wellman appointed national director at Casablanca in Los Angeles. He served for several years as music director of WCAR in Detroit, WCFL in Chicago and WKYC in Cleveland. . . . Raymond St. James appointed national album marketing director for special markets at Atlantic Records, New York. He joins from WOL in Washington, D.C., where he was a morning deejay for the past five years. . . .



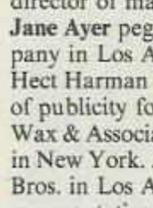
Katz

Irwin Katz, previously vice president of marketing for CMS Records, joins RCA Records, New York, as director of Red Seal merchandising. . . . Tom Finch appointed director of album production at Private Stock, New York. He served as manager of album catalog production at Arista. . . . Mark Lindsay, former lead singer with Paul Revere & the Raiders, becomes vice president of a&r for the newly formed Xeti Records in Los Angeles. . . . Gary Krisel named vice president of marketing for Disneyland Records in Los Angeles. . . . Isa Persello tapped as international coordinator for Butterfly Records in Los Angeles. She is a UCLA graduate. . . . Helen Duncan Troy named national r&b director at West End Records, New York. She previously teamed for Johnny Arnold public relations in Memphis. . . .



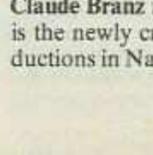
Persello

In three new promotion appointments at ABC Records, Los Angeles, Bud Samuels named local promotion manager to cover the New Orleans territory, Dan Mooney named local promotion manager for Dallas and Bill Smith, former Dallas promotion man, set as local promotion manager of the Atlanta area. . . . At Elektra/Asylum's Chicago branch office, Bob Destocki is new artist development rep for the Midwest. He previously worked for Warner Bros. and Columbia as local promotion rep for Chicago. . . . Jack Lameier named to the post of Western regional country marketing manager for CBS Records, Nashville. He will be based in Los Angeles. . . . Buddy Huey upped to vice president, a&r director, at Word, Inc., Waco, Tex. . . . L. Dwight Wallace moves to Amherst Records as promotion and marketing coordinator for the New York and Philadelphia areas. He was most recently director of marketing and promotion for Turtle Productions, New York. . . .



Lameier

Jane Ayer pegged national director of publicity for the Rocket Record Company in Los Angeles. Previously she had served as an account executive for Hect Harman Vukas Creative Communications and was West Coast director of publicity for Atlantic Records. . . . Fred Salzgberg, a publicist with Morton Wax & Associates, appointed press officer for Chrysalis Records and will base in New York. . . . Les Schwartz named Los Angeles press manager for Warner Bros. in Los Angeles. With the label two years, he most recently was a press representative in the New York publicity department. . . . Marsha Meyer joins Capitol Records in Los Angeles as editorial copywriter. She had been a freelance writer. . . . Martin B. Gant and Howard Tiven named associate directors of Big Sound Records, Wallingford, Conn. Former is co-founder of Gant Shirts, later a computer specialist at Yale. . . . At World International Group, Inc., Nashville, David Woodward promoted to national sales manager while Claude Branz moves into the national promotion manager slot. . . . Gus Barba is the newly created post of national promotion director for Jim Owens Productions in Nashville. . . . Charlie Dick, formerly head of promotion for Gusto-



Huey

(Continued on page 86)

FEBRUARY 18, 1978, BILLBOARD

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(213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669

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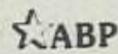
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Vol. 90 No. 7

BASH & PERREN BET ON ROUSSOS

Drive Launched To Establish Greek Singer As Top U.S. Star

By ED HARRISON



Freddie Perren, Sherwin Bash, Demis Roussos: Teaming to break the internationally renowned Roussos in the U.S.

LOS ANGELES—A concerted drive is underway to break international vocalist Demis Roussos in the U.S. under the guidance of his manager Sherwin Bash and noted producer Freddie Perren.

A marketing plan has been developed which will hopefully make the 31-year-old Roussos as popular here as he is in Europe. Roussos has reportedly sold some 30 million records in Europe in the past seven years. The album, scheduled for April release, will be on Mercury.

Manager Bash emphasizes that Roussos will not be presented as a "Greek star" so that his records will not be buried in ethnic racks.

Bash, who also manages Lou Rawls among others, admits he was somewhat skeptical about a European act making it in the U.S., but after meeting Roussos, he found he was dealing with a man "who doesn't wave flags."

While Roussos' initial U.S. tour will be firmed in the next few weeks, Bash says the singer will play 1,500-seat legitimate halls in major cities like New York, Philadelphia, Washington, D.C., and Los Angeles.

There will also be multiple performances. "There's no value playing one-nighters," says Bash, "one night and gone. He'll stay in each city for at least a week."

Fundamental to the plan is extensive press coverage and television appearances on major talk shows.

Bash explains that because

Roussos "is a bigger than life performer and so physically different," he must communicate to the public "through his music and imagery," making his tv and print appearances crucial.

He is confident that Roussos has the kind of appeal that will attract him to a young AOR crowd similar to the kind drawn by the Carpenters and the late Jim Croce.

Roussos, meanwhile, says he's had prior opportunities to come to the U.S. but opted instead to wait for "the right records, right manager and right producer." He also wanted to make it in England first, which he apparently has done.

The album, for which eight of the 10 tracks have been completed, will contain all U.S. songs including four written by Perren.

"We're taking a totally American approach," says Perren. "There were

some good songs we passed on, selecting only the strongest of which Demis and I feel comfortable with. Or else it won't come off.

"European music is more general," adds Perren, "not like here where everything is categorized into a certain sound. If the sound is good, there's no need to be labeled in one direction."

Says Roussos: "The album will be very American but with a voice which is not American. If the album is a success, there will be the creation of a new sound in the U.S."

Perren's involvement in the project began when Polygram Record Group president Irwin Steinberg sent him a few of Roussos' albums. Finding the sound "unique and interesting" Perren agreed to produce.

Bash adds that Roussos will return to the U.S. for a second tour before the year ends.

LEVY ADMITS IRONY

Rival Chain Gooses Goody Audio Growth

By STEPHEN TRAIMAN

ELLENVILLE, N.Y.—The Sam Goody organization was always so intensely involved in software that it never had the time to let audio come out on its own.

But last year "hard goods" represented more than 30% of its overall \$55 million volume, and president George Levy credits the lowball pricing battle with Jimmy's Music World—now in Chapter XI—as one of the catalysts.

"Jimmy's ironically was a blessing," he observes. "We started looking for alternate profit expansion areas in mid-1976 when the price war was reaching its peak. We decided to push on in the face of a real profit crunch on records and tapes—and the results speak for themselves."

Ranging over a variety of "razor and blades" topics in an exclusive

interview at the first of two Audio Project '78 seminars for all hard goods salespeople in the 28-store chain, the Goody chief is basically optimistic about the future.

Industry pricing is one sore point and he asks: "There's nothing we buy in audio that we don't get at quantity discounts. Why doesn't the record manufacturer do the same?"

"When you get a record like Fleetwood Mac's 'Rumours' that sells 8 million copies or more, why can't we get a rebate? I'm sure they've long ago amortized the cost."

He feels it's easier to pass on an audio price increase due to the yen-dollar exchange gap than a 13 cent increase on a \$7.98 list LP or tape resulting from the recently announced WEA wholesale schedule (Billboard, Feb. 4, 1978).

(Continued on page 50)

Storm Can't Stop NARM Meet Plans

NEW YORK—Not even the worst weather here in memory could stop NARM in its quest for the best convention ever in New Orleans March 18-23.

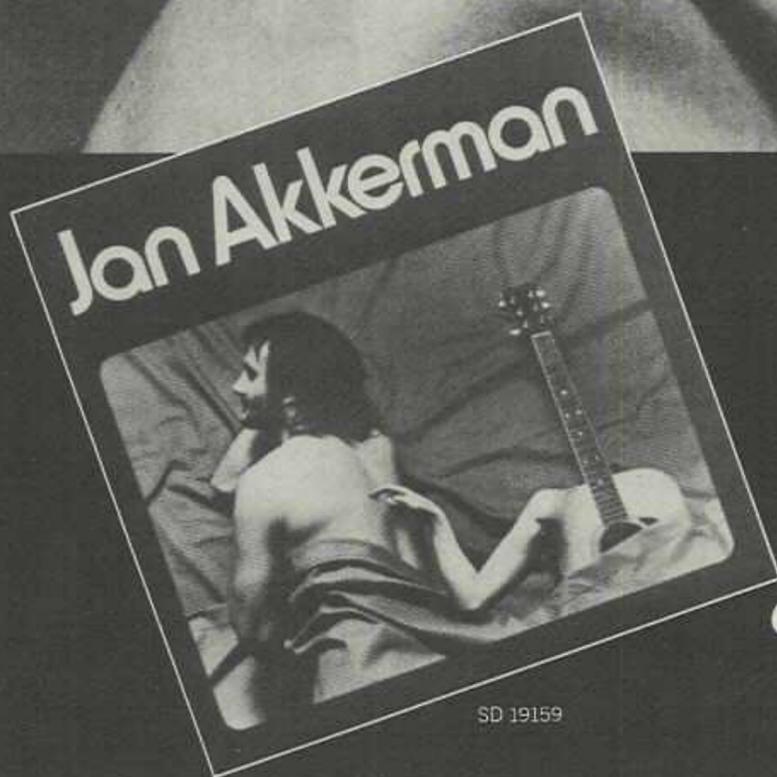
For the first time the presentations for the convention are being prepared well in advance. A committee to prepare the advertising presentation was meeting at the Plaza Hotel when the storm struck last Monday (6), paralyzing the Northeast.

Among some of the West Coast executives who were stranded in

New York for three days by the storm were Lou Fogelman, of Music Plus; Barry Grieff, of ABC Records; and Mickey Kapp of Warner Bros. The meeting was chaired by Don Dempsey of CBS.

According to Joe Cohen, executive vice president of NARM, the meeting was only one of a series. Another committee has already met seven times to prepare a merchandising seminar. Also for the first time at the NARM convention, a whole

(Continued on page 76)



Sweet dreams.

Until today, the return of Jan Akkerman with a 2nd solo album was just a sweet dream. Finally, after four years, the dream comes true. And the album is everything you hoped it would be. Seven exciting tracks, written and arranged by Jan Akkerman.

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On Atlantic Records
and Tapes.**



NET INCOME & SALES OFF

Cap's Quarter Shows Decline

LOS ANGELES—Capitol Industries-EMI, Inc. reported a decrease in net income and sales for its second

quarter ended Dec. 31, 1977. Net income was \$2,041,000 or 62 cents a share on sales of \$59,574,000. Net income for the identical quarter the year before was \$2,836,000 or 86 cents per share on sales of \$61,206,000.

Capitol's net income for the first six months of fiscal 1978 was \$4,088,000 or \$1.24 per share on sales of \$110,669,000 compared to net income of \$6,001,000 or \$1.82 per share on sales of \$112,221,000 for the same period in the previous year.

There were 3,297,995 average shares outstanding this year as compared to 3,303,288 the previous year.

"The first six months of the current fiscal year," notes Bhaskar Menon, chief executive, "have been difficult and disappointing to Capitol. Sales were adversely affected in the recorded music division mainly as a result of rescheduling new album releases by a number of key artists. Increases in recording and talent development costs as well as higher marketing expenses further depressed net income.

"Our magnetic products and retail divisions have performed sub-

stantially better than the previous year, though currency devaluations and general economic conditions adversely affected the results of the Canadian subsidiary," he continues.

Menon also indicates that EMI-America, a separately managed new label formed last December, is expected to increase overall market share for the recorded music division in later quarters.

The board of directors declared a quarterly cash dividend of 8 cents per share payable March 25, 1978, to shareholders of record Feb. 24, 1978.

Financial Report In U.K. Reveals Music Favorably

By PETER JONES

LONDON—Some 200 companies associated with the music industry in the U.K. have had their money matters put under close scrutiny in the first major financial survey of the business.

Survey has been conducted by a specialist data company which expects this to be one of the most profitable of the hundreds of business finance surveys it has undertaken.

The Gordan Dataquest, "British Companies In The Music Trade," covers companies from industry giants like EMI to much smaller businesses with sales of under \$1 million, including publishers, instrument manufacturers, agents and wholesalers and retailers.

Data given for each include sales, exports, pre-tax profits, numbers employed and wages billed for the U.K., net fixed assets. Current assets, current liabilities, bank borrowings and ownership. Where possible, two years' data has been provided for

(Continued on page 62)

20th Fox's Record \$\$

LOS ANGELES—Twentieth Century-Fox Film Corp. had its best year in history in 1977 as profits soared 374% to a new high of \$50,780,000 from \$10,702,000 a year earlier. The "Star Wars" film and soundtrack were the major force behind the escalation.

In the fourth quarter alone, "Star Wars," along with Barry White sales contributed to a music division profit turnaround of \$1,300,000 from the prior year's loss.

For the entire year, the combined records/tapes/music publishing gross sales were up 129% to \$22,741,000 from \$9,936,000. Divisional earnings in the quarter show profits of \$1,943,000 compared with last year's loss of \$4,664,000.

In the fourth quarter, music division gross sales were up 20% to \$9,090,000 from \$3,339,000. Divisional earnings in the quarter show music profits of \$480,000 compared with last year's comparable quarter loss of \$821,000.

Moore Exits KMR

HONOLULU—Pamela Moore, associate producer for KMR Productions Ltd., is leaving Hawaii to continue her career in the music industry. She will be living in Los Angeles.

A former resident of California, Moore has been working for the concert firm of KMR since 1975, following 3½ years on the entertainment committee at the Univ. of California at Davis.

Market Quotations

As of closing, February 9, 1978

1976 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
47%	34%	ABC	7	249	36%	36%	36%	+ 1/4
41%	35%	American Can	7	54	36%	36%	36%	Unch.
12%	7%	Ampex	12	207	12%	11%	12	- 1/4
5%	2%	Automatic Radio	9	5	2%	2%	2%	Unch.
28%	22	Beatrice Foods	10	135	22%	22%	22%	- 1/4
62%	45	CBS	7	192	46%	46%	46%	+ 1/4
20%	7%	Columbia Pictures	5	250	15%	15%	15%	- 1/4
15%	8%	Craig Corp.	4	15	11%	11%	11%	- 1/4
48%	32%	Disney, Walt	13	272	34%	33%	33%	- 1/4
4%	3	EMI	7	11	3%	3%	3%	- 1/4
11%	8%	Gates Learjet	4	3	9%	9%	9%	Unch.
18%	10	Gulf + Western	4	385	11%	11%	11%	Unch.
11%	4%	Handleman	8	39	11%	11%	11%	- 1/4
5%	3	K-tel	7	7	3%	3%	3%	- 1/4
9%	5	Lafayette Radio	58	10	5%	5%	5%	+ 1/4
26%	21%	Matsushita Electronics	9	34	25%	25%	25%	+ 1/4
44%	31	MCA	8	76	35%	35%	35%	+ 1/4
35%	25	Memorex	5	52	27%	2%	27%	+ 1/4
57	48	3M	13	244	47%	47%	47%	- 1/4
56%	33%	Motorola	11	184	36%	35%	35%	Unch.
36	25%	North American Philips	6	12	26%	26%	26%	+ 1
17%	7%	Pioneer Electronics	8	7	12%	12%	12%	Unch.
9%	5%	Playboy	14	23	7%	6%	7%	+ 1/4
32%	22%	RCA	8	303	25%	25%	25%	- 1/4
10%	6%	Sony	11	362	7%	7%	7%	- 1/4
22%	8%	Superscope	5	37	11%	11%	11%	+ 1/4
42%	21	Tandy	7	353	33%	33%	33%	Unch.
7%	4%	Telecor	5	38	6%	6	6	- 1/4
3%	1%	Telex	8	279	3%	3%	3%	+ 1/4
4%	1%	Tenna	10	-	-	-	2%	Unch.
16%	13	Transamerica	5	298	14%	13%	14	Unch.
26%	9%	20th Century	4	214	22%	22%	22%	- 1/4
34	25%	Warner Communications	7	93	32	31%	32	+ 1/4
28	12%	Zenith	18	212	13%	13%	13%	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	37	4%	5%	Integrity Ent.	3	8	2 1/16	2 5/16
Electrosound Group	-	-	2	2 1/2	Koss Corp.	5	29	3%	3%
First Artists Prod.	3	65	6%	6%	Kustom Elec.	7	-	2%	3
GRT	5	1	2%	2%	M. Josephson	9	19	14%	15
Goody, Sam	3	-	5%	8%	Orrox Corp.	-	25	1	1 1/4
					Percon	4	12	2%	3%
					Schwartz Bros.	10	15	2%	3%

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

CBS' Best Year Ever

Continued from page 3

sales than our nearest American competitor—and this does not include \$91 million in Japanese sales from CBS/Sony.

"Since 1975 our domestic labels' business alone has grown by almost 100% and we have significantly picked up market share from our major competitor.

"Of all CBS groups—including broadcasting—the largest contribution to the corporation of additional earnings per share over 1976 came from the records group.

Both the CBS Records division and CBS Records International contributed significantly to the overall sales and profits marks, with each reporting the highest volume in history.

"Last year CBS Records broke more new acts and introduced more

artists to higher sales levels than any other record company," claims Bruce Lundvall, division president. He cites the Columbia label's growth and the success of the Epic/Portrait/Associated Labels.

"According to our market research, Epic/Portrait/Associated Labels has grown to the point that total volume is now equal to that of the industry's third or fourth largest label," he says.

At CBS Records International, president Dick Asher lays claim to its position "as the largest and fastest growing U.S.-based company," with 42 foreign companies. "Foreign artists directly signed to the subsidiaries scored more than half of CRI's total sales in 1977," he notes.

The new Crystal Globe award, established last year for CBS artists selling in excess of 5 million albums outside the U.S., went to Santana, Ray Conniff, Johnny Mathis, Andy Williams, Simon and Garfunkel, Bob Dylan and Johnny Cash.

Back on the domestic front, CBS Records garnered 67 gold and platinum RIAA certifications by 34 artists, with the 21 platinum disks reported the most by any company. Among platinum album artists were Columbia's James Taylor, Aerosmith, Boz Scaggs; Earth, Wind & Fire; Chicago, Pink Floyd, the Emotions and Neil Diamond (two); Epic's Ted Nugent (two), Heatwave and Engelbert Humperdinck; Portrait's Heart; Kirschner Records Kansas (two); Philadelphia's International's Lou Rawls and T-Neck's Isley Brothers.

Lundvall also notes a number of new important production and distribution associations for CBS Records in 1977: Columbia's production/talent acquisition association

(Continued on page 76)

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Feb. 16	Portland, Oregon	The Ballroom, State University
Feb. 17, 18 and 19	San Francisco, California	The Boarding House
Feb. 20 and 21	Los Angeles, California	The Roxy
Feb. 24	New Orleans, Louisiana	The N.E.C., Hilton Hotel
Feb. 25	Baton Rouge, Louisiana	The Kingfish
Feb. 27	Austin, Texas	The Armadillo
March 2	Tucson, Arizona	The University of Arizona
March 3 and 4	San Diego, California	The Back Door
March 16	Boulder, Colorado	The Ballroom, University of Colorado

IN GALLERY BASEMENT

Big Income Livens Tiny Minn. Store

By JOHN SIPPEL

LOS ANGELES—Dennis Collette estimates that the Gallery's basement record/tape/accessories department will gross more than \$100,000 in 1978.

Not bad for a 1,000 square foot basement area in a Brainerd, Minn., town of 11,000 permanent population.

Collette explains that Brainerd deadcenter in the state has its population swell by 40,000 or 50,000 tourists from June through August when business "goes up 35%."

"Our record department keeps the Gallery open. When we have a bad day or week in other departments, we always make out in the basement. It's consistent," Collette adds.

The Gallery started in late 1969. Collette, a teenage record collector, was a clerk in the then 200 square foot records only basement location at the busiest corner in town, Seventh and Laurel.

The tiny area did \$20,000 in 1970, Collette estimates. "Business tripled in each of the next three years. When the original owner decided to get out, we took over. Now Gary Gamradt, a boyhood friend, and I operate the two-story Gallery."

When you come to the corner of 7th & Laurel, you immediately rivet on the Gallery. Inside and out, it carries through the Paul Bunyan-logging motif of the vacationland city. Rough cut pine centers the design. Through the street-level and basement, the rustic north woods style persists.

Collette estimates there are between 35 and 40 authentic stuffed animals and birds, all indigenous to the area. And there's a lifesize figure of a Frederic Remington character. Customized fixtures from Lieberman Enterprises are camouflaged under pine. Tiffany lamps light the interior.

Stained glass shadow box effects further carry out the pre-1900 theme. Even the mobile headers are handburned wood,

pointing up the jazz, classical, pop, country and comedy departments.

The record/tape/accessories basement is the hub of a mini-department head shop. On the main floor the Gallery offers head shop paraphernalia and other items.

Collette figures the album inventory of about \$35,000 turns three times yearly. Sixty percent of the gross is LPs, 30% is 8-track and a rapidly growing 10% is cassette. "We don't handle singles, A music store down the street has them," Collette says.

The \$7.98 LPs shelf at \$6.49, while \$6.98 LPs go for \$5.79. Some 300 persons on the Gallery's mailing list monthly get an 8 x 10-inch foldup, which usually lists six albums on special. The mailer lists new releases and accessories buys. Tape shelves at \$6.73. It is displayed behind a hand-hole transparent wall.

The Gallery record basement, staffed by two full-timers, buys 95% of its regular inventory from Lieberman. Cutouts and some special order albums are purchased from distributors all over the country. Collette places special emphasis on special orders.

"We use Phonolog to locate the label and number. Then we ask the customer for a down payment of \$1 and try our best to get the album. It has built a credibility for the Gallery. We have regular customers coming as far as 40 miles."

Both partners admit they pick up lots of store decoration and merchandising ideas as they travel part-time as salesmen for the Shopkeeper, a wholesaler of imported items which houses on the second floor of their building.

The Gallery advertises all its wares institutionally on radio and tv. KLIZ-FM, a local automated Top 40 station, carries all their radio spots. KCMT-TV, Walker, Minn., and KNMT-TV, Alexandria, Minn., both about 80 miles from Brainerd, share the Gallery's tv spots.

Record Areas Important To Dept. Store—Granberg

SAN FRANCISCO—The importance of record departments to department stores, both as profit centers and as traffic stimulators, was stressed in a talk here recently by Mickey Granberg to sales promotion executives from more than 300 stores across the country.

About half the stores represented at the AMC Dept. Store conclave Jan. 20 currently do not have record departments and, of those which do, about half make use of rackjobber services.

Selling records helps create a contemporary image for stores, Granberg said. She pointed to studies which indicate that the market of 25 to 45-year-olds is growing for recorded music, and that most women in that age bracket who buy records prefer to purchase them in department stores.

Where store operators are unhappy with self-operated music de-

partments, the NARM executive urged the use of rackjobbers to "maximize profits." She emphasized the importance of locating these departments in high-traffic areas of the stores.

Granberg also discussed black music and the market potential inherent in the growing black middle class. She noted that NARM is preparing a traveling display on the history of the recording industry which could be exhibited at malls and be coordinated with in-store music promotions.

Among the stores represented at the meeting were Bloomingdales and A&S from New York; Bullock's of Los Angeles; Caron Pirie Scott, Chicago; Dayton's, Minneapolis; Rich's, Atlanta; Filene's, Boston; and Strawbridge & Clothier, Philadelphia. In all, the stores sending delegates to the meeting are said to each gross more than \$6 million in annual sales.

Stars At Grammy Awards

LOS ANGELES—A dazzling all-star roster of artists is being put together for the 20th annual Grammy Awards Show to be held Thursday (23) at the Shrine Auditorium here and broadcast live from 9-11 p.m. over the CBS-TV network.

The first names confirmed for the show include Count Basie, Debby Boone, Shaun Cassidy, Crosby, Stills & Nash, Natalie Cole, Olivia Newton-John, Andy Gibb, Paul Williams, Steve Martin, Crystal Gayle, Lou Rawls, Ronnie Milsap, Stephen Bishop, Roberta Flack, Dionne Warwick, Joe Tex, Minnie Pearl, the Mills Brothers.

Singer/composer John Denver had already been designated master of ceremonies for the event, replacing Andy Williams who had hosted the awards show for seven years.

Marty Pasetta is directing and producing the show, with Pierre Cossette as executive producer.

ASCAP Meet Set

NEW YORK—ASCAP has scheduled its semi-annual West Coast membership meeting for Thursday (23) at the Century Plaza Hotel in Los Angeles.

Reports on the society's activities will be given by Stanley Adams, president, and other members of the board of directors.

New AVI Site

LOS ANGELES—AVI Records and its parent company, American Variety International, have moved to new headquarters at 7060 Hollywood Blvd., Los Angeles 90028, (213) 462-7151.

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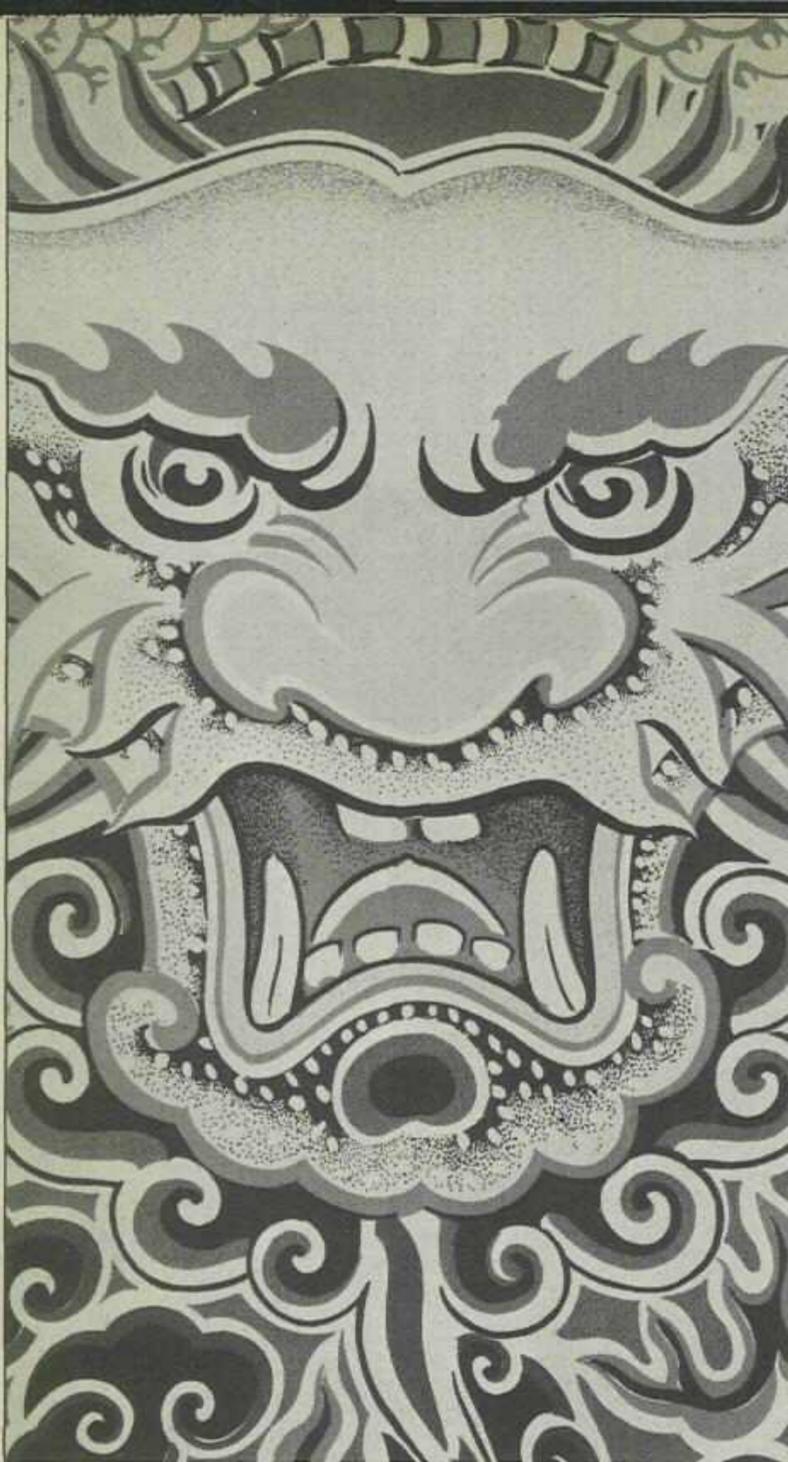
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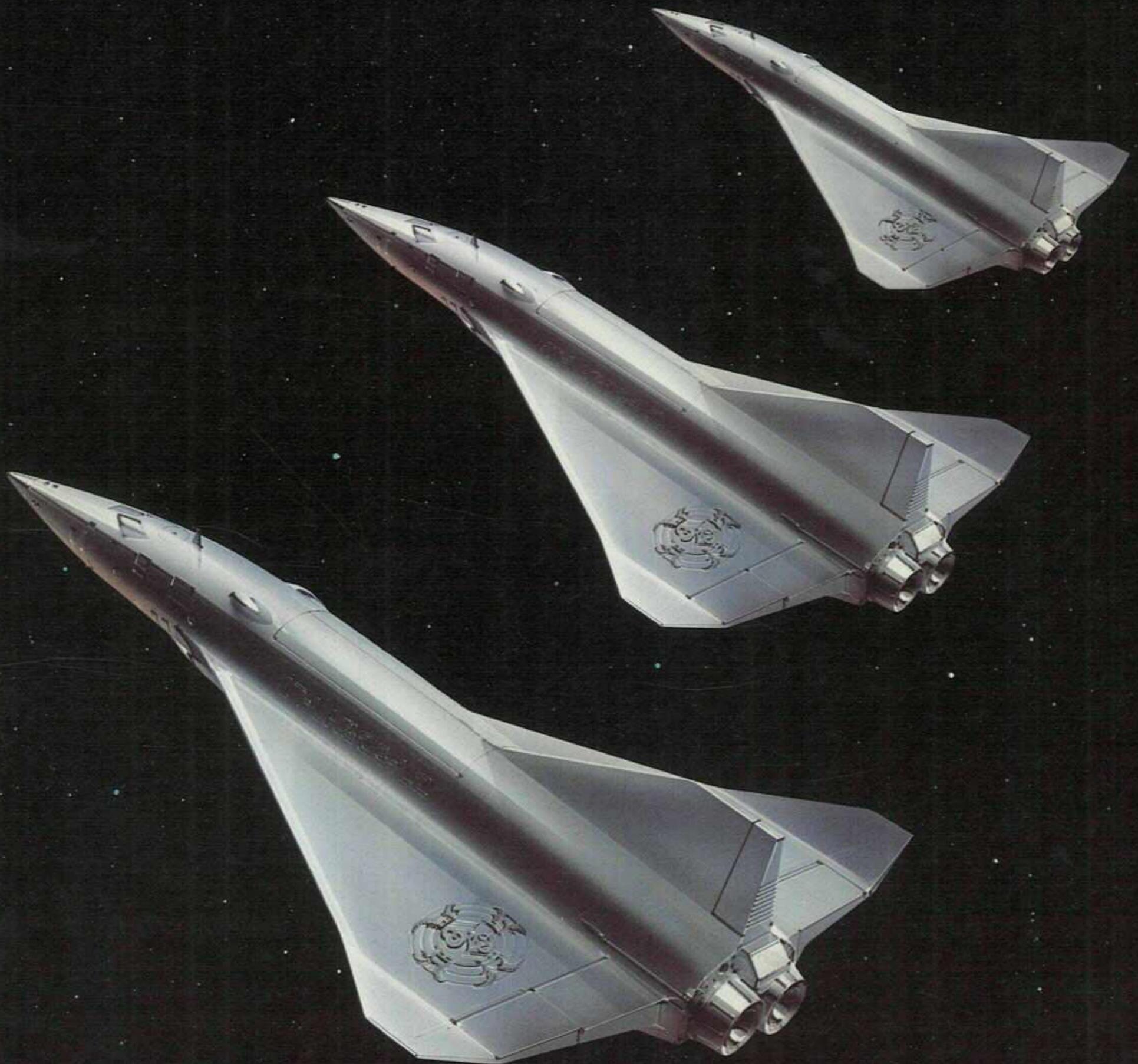
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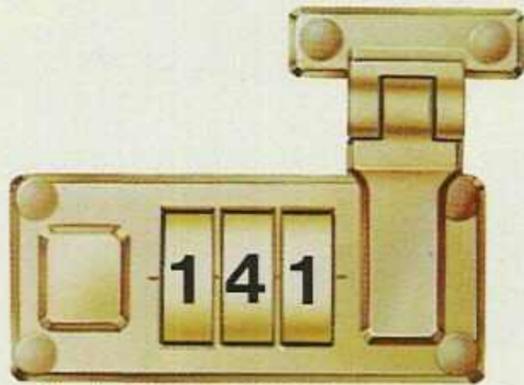


We're at 3 Million and Counting
Electric Light Orchestra
"Out Of The Blue"

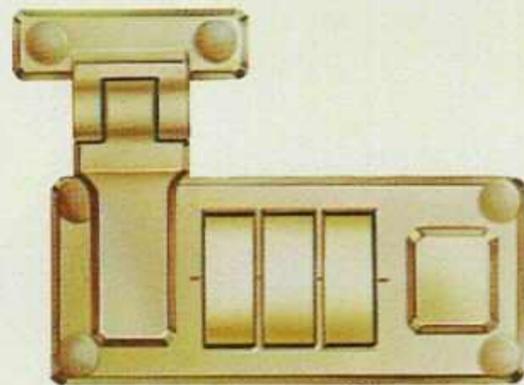
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Northeast Inundated

• Continued from page 1

hampered by widespread power failures necessitating a military airlift of snow removal equipment.

Deliveries of all but emergency supplies were nonexistent in those areas through Thursday and retailers, recording studios, pressing plants and distributors were all shut down for most of that time.

The weight of the snow collapsed the roof of the new Pickwick warehouse in Somerset, Mass., Tuesday night. No injuries were reported. Company officials were still trying to assess the damages at presstime.

By Thursday afternoon New York and most areas to the south were back to near-normal operations.

Ironically, it was business as usual in Buffalo and other areas westward of the storm's fury where heavy blizzards had disrupted things at this time last year.

A spokesman for Trans-World Distributors in Albany, N.Y., says some problems were encountered receiving supplies from points in Long Island, Connecticut and New Jersey, where many pressing and printing plants are located.

"In-bound freight was our problem," he says. "We even managed to ship Tuesday despite the snow."

Neither the giant CBS pressing plant in Pittman, N.J., nor Pickwick's Keel Manufacturing division in Hauppauge, L.I., were closed for very long due to the storm, although both report working with reduced staffs. Keel closed Tuesday when workers in the area were unable to dig out of local streets.

Goldisc's Holbrook, N.Y., plant was shut for two days. Richard Meixner, president, notes that most of the plant's stock of pressed product was sent out Friday, prior to the deluge.

Assistance in preparing this story provided by Dick Nusser, Roman Kozak, Stephen Traiman and Adam White.

By Thursday, he adds, a messenger was at nearby MacArthur airport to pick up the master of a forthcoming Polydor single by the Atlanta Rhythm Section, and he expected the order to be filled the next day.

"To tell you the truth, I don't think anyone was doing that much business when the storm hit to really cause a problem," another pressing plant operator confides. "Most of the really hot product went out earlier."

At Phonodisc, sales vice president Jack Kiernan reports the distribution arm of the Polygram group and associated labels "lost at least two days of business."

Hardest hit was the major distribution center in Union, N.J., which services the East Coast and parts of the Southeast. "To what degree—and how fast—we get back to full service depends on the weather," he observes, alluding to forecasts of further snow for the area this week (13).

Most of the difficulty with deliveries in the greater New York area were attributed to the thousands of stranded cars and trucks clogging



RAINY SONG—MCA's New York branch distributes 1,000 custom-made umbrellas to promote B.J. Thomas' single "Everybody Loves A Rain Song" for its Northeast district promotion and sales staff. George Lee, vice president, East Coast operations, is safely under cover, with Sam Vargas and Barry Goodman of the MCA/N.Y. promotion staff partially (or wholly) hidden.

major highways and making it difficult for plows to get through.

RCA reports that operations at its East Coast distribution center in Rockaway, N.J., were severely hampered by the storm and far from normal by week's end (10).

A spokesman cites "tremendous delivery problems when trucking virtually came to a standstill for branches in Boston, Philadelphia and New York."

Ray Imber of Elroy Distributors on Long Island says he managed to complete most of his weekly deliveries early Monday morning, before the storm reached full force. "Everything we got in Friday went out Monday because we knew it was going to be bad," he says.

"A lot of stores are still closed here," reports Mike Cono of All Record Distributors in Westbury, L.I. "Main roads are clear but the side streets are still clogged. "We had to call off all our Northeast routes up to Rhode Island."

Cono says retailers weren't even calling for orders until Wednesday at the earliest and he was telling them not to expect service until Thursday or Friday.

"The (L.I.) Expressway is still closed and so is the Northern State Parkway," he says. "People are having trouble getting into work around here. We couldn't get into the building until Wednesday."

Phil Balsam, manager of CBS' Hartford (Conn.) branch operation, was stranded for six hours in his car after leaving the office Monday at the height of the storm.

"I finally walked about 2½ miles back to the office where I spent the night," he says. "I couldn't get a hotel room. Everyone else was stranded here, too." Defying a statewide ban on all except emergency traffic that lasted through Wednesday, Balsam managed to dig his car out and arrive home Tuesday night.

While virtually all retailers in Eastern Connecticut and the Boston

area were shuttered for at least three days, many of their New York counterparts were back in business as early as Tuesday afternoon. Long Island's retail stores reported sagging sales due to customers' difficulties in traveling.

(Continued on page 16)

S.F. NARAS Members Find Ballots a Bore

SAN FRANCISCO—Not every member of the San Francisco chapter of NARAS went along with certain portions of the chapter's ballot for its second annual "best of the year local awards."

An example is the space allotted on the mimeographed voting form for producer of the year—humorous:

- Bill Graham for not making records.
- Andy Kulberg & Chris Michie for good looks and nerve.
- David Rubinson for best wine cellar and cleanest dashiki.
- And for studio of the year—humorous:
 - Automatt for best popcorn and not needing an engineer.
 - CBS for last chance to get an award.
 - Heider-Filmways for nicest neighborhood.

(Continued on page 64)

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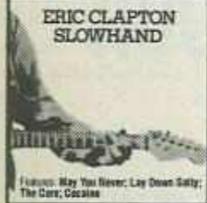
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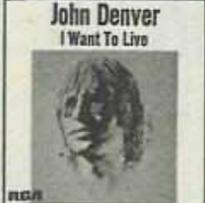
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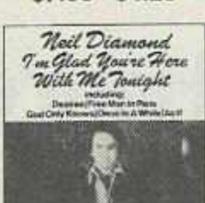
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General News

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Noblesse Oblige: Superstars 'Assist' Each Other On Disks

By PAUL GREIN

LOS ANGELES—There is a flurry of activity with superstar acts guesting on other artists' records.

Already this year members of the three top-selling groups in the business have lent their vocal support to the first chart hits by three solo acts. All three records have reached the top 10.

The backup vocals by the Bee Gees' Barry Gibb on Samantha Sang's "Emotion" have helped that Private Stock single climb to number six star this week. It has also hit the top 10 on the MOR chart and is number 73 star on the soul survey.

There was vocal assistance by Glenn Frey and Tim Schmidt of the Eagles on Randy Newman's "Short People," the WB smash which reached number two the past few weeks. This week it drops to eight.

And there were backup vocals by Fleetwood Mac's Christine McVie on Bob Welch's "Sentimental Lady," the Capitol single which crested at number eight in January.

Last year, Chaka Khan, Art Garfunkel and Eric Clapton lent their vocal and instrumental support to Stephen Bishop's "Careless"; Mick Jagger and Stevie Wonder guested on Peter Frampton's "I'm In You" on A&M; and George Benson and Herbie Hancock backed up Stevie Wonder on "Songs In The Key Of Life" on Tamla.

This phenomenon of superstar acts guesting without billing on other acts' hit records is of course not new.

The Jackson Five were the uncredited backup vocalists on Stevie Wonder's "You Haven't Done Nothin'"; the Beach Boys did backups on Chicago's "Wishin' You Were Here"; Olivia Newton-John graced John Denver's "Fly Away," and Elton John backed up both John Lennon on "Whatever Gets You Through The Night" and Neil Sedaka on "Bad Blood" and "Steppin' Out," among others.

Also, there is a prevalence of superstar combinations with all acts involved receiving billing.

"Wonderful World" by Art Garfunkel with James Taylor and Paul Simon is up to number 29 star this week; and also holds at No. 1 on the easy listening chart. A previous Simon & Garfunkel reunion single,

Baby, It's Cold Outside In N.E.

• Continued from page 15

In Manhattan, however, tourists stranded in hotels provided midtown retailers with unexpected business. Both the King Karol and Colony stores said sales were close to normal or above average due to the influx of tourist trade.

"We had steady business from the hotels, except for Monday night when we closed a little early," reports Colony's Eddie Elkort. "One guy from Montreal bought \$300 worth of stuff." A spokesman for King Karol said sales were above normal for the period, despite the snow.

Virtually every label operation was closed in New York Tuesday, although some, including Arista, Island, Capitol and CBS, had skeleton staffs working.

"People who live in Manhattan managed to get here," an Arista spokesman notes. "Anyone else just couldn't make it." Most labels weren't even answering their telephones on Tuesday.



OLD MASTER—Eddie Rabbitt records a tune in Nashville for his upcoming Elektra album, "Variations," with his father Thomas Rabbitt. "Song Of Ireland" opens with pop's fiddling and closes with an Irish march filled with fiddles and drums.

"My Little Town," went top 10 in 1975; while Paul Simon and Phoebe Snow's "Gone At Last" went top 30 that year.

Waylon & Willie's "Mama Don't Let Your Babies Grow Up To Be Cowboys" jumps to number 71 star; while on the country list it zooms from eight to three.

Another country/pop superstar merger in the works is the upcoming Asylum album by Linda Ronstadt, Dolly Parton and Emmylou Harris.

This kind of collaborative effort isn't new either—witness hits by James Taylor & Carly Simon, Thelma Houston & Jerry Butler, Elton John & Kiki Dee, Kris Kristofferson & Rita Coolidge, George Benson & Joe Farrell and Ramsey Lewis & Earth, Wind & Fire.

Dionne Warwick teamed with the Spinners in 1974 and then with Isaac Hayes; Marvin Gaye dueted with Mary Wells, Kim Weston, Tammi Terrell and Diana Ross; the Supremes worked on tv and records with the Temptations and the Four Tops; and Glen Campbell teamed with Bobbie Gentry and Anne Murray.

In most cases no artist royalties or fees are exchanged for this backup

vocal work; it is usually done gratis, upon receiving clearance from the label which has the guest artist under contract.

The motivation for the artist is not money, but usually friendship with the other act, the desire to get a little extra exposure for oneself and perhaps the chance to do something one can't do on one's own records.

This was the case with the Garfunkel, Samantha Sang and Bob Welch records, though Barry Gibb is of course receiving a producer fee and songwriting royalty for "Emotion," and Lindsey Buckingham and Christine McVie are receiving producer fees for "Sentimental Lady."

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HOW THE TOP 10 LABELS SHARED THE HOT 100 CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF SINGLES
WARNER BROS.	7.6	36
COLUMBIA	7.4	38
CAPITOL	7.3	34
A&M	5.8	26
ATLANTIC	4.9	29
RSO	4.1	16
EPIC	3.7	21
ARISTA	3.7	21
ABC	3.7	18
RCA	3.5	22

HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF SINGLES
WARNER BROS.	10.6	54
ATLANTIC	9.2	55
CAPITOL	8.4	46
COLUMBIA	7.4	38
A&M	5.8	26
ELEKTRA/ASYLUM	5.4	27
EPIC	5.3	33
MOTOWN	4.2	17
RSO	4.1	16
RCA	4.0	30

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 CHART ACTION

CORP.	% OF SHARE	NO. OF SINGLES
WARNER COMM.	24.6	133
CBS	13.5	75
CAPITOL	8.4	46
POLYGRAM	6.8	40
A&M	5.8	26
MOTOWN	4.5	19
RCA	4.0	30
ARISTA	3.9	24
UNITED ARTISTS	3.9	19
ABC	3.8	20

Labels that comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Warner/Curb, Dark Horse, Bearsville, Whitfield, Reprise, Sire; **ATLANTIC:** Atlantic, Big Tree, Cotillion, Atco, Westbound, Swan Song, Pacific; **CAPITOL:** Capitol, Harvest, Ariola; **COLUMBIA:** Columbia; **A&M:** A&M; **ELEKTRA/ASYLUM:** Elektra, Asylum; **EPIC:** Epic, Kirshner, Epic/Sweet City, Phil. Intl., T-Neck, Ode; **MOTOWN:** Tamla, Motown, Prodigal; **RSO:** RSO; **RCA:** RCA, Soul Train, Midsong Intl., Windsong, Tabu.

HOW THE TOP 10 LABELS SHARED THE TOP LP/TAPE CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF ALBUMS
COLUMBIA	10.2	73
WARNER BROS.	8.2	57
A&M	7.0	52
CAPITOL	6.2	48
RCA	5.7	51
ATLANTIC	5.6	49
EPIC	4.4	36
ARISTA	4.0	30
ABC	3.3	26
CASABLANCA	3.3	20

HOW THE TOP 10 COMBINED LABELS SHARED THE TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF ALBUMS
WARNER BROS.	11.4	87
COLUMBIA	10.2	73
ATLANTIC	8.0	70
EPIC	7.2	56
A&M	7.0	52
CAPITOL	6.8	56
RCA	6.5	66
ARISTA	4.6	37
ELEKTRA/ASYLUM	4.4	22
UNITED ARTISTS	4.0	34

HOW THE TOP 10 CORPORATIONS SHARED THE TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NO. OF ALBUMS
WARNER COMM.	23.8	180
CBS	18.2	135
A&M	7.0	52
CAPITOL	6.8	56
RCA	6.5	66
POLYGRAM	4.7	58
ARISTA	4.6	37
UNITED ARTISTS	4.0	34
MOTOWN	3.9	24
CASABLANCA	3.7	22

Labels that comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Dark Horse, Bearsville, Reprise, Whitfield, Brother/Reprise, Curtom, Warner/Curb, Sire, Paradise; **COLUMBIA:** Columbia; **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Cotillion, Little David, Atlantic/Virgin, Rolling Stones, Lingasong/Atlantic, Westbound; **EPIC:** Epic, Phila. Intl., Ode, Kirshner, T-Neck, Full Moon/Epic, Blue Sky, Epic/Sweet City, Nemperor; **A&M:** A&M; **CAPITOL:** Capitol, Harvest, Apple, Ariola; **RCA:** RCA, Grunt, Midsong Intl., Soul Train, Tabu, Windsong, Utopia; **ARISTA:** Arista, Buddah, Passport; **ELEKTRA/ASYLUM:** Elektra, Asylum; **UNITED ARTISTS:** United Artists, Blue Note, UA/Jet, Roadshow, Chi-Sound.

HOW THE TOP 10 LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

RANK/LABEL	% OF SHARE	NUMBER
COLUMBIA	9.7	111
WARNER BROS.	8.2	93
A&M	6.8	78
CAPITOL	6.4	82
ATLANTIC	5.5	78
RCA	5.3	73
EPIC	4.3	57
ARISTA	3.9	51
ABC	3.4	44
ASYLUM	3.2	23

HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NUMBER
WARNER BROS.	11.4	131
COLUMBIA	9.7	111
ATLANTIC	8.2	125
CAPITOL	7.1	102
EPIC	6.9	92
A&M	6.8	78
RCA	6.1	96
ELEKTRA/ASYLUM	4.6	50
ARISTA	4.5	62
UNITED ARTISTS	4.0	53

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NUMBER
WARNER COMM.	24.2	315
CBS	17.4	211
CAPITOL	7.1	102
A&M	6.8	78
RCA	6.1	96
POLYGRAM	5.1	98
ARISTA	4.4	61
UNITED ARTISTS	4.0	53
MOTOWN	4.0	43
ABC	3.7	57

Labels that comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Dark Horse, Bearsville, Reprise, Whitfield, Warner/Curb, Brother/Reprise, Curtom, Paradise, Sire; **COLUMBIA:** Columbia; **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Cotillion, Little David, Atlantic/Virgin, Pacific, Rolling Stones, Lingasong/Atlantic, Westbound; **CAPITOL:** Capitol, Harvest, Apple, Ariola; **EPIC:** Epic, Nemperor, Ode, Phila. Intl., Kirshner, T-Neck, Full Moon/Epic, Epic/Sweet City, Blue Sky, Virgin; **A&M:** A&M; **RCA:** RCA, Grunt, Soul Train, Midsong Intl., Windsong, Utopia, Tabu; **ELEKTRA/ASYLUM:** Elektra, Asylum; **ARISTA:** Arista, Passport, Buddah; **UNITED ARTISTS:** United Artists, Blue Note, UA/Jet, Roadshow, Chi-Sound, Soul City.



Photo: Luis Lizarraga



PRODUCED BY
JOEY BOGAN & LANA DAY BOGAN

MANAGEMENT: MARCIA DAY
DAY 5 PRODUCTIONS

EPIC RECORDS
PROUDLY ANNOUNCES THE SIGNING
OF MAUREEN MCGOVERN AND ARE
EQUALLY PROUD OF HER NEW SINGLE
"WE'LL NEVER HAVE TO SAY GOODBYE
AGAIN" EPIC 8-50513 TITLE SONG FROM SOON
TO BE RELEASED ALBUM

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Radio-TV Programming

Zany Creations, Timely Music Keep L.A.'s Owens Popular

'Stay On Top Of Change,' KMPC Personality Urges

By ED HARRISON

LOS ANGELES—Finorcs, nurneys, autographed pictures of the Hollywood Freeway. Though it may sound like idle mumbling, they are among the zany creations of air personality Gary Owens, now entering his 16th year at KMPC-AM in Los Angeles.

Sixteen years is a long time in one place, especially when you take into consideration that the average stay by a deejay at one station is supposedly 1½ years.

But Owens' ability to stay on top of change, and even a bit ahead of it, is the prime reason he still sounds fresh, hip and innovative.

"It's like an automobile dealer, who every couple of years redesigns to keep up with the times," says Owens. "A metamorphosis must take place. I try to keep myself as contemporary as possible.

"If polka music was the thing, I'd play polka music. I try to keep myself in tune with the times and change with them.

"I'll add new features a couple of times a year, change the 'Gary Owens Rumor Of The Day' each day, and things like that. I think its important to keep change in mind. But many people forget that and continue to play Glenn Miller when indeed there is no market for Glenn Miller."

Owens has proved to be somewhat anticipatory of trends, superceding hipness. In 1957, at WNOE in New Orleans, Owens came out with the first adult coloring book to be used as a giveaway. Three years later the

executive coloring book hit the market.

He also claims to have had the first pet rock, 10 years before they were mass manufactured. Other giveaways like a two-piece Gary Owens jigsaw puzzle that "still looked wrong after assembled," he claims have kept the listener intrigued by what's going on until its like "one big, silly happy family."

An ex-rock jock, Owens came to KMPC when the station was still playing Peggy Lee and Guy Lombardo records. But today, the same sounds being played on the Top 40 stations are being played on KMPC. To Owens, who has seen musical popularity come and go, it all reverts back to staying on top of change.

"It's part of the metamorphosis," he says. "If you don't change, you get caught up in the milieu of being behind. You must reflect on what people are buying and what they want to hear. People who listened to Elvis Presley when I started are now 30 and 40 and still want to hear those things.

"Today, music is music. We're playing Dolly Parton's 'Here You Come Again' which started as country but can be played on all stations.

"I feel the crossover has taken place which started in the '60s. Now

you can have music with a little bit of everything. You can't say this is country, classical or MOR. I really don't think middle-of-the-road exists much anymore," believes Owens.

"You can play Helen Reddy or Fleetwood Mac on any station. It's all come together. It's also easier to program that way," Owens says.

With demographic strength in the 24-49-year-old market, Owens knows there still are certain taboos—records that will turn off an audience. "We stay with what's most popular among the people. We never tried to get teenagers, although they might swell your total rating."

KMPC's playlist is a composite of the programming department's playlist based around Billboard's Top 40 and requests from a listener poll so there's "a good national and local feeling."

"You don't break records like you did in the '60s," says Owens. "The difference now being there is so much in the way of music. In the '60s if Allan Freed went on a record, maybe a deejay in Cleveland or Kansas City would go on it. Today, everyone gets the record at the same time."

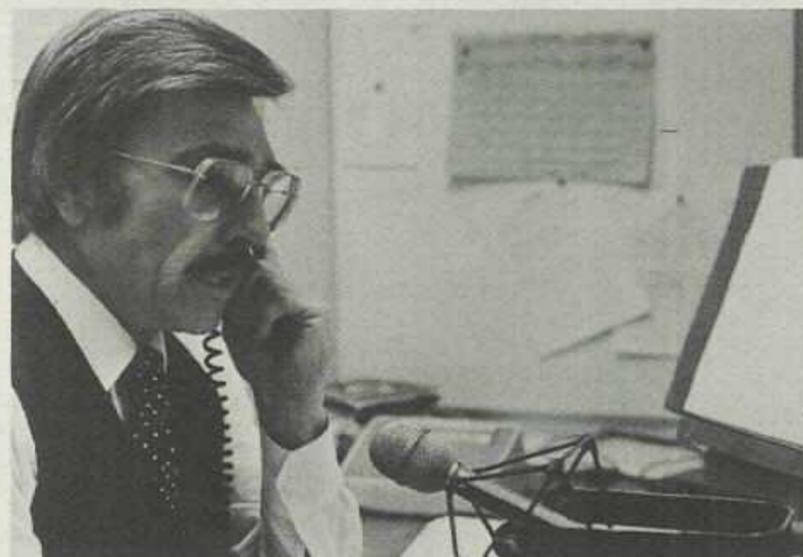
Even if that may be the case, Owens still claims to have been the first in the country to play Randy Newman's "Short People."

"If I can come up with a legitimate reason for playing a record that's not on our list, they'd (station management) let me do it. It creates a listener response."

Incorporated among the talk and music are some 50,000 self-penned wild tracks Owens has readily accessible cataloged in alphabetical order. Ranging from commercial put-ons to sound effects to public service spoofs, these bizarre and offbeat 50-second scripts have become a popular Owens trademark and an integral part of his show.

"I use them spontaneously now," says Owens, "but in the back of my mind, I subliminally know what's going to happen so it sounds like serendipity. It's a spoof on something and though you can't tell if it's real or not, it has them listening. Then I give the tag line. They're listening enhancers."

It was those "listening enhancers" which led to Owens' role in the popular television show "Laugh-In." "Laugh-In" producer George Schlatter was a radio man," recounts Owens. "He heard some of the things I had done on the air. He was doing a tv show with people running in with no reason for it."



Billboard photos by Bonnie Tiegel

Three Sides: Gary Owens, KMPC's afternoon power, displays the three sides to his on-the-air personality in these sequence photos: funny, zany, madcap.

Owens writes about nine new scripts each week and records them all at once at the end of the month with voice specialists. He has had offers to do them in album form which he is still considering.

Input from Owens' varied background, including comedy writing for "Bullwinkle" and "Fractured Flickers," cartoonist, journalist and

sportscaster have all contributed to his show and aided his ability to conjure "audio cartoons."

"I always tried to do a show as if you're watching tv or a cartoon but it was coming out of the radio. Imagery is involved. Most radio is not that way. You might say 'it was a great song' or 'that's what's happen-

(Continued on page 70)

KIQI-AM TEST

AM Stereo Holds Network Potential

Continued from page 3

Square Garden today. "It could be broadcast live on an AM network, but the fidelity would be close to two cans connected by a string." The reason is that AM network lines are all 5,000 Hz which, he claims, is intolerable for good music fidelity.

However, earlier competition to any AM stereo "network revolution" would arise from hi fi sound on television and more stereo FM simulcasts, as reported in Billboard Jan. 28. A new AT&T transmission process has boosted tv's frequency range from 5,000 Hz to 15 kHz, and 24 PBS stations are shifting March 1 to satellite transmission. The rest of the 163 stations will follow later this year with equivalent 15 kHz capability.

"Until the advent of AM stereo," he continues, "there really hasn't been much reason for the lines to be improved, though." Through satellite transmission of AM stereo, live

broadcasts with fidelity would be feasible.

Following FCC approval of the test idea, Motorola began setting up its C-Quam equipment at KIQI Sept. 18, 1976. Stereo program material from the outlet's sister station, K101-FM, was to be simulcast over KIQI-AM "for quick comparison of FM stereo to AM stereo."

Listeners were comprised of more than 350 station managers, program managers, chief engineers and engineers in attendance Sept. 20-22, 1976, at the San Francisco NRBA convention.

"The situation was ideal," says Gabbert in the report, "since KIQI-FM had intended to conduct tours for NRBA registrants." The C-Quam receiver-decoder system was set up to allow tour groups to listen and comment, if they wished to.

"Many thought the quality to be comparable to FM stereo and were

(Continued on page 30)

FEBRUARY 18, 1978, BILLBOARD



"Someone has to keep the rock and roll fires burning."

JOHNNY RIVERS

on the Robert W. Morgan Special of the Week

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

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

THE ROBERT W. MORGAN SPECIAL OF THE WEEK

The Dramatics

S H A K E I T W E L L AA1010



Their first gold album...

**"Oceans Of Thoughts
And Dreams"**

AB12331

Their new hit single.



Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/9/78)

TOP ADD ONS - NATIONAL

BOB WELCH—Ebony Eyes (Capitol)
ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
BARRY MANILOW—Can't Smile Without You (Arista)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
BOB WELCH—Ebony Eyes (Capitol)
ABBA—The Name Of The Game (Atlantic)

PRIME MOVERS:

(D) **BEE GEES**—Night Fever (RSO)
LITTLE RIVER BAND—Happy Anniversary (Harvest)
STYX—Come Sail Away (A&M)

BREAKOUTS:

RITA COOLIDGE—The Way You Do The Things You Do (A&M)
ANDY GIBB—Love Is Thicker Than Water (RSO)
(D) **BEE GEES**—Stayin' Alive (RSO)

KHJ—Los Angeles

• **BOB WELCH**—Ebony Eyes (Capitol)
• **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 14-8
★ **STYX**—Come Sail Away (A&M) 20-14

TEN-Q (KTNQ)—LA.

• **LINDA RONSTADT**—Poor, Poor Pitiful Me (Asylum)
• **RITA COOLIDGE**—The Way You Do The Things You Do (A&M)
★ **LITTLE RIVER BAND**—Happy Anniversary (Harvest) 27-14

D★ **BEE GEES**—Night Fever (RSO) 22-12

KFI—LA.

• **ABBA**—The Name Of The Game (Atlantic)
• **JAY FERGUSON**—Thunder Island (Asylum)
★ **SAMANTHA SANG**—Emotion (Private Stock) 7-3
★ **PAUL DAVIS**—I Go Crazy (Bang) 13-9

KEZY—Anaheim

• **BARRY MANILOW**—Can't Smile Without You (Arista)
D★ **BEE GEES**—Night Fever (RSO)
★ **PAUL DAVIS**—I Go Crazy (Bang) 20-13
★ **STYX**—Come Sail Away (A&M) 13-8

KCBQ—San Diego

• **FOREIGNER**—Long, Long Way From Home (Atlantic)
• **KANSAS**—Dust In The Wind (Kirshner)
★ **CON FUNK SHUN**—Ffun (Mercury) 31-20
★ **STYX**—Come Sail Away (A&M) 21-15

KFXM—San Bernardino

• **LITTLE RIVER BAND**—Happy Anniversary (Harvest)
• **BARRY MANILOW**—Can't Smile Without You (Arista)
★ **RITA COOLIDGE**—The Way You Do The Things You Do (A&M) 19-13
★ **DAN HILL**—Sometimes When We Touch (20th) 15-10

KERN—Bakersfield

• **BOB WELCH**—Ebony Eyes (Capitol)
• **LE BLANC & CARR**—Falling (Big Tree)
D★ **BEE GEES**—Stayin' Alive (RSO) 6-3
★ **SAMANTHA SANG**—Emotion (Private Stock) 3-2

KAFY—Bakersfield

• **YVONNE ELLIMAN**—If I Can't Have You (RSO)
• **DOLLY PARTON**—Two Doors Down (RCA)
D★ **BEE GEES**—Night Fever (RSO) 25-10
★ **LITTLE RIVER BAND**—Happy Anniversary (Harvest) 16-11

KRIZ—Phoenix

• **ERIC CLAPTON**—Lay Down Sally (RSO)
• **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
D★ **BEE GEES**—Night Fever (RSO) 25-18
★ **BARRY MANILOW**—Can't Smile Without You (Arista) 29-22

KTKT—Tucson

• **ABBA**—The Name Of The Game (Atlantic)
• **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
★ **ERIC CLAPTON**—Lay Down Sally (RSO) 28-19

D★ **BEE GEES**—Night Fever (RSO) HB-23

KQEO—Albuquerque

• **STYX**—Fooling Yourself (A&M)
• **ROD STEWART**—Hot Legs (WB)
★ **RITA COOLIDGE**—The Way You Do The Things You Do (A&M) 19-12
★ **ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON**—Wonderful World (Columbia) 25-20

KENO—Las Vegas

D★ **BEE GEES**—Night Fever (RSO)
• **EARTH, WIND & FIRE**—Serpentine Fire (Columbia)
D★ **BEE GEES**—Stayin' Alive (RSO) 21-11
★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 20-12

Pacific Northwest Region

TOP ADD ONS:

BOB WELCH—Ebony Eyes (Capitol)
ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
(D) **BEE GEES**—Night Fever (RSO)

PRIME MOVERS:

ANDY GIBB—Love Is Thicker Than Water (RSO)
DAN HILL—Sometimes When We Touch (20th)
ERIC CLAPTON—Lay Down Sally (RSO)

BREAKOUTS:

ROD STEWART—Hot Legs (WB)
RITA COOLIDGE—The Way You Do The Things You Do (A&M)
(D) **BEE GEES**—Stayin' Alive (RSO)

KFRC—San Francisco

• **BOB WELCH**—Ebony Eyes (Capitol)
• **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 15-9
★ **ERIC CLAPTON**—Lay Down Sally (RSO) 23-19

KYA—San Francisco

• **KANSAS**—Dust In The Wind (Kirshner)
• **RITA COOLIDGE**—The Way You Do The Things You Do (A&M)
★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 15-5
★ **DAN HILL**—Sometimes When We Touch (20th) 11-4

KLIV—San Jose

• **BEE GEES**—Night Fever (RSO)
• **BOB WELCH**—Ebony Eyes (Capitol)
★ **SAMANTHA SANG**—Emotion (Private Stock) 15-7
★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 21-15

KNDK—Sacramento

• **BARRY MANILOW**—Can't Smile Without You (Arista)
• **ROD STEWART**—Hot Legs (WB)
★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 10-3
★ **HEATWAVE**—Always & Forever (Epic) 13-9

KROY—Sacramento

• **JACKSON BROWNE**—Running On Empty (Asylum)
D★ **BEE GEES**—Night Fever (RSO) 25-18
★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 11-5

PRIME MOVERS - NATIONAL

(D) **BEE GEES**—Night Fever (RSO)
ANDY GIBB—Love Is Thicker Than Water (RSO)
ERIC CLAPTON—Lay Down Sally (RSO)

KYNO—Fresno

• **KANSAS**—Dust In The Wind (Kirshner)
• **ROD STEWART**—Hot Legs (WB)
★ **ERIC CLAPTON**—Lay Down Sally (RSO) 27-20
★ **EDDIE MONEY**—Baby Hold On (Columbia) 28-22

KGW—Portland

• **LITTLE RIVER BAND**—Happy Anniversary (Harvest)
• **LINDA RONSTADT**—Poor, Poor Pitiful Me (Asylum)
★ **STEELY DAN**—Peg (ABC) 20-11
★ **KARLA BONOFF**—I Can't Hold On (Columbia) 28-23

KING—Seattle

• **LOU RAWLS**—Lady Love (Epic)
• **GORDON LIGHTFOOT**—The Circle Is Small (WB)
★ **ROD STEWART**—Hot Legs (WB) HB-20
D★ **BEE GEES**—Night Fever (RSO) 23-16

KJRB—Spokane

D★ **BEE GEES**—Night Fever (RSO)
• **BJ THOMAS**—Everybody Loves A Rain Song (MCA)
★ **ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON**—Wonderful World (Columbia) 27-20
★ **LITTLE RIVER BAND**—Happy Anniversary (Harvest) 22-17

KTAC—Tacoma

D★ **BEE GEES**—Night Fever (RSO)
• **JAY FERGUSON**—Thunder Island (Asylum)
★ **PAUL SIMON**—Slip Slidin' Away (Columbia) 8-5
D★ **BEE GEES**—Stayin' Alive (RSO) 12-9

KCPX—Salt Lake City

• **BOB WELCH**—Ebony Eyes (Capitol)
• **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
★ **RITA COOLIDGE**—The Way You Do The Things You Do (A&M) 14-7
★ **KANSAS**—Dust In The Wind (Kirshner) 15-10

KRSP—Salt Lake City

• **RAYDIO**—Jack & Jill (Arista)
• **BOB WELCH**—Ebony Eyes (Capitol)
★ **PAUL DAVIS**—I Go Crazy (Bang) 21-12
★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 9-1

KTLK—Denver

D★ **BEE GEES**—Night Fever (RSO)
• **LYNYRD SKYNYRD**—What's Your Name (MCA)
★ **NEIL DIAMOND**—Desiree (Columbia) 23-13
★ **BILLY JOEL**—Just The Way You Are (Columbia) 13-5

KIMN—Denver

• **ANDY GIBB**—Love Is Thicker Than Water (RSO)
• **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
D★ **BEE GEES**—Stayin' Alive (RSO) 9-1
★ **DAN HILL**—Sometimes When We Touch (20th) 13-7

North Central Region

TOP ADD ONS:

ROD STEWART—Hot Legs (WB)
YVONNE ELLIMAN—If I Can't Have You (RSO)
JACKSON BROWNE—Running On Empty (Asylum)

PRIME MOVERS:

(D) **BEE GEES**—Night Fever (RSO)
SAMANTHA SANG—Emotion (Private Stock)
ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)

BREAKOUTS:

BARRY MANILOW—Can't Smile Without You (Arista)
ANDY GIBB—Love Is Thicker Than Water (RSO)
JAY FERGUSON—Thunder Island (Asylum)

CKLW—Detroit

• **ROD STEWART**—Hot Legs (WB)
• **ELECTRIC LIGHT ORCHESTRA**—Sweet Talking Woman (Jet)
★ **PARLIAMENT**—Flashlight (Casablanca) 20-10
★ **BARRY MANILOW**—Can't Smile Without You (Arista) 27-17

WDRQ—Detroit

• **YVONNE ELLIMAN**—If I Can't Have You (RSO)
• **PAUL SIMON**—Slip Slidin' Away (Columbia)
D★ **BEE GEES**—Night Fever (RSO) 21-10
★ **ROBERTA FLACK**—Closer I Get To You (Atlantic) 26-18

WTAC—Flint

• **ROBERTA FLACK**—The Closer I Get To You (Atlantic)
• **SWEET**—Love Is Like Oxygen (Capitol)
★ **CON FUNK SHUN**—Ffun (Mercury) 22-13
★ **LYNYRD SKYNYRD**—What's Your Name (MCA) 19-11

Z-96 (WZZM-FM)—Grand Rapids

• **ANDY GIBB**—Love Is Thicker Than Water (RSO)
• **MECO**—Theme From Close Encounters (Millennium)
★ **SAMANTHA SANG**—Emotion (Private Stock) 19-6
★ **NEIL DIAMOND**—Desiree (Columbia) 14-10

WAKY—Louisville

• **LITTLE RIVER BAND**—Happy Anniversary (Harvest)
• **LINDA RONSTADT**—Poor, Poor Pitiful Me (Asylum)
D★ **BEE GEES**—Night Fever (RSO) 25-14

★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 15-6

WBGW—Bowling Green

• **DAVID GATES**—Goodbye Girl (Elektra)
• **CARPENTERS**—Sweet, Sweet Smile (A&M)
★ **PAUL SIMON**—Slip Slidin' Away (Columbia) 24-19
★ **BILLY JOEL**—Just The Way You Are (Columbia) 18-14

WGCL—Cleveland

• **JACKSON BROWNE**—Running On Empty (Asylum)
• **NATALIE COLE**—Our Love (Capitol) 18-12
★ **ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON**—Wonderful World (Columbia) 26-22

WSAI—Cincinnati

• **ROD STEWART**—Hot Legs (WB)
• **ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON**—Wonderful World (Columbia)
D★ **BEE GEES**—Night Fever (RSO) 25-11
★ **KANSAS**—Dust In The Wind (Kirshner) 29-23

Q-102 (WKQR-FM)—Cincinnati

• **BARRY MANILOW**—Can't Smile Without You (Arista)
• **RITA COOLIDGE**—The Way You Do The Things You Do (A&M)
★ **BOB WELCH**—Ebony Eyes (Capitol) 22-15
D★ **BEE GEES**—Stayin' Alive (RSO) 5-1

WCOL—Columbus

• **BARRY MANILOW**—Can't Smile Without You (Arista)
• **JAY FERGUSON**—Thunder Island (Asylum)
D★ **BEE GEES**—Night Fever (RSO) 28-22
★ **LINDA RONSTADT**—Poor, Poor Pitiful Me (Asylum) 29-24

WNCI—Columbus

• **ANDY GIBB**—Love Is Thicker Than Water (RSO)
• **RITA COOLIDGE**—The Way You Do The Things You Do (A&M)
★ **STYX**—Come Sail Away (A&M) 11-8
★ **SAMANTHA SANG**—Emotion (Private Stock) 19-13

WCUE—Akron

• **KANSAS**—Dust In The Wind (Kirshner)
• **JAMES TAYLOR**—Honey Don't Leave LA (Columbia)
★ **JAY FERGUSON**—Thunder Island (Asylum) 27-18
★ **ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON**—Wonderful World (Columbia) 28-19

BREAKOUTS - NATIONAL

RITA COOLIDGE—The Way You Do The Things You Do (A&M)
JAY FERGUSON—Thunder Island (Asylum)
LITTLE RIVER BAND—Happy Anniversary (Harvest)

13-Q (WKQT)—Pittsburgh

• **RAYDIO**—Jack & Jill (Arista)
• **NATALIE COLE**—Our Love (Capitol)
★ **ODYSSEY**—Native New Yorker (RCA) 20-11
D★ **BEE GEES**—Night Fever (RSO) HB-14

WPEZ—Pittsburgh

• **YVONNE ELLIMAN**—If I Can't Have You (RSO)
• **EDDIE MONEY**—Baby Hold On (Columbia)
D★ **BEE GEES**—Night Fever (RSO) 25-11
★ **HEATWAVE**—Always & Forever (Epic) 11-8

Southwest Region

TOP ADD ONS:

KANSAS—Dust In The Wind (Kirshner)
KARLA BONOFF—I Can't Hold On (Columbia)
WAYLON & WILLIE—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA)

PRIME MOVERS:

ERIC CLAPTON—Lay Down Sally (RSO)
LYNYRD SKYNYRD—What's Your Name (MCA)
(D) **BEE GEES**—Night Fever (RSO)

BREAKOUTS:

RITA COOLIDGE—The Way You Do The Things You Do (A&M)
KELLEE PATTERSON—If It Don't Fit Don't Force It (Shadybrook)
DAN HILL—Sometimes When We Touch (20th)

KILT—Houston

• **KARLA BONOFF**—I Can't Hold On (Columbia)
• **WAYLON & WILLIE**—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA)
★ **ERIC CLAPTON**—Lay Down Sally (RSO) 39-28
D★ **STARGARD**—Which Way Is Up (MCA) 28-18

KRBE—Houston

• **KANSAS**—Dust In The Wind (Kirshner)
• **JACKSON BROWNE**—Running On Empty (Asylum)
★ **NATALIE COLE**—Our Love (Capitol) 22-13
D★ **CHIC**—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 13-10

KLIF—Dallas

• **KANSAS**—Dust In The Wind (Kirshner)
• **ODYSSEY**—Native New Yorker (RCA)
★ **RITA COOLIDGE**—The Way You Do The Things You Do (A&M) 28-11
★ **ANDY GIBB**—Love Is Thicker Than Water (RSO) 10-6

KNUS-FM—Dallas

• **QUEEN**—We Are The Champions (Elektra)
• **EARTH, WIND & FIRE**—Serpentine Fire (Columbia)
★ **LYNYRD SKYNYRD**—What's Your Name (MCA) 22-6
★ **DAN HILL**—Sometimes When We Touch (20th) 13-5

KFJZ-FM (2-97)—Fl. Worth

• **WET WILLIE**—Street Corner Serenade (Epic)
• **JOHN WILLIAMS**—Theme From Close Encounters Of The Third Kind (Arista)
★ **FOREIGNER**—Long, Long Way From Home (Atlantic) 10-3
★ **EARTH, WIND & FIRE**—Serpentine Fire (Columbia) 12-6

KINT—El Paso

• **ODYSSEY**—Native New Yorker (RCA)
• **ABBA**—The Name Of The Game (Atlantic)
★ **PAUL DAVIS**—I Go Crazy (Bang) 17-11
★ **QUEEN**—We Are The Champions (Elektra) 8-3

WKY—Oklahoma City

• **BOB WELCH**—Ebony Eyes (Capitol)
• **LINDA RONSTADT**—Poor, Poor Pitiful Me (Asylum)
★ **PAUL DAVIS**—I Go Crazy (Bang) 15-9
D★ **CHIC**—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 14-10

KOMA—Oklahoma City

• **ERIC CLAPTON**—Lay Down Sally (RSO)
D★ **BEE GEES**—Night Fever (RSO)
★ **ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON**—Wonderful World (Columbia) 29-22
★ **JAY FERGUSON**—Thunder Island (Asylum) 34-28

KAKC—Tulsa

• **YVONNE ELLIMAN**—If I Can't Have You (RSO)
• **BABYS**—Silver Dreams (Chrysalis)
★ **ERIC CLAPTON**—Lay Down Sally (RSO) 32-23
★ **JOHN WILLIAMS**—Theme From Close Encounters Of The Third Kind (Arista) 12-5

KELI—Tulsa

• **PAUL DAVIS**—I Go Crazy (Bang)
D★ **BEE GEES**—Night Fever (RSO)
★ **DAN HILL**—Sometimes When We Touch (20th) 17-13
★ **JAY FERGUSON**—Thunder Island (Asylum) 27-23

WTIX—New Orleans

• **BARRY MANILOW**—Can't Smile Without You (Arista)
• **BEE GEES**—Night Fever (RSO) 31-15
★ **KELLEE PATTERSON**—If It Don't Fit Don't Force It (Shadybrook) 36-20

WNOE—New Orleans

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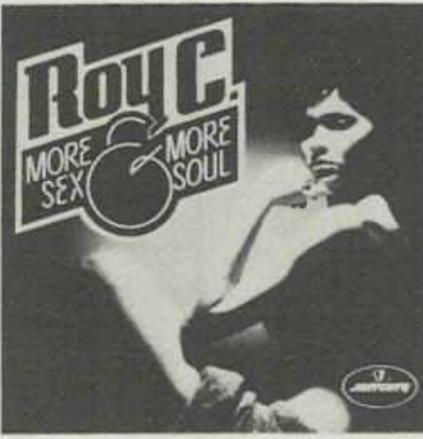
Mercury SRM 1-3707, MC8-1-3707, MCR4-1-3707

Flying High on Your Love/The Bar-Kays



Mercury SRM 1-1181, MC8-1-1181, MCR4-1-1181

More Sex and More Soul/Roy C.



Mercury SRM 1-1192, MC8-1-1192, MCR4-1-1192

It's Time You Took Another Look/William Bell



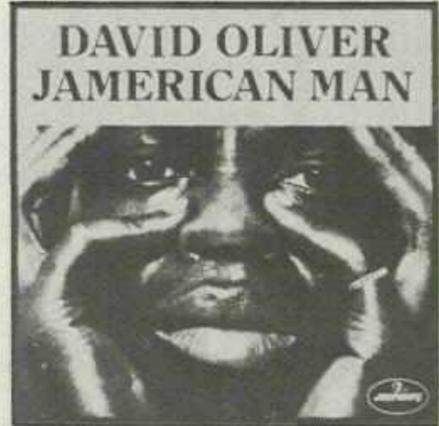
Mercury SRM 1-1193, MC8-1-1193, MCR4-1-1193

On My Way/Hamilton Bohannon



Mercury SRM 1-3710, MC8-1-3710, MCR4-1-3710

Jamerican Man/David Oliver



Mercury SRM 1-1183, MC8-1-1183, MCR4-1-1183

The Force/Kool and the Gang



De-Lite DSR 9501, DC8-9501, DCR4-9501

Kilowatt/Kay-Gees



De-Lite DSR 9505, DC8-9505

Love Connection/The Dells



Mercury SRM 1-3711, MC8-1-3711, MCR4-1-3711

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (2/9/78)

Continued from page 22

WROK—Rockford

- BEE GEES—Night Fever (RSO)
-
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 30-18
- ★ KANSAS—Dust In The Wind (Kirshner) 34-27

WIRL—Peoria

- LITTLE RIVER BAND—Happy Anniversary (Harvest)
-
- ★ CHICAGO—Little One (Columbia) 23-17
- ★ ABBA—The Name Of The Game (Atlantic) 29-24

WNDE—Indianapolis

- BARRY MANILOW—Can't Smile Without You (Arista)
-
- D★ BEE GEES—Night Fever (RSO)
- ★ SAMANTHA SANG—Emotion (Private Stock) 11-5
- ★ SANTA ESMERALDA—Don't Let Me Be Misunderstood (Casablanca) 19-14

WOKY—Milwaukee

- NONE
-
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 19-14
- ★ SAMANTHA SANG—Emotion (Private Stock) 10-6

WZUU—Milwaukee

- ROD STEWART—Hot Legs (WB)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 17-9
- ★ RITA COOLIDGE—The Way You Do The Things You Do (A&M) 19-16

KSLQ—St. Louis

- ROD STEWART—Hot Legs (WB)
- LITTLE RIVER BAND—Happy Anniversary (Harvest)
- ★ JAY FERGUSON—Thunder Island (Asylum) 23-13
- ★ KANSAS—Dust In The Wind (Kirshner) 26-17

KXOK—St. Louis

- ERIC CLAPTON—Lay Down Sally (RSO)
- KANSAS—Dust In The Wind (Kirshner)
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 30-20
- D★ STARGARD—Which Way Is Up (MCA) 38-29

KIOA—Des Moines

- KANSAS—Dust In The Wind (Kirshner)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- ★ CARPENTERS—Sweet, Sweet Smile (A&M) 27-19
- ★ PAUL DAVIS—I Go Crazy (Bang) 18-11

KDWB—Minneapolis

- D★ BEE GEES—Night Fever (RSO)
- LYNRD SKYNYRD—What's Your Name (MCA)
- ★ PAUL DAVIS—I Go Crazy (Bang) 23-17
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 22-18

KSTP—Minneapolis

- ERIC CLAPTON—Lay Down Sally (RSO)
- DAVID GATES—Goodbye Girl (Elektra)
- ★ RITA COOLIDGE—The Way You Do The Things You Do (A&M) 24-17
- ★ STEELY DAN—Peg (ABC) 17-12

WHB—Kansas City

- BARRY MANILOW—Can't Smile Without You (Arista)
- WAYLON & WILLIE—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 36-16
- ★ KANSAS—Dust In The Wind (Kirshner) 23-10

KBEQ—Kansas City

- DAVE MASON—Let It Go, Let It Flow (Columbia)
- D★ BEE GEES—Night Fever (RSO)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 29-21
- ★ KANSAS—Dust In The Wind (Kirshner) 21-15

KKLS—Rapid City

- BARRY MANILOW—Can't Smile Without You (Arista)
- RAYDIO—Jack & Jill (Arista)
- D★ BEE GEES—Stayin' Alive (RSO) 8-2
- ★ JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 14-10

KQWB—Fargo

- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
-
- ★ LITTLE RIVER BAND—Happy Anniversary (Harvest) 18-11
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 25-19

Northeast Region

TOP ADD ONS:

- ROD STEWART—Hot Legs (WB)
- JACKSON BROWNE—Running On Empty (Asylum)
- BARRY MANILOW—Can't Smile Without You

PRIME MOVERS:

- SAMANTHA SANG—Emotion (Private Stock)
- STEELY DAN—Peg (ABC)
- (D) BEE GEES—Night Fever (RSO)

BREAKOUTS:

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- LITTLE RIVER BAND—Happy Anniversary (Harvest)
- DAN HILL—Sometimes When We Touch (20th)

WABC—New York

- D★ BEE GEES—Night Fever (RSO)
- STEELY DAN—Peg (ABC)
- ★ DAN HILL—Sometimes When We Touch (20th) 10-7
- ★ SAMANTHA SANG—Emotion (Private Stock) 12-9

99-X—New York

- NONE
-
- ★ DAN HILL—Sometimes When We Touch (20th) 15-8
- ★ STYX—Come Sail Away (A&M) 13-7

WPTR—Albany

- BARRY MANILOW—Can't Smile Without You (Arista)
- KANSAS—Dust In The Wind (Kirshner)
- D★ BEE GEES—Night Fever (RSO) HB-22
- ★ LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 20-15

WTRY—Albany

- LE BLANC & CARR—Falling (Big Tree)
- D★ STARGARD—Which Way Is Up (MCA)
- ★ YVONNE ELLIMAN—If I Can't Have You (RSO) 30-20
- ★ SAMANTHA SANG—Emotion (Private Stock) 4-1

WKBW—Buffalo

- ROD STEWART—Hot Legs (WB)
- BOB WELCH—Ebony Eyes (Capitol)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 10-1
- ★ LITTLE RIVER BAND—Happy Anniversary (Harvest) 19-13

WYSL—Buffalo

- ANDY GIBB—Love Is Thicker Than Water (RSO)
- ROD STEWART—Hot Legs (WB)
- ★ STEELY DAN—Peg (ABC) 16-8
- ★ BOB WELCH—Ebony Eyes (Capitol) 28-24

WBBF—Rochester

- NATALIE COLE—Our Love (Capitol)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- ★ SAMANTHA SANG—Emotion (Private Stock) 30-11
- ★ STEELY DAN—Peg (ABC) 27-20

WRKO—Boston

- RAYDIO—Jack & Jill (Arista)
- JACKSON BROWNE—Running On Empty (Asylum)
- NONE
-

WBZ-FM—Boston

- NO LIST
-
-
-

F-105 (WVBF)—Boston

- NO LIST
-
-
-

WDRG—Hartford

- LE BLANC & CARR—Falling (Big Tree)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 17-9
- ★ LITTLE RIVER BAND—Happy Anniversary (Harvest) 25-20

WPRO (AM)—Providence

- BARRY MANILOW—Can't Smile Without You (Arista)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)
- D★ BEE GEES—Night Fever (RSO) HB-21
- ★ STEELY DAN—Peg (ABC) 15-11

WPRO-FM—Providence

- NO LIST
-
-
-

WICC—Bridgeport

- ROD STEWART—Hot Legs (WB)
- JACKSON BROWNE—Running On Empty (Asylum)
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 18-9
- ★ MECO—Theme From Close Encounters (Millennium) 12-8

Mid-Atlantic Region

TOP ADD ONS:

- RAYDIO—Jack & Jill (Arista)
- DAVID GATES—Goodbye Girl (Elektra)
- LE BLANC & CARR—Falling (Big Tree)

PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- PAUL DAVIS—I Go Crazy (Bang)
- JAY FERGUSON—Thunder Island (Asylum)

BREAKOUTS:

- BARRY MANILOW—Can't Smile Without You (Arista)
- ERIC CLAPTON—Lay Down Sally (RSO)
- LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum)

WFIL—Philadelphia

- NO LIST
-
-
-

WZZD—Philadelphia

- NO LIST
-
-
-

WIFI-FM—Philadelphia

- BOB WELCH—Ebony Eyes (Capitol)
- LYNRD SKYNYRD—What's Your Name (MCA)
- ★ MECO—Theme From Close Encounters (Millennium) 28-20
- ★ SAMANTHA SANG—Emotion (Private Stock) 18-11

WPGC—Washington

- RAYDIO—Jack & Jill (Arista)
- LE BLANC & CARR—Falling (Big Tree)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 27-21
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 10-5

WGH—Norfolk

- KARLA BONOFF—I Can't Hold On (Columbia)
- KANSAS—Dust In The Wind (Kirshner)
- ★ PAUL DAVIS—I Go Crazy (Bang) HB-14
- ★ JAY FERGUSON—Thunder Island (Asylum) HB-17

WCAO—Baltimore

- DAVID GATES—Goodbye Girl (Elektra)
- RAYDIO—Jack & Jill (Arista)
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 26-15

D★ BEE GEES—Night Fever (RSO) HB-20

WYRE—Annapolis

- ERIC CLAPTON—Lay Down Sally (RSO)
- DAVID GATES—Goodbye Girl (Elektra)
- D★ BEE GEES—Night Fever (RSO) HB-21
- ★ LOU RAWLS—Lady Love (Epic) 23-19

WLEE—Richmond

- ERIC CLAPTON—Lay Down Sally (RSO)
-
- ★ LINDA RONSTADT—Poor, Poor Pitiful Me (Asylum) 23-15
- ★ RITA COOLIDGE—The Way You Do The Things You Do (A&M) 14-8

WRVQ—Richmond

- DAVID GATES—Goodbye Girl (Elektra)
- COMMODORES—Too Hot To Trot (Motown)
- ★ LITTLE RIVER BAND—Happy Anniversary (Harvest) 11-7
- ★ STEELY DAN—Peg (ABC) 13-9

Southeast Region

TOP ADD ONS:

- JACKSON BROWNE—Running On Empty (Asylum)
- BOB WELCH—Ebony Eyes (Capitol)
- HEATWAVE—Always & Forever (Epic)

PRIME MOVERS:

- (D) BEE GEES—Night Fever (RSO)
- ANDY GIBB—Love Is Thicker Than Water (RSO)
- BARRY MANILOW—Can't Smile Without You (Arista)

BREAKOUTS:

- ERIC CLAPTON—Lay Down Sally (RSO)
- NATALIE COLE—Our Love (Capitol)
- (D) STARGARD—Which Way Is Up (MCA)

WQXI—Atlanta

- CHUCK MANGIONE—Feels So Good (A&M)
- JACKSON BROWNE—Running On Empty (Asylum)
- D★ BEE GEES—Night Fever (RSO) 24-14
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 25-17

Z-93 (WZGC-FM)—Atlanta

- DAVID GATES—Goodbye Girl (Elektra)
- D★ STARGARD—Which Way Is Up (MCA)
- D★ BEE GEES—Night Fever (RSO) 10-1
- ★ JOHN WILLIAMS—Theme From Close Encounters Of The Third Kind (Arista) 17-12

WBBQ—Augusta

- PARLIAMENT—Flashlight (Casablanca)
- JACKSON BROWNE—Running On Empty (Asylum)
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 26-19
- ★ ROD STEWART—Hot Legs (WB) 29-24

WFOF—Atlanta

- ROD STEWART—Hot Legs (WB)
- TOM PETTY & THE HEARTBREAKERS—Breakdown (Shelter)
- ★ RAYDIO—Jack & Jill (Arista) 26-18
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 12-5

WWSA—Savannah

- BOB WELCH—Ebony Eyes (Capitol)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ NATALIE COLE—Our Love (Capitol) 17-9
- ★ ODYSSEY—Native New Yorker (RCA) 28-22

WFLB—Fayetteville

- PAUL NICHOLAS—On The Strip (RSO)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 31-19
- D★ STARGARD—Which Way Is Up (MCA) 21-12

WQAM—Miami

- HEATWAVE—Always & Forever (Epic)
- RITA COOLIDGE—The Way You Do The Things You Do (A&M)
- D★ BEE GEES—Night Fever (RSO) 27-19
- ★ CON FUNK SHUN—Ffun (Mercury) 17-12

WMJX (96X)—Miami

- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- JAY FERGUSON—Thunder Island (Asylum)
- D★ BEE GEES—Night Fever (RSO) 22-15
- ★ HEATWAVE—Always & Forever (Epic) 26-20

Y-100 (WHY-FM)—Miami

- D★ STARGARD—Which Way Is Up (MCA)
- JACKSON BROWNE—Running On Empty (Asylum)
- D★ BEE GEES—Night Fever (RSO) 10-4
- ★ QUEEN—We Are The Champions (Elektra) 6-2

WLOF—Orlando

- PAUL DAVIS—I Go Crazy (Bang)
- CARPENTERS—Sweet, Sweet Smile (A&M)
- D★ OHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 16-5
- D★ BEE GEES—Night Fever (RSO) 26-15

WRBQ-FM—Tampa

- ERIC CLAPTON—Lay Down Sally (RSO)
- STEELY DAN—Peg (ABC)
- ★ LYNRD SKYNYRD—What's Your Name (MCA) 20-13
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 11-5

BJ-105 (WBWJ-FM)—Orlando

- ERIC CLAPTON—Lay Down Sally (RSO)
- HEATWAVE—Always & Forever (Epic)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 12-7
- ★ SAMANTHA SANG—Emotion (Private Stock) 6-2

WQPD—Lakeland

- WAYLON & WILLIE—Mama Don't Let Your Babies Grow Up To Be Cowboys (RCA)
- K.C. & THE SUNSHINE BAND—Boogie Shoes (TK)
- NONE
-

WMFJ—Daytona Beach

- BARRY MANILOW—Can't Smile Without You (Arista)
- ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia)
- D★ BEE GEES—Night Fever (RSO) 15-6
- ★ BILLY JOEL—Just The Way You Are (Columbia) 14-8

WAPE—Jacksonville

- ROD STEWART—Hot Legs (WB)
- D★ TRAMMPS—Disco Inferno (Atlantic)
- D★ BEE GEES—Night Fever (RSO) 24-9
- D★ CHIC—Dance, Dance, Dance, Yowsah, Yowsah (Atlantic) 10-7

WAYS—Charlottesville

- STEELY DAN—Peg (ABC)
- WET WILLIE—Street Corner Serenade (Epic)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 12-5
- ★ RITA COOLIDGE—The Way You Do The Things You Do (A&M) 16-11

WKIX—Raleigh

- DAVID GATES—Goodbye Girl (Elektra)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ BOB WELCH—Ebony Eyes (Capitol) HB-29
- ★ LE BLANC & CARR—Falling (Big Tree) HB-30

WTOB—Winston-Salem

- RAYDIO—Jack & Jill (Arista)
- DEBBY BOONE—California (Warner/Curb)
- ★ ABBA—The Name Of The Game (Atlantic) 17-10
- ★ HEATWAVE—Always & Forever (Epic) 25-18

WTMA—Charleston

- D★ BEE GEES—Night Fever (RSO)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ BILLY JOEL—Just The Way You Are (Columbia) 9-5
- ★ HEATWAVE—Always & Forever (Epic) 16-12

WORD—Spartanburg

- BARRY MANILOW—Can't Smile Without You (Arista)
- ANDREW GOLD—Thank You For Being A Friend (Asylum)
- ★ NATALIE COLE—Our Love (Capitol) 22-15
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 14-8

WLAC—Nashville

- LOU RAWLS—Lady Love (Epic)
- BILL WITHERS—Lovely Day (Columbia)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 20-3
- ★ NATALIE COLE—Our Love (Capitol) 29-12

WMAK—Nashville

- KANSAS—Dust In The Wind (Kirshner)
- BOB WELCH—Ebony Eyes (Capitol)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 20-12
- ★ ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON—Wonderful World (Columbia) 18-13

WHBQ—Memphis

- LE BLANC & CARR—Falling (Big Tree)
- BOZ SCAGGS—Hollywood (Columbia)
- ★ ANDY GIBB—Love Is Thicker Than Water (RSO) 27-15
- D★ STARGARD—Which Way Is Up (MCA) 14-8

WMPS—Memphis

- CRYSTAL GAYLE—Ready For The Times To Get Better (UA)
- CARPENTERS—Sweet, Sweet Smile (A&M)
- ★ BARRY MANILOW—Can't Smile Without You (Arista) 30-20
- D★ BEE GEES—Night Fever (RSO) 13-7

WRJZ—Knoxville

- BARRY MANILOW—Can't Smile Without You (Arista)
- ELECTRIC LIGHT ORCHESTRA—Sweet Talking Woman (Jet)
- ★ ERIC CLAPTON—Lay Down Sally (RSO) 10-5
- D★ BEE GEES—Night Fever (RSO) 21-17

WGOW—Chattanooga

- D★ BEE GEES—Night Fever (RSO)
- COMMODORES

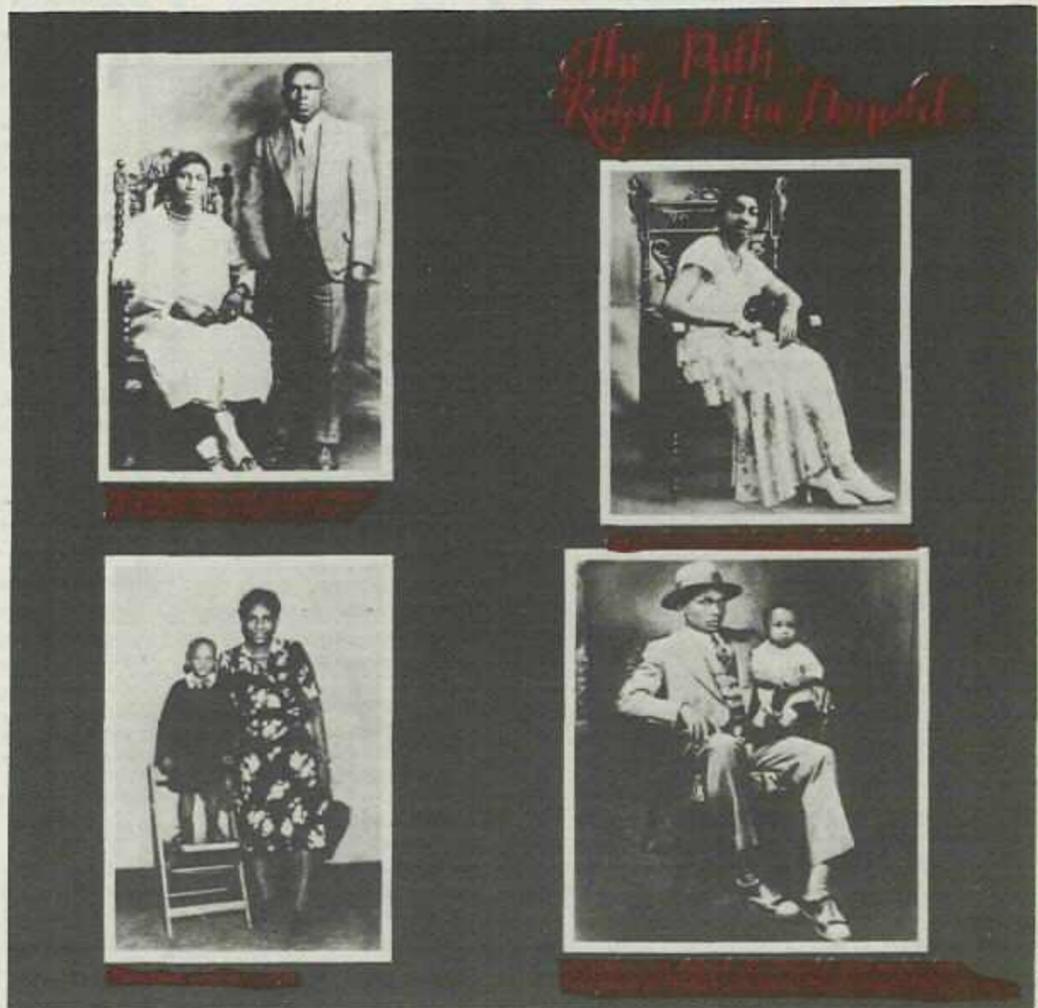
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RALPH M^{AC}DONALD THE PATH

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Billboard Album Radio Action

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

Based on station playlist through Wednesday (2/8/78)

Top Add Ons-National

- KAYAK—Starlight Dancer (Janus)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- SWEET—Level Headed (Capitol)
- BOB WEIR—Heaven Help The Fool (Arista)

Top Requests/Airplay-National

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

National Breakouts

- RONNIE MONTROSE—Open Fire (W.B.)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- WARREN ZEVON—Excitable Boy (Asylum)
- BLONDIE—Plastic Letters (Chrysalis)

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.

KDPI-FM—Denver (Jean Valdez)

- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ART GARFUNKEL—Watermark (Columbia)

KMEL-FM—San Francisco (Bobby Cole)

- BLONDIE—Plastic Letters (Chrysalis)
- WARREN ZEVON—Excitable Boy (Asylum)
- KAYAK—Starlight Dancer (Janus)
- CLOVER—Love On The Wire (Mercury)
- SWEET—Level Headed (Capitol)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- AEROSMITH—Draw The Line (Columbia)
- BOZ SCAGGS—Down Two Then Left (Columbia)

KFIC-FM—Fresno (Art Farikas)

- FOLLY'S POOL—Century
- GEORGE BENSON—Weekend In L.A. (W.B.)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- BOB WEIR—Heaven Help The Fool (Arista)
- KAYAK—Starlight Dancer (Janus)
- JOHN DENVER—I Want To Live (RCA)
- ART GARFUNKEL—Watermark (Columbia)
- STEELY DAN—Aja (ABC)
- JACKSON BROWNE—Running On Empty (Asylum)

KMOD-FM—Tulsa (Bill Bruin)

- ART GARFUNKEL—Watermark (Columbia)
- BOB WEIR—Heaven Help The Fool (Arista)
- FRANKLIN MICAREY—Private Stock
- STALLION—Hey Everybody (Casablanca)
- TED NUGENT—Double Live Gonzo (Epic)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- STEELY DAN—Aja (ABC)
- KANSAS—Point Of Know Return (Kirschner)

KBSC-FM—Phoenix (J.D. Freeman)

- ABBA—The Album (Atlantic)
- KEITH CARRADINE—Lost & Found (Elektra)
- BOB WEIR—Heaven Help The Fool (Arista)
- JERICHO HARP—United Artists
- MANHATTAN TRANSFER—Pastiche (Atlantic)
- WARREN ZEVON—Excitable Boy (Asylum)
- ART GARFUNKEL—Watermark (Columbia)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- ERIC CLAPTON—Slowhand (RSO)

KRKE-FM—Albuquerque (Debi Himes)

- BOB WEIR—Heaven Help The Fool (Arista)
- KAYAK—Starlight Dancer (Janus)
- CLOVER—Love On The Wire (Mercury)
- STARZ—Attention Shoppers (Capitol)
- WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie (RCA)
- TED NUGENT—Double Live Gonzo (Epic)
- STYX—The Grand Illusion (A&M)
- QUEEN—News Of The World (Elektra)
- BILLY JOEL—The Stranger (Columbia)

WCOL-FM—Columbus (Guy Evans)

- SANFORD & TOWNSEND—Duo Glide (W.B.)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- BOB WEIR—Heaven Help The Fool (Arista)
- KAYAK—Starlight Dancer (Janus)
- QUEEN—News Of The World (Elektra)
- THE BABYS—Broken Heart (Chrysalis)
- LINDA RONSTADT—Simple Dreams (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

WVOE-FM—Pittsburgh (Marcy Posner)

- WARREN ZEVON—Excitable Boy (Asylum)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- KAYAK—Starlight Dancer (Janus)
- SWEET—Level Headed (Capitol)
- STYX—The Grand Illusion (A&M)
- BILLY JOEL—The Stranger (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)

WZNF-FM—Milwaukee (Joe Benson)

- WARREN ZEVON—Excitable Boy (Asylum)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- BOB WEIR—Heaven Help The Fool (Arista)
- KAYAK—Starlight Dancer (Janus)
- TED NUGENT—Double Live Gonzo (Epic)
- BILLY JOEL—The Stranger (Columbia)
- STEELY DAN—Aja (ABC)
- STYX—The Grand Illusion (A&M)

KADI-FM—St. Louis (Peter Paris)

- THE GODZ—(Millennium)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- KAYAK—Starlight Dancer (Janus)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- AEROSMITH—Draw The Line (Columbia)

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

- ELVIS COSTELLO—My Aim Is True (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- ALESSI—All For A Reason (A&M)
- JACKSON BROWNE—Running On Empty (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

WOFI-FM—Orlando (Bill McGathly)

- ANDREW GOLD—All This And Heaven Too (Asylum)
- RONNIE MONTROSE—Open Fire (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- JOHN MITCHELL—Don Juan's Reckless Daughter (Asylum)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- QUEEN—News Of The World (Elektra)

WKDF-FM—Nashville (J. Crawford, C. Rogers)

- BOB WEIR—Heaven Help The Fool (Arista)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- DENNIS LINDE—Under The Eyes (Monument)
- THE GODZ—(Casablanca)
- BILLY JOEL—The Stranger (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)
- QUEEN—News Of The World (Elektra)

WQOR-FM—Raleigh (Chris Miller)

- WARREN ZEVON—Excitable Boy (Asylum)
- JAN AKKERMAN—(Atlantic)
- LE BLANC & CARR—Midnight Light (Big Tree)
- RONNIE MONTROSE—Open Fire (W.B.)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- STEELY DAN—Aja (ABC)
- LYNYRD SKYNYRD—Street Survivors (MCA)

WLRM-FM—New York (D. McManara/L. Kleinman)

- BILLY FALCONS—Burning Rose (Manhattan Island)
- BRAND X—X-Cerpts (Passport)
- DR. JOHN—One Night Late (Karate)
- REO SPEEDWAGON—Live Again (Epic)
- JACKSON BROWNE—Running On Empty (Asylum)
- MEAT LOAF—Live (Epic)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- BILLY FALCONS—Burning Rose (Manhattan Island)

WOUR-FM—Syracuse (Jeff Chard)

- RONNIE MONTROSE—Open Fire (W.B.)
- WAYLON JENNINGS & WILLIE NELSON—Waylon & Willie (RCA)
- THE GOOD RATS—From Rats To Riches (Passport)
- BAT McGRATH—The Spy (Amberst)
- HERB ALPERT/HUGH MASEKELA—(Horizon)
- STEELEYE SPAN—Storm Force Ten (Chrysalis)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- BOB WEIR—Heaven Help The Fool (Arista)
- ERIC CLAPTON—Slowhand (RSO)
- HORSLIPS—Aliens (DJM)

WBUF-FM—Buffalo (Phil Chordas)

- KAYAK—Starlight Dancer (Janus)
- RONNIE MONTROSE—Open Fire (W.B.)
- WARREN ZEVON—Excitable Boy (Asylum)
- JAN AKKERMAN—(Atlantic)
- AZTEC TWO STEP—Adjoining Suites (RCA)
- BOB WEIR—Heaven Help The Fool (Arista)
- EDDIE MONEY—(Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- LYNYRD SKYNYRD—Street Survivors (MCA)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

WAER-FM—Syracuse (Bob Shepherdson)

- BAT McGRATH—The Spy (Amberst)
- CAFE JACQUE'S—Round The Back (Columbia)
- NOVA—Wings Of Love (Arista)
- MANHATTAN TRANSFER—Pastiche (Atlantic)
- KAYAK—Starlight Dancer (Janus)
- NOEL POINTER—Hold On (United Artists)
- CLOVER—Love On The Wire (Mercury)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- PAT TRAVERS—Putting It Straight (Polydor)
- TAJ MAHAL—Evolution (The Most Recent) (W.B.)

WMBR-FM—Philadelphia (Jerry Stevens)

- STEELEYE SPAN—Storm Force Ten (Chrysalis)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- THIRD WORLD—96% In The Shade (Island)
- BLONDIE—Plastic Letters (Chrysalis)
- JACKSON BROWNE—Running On Empty (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- ERIC CLAPTON—Slowhand (RSO)
- QUEEN—News Of The World (Elektra)

WBRU-FM—Providence (Glen Stewart)

- CHARLIE RINLEY—Too Much Is Not Enough (Nemperor)
- BLONDIE—Plastic Letters (Chrysalis)
- DR. JOHN—One Night Late (Karate)
- JOHN HARTFORD—All In The Name Of Love (Flying Fish)
- KAYAK—Starlight Dancer (Janus)
- STEELEYE SPAN—Storm Force Ten (Chrysalis)
- AZTEC TWO STEP—Adjoining Suites (RCA)
- WARREN ZEVON—Excitable Boy (Asylum)
- BOB WEIR—Heaven Help The Fool (Arista)
- ELVIS COSTELLO—My Aim Is True (Columbia)

WHCN-FM—Hartford (Michael Picazzi)

- MEAT LOAF—Bat Out Of Hell (Epic)
- JAN HAMMER—Melodies (Nemperor)
- VAN HALEN—(W.B.)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- BILLY JOEL—The Stranger (Columbia)
- BOZ SCAGGS—Down Two Then Left (Columbia)
- LYNYRD SKYNYRD—Street Survivors (MCA)

Western Region

TOP ADD ONS:

- SWEET—Level Headed (Capitol)
- BLONDIE—Plastic Letters (Chrysalis)
- KAYAK—Starlight Dancer (Janus)
- CRACK THE SKY—Safety In Numbers (Lifesong)

TOP REQUEST/AIRPLAY:

- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)

BREAKOUTS:

- TED NUGENT—Double Live Gonzo (Epic)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- WARREN ZEVON—Excitable Boy (Asylum)
- RONNIE MONTROSE—Open Fire (W.B.)

KSAN-FM—San Francisco (Bonnie Simmons)

- BLONDIE—Plastic Letters (Chrysalis)
- SWEET—Level Headed (Capitol)
- LONNIE DONEGAN—Puttin' On The Style (United Artists)

WARREN ZEVON—Excitable Boy (Asylum)

- THE RAMONES—Rocket To Russia (Sire)
- RONNIE MONTROSE—Open Fire (W.B.)
- BLONDIE—Plastic Letters (Chrysalis)

KWST-FM—Los Angeles (Charlie Kendall)

- KAYAK—Starlight Dancer (Janus)
- GORDON LIGHTFOOT—Endless Wire (W.B.)
- BLONDIE—Plastic Letters (Chrysalis)

QUEEN—News Of The World (Elektra)

- JACKSON BROWNE—Running On Empty (Asylum)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STYX—The Grand Illusion (A&M)

KMET-FM—Los Angeles (Sam Bellamy)

- ANGEL—White Hot (Casablanca)
- STARZ—Attention Shoppers (Capitol)
- RONNIE MONTROSE—Open Fire (W.B.)
- TED NUGENT—Double Live Gonzo (Epic)

QUEEN—News Of The World (Elektra)

- JACKSON BROWNE—Running On Empty (Asylum)
- AEROSMITH—Draw The Line (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)

KGB-FM—San Diego (Valerie McIntosh)

- SWEET—Level Headed (Capitol)
- JOURNEY—Infinity (Columbia)
- TED NUGENT—Double Live Gonzo (Epic)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- JAN AKKERMAN—(Atlantic)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- STEELY DAN—Aja (ABC)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)

KOME-FM—San Jose (Dana Jang)

- SWEET—Level Headed (Capitol)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- RUBICON—(20th Century)

JACKSON BROWNE—Running On Empty (Asylum)

- JOURNEY—Infinity (Columbia)
- EDDIE MONEY—(Columbia)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)

Southwest Region

TOP ADD ONS:

- BOB WEIR—Heaven Help The Fool (Arista)
- WARREN ZEVON—Excitable Boy (Asylum)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- TED NUGENT—Double Live Gonzo (Epic)

TOP REQUEST/AIRPLAY:

- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- STEELY DAN—Aja (ABC)

BREAKOUTS:

NONE

KZEW-FM—Dallas (Mike Hedgex)

NO REPORT

KLOL-FM—Houston (Jackie McCauley)

- WARREN ZEVON—Excitable Boy (Asylum)
- PATTERSON & PULP'S—Grand Tetons (Patterson & Pulp's)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- BOB WEIR—Heaven Help The Fool (Arista)
- ELECTRIC LIGHT ORCHESTRA—Out Of The Blue (Jet)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slowhand (RSO)

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

NO REPORT

Midwest Region

TOP ADD ONS:

- KAYAK—Starlight Dancer (Janus)
- THE GODZ—(Casablanca)
- SWEET—Level Headed (Capitol)
- BOB WEIR—Heaven Help The Fool (Arista)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—The Stranger (Columbia)
- QUEEN—News Of The World (Elektra)
- ROD STEWART—Foot Loose & Fancy Free (W.B.)
- TED NUGENT—Double Live Gonzo (Epic)

BREAKOUTS:

- ANDREW GOLD—All This And Heaven Too (Asylum)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- WARREN ZEVON—Excitable Boy (Asylum)

WABX-FM—Detroit (Carl Gateana)

- JAN AKKERMAN—(Atlantic)
- KAYAK—Starlight Dancer (Janus)
- MEAT LOAF—Live (Epic)
- THE GODZ—(Millennium)
- BLONDIE—Plastic Letters (Chrysalis)
- SWEET—Level Headed (Capitol)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSO)
- TED NUGENT—Double Live Gonzo (Epic)
- BILLY JOEL—The Stranger (Columbia)
- QUEEN—News Of The World (Elektra)

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

- MUDDY WATERS—I'm Ready (Blue Sky)
- JAY McSHANN—The Last Of The Blue Devils (Atlantic)
- THE HOMETOWN BAND—(A&M)
- MICKY BAKER—Blues & Jazz Guitar (Kicking Mule)
- STEELEYE SPAN—Storm Force Ten (Chrysalis)
- BRYAN BOWERS—The View From The Top (Flying Fish)
- SEA LEVEL—Cats On The Coast (Capricorn)
- JOURNEY—Infinity (Columbia)
- BOB WEIR—Heaven Help The Fool (Arista)
- WARREN ZEVON—Excitable Boy (Asylum)

WMMS-FM—Cleveland (John Gorman)

- KAYAK—Starlight Dancer (Janus)
- ANDREW GOLD—All This And Heaven Too (Asylum)
- BACHMAN TURNER OVERDRIVE—Street Action (Mercury)
- VAN HALEN—(W.B.)
- JACKSON BROWNE—Running On Empty (Asylum)
- SATURDAY NIGHT FEVER/ORIGINAL SOUNDTRACK—(RSO)
- QUEEN—News Of The World (Elektra)
- BOB WELCH—French Kiss (Capitol)

Southeast Region

TOP ADD ONS:

- ANDREW GOLD—All This And Heaven Too (Asylum)
- WARREN ZEVON—Excitable Boy (Asylum)
- JAN AKKERMAN—(Atlantic)
- RONNIE MONTROSE—Open Fire (W.B.)

TOP REQUEST/AIRPLAY:

- JACKSON BROWNE—Running On Empty (Asylum)
- QUEEN—News Of The World (Elektra)
- BILLY JOEL—The Stranger (Columbia)
- SEA LEVEL—Cats On The Coast (Capricorn)

BREAKOUTS:

- THE GODZ—(Casablanca)
- BOB WEIR—Heaven Help The Fool (Arista)
- BLONDIE—Plastic Letters (Chrysalis)
- GEORGE BENSON—Weekend In L.A. (W.B.)

WRAS-FM—Atlanta (John Wynn)

- WARREN ZEVON—Excitable Boy (Asylum)
- JAN AKKERMAN—(Atlantic)
- WHY-KOO—Berkshire (ABG)
- BLONDIE—Plastic Letters (Chrysalis)
- VAN HALEN—(W.B.)
- WILLIE ALEXANDER AND THE BOOM BOOM BAND—(MCA)
- ELVIS COSTELLO—My Aim Is True (Columbia)
- EMMYLOU HARRIS—Quarter Moon In A Ten Cent Town (W.B.)
- SEA LEVEL—Cats On The Coast (Capricorn)
- JOURNEY—Infinity (Columbia)

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

- JOE SAMPLE—Rainbow Seeker (ABC)
- BRUCE COCKBURN—Circles In The Stream (True North)
- MANHATTAN TRANSFER—Pastiche (Atlantic)
- BRYAN BOWERS—The View From Home (Flying Fish)
- RICHARD GREENE—Duets (Rounder)
- JAN AKKERMAN—(Atlantic)
- WARREN ZEVON—Excitable Boy (Asylum)
- SEA LEVEL—Cats On The Coast (Capricorn)
- GEORGE BENSON—Weekend In L.A. (W.B.)
- BOB WEIR—Heaven Help The Fool (Arista)

Northeast Region

TOP ADD ONS:

- DR. JOHN—One Night Late (Karate)
- STEELEYE SPAN—Storm Force Ten (Chrysalis)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- KAYAK—Starlight Dancer (Janus)

TOP REQUEST/AIRPLAY:

- JACKSON BROWNE—Running On Empty (Asylum)
- BOB WEIR—Heaven Help The Fool (Arista)
- ERIC CLAPTON—Slowhand (RSO)
- ELVIS COSTELLO—My Aim Is True (Columbia)

BREAKOUTS:

- RONNIE MONTROSE—Open Fire (W.B.)
- BAT McGRATH—The Spy (Amberst)
- BLONDIE—Plastic Letters (Chrysalis)
- ALESSI—All For A Reason (A&M)

WNEW-FM—New York (Tom Herrera)

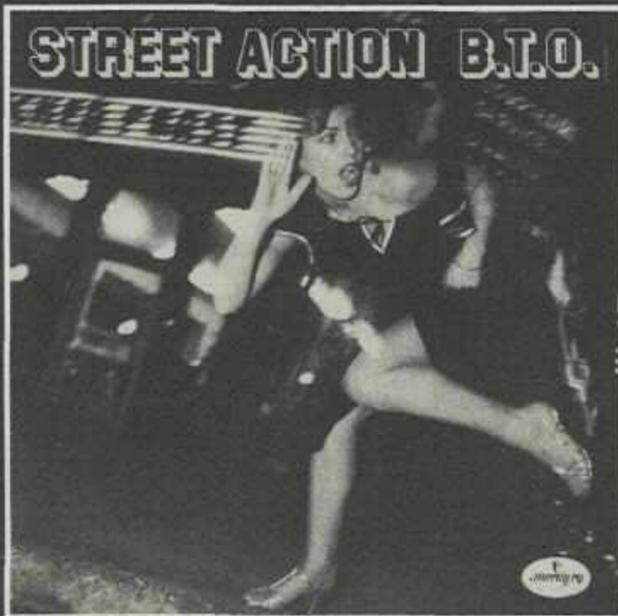
- ABBA—The Album (Atlantic)
- DR. JOHN—One Night Late (Karate)
- MARK GADDIS—Carousel Man (Ovation)
- THE DARTS—(United Artists)
- BARBRA CARROLL—From The Beginning (United Artists)
- ALBERT HAMMOND—When I Need You (Epic)
- HORSLIPS—Aliens (DJM)
- THE GOOD RATS—From Rats To Riches (Passport)
- BOB WEIR—Heaven Help The Fool (Arista)
- GORDON LIGHTFOOT—Endless Wire (W.B.)

WRNW-FM—New York (Harris Allen)

- SWEET—Level Headed (Capitol)
- AL STEWART—The Early Years (Janus)
- CRACK THE SKY—Safety In Numbers (Lifesong)
- GRINDER SWITCH—Red Wing (Atco)
- ALESSI—All For A Reason (A&M)
- SANFORD & TOWNSEND—Duo Glide (W.B.)
- ERIC CLAPTON—Slowhand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)
- AZTEC TWO STEP—Adjoining Suites (RCA)
- STEELY DAN—Aja (ABC)

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WRVR-FM Boosts Listeners With 3-Style Jazz Format

NEW YORK—An equal programming balance of three diverse musical tastes is the key to the current sound of WRVR-FM, the jazz oriented local station that is claim-

ing listenership up 91% over last year.

The format, instituted a year ago with the arrival of program director Dennis Waters, calls for equal por-

tions of traditional, progressive and r&b flavored jazz played round the clock. According to Waters, the station currently reaches 500,000 listeners per week.

Says Waters: "The music is aimed at three principal audience groups—the 30-50-year-olds who tend to prefer oldline acoustic artists, the white, rock oriented 18-24-year-olds, and

the black, 25-34-year olds who grew up listening to r&b."

A former program director at WKQT, Pittsburgh, Waters relied heavily on passive research and listener questionnaires in determining the music balance currently in effect.

"In the past," he explains, "our format was really no format at all. Each DJ was playing records according to his own takes, so you'd have clumps of one type of jazz followed by clumps of another type of jazz. And the jocks were doing entirely too much talking."

Under the new format, the station has a consistency to its programming. Says Waters: "You can tune us in at 10 in the morning or 10 at night and the music being played is pretty much the same."

The station does, however, have several special features. One of the most popular is a nightly album premiere, heard at midnight. On the weekends, this feature is altered to spotlight a classic jazz album, which is heard in its entirety, also at midnight.

Waters' personal theory of listenership traces the development of what he terms "the War Baby generation." As he explains it: "When these kids were in their teens, they were listening to Top 40 radio. Then came the 60s and the era of progressive FM. Now these same people are older—in their late 20s or early 30s and they're looking for something different. We feel WRVR gives them that something different."

Waters' arrival at the station certainly brought something different to the lineup of airtime personalities. He retained only Les Davis and G. Keith Alexander from the previous regime. Current DJ lineup includes Doug Harris, and the one-named Herschel, in addition to Davis and Alexander.

Despite its success—most notable in the 3 p.m. to midnight period—WRVR isn't resting on its laurels. The station is currently in the midst of a Columbia Univ. student sponsored research campaign designed to further enlighten station personnel regarding listener likes and dislikes.

"We have a format to cover a wide range of music," says Waters. "Now we have to retain that balance."

Poole's Funeral Aired By WBIG

LOS ANGELES—When services were held Jan. 25 in Greensboro, N.C., for Bob Poole, 25-year morning personality at WBIG, so many mourners attended that the station decided to broadcast the ceremony live.

Poole, 61, died of cardiac arrest following a radio career which began at WBIG in the '30s.

During World War II, his "Poole's Paradise" aired over WWI in New Orleans.

Poole later moved to WOR in New York, where he interviewed celebrities daily on a show for Mutual Broadcasting. In 1952, he returned to WBIG and remained as morning personality.

Poole amassed a number of broadcasting awards in his career, including three from Billboard as "DJ Of The Year."

"No one who ever heard Bob's foghorn voice or laughed at his comy jokes will ever forget him," says Cheryl Knight, WBIG music director.

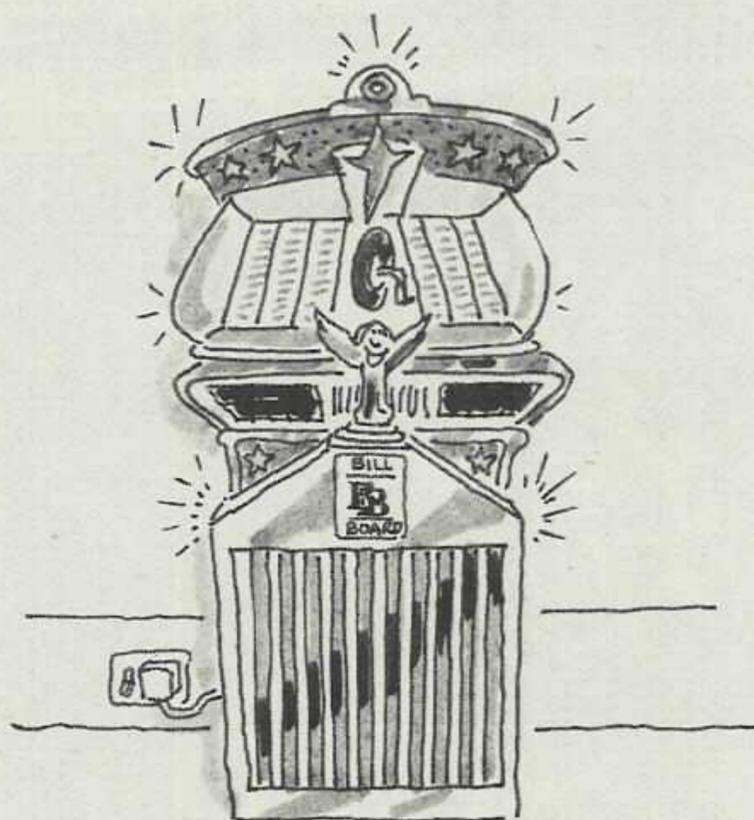
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FEB. 26 JACKSONVILLE, FLA.
FEB. 28 NEW ORLEANS, LA.
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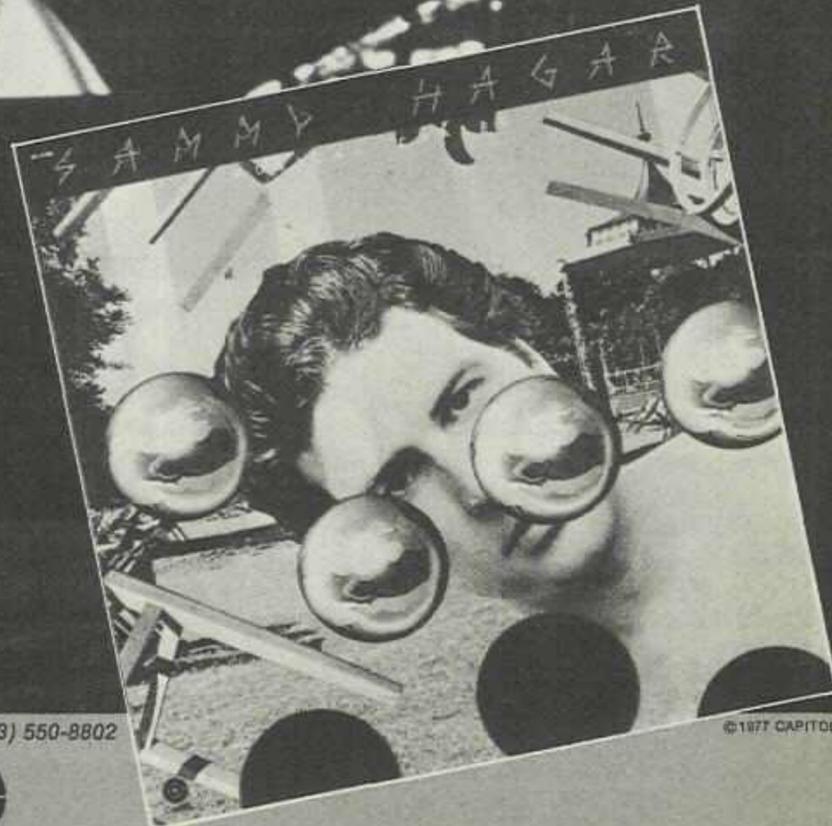
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PERSONALITIES SECONDARY

4 L.A. Black Stations Cite Music Over DJ

By JEAN WILLIAMS

LOS ANGELES—While there are four black-oriented stations locally, each programs to a different segment of the market through diverse methods.

The Kat (KKT), a less than high energy outlet; KJLH-FM, a black MOR/soft r&b station; KDAY, generally high energy and KACE-FM, somewhere between mellow and energetic, all succeed by staying abreast of the desires of their respective audiences.

All see basic differences in their programming techniques, which sets them apart. At the same time, there are similarities, with all stating that music as opposed to the air personalities is the most important factor.

Don Mac, program director at KKT says: "The difference is that our emphasis is on music. Almost anyone can sit behind a microphone and perform the first function and that's to project music."

J.J. Johnson, program director at KDAY says: "The only thing the other three stations have in common with KDAY is that we're all black-oriented outlets. What's different is the music we play, the frequency with which we play it, the way we play it and our uptempo approach."

On the other hand, Rod McGrew, general manager of KJLH notes: "What makes our station different is the natural process of creative programming, which is that we allow the music to speak for itself."

Cal Shields, program director at KACE boasts: "The sound of our station musically sets us apart from other stations. We're not as mellow as KJLH nor as high energy as KDAY: we're an alternative."

With the exception of KDAY, all stations have softened their sounds. The Kat went to a gentler format when its call letters were changed from KGFJ last October. KJLH has been mellow for several years and



KKT's Don Mac pulls an LP from the library for cut selection.

when KACE went on the air a year ago, it moved to a subtler sound.

"KJLH is primarily programming to the 25-49 age group," says McGrew. "We take a mature approach because that void has existed for so many years and that market has gone untapped. We feel we're a black MOR station."

McGrew notes that in programming KJLH's music, there's a deliberate effect it creates and at no point is the music offensive. "We try to maintain a balance so that there's no tune-out factor," he says.

KJLH, KKT and KDAY all play both singles and LPs. KACE airs only LPs. KACE has incorporated several elements into its format in an attempt to appeal to all segments of its audience.

"The New Deal," "Aces Back To Back" and "Aces Wild" are all seg-

(Continued on page 69)

Smith Shifting Bartell Philosophy

• Continued from page 1

Smith, who had served as Wilson's right hand man as vice president and treasurer since 1974. "There will most definitely be more reporting from a station at the local level to Bartell Broadcasters and from here to the parent company (Downe Communications, N.Y.)."

However, George Wilson's lawyer for 13 years, Syd Sodos of Jacobson, Sodos, Melnick & Krings of Milwaukee, states flatly that he personally has negotiated a consultancy for Wilson with Bartell and the contract has been signed.

Smith was thrust into the position as interim president recently after Wilson was asked to resign. "It was a move that was made by the parent corporation," Smith explains. "They're still in the process of working out and negotiating a contract with George. There is talk of a consultancy for him, but it's still all up in the air."

Catalyst for the turnaround was a preliminary FCC decision not to renew the license of Bartell's WMJX-FM in Miami, FCC administrative law judge Thomas Fitzpatrick cited alleged station contests and giveaways as being misleading and deceptive. The FCC began its investigation in 1975, which eventually led to Bartell firing WMJX general manager Carl Como and program director Jerry Clifton in 1977. Management, in effect, had been waiting two years for the FCC's Jan. 18 ruling.

"To me, it was quite a shock," continues Smith. "We were waiting and waiting, with hopes that the judge was going to give us a more favorable decision, because we knew that the trouble down there had been more of a local management thing."

"And when the decision came out that the station had 'deceived' the public, well... to me it was a clear case of the management deceiving us."

Smith emphasizes, "We don't have another Miami situation at any of our other radio stations. We have a fine group of men and they all

know about Miami. But there will definitely be more reporting which, even without Miami, would have been changed anyway."

Smith sees the new procedure beginning as some open, face-to-face discussions with local station management. "I want us to really define to each other what our philosophy is, instead of doing it at semi-annual managers meetings where you just go through all that garbage and say, 'Yeah, we're going to do this or that.' I want it clearly, clearly defined. And if there's any question about it, I want to know right now."

WMJX-FM, meanwhile, remains on the air as Bartell gears up for the appeal process. "Down there, as you can understand, the morale has been hit below the belt. We're trying to make the most of a bad situation, but I think it will be overcome."

Smith believes one of the several issues to be raised in the appeal is that the judge "came down heavily on us in the sense that he labeled it 'intent to deceive the public.' Even as bad as the local management was, I don't think it was really their 'intent.'"

"I think they were misguided and

misdirected in the way they went about promoting the station, but I don't think it was their 'intent' to deceive."

He points out that Bartell "Q" stations are contemporary in format, "so we like to have fun with our audiences." This would include playing games, he adds. "But I think any broadcaster who goes on the air with intent to deceive is not going to be a success. You can't fool a public that's listening to you."

This is only one area Smith sees as grounds for an appeal. However, others will not be able to be firmed until he sits down with the company's FCC lawyer, who is on vacation for another 10 days. No moves will be made for probably two weeks.

As to their programming, Smith insists there will be no change. "We're mostly a contemporary formatted group; that's where our expertise lies. I don't see any reason for changing at the moment. It will stay, basically, in the 'Q' format."

Meanwhile, the man who designed that format, George Wilson, has remained unavailable for comment the past two weeks in St. Croix.

Split Format Stays, WSM PD Declares

By SALLY HINKLE

NASHVILLE—WSM-AM will retain its split adult contemporary/country format, WSM officials state, thus discounting reports the station planned dumping its pop side and going straight country.

The long-time "air castle of the South" will continue programming the same types of music that have gained it success in the past, its officials emphasize.

Meanwhile, the fairly young "mellow" soft rock format for WSM-FM, or SM 95 as it is referred to, instituted some two years ago over a previous "Beautiful Music" format, has proven successful as well.

WSM-AM, a clear channel, 50,000 watt station since 1925 has carried the "Grand Ole Opry" shows live every Friday and Saturday night since 1925, making it America's longest continuous radio show.

"The rumors about us going all country are just that, rumors," notes

More broadcasting news on page 70.

Al Voecks, program director for WSM-AM. "Our programming is the way it's been for years, from 6 a.m. to 6 p.m. we are what you would call adult contemporary and from 6 p.m. to 6 a.m. we are country."

"I think if we could control how the AM and the FM is perceived, it would be that the AM is a personality and information radio station and the FM is a music radio station," comments John Young, program director for SM 95.

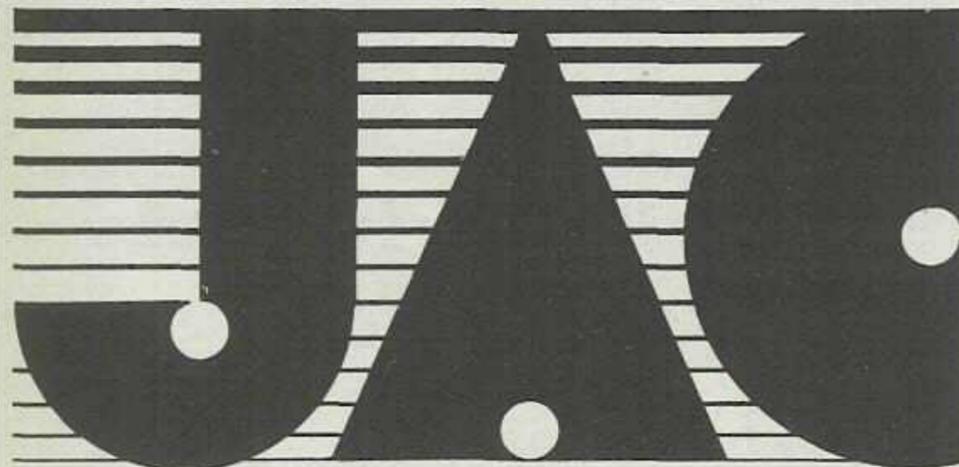
"We hope that people are listening to the AM for a variety of reasons, including the music. But the music also acts as a filler between a lot of information, comments, news and involvement, and the AM has always taken a lot of pride in its personality input."

"It wants to be the most involved station in town, whereas, the FM is more of a musical station aimed at musically-aware people."

Carrying 100,000 watts of power and basing its strength upon the 18-34 demographic area, SM 95 has fared quite well for a station that has only been around for some two years with a soft-rock type format.

"Nothing has really changed in our two years of operation, except that now we're probably more hit-

(Continued on page 60)



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Arbitron Adding 4

LOS ANGELES—Four new markets will be measured in the April/May sweep by Arbitron. Raising the total number of markets monitored to 168 are Fayetteville, N.C., Greenville-New Bern-Washington, N.C., Lynchburg, Va., and New Bedford-Fall River, Mass. Copyrighted material

STRIKER.



A FLASH OF ROCK 'N' ROLL LIGHTNING.



AB 4157

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

"Striker." Storming onto the scene.
On Arista Records. 

Vox Jox

By RAY HERBECK JR.

LOS ANGELES—Programming consultant Paul Drew leaves L.A. for Havana next week, and it's not for cigars. Trade of all kinds may be opening up soon with the island nation and Drew will be surveying possibilities there for radio business. It will be a top level trip, judging by Drew's social calendar: On Feb. 27, he will attend a dinner and reception hosted by Fidel Castro personally.

Who says nobody is doing true MOR? Cal Stout, program director of WHO, 50,000-watt clear channel station 1040 in Des Moines, says his team broadcasts 60 hours of pure MOR at night weekdays and around-the-clock weekends. Problem is, nobody will believe him: He's in need of MOR product from labels. ... Tom Taylor, former program director of WPST, Trenton, N.J., is now station manager. ... Bree Bushaw, morning air personality at WYNY in New York, is the new music director. Her "soft rock" emphasis is being expanded and she's looking to build the library. ... T-Bone Tom Becka is now free and available, having been caught up in economic cutbacks at KUGR in Omaha. He's at 307/875-6876. ... WCHV and WWV-FM in Charlottesville have been busy: Morning drive personality Tom Evans is now program director at WCHV; Tom Twine, Vinnie Kice and Norm Sprice have joined both stations as air personalities. Additionally, Sprice is WWV music director.

Tito Laureano has returned by "popular demand" as weekend DJ on KUKA, San Antonio, one of the city's Spanish language outlets. ... Jim McCoy is looking for a good country station in the east. He's at Box 574, Winchester, Va. 22601. ... Bob Clarke, evening personality at KEX 1190, Portland, has left to become program director of KSTO-FM, Agana, Guam. Replacing him on the 7-12 p.m. shift at KEX is former weekend personality Steve O'Shea. ... Tom Andrews of WISS-AM and FM, Berlin, Wis., announces the station is going progressive country at night, as opposed to chart country, days. The new program is "Saddle Tramp," and Andrews says the staff, enthusiasm, sponsorship and public acceptance aren't the problem—it's music serv-

ice. "We've had all but doors slammed in our faces," he says. "We guarantee it'll work if only given the chance." ... Terry Steven, drive time DJ at country KFEW 680 in St. Joseph, Mo., points out the outlet celebrates 55 years of broadcasting Thursday (16). And he adds an interesting tidbit: "If the rumor is true, during our 55 years we are the only station to have turned down Walter Cronkite for a job. Cronkite is a native of St. Joe and applied here early in his career. Oh, well..."

Steve Warren is the new drive-time AM personality at WSPB, Sarasota, Fla. This is not the Steve Warren of FM rock fame in Tallahassee, Fla., but the Steve Warren late of WNBC, New York. His Florida beat is adult MOR. Ironically, Warren used to work part-time at WSPB back in '64, while attending school there to "get my First tickie." ... Rick Vanderslice, formerly of KAFM-FM, Dallas, has joined KLIF there as program director. ... Harry Davey, veeep and general manager of WRNG 680, Atlanta, plans to start building eight towers and a night transmitter soon, now that he's obtained FCC approval for nighttime broadcast. WRNC's daytime power is 25,000 watts, non-directional; new night thrust will be a 10,000-watt directional signal. ... When Johnny Paycheck walked onstage for WEEP-AM and FM's United Mineworkers Concert in Pittsburgh Jan. 29, he received almost as much applause—but not as many whistles—as Radio 108's night-time DJ, Sara Lee, who introduced Paycheck "much to the delight of those miners," says program director Jonathon Rhodes. By the way, he adds, WEEP is looking for a drive-time personality. Phone him at 412/471-9950.

Blaine Kelley, program director at rocker WKRG-FM in Mobile, is still looking for "human, believable, relatable" Top 40 air talent. Station serves a 350,000 metro market and reaches 34 counties. Contact at Box 2367, Mobile, Ala. 36601.

Dene Hallam, former program director at WFEC in Harrisburg, Pa., has joined WEEP-AM and FM in Pittsburgh in the same capacity.

Both stations are country format. Prior to WFEC, Hallam was weekend DJ at rocker WAVZ in New Haven, Conn.

Dave Crist, program director of WHIZ-AM and FM, Zanesville, Ohio reports the impact of radio in Southeastern Ohio was directly responsible for "saving the lives of several families by assisting in evacuation efforts" during a recent blizzard. WHIZ suspended normal operations and initiated round-the-clock coverage of rescue operations and other emergency work.

Gary Byrd, talk show host of "Mind Line" at WWRL-AM, New York, reports airing five exclusive interviews never before broadcast with the Rev. Martin Luther King, two of his children, Ralph David Abernathy and Dick Gregory on three successive evenings, immediately following NBC-TV's three-night telecast of "King" Feb. 12, 13 and 14.

N. Arthur Astor has joined KORJ-FM in Orange, Calif., as veeep and general manager. Formerly, Astor was executive vice president and general manager of Drake-Chenault Enterprises. He has been general manager of KDAY and sales manager of KHJ in L.A.

Allan Hotlen, former manager of programming at KNBR and KYUU-FM in San Francisco, has resigned to pursue a career in songwriting, record production and films. "It's something I've been dreaming about for some time," he says, "and I'm not growing any"

(Continued on page 70)

Bubbling Under The HOT 100

- 101—PLAYING YOUR GAME, Barry White, 20th Century 2361
- 102—WITH PEN IN HAND, Dorothy Moore, Malaco 1047 (TK)
- 103—LET'S HAVE SOME FUN, Bar-Kays, Mercury 7-3961
- 104—SOFT & EASY, Blackbyrds, Fantasy 809
- 105—LET ME PARTY WITH YOU, Bunny Sigler, Gold Mind 4005 (Salsoul)
- 106—WOMAN TO WOMAN, Barbara Mandrell, ABC/Dot 17736
- 107—GOOD LUCK CHARM, Ohio Players, Mercury 73974
- 108—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 109—LOVE U, Brass Construction, United Artists 1120
- 110—ON FIRE, T-Connection, Dash 5041 (TK)

Bubbling Under The Top LPs

- 201—BUNNY SIGLER, Let Me Party With You, Gold Mind G2 57502 (Salsoul)
- 202—HORSESLIPS, Aliens, Ahmerst (DJM DJLPA-16)
- 203—THE JAM, This Is A Modern World, Polydor PD 16129
- 204—WARREN ZEVON, Exitable Boy, Elektra 5H 118
- 205—DELLS, Love Connection, Mercury SRM1-3711
- 206—SUPERTRAMP, Supertramp, A&M 4665
- 207—STARCASTLE, Citadel, Epic JH 34935
- 208—B.T. EXPRESS, Shout, Shout It Out, Columbia SC 35078
- 209—LOVE UNLIMITED ORCHESTRA, My Musical Bouquet, 20th Century T-554
- 210—AZTEC TWO STEP, Adjoining Suites, RCA APL1-2453

Billboard Top 50 Easy Listening

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	4	(What A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676, (Kags, BMI)
2	5	5	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
3	2	12	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelongs, BMI)
4	22	3	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
5	6	11	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
6	9	5	BEFORE MY HEART FINDS OUT Gene Colton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
7	3	12	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
8	7	11	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
9	4	9	CURIOUS MINDS (UM, UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner-Tamerlane, BMI)
10	13	6	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
11	12	8	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
12	8	12	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
13	11	5	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
14	10	10	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
15	15	8	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
16	19	5	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
17	26	2	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
18	21	13	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
19	17	21	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
20	20	8	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Milsap, RCA 11146 (Chess, ASCAP)
21	18	15	THE NEXT HUNDRED YEARS Al Martino, Capitol 4508 (Silver Blue, ASCAP)
22	25	4	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
23	14	14	HOW CAN I LEAVE YOU AGAIN John Denver, RCA 11036 (Cherry Lane, ASCAP)
24	NEW ENTRY		IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP)
25	29	8	LOVELY DAY Bill Withers, Columbia 3-10627 (Golden Wither/Chappell, BMI)
26	24	19	SLIP SLIDIN' AWAY Paul Simon, Columbia 3-10630 (Paul Simon, BMI)
27	23	13	YOU'RE IN MY HEART Rod Stewart, Warner Bros. 8475 (Riva, ASCAP)
28	16	18	HERE YOU COME AGAIN Dolly Parton, RCA 11123
29	36	16	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
30	28	17	BABY COME BACK Player, RSO 879 (Polydor)
31	39	3	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
32	40	2	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
33	27	9	CANDLE ON THE WATER Helen Reddy, Capitol 4521 (Walt Disney/Wonderland, ASCAP)
34	30	6	THEME FROM CLOSE ENCOUNTERS Meco, Millennium 008 (Gold Horizon, BMI)
35	33	16	THE WAY I FEEL TONIGHT Bay City Rollers, Arista 272 (Rosewater/Careers, BMI)
36	46	4	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
37	44	2	NATIVE NEW YORKER Odyssey, RCA 11129 (Featherbed/Desiderata, Unichappell, BMI)
38	47	2	POOR POOR PITIFUL ME Linda Ronstadt, Asylum 45462 (Warner-Tamerlane/Darkroom, BMI)
39	37	8	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
40	49	2	CALIFORNIA Debby Boone, Warner/Curb 8511 (Big Hill, ASCAP)
41	42	4	PEG Steely Dan, ABC 12320 (ABC/Dunhill, BMI)
42	43	9	STORYBOOK CHILDREN Bette Midler, Atlantic 3431 (ATV/Sasha Song/Warner-Tamerlane/Upward Spiral, BMI)
43	45	3	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
44	34	13	SHORT PEOPLE Randy Newman, Warner Bros. 8492 (Hightree, BMI)
45	38	5	MY REASON TO BE IS YOU Marilyn McCoo & Billy Davis Jr., ABC 12324, (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-o-lite, ASCAP)
46	48	3	MINSTREL MAN Madison Street, Millennium 605 (Casablanca) (Fiddleback, BMI)
47	NEW ENTRY		LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
48	NEW ENTRY		NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
49	50	2	WOMAN TO WOMAN Barbara Mandrell, ABC/Dot 17736 (East Memphis, BMI)
50	NEW ENTRY		IS IT REALLY LOVE AT ALL Jericho Harp, United Artists 1121 (Wind And Sand, ASCAP)

AM Stereo 'Comparable'

Continued from page 20
very surprised to be comparable to FM stereo and were very surprised to be informed that the system frequency response was limited to the 6-7 kHz area," Gabbert comments.

Most questions by broadcasters revolved around the availability and cost of the AM stereo equipment and when FCC approval would be forthcoming, he adds.

"Of all the listeners over the three-day period, only one commented negatively that the distortion seemed a trifle high."

Gabbert suggests that C-Quam computability, as tested, is excellent because "no regular KIQI-AM listeners called to indicate loudness dropoff or any apparent degradation in signal distortion quality."

The report says "an unexpected bonus" was discovered during preparation of the station's 20-year-old Collins 21-M transmitter, described as "totally unprepared for C-Quam operation."

The entire conversion was per-

formed in about 30 minutes. And the only equipment needed, other than the encoder itself, were adapter cables used to connect the system. "This result should please broadcasters who harbor fears of complex retrofitting of their present equipment," the report concludes.

Asked for the significance of the report, Gabbert says that national advertisers have simply been waiting for technology to evolve to a point where good music programs could be broadcast with good fidelity on networks.

"With the advent of hifi satellite transmissions, now upon us, and the development of AM stereo, it should be possible within five years."

He adds that during the listener tests, which were the only such tests conducted for the National AM Stereo Committee's report to the FCC, he noticed reactions among the listeners split along band lines.

"I could see that the AM broadcasters looked happy," he says, "while the FM broadcasters had fear in their eyes."

She's in everyone of us

This is the first recording that Mary Travers has made in some time. Together with Vini Poncia of Mad Vincent Productions, she has chosen a group of appealing and lyrical songs that closely reflect her personality and a new attitude toward life. One of these songs, "The Air that I Breathe," will be released as the first single from this very special album. Many people still associate Mary Travers with Peter, Paul & Mary. This album will introduce them to a new, more sensitive Mary. We think that a lot of people will identify with it. And with her new



Chrysalis
Records and Tapes
CHR 1168

Includes the single "The Air that I Breathe"
CHS 2202

Mary Travers
It's in everyone of us



Smith & Hemion: TV Musicals Keep Schedules Full

By PAUL GREIN

LOS ANGELES—Gary Smith & Dwight Hemion's television projects for 1978 include specials for Ben Vereen, Steve & Eydie and Shirley MacLaine an adaptation of Dickens' "A Christmas Carol" a Christmas show from the "Grand Old Opry" and an all-star salute to ASCAP.

In the past 12 years the two men have received 11 Emmy nominations for best music-variety special, with two of those programs winning the award: "Frank Sinatra: A Man And His Music" in 1965 and "Singer Presents Burt Bacharach" in 1971.

Also, Hemion has separately received 10 nominations and four Emmys as best director of a music-variety special. He won for "The Sound Of Burt Bacharach" in 1969, and he's also taken the award three of the past four years with "Barbra Streisand... And Other Musical Instruments," "Steve & Eydie: 'Our Love Is Here To Stay'" and "America Salutes Richard Rodgers: The Sound Of His Music."

Their rock successes include 1977 specials taped in concert with Neil Diamond and Elvis Presley which not only earned top ratings, but also led to double-disk live albums which went top 10 and platinum. "Elvis In Concert" was Presley's last special, and Smith-Hemion also produced the last Bing Crosby special, a Christmas show with David Bowie.

Smith, 43, and Hemion, 51, first met on a special in 1959 called "Coke Time," which starred Pat Boone, Paul Anka, Bobby Darin, Fabian, Frankie Avalon, Annette, Anita Bryant and Ed "Kookie"

Smith admits to being frustrated at times by the ratings game, but he claims, "we understand it and we deal with it. We're one of the few production teams not to use tv as a stepping stone to feature films. Be-

like you to book television stars only. I'm afraid they're still operating under the illusion that just because a guy has a hit series he is therefore going to get a tune-in when he's a guest on your special.

But booking for demographics can lead to problems, as in the Bing Crosby special with David Bowie, who sang a duet with the late crooner and the offered his own rock song, "Heroes."

"Most people, I'm afraid, felt it really stuck out," admits Smith, "all of a sudden David Bowie's number in the middle of this Christmas show. But you don't book somebody for what they do and then not let them do what they do. You can't manipulate talent that much.

"The non-MOR artists look down their noses at network television as a kind of selling out," says Smith. "They would rather go on at midnight where the music can blast, they don't really want to mix with the host and they don't want to do comedy sketches."

As a result even Smith-Hemion are unable to book the likes of Stevie Wonder, Elton John, Fleetwood Mac and Linda Ronstadt on their productions. "We can't get Randy Newman on one of our shows, and yet he'll go do 'Saturday Night.' And I've known Peter Asher (Ronstadt's manager) since Peter & Gordon were on 'Hullabaloo,'" Smith says, a reference to his two-year stint as producer of that mid-1960s teen music show.

Smith and Hemion haven't produced an ongoing series since their four-year run with "Kraft Music Hall." Explains Smith: "We enjoy doing specials most, because we like the idea of spending two months on a project and really doing it right.

"You have to make too many compromises when you do a series,



Billboard photos by Bonnie Tiegel

Gary Smith, left, and Dwight Hemion in their Beverly Hills office before a cameraman figure used on their 75th anniversary salute to the Kraft Music Hall.

Byrnes. The teen-oriented pop show was produced by Nick Vanoff, as was the long-running "Perry Como Show," directed by Hemion, with Smith as art director. The two formed their production company in 1966, and the first special they produced jointly was Herb Alpert & the Tijuana Brass' debut effort in 1967.

According to Smith, "No artist does a television special to make money, because they don't, and very often now they lose it. You can't do a really first class special nowadays and come out with anything, but it's probably the most definitive statement a performer can make about his success. The so-and-so special has become the single most important statement of popularity."

But hasn't the standard for being able to get one's own special been lowered over the years? "I would tend to agree," replies Smith, "and it's disappointing. The word 'special' is abused. Therefore everyone of our presentations nowadays seems to include an announcement that this will be a 'special special.'"

sides, it can be challenging to make something that's good and can also appeal to 40 million people."

Do the networks have much say in the booking of guests on a special? "Yes of course they do," replies Smith, "they have too much say. Very often we find ourselves going to the artist and saying, 'look, I know you don't know so-and-so, and even though you'd rather have x, y is going to be a more important guest; could you see your way clear to use y instead of x?'"

Smith admits that is why Cheryl Ladd of "Charlie's Angels" is a guest on the upcoming Ben Vereen special. "He didn't know Cheryl at all. It was our challenge to try to find the common thing they could do together."

Smith will cooperate with the networks "when it's possible to involve somebody else without bastardizing the concept. But you don't book just purely demographically, though I think the networks would like you to.

"I think the networks would also

"John Denver is the biggest television name around—his specials get enormous ratings—but when Denver appeared as a guest on Dick Van Dyke's series, which was in trouble in the ratings, it didn't change the ratings one bit."

Another problem caused by the tendency to book tv names as guests on specials is that the stars can become lost in the crowd. "I think it's unfortunate for Olivia Newton-John," says Smith, "that on her first special the network (ABC-TV) asked her to book a lot of television people.

"She might have gotten a slightly better rating because of those names—the laundry list formula—but the show suffered as a result of it. You didn't feel it was Olivia's show."

Smith-Hemion's Richard Rodgers salute last year was hosted by Henry Winkler, playing Lorenz Hart, and Gene Kelly, playing Oscar Hammerstein. Was booking the Fonz a ratings ploy? "That was part of the impetus of using Henry," acknowledges Smith.



Dwight Hemion: "I know all the old bandleaders and Gary knows the rock acts."

and there's a tendency to fall into repetition traps. Something works one week, so you keep doing it over and over.

"And I'm also afraid that for a variety series to work on a weekly basis it seems to need a standard of comedy that doesn't particularly appeal to us. It's a little bit more bubblegum and funny costumes."

You don't like television? "No, not too much," Smith answers. "I don't watch that much television. Though when we knew we'd be working with Henry Winkler I watched 'Happy Days' for two weeks in a row."

Smith also dislikes a lot of the electronic clichés on television. "You can do a lot of incredible things with videotape, but it's not good when they're more important than what's being said. Electronic effects often overpower the performers."

He also decries the state of tv sound. "It's terrible, but there isn't much we can do about it except exercise some influence to get the stereo broadcasts going, as we did with Neil Diamond and 'Peter Pan.'"

(Continued on page 70)



Gary Smith: "Artists generally are not objective about what works on television for them."



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Turnaround At 'Midnight Special'

By RAY HERBECK JR.

LOS ANGELES—It may take Neal Marshall a month or two, but the new producer of NBC-TV's "Midnight Special" is contemplating a complete turnaround in the musical atmosphere of the popular six-year running series.

"I'm going to take it back to a 'live' feeling," says Marshall, who participated in original conceptual planning for the show before it was named "Midnight Special." "Because of scheduling problems and consequent use of taped clips, I believe it's begun to look 'canned.'"

Marshall replaces Ken Erlich, who has left to produce an upcoming Ringo Starr special on NBC. Erlich also co-produced the Billboard No. 1 Awards Show for Burt Sugarman, executive producer of "Midnight Special."

"I'm going to place acts together in a live situation," continues Marshall, "so they can work closely and

actually jam onstage. It's a concept which PBS-TV has used successfully in 'Soundstage,' and it's what I think our show needs."

Marshall believes the reluctance of acts to perform live on tv, as opposed to submitting taped clips, grew more from a lack of good studio p.a. systems than problems in the broadcast mix.

"The musicians couldn't hear what it sounded like," he says. "Well, now we have an excellent p.a. in the studio. And we also invite the act's record producer, manager or sound man to work in the booth with our sound team."

Another move toward returning the show to a 'live' feeling will be integration of Wolfman Jack into ad lib situations with acts. "The performers love him," Marshall adds.

Essentially, he plans to ask potential hosts one question: "Who would you like to jam with?" Marshall be-

lieves most artists never receive that kind of opportunity.

"In a sense, we'll be booking combinations for the show," he adds. "It will be an attempt to make the music people more comfortable."

He admits the turnaround he is seeking will not come about either quickly or easily, "but I've always held a special fondness for this show, and I'm going to take it back to that original, 'live' excitement we started with."

Marshall initially worked with Burt Sugarman Productions in 1974 as co-producer of "Wizard Of Odds," and later as producer of "Celebrity Sweepstakes."

Most recently, Marshall produced a series of music specials for Home Box Office. These included "Neil Sedaka At The Amphitheatre," "Gladys Knight & the Pips And Ray Charles At The Greek" and "Casino De Paris."

CAPITOL IS COVERING THE COUNTRY!

Billboard

Hot Country Singles TM

* STAR PERFORMER — Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	Title — Artist
9	10	12	I DON'T NEED A THING AT ALL Gene Watson 4513
★ 13	19	10	GOD MADE LOVE Mel McDaniel 4520
★ 19	27	5	WALK RIGHT BACK Anne Murray 4527
★ 20	24	6	RUNNING KIND Merle Haggard 4525
★ 32	40	5	RED HOT MEMORY Kenny Dale 4528
★ 35	43	5	SO GOOD, SO RARE, SO FINE Freddie Hart 4530
★ 39	55	3	I CHEATED ON A GOOD WOMAN'S LOVE Billy "Crash" Craddock 4545
89	89	2	YOU'RE ALL THE WOMAN I'LL EVER NEED Lee Dresser 4529



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Rock Singles Best Sellers

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As Of 2/6/78

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

- | | |
|--|--|
| 1 WE ARE THE CHAMPIONS—Queen, Elektra 45441 | 21 THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge, A&M 2004 |
| 2 SHORT PEOPLE—Randy Newman, Warner Bros. 8492 | 22 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978 |
| 3 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630 | 23 LAY DOWN SALLY—Eric Clapton, RSO 886 |
| 4 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 24 NIGHT FEVER—Bee Gees, RSO 889 |
| 5 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883 | 25 I GO CRAZY—Paul Davis, Bang 733 (Web IV) |
| 6 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355 | 26 MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF ON YOU—Waylon & Willie, RCA 11198 |
| 7 EMOTION—Samantha Sang, Private Stock 45178 | 27 ISN'T IT TIME—Babys, Chrysalis 2173 |
| 8 THEME FROM CLOSE ENCOUNTERS—John Williams, Arista 0300 | 28 WHAT'S YOUR NAME—Lynyrd Skynyrd, MCA 40819 |
| 9 STAYIN' ALIVE—Bee Gees RSO 885 | 29 HARD TIMES—Boz Scaggs, Columbia 3-10606 |
| 10 COME SAIL AWAY—Styx, A&M 1977 | 30 SENTIMENTAL LADY—Bob Welch, Capitol 4479 |
| 11 YOU'RE IN MY HEART—Rod Stewart, Warner Bros. 8475 | 31 GALAXY—War, MCA 40820 |
| 12 PEG—Steely Dan, ABC 12320 | 32 DANCE, DANCE, DANCE—Chic, Atlantic 3435 |
| 13 HAPPY ANNIVERSARY—Little River Band, Capitol 4524 | 33 WONDERFUL WORLD—Art Garfunkel, Columbia 3-10676 |
| 14 YOU LIGHT UP MY LIFE—Debby Boone, Warner/Curb 8446 | 34 NATIVE NEW YORKER—Odyssey, RCA 11129 |
| 15 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646 | 35 NAME OF THE GAME—Abba, Atlantic 3449 |
| 16 HEY DEANIE—Shaun Cassidy, Warner/Curb 8488 | 36 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle, United Artists 1016 |
| 17 DESIREE—Neil Diamond, Columbia 3-10657 | 37 FALLING—LeBlanc & Carr, Big Tree 16100 |
| 18 TURN TO STONE—Electric Light Orchestra, Jet 1099 | 38 POINT OF KNOW RETURN—Kansas, Kirshner S4273 |
| 19 BABY COME BACK—Player, RSO 879 | 39 THE WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272 |
| 20 DAYBREAK—Barry Manilow, Arista 273 | 40 STREET CORNER SERENADE—Wet Willie, Epic 850478 |

Rock LP Best Sellers

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As Of 2/6/78

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

- | | |
|---|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-5-4001 | 21 YOU LIGHT UP MY LIFE—Debby Boone—Warner-Curb WBS 8455 |
| 2 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 22 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 |
| 3 NEWS OF THE WORLD—Queen, Elektra 6E-112 | 23 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Artist) |
| 4 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 24 GREATEST HITS, ETC.—Paul Simon, Columbia JC 35032 |
| 5 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 25 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550 |
| 6 LIVE—Barry Manilow—Arista AL 8500 | 26 ALL N' ALL—Earth, Wind & Fire, Columbia JC 34905 |
| 7 THE GRAND ILLUSION—Styx, A&M SP 4637 | 27 ELVIS IN CONCERT—Elvis Presley—APL2-2587 |
| 8 ALIVE II—Kiss—NBLP 7076 | 28 LEIF GARRETT—Leif Garrett, Atlantic SD 19152 |
| 9 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 29 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 |
| 10 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 30 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 |
| 11 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 31 GREATEST HITS—Olivia Newton-John, MCA 3028 |
| 12 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 | 32 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 |
| 13 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300 | 33 GREATEST HITS VOLUME II—Elton John—MCA 3027 |
| 14 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 | 34 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019 |
| 15 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 35 PART III—K.C. & The Sunshine Band, TK 605 |
| 16 FOREIGNER—Foreigner—Atlantic SD 18215 | 36 MOODY BLUE—Elvis Presley—RCA AFL 1-2428 |
| 17 AJA—Steely Dan—ABC AB 1006 | 37 GREATEST HITS—Linda Ronstadt, Asylum 7E-1092 |
| 18 POINT OF KNOW RETURN—Kansas, Kirshner JZ 34929 (Epic) | 38 GREATEST HITS—Bay City Rollers, Arista AB 4158 |
| 19 TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA 835H | 39 HERE AT LAST . . . LIVE—Bee Gees, RSO RS-3901 (Polydor) |
| 20 BOSTON—Epic PE 34188 | 40 DRAW THE LINE—Aerosmith, Columbia JC3-5856 |

Welk's Firms Buy 2 Publishing Cos.

LOS ANGELES—Bibo Music Publishers, Inc. and Vogue Music, Inc., both owned by Lawrence Welk, have acquired the copyrights of BNP Publishing Co. and Stellar Music Co. from Four Star International, Inc.

The acquisition includes hits "That's Life" and "Take A Letter Maria," but the bulk of the catalog consists of cue music from various television shows owned and syndicated by Four Star.

Classical

Set Pickwick Licensing To Fatten Catalog

By ALAN PENCHANSKY

CHICAGO—Pickwick Records has negotiated new licensing deals with Philips, DG, United Artists and Harmonia Mundi as part of ambitious development plans for its Quintessence classical label.

The newborn budget line also is being broadened through a major licensing pact being concluded with Supraphon, reports Peter Munves, who directs Quintessence activities. Munves says the \$3.98 list catalog, which was unveiled last summer, will be doubled in size in 1978.

According to Munves, the new year also brings added dimension in the form of two new release series, including one programmed for "sound conscious" listeners.

"The Great Stereo Spectaculars," a series of 10 albums, will debut in April, he reports.

Each disk will present popular repertoire, such as Tchaikovsky's "1812 Overture" and "Capriccio Italien," in a recording with super-fi characteristics, Munves explains.

"I'm aiming at the sound market, which actually is broader than the classical market," he notes.

The sound spectacular titles, some to feature the popular combination of conductor Charles Gerhardt and Britain's National Philharmonic orchestra, will appear under the Quintessence Classics For Joy banner.

Also scheduled for introduction is a new "Basic Beethoven" collection to feature some of the master's most popular compositions.

According to the a&r director, Pickwick has licensed the composer's complete piano concertos from EMI, performances featuring Claudio Arrau, and the complete violin-piano sonatas from Philips, with Clara Haskill and Arthur Grumiaux.

From DC, Quintessence has obtained a recording of the Fifth Symphony conducted by Eugen Jochum, and a second "Emperor" Concerto with Wilhelm Kempff soloing.

Among other notable properties acquired for Quintessence, Munves reports, are five long unavailable Stokowski albums, recorded in stereo with the Symphony Of The Air. These UA masters include a Beethoven's "Seventh," a "Pines Of Rome," and a Bloch "Schelomo," with cellist Georg Neikrug.

Munves says development plans also call for an expansion of in-house production, and he hints of a series of orchestral tapings to be conducted in Minneapolis, where Pickwick is headquartered.

Quintessence in-house production debuts this month, with release of "Wild About Gershwin," an album of concert paraphrases composed and performed by pianist Earl Wild.

The February release also includes recordings featuring conductors Rene Leibowitz and Jascha Horenstein, British pianist Solomon and violinist Itzhak Perlman.

1940s Acts Booked

LOS ANGELES—Tex Beneke, Bob Eberly and Helen O'Connell, a touring package of swing era nostalgia, has been booked into the Pantages Theatre March 4-5. Program is titled "The Big Bands From The Summer Of '42" and features Beneke fronting his band with assists from the two vocalists.

(Published Once A Month)

Billboard

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	14	GREATEST HITS OF 1720 (Kapp) Columbia 34544
2	1	106	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	3	14	RACHMANINOFF: Concerto #3 (Berman) (Abbado) Columbia 34540
4	5	5	BACH: Brandenburg Concertos (Leonhardt), ABC AB67020/2
5	10	52	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	6	5	TCHAIKOVSKY: Symphony #6, Pathetique, Chicago Symphony Orchestra (Solti), London CS 7034
7	4	14	VERDI: Il Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra. (Bonyng) London 13124
8	11	10	SUTHERLAND & PAVAROTTI, Operatic Duets, London OS 26449
9	16	35	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
10	19	39	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
11	7	5	VERDI: Simon Boccanegra (Freni, Cappuccilli), La Scala (Abbado) DG 2709071
12	9	5	MUSSORGSKY: Boris Gudonov (Talvela), Angel SCLX-3844
13	8	5	BEETHOVEN/SCHUMANN: Sonata And Fantasiestucke (Rubinstein), RCA ARL1-2397
14	13	5	GERSHWIN & RUSSO: An American In Paris & Street Music (Siegel), San Francisco Symphony Orchestra (Ozawa), DG 2530 788
15			NEW ENTRY WILLIAMS: Star Wars & Close Encounters Los Angeles Philharmonic Orchestra (Mehta), London ZM1001
16	14	25	CHOPIN POLONAISES Pollini, DGG 2530.659 (Polydor)
17	15	21	ALBINONI: Adagio in G Minor St. Martin-in-the-Fields Orch. (Marriner), Angel 37044 (Capitol)
18	18	10	SIBELIUS: Symphonies # 3 & 6 Boston Symp. Orch. (Davis), Philips 9500.142
19	17	25	VIVALDI: FOUR SEASONS I Musici, Philips 6500.017 (Phonogram)
20	12	31	GRANADOS: GOYESCAS De Larrocha, London CS 7009
21	21	21	ROMANTIC VIOLIN, Fodor RCA ARL1-2365
22	22	10	VIVALDI: Four Seasons (Koto Ensemble), Angel S-37450
23	23	48	THE GREAT PAVAROTTI London OS 26510
24	28	10	CHOPIN: Waltzes (Rubinstein), RCA LSC-2726
25	31	39	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
26	20	14	JANACEK: Katya Kabanova (Soderstrom) Vienna Phil. Orch. (Mackerras) London 12109
27	27	17	MAHLER: Symphony #2 (Abbado), DG 2707.094
28	24	120	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
29	26	17	CARRERAS: Opera Arias Philips 9500.203
30	25	10	BEVERLY SILLS, Opera Arias Angel 37255
31	29	10	GOUNOD: Faust (Lombard), RCA FRL4-2493
32	32	56	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
33	33	10	DVORAK: Piano Quintet in A Columbia M 34515
34	34	10	BLOCH: Schelomo (Bernstein), Angel 37256
35			NEW ENTRY BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
36	30	10	GIACOMO ARAGALL, Italian Opera Arias London OS 26499
37			NEW ENTRY TOMITA: Kosmos RCA ARL-1-2616
38			NEW ENTRY HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548
39			NEW ENTRY BEETHOVEN: 9 Symphonies Cleveland Orchestra (Szell), Columbia M7X3028
40	35	35	SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)

FEBRUARY 18, 1978, BILLBOARD

Arion & Peters To Receive New Muscle From Parent

CHICAGO—Peters International plans to heighten the identity and broaden the market penetration of its manufactured classical lines, Arion and Peters.

Pierre Bourdain, newly appointed marketing director for Peters, says the company is dramatically expanding its classical licensing program, and will give additional marketing support to the \$7.98 list lines.

According to Bourdain, the former director of product management for CBS Masterworks, irregularities in supply of imports and problems caused by inflation and currency instabilities are driving Peters further into a manufacturing situation.

Bourdain claims 100 titles will be released this year on the company's Peters label, a manufactured line introduced in the fall.

The releases will include material from Electrola (Germany), Symphonica of London, TPG (France), and Ducale (Italy). Peters also licenses from Ariola (France), maintaining the identity of that label in a separate U.S.-pressed line.

According to Bourdain, the marketing of the manufactured labels will be coordinated with increased ad and publicity expenditures and artist tour support in 1978.

Bourdain says classical radio station and reviewer mailing lists are being drawn up—for the first time on a formal basis. And he indicates that press releases and bio information will accompany the 10 Peters label releases expected this year.

U.S. tours by performers featured on the Peters label also figure in the upgraded marketing plan. Bourdain claims the company will provide retail level support for appearances in March and April by French trumpet virtuoso Andre Bernard.

The 32-year-old instrumentalist is featured on a group of Peters issues including the February release of concertos by Handel.

The new release also includes a

recording of the "Emperor" Concerto with pianist Charles Rosen, Gregorian Chant, Liszt's "Soirees Musicales" (after Rossini), played by pianist Vincenzo Balzani, and an album of Romantic horn concertos with soloist Daniel Borgeue.

Recent releases on the Arion label have included the first complete recording of the Rossini opera "Tancredi."

Bourdain says that Peters classical a&r chief Bob Reid is exploring licensing deals with several other European firms.



RELAXED RECITALIST — Pianist Misha Dichter has recorded five solo LPs for Philips, two of which are just released in the U.S. He plays four N.Y. recitals this season.

16 MUSICIANS ON STAFF

S.F. Label Maintains Own Orchestra

CHICAGO—1750 Arch Records, San Francisco, claims the rare distinction among record labels of maintaining its own orchestra, the Arch Ensemble.

The 16-member group was established with the support of grant monies to a foundation affiliated with the record label, explains Phill Sawyer, executive director of 1750 Arch Records, a division of 1750 Arch Inc.

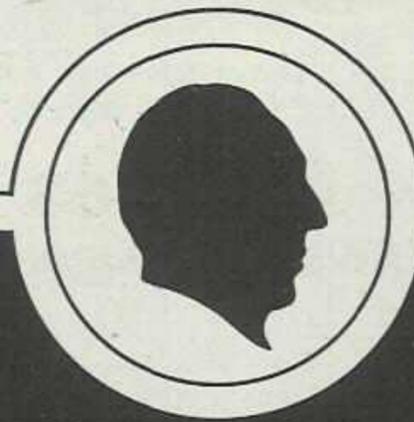
Grants from the San Francisco Foundation and Scaggs Foundation are helping to underwrite orchestra and conductor in two concert series

which have just begun, says Sawyer.

Three programs of post-World War II compositions are being performed at San Francisco's Metropolitan Art Center and at the Oakland Museum, featuring works of Berio, Stockhausen, Wuorinen, Roger Reynolds and others.

Sawyer says the selections will be culled for an album by the 1750 Arch Orchestra directed by Robert Hughes.

The label is headquartered in Berkeley at 1750 Arch St., a residential-zoned building that Sawyer says also houses a 49-seat concert hall.



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Classical Notes

"Oratorio From The Book Of Mormon," by Leroy J. Robertson (1896-1971), to be recorded in May for release by Columbia Records. Maurice Abravanel, who premiered the work in 1953, will direct soloists, the Mormon Tabernacle Choir and the Utah Symphony. Abravanel has recorded Robertson's "Punch and Judy" Overture for Vox.

Tenth anniversary season of Opera Orchestra of New York begins Thursday (27) with a concert performance of Weber's "Oberon" at Carnegie Hall, Rossini's "Tancredi" and Mercadante's "Virginia" also to be presented by Opera Orchestra this year, with Nicolai Gedda, Marilyn Horne and Montserrat Caballe among participating singers. Productions of Opera Orchestra have been taped by CBS Masterworks.

John Sievers, coordinator of classical releases for ABC Records, to parley with indie distributors now handling the ABC lines. Sievers plans meetings with the various wholesalers to "familiarize them with what our catalogs are and where they sell."

Better late than never Krzysztof Penderecki's opera "Paradise Lost" will be given its world premiere next season by Chicago's Lyric Opera. The work was commissioned by the company for the bicentennial year, but Penderecki did not complete it in time.

DG pairing Bernstein and the Vienna Philharmonic in a new integral Beethoven Symphony cycle, with the Fifth, the "Eroica" and the Second Symphony completed. Also a complete Bernstein-led "Fidelio" for DG.

ALAN PENCHANSKY



Billboard photos by Bonnie Tiegel
Jeff Wald: He's the expert on personal appearances and records in the new management-disk label-film company.

TAKES ON JACKSON BROWNE

Golden Gambling On Manager Career

By JOE X. PRICE

LOS ANGELES—Peter Golden, who headed up the William Morris Agency's coast music department since 1973 and who served as a Morris agent for the past 13 years, is banking on a career move as personal manager to Jackson Browne.

"I just want to manage Browne exclusively right now," says Golden. "I haven't made plans for growth. I want to get it to the point where we both feel comfortable in the new situation. At that point I'll do what good business dictates."

Golden, who finds the difference between being an agent and a manager is "like night and day," explains the reason he switched was that he wanted to seize a rare opportunity.

"I was ready for a new adventure and Jackson was the person I wanted to do it with. You don't get that kind of a chance every day. Once in a lifetime, if you're lucky."

Elaborating on his feelings that agenting and managing are worlds apart, Golden says: "It's a new position to be dealing from the other side; it has a whole different point of view. I was never in management before and I have a new respect for managers."

"For instance, I've been on the road with Jackson for the last three weeks and really went to school. When you're an agent you have this attitude that the job is done."

"But now you're dealing with actual costs of everything—from a roadie to a sound system to a truck driver. It's really amazing to find that you have a team of 40 people on the road with you. I didn't realize how complex it was. But it's a lot of fun when you're handling someone like Browne."

Asked if he felt it was a greater challenge from a creative standpoint being a manager than an agent, Golden answers: "I feel you can be

creative as an agent in terms of packaging and career building but you can't function efficiently in in-depth situations in an agency when you're dealing with a volume business—and every agency wants to get into a volume situation."

Meanwhile, back in New York, there's another former William Morris agent who recently left the agency but remained an agent. He's Steve Ellis, who set up the Steve Ellis Agency Ltd. in Manhattan last December, and his views on volume coincide with Golden's to a certain extent.

"Having your own company alleviates a lot of the problems that exist in large agencies," Ellis says. "Namely, an overabundance of staff meetings, an overabundance of paperwork and memos and not enough time in the day to be creative with the clients."

"I believe in developing extremely close relationships with record labels in working with all talent."

Ellis, who started with the Morris agency in 1970 and was elevated to full agent status two years later, created a separate division within the agency in 1974 that was devoted exclusively to black artists.

He personally handled the careers of Barry White, Parliament, Funkadelic, the Ohio Players, Rufus, Eddie Kendricks and others. He left Morris in October 1976 to join Gemini Artists, where he signed and guided the careers of the Floaters, Michael Henderson, Slave, Cameo and the Jimmy Castor Bunch.

Under his own corporate aegis, he currently represents the Floaters, Michael Henderson, Mandrill, Kool & the Gang, Cameo and the Jimmy Castor Bunch, the Voltage Bros. and Danny Peck. "Everyone but Slave is with me now," he concludes.

2 Bronx-Schooled Buddies Link Wald, Nanas Plan Label To Bolster Managerial Skills

By ELIOT TIEGEL

LOS ANGELES—Robert Stigwood's success in records and films is an example Jeff Wald wants to emulate. "I'd like to do a number like his," Wald says, in noting the goal which he and his new partner, Herb Nanas, see for themselves in their broadening management-record company-motion picture and television specials operation.

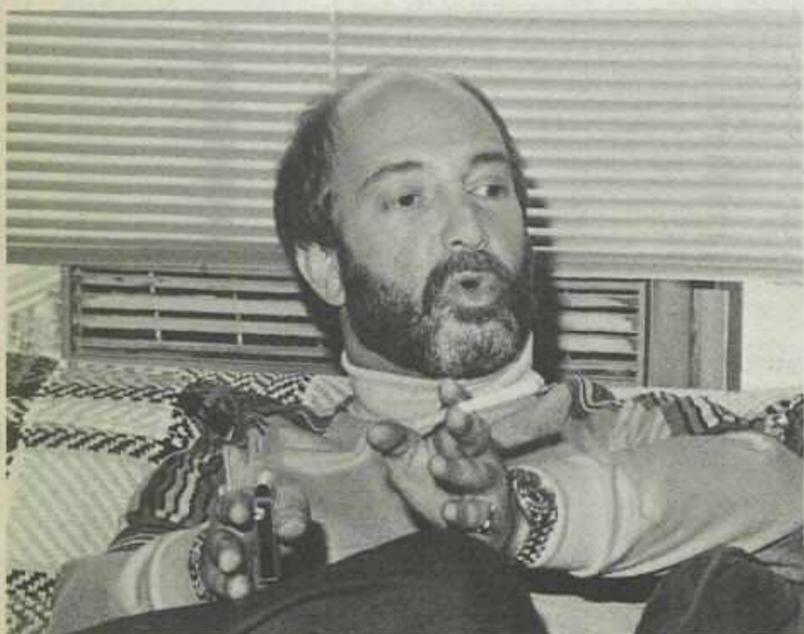
Wald points to Stigwood's success

in records (with RSO) and films ("Tommy," "Saturday Night Fever," "Sgt. Pepper's Lonely Hearts Club Band," "Grease") as the ultimate blending of contemporary music with contemporary filmmaking.

Wald, 34 and Nanas, 37, are both former residents of the Bronx in New York and have known each other 10 years. Nanas helped land Helen Reddy her first television

Wald says he expects to hire a major executive within two to three weeks to head up Ego. The staff could number as many as 12 people. Quips Nanas: "It's amazing that no one's used that name before." "Crazy isn't it?" asks Wald, answering his partner's comment.

The label, both executives point out, will be staffed heavily toward promotion. Notes Wald: "Our artist



Herb Nanas: He's the expert in television placement and motion pictures, adding these fields of expertise to the new combine.



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guest shots when he was with the William Morris Agency here on the Coast in 1968-69.

Wald, Reddy's husband and manager, and Nanas, who handled actors and musicians while with the Morris office for six years (1963-69) and after when he went into business himself, are constructing a multi-tiered operation in which they share equally the profits.

First is the management firm which represents Helen Reddy, Sylvester Stallone, Chicago and David Steinberg.

The cross blending of these two aggressive managers will be seen on all levels of their company. Already Wald plays the role of "Sticky" in Stallone's Universal film, "Paradise Alley."

The two will be creatively involved in their newly formed Ego Records label. Wald says distribution will be through a firm with company owned branches, adding the deal is not yet firmed.

relations will be strong. We will have the ability to put artists on tour and get them television exposure."

Nanas, Stallone's manager and certainly one of the industry's hottest personal managers extant, is skilled in television and movie contacts.

The two will be involved in a&r for the label, with no a&r head being hired. Since the label plans only signing four acts a year, per Wald, the duo will have time to listen to material, Wald claims.

"Herbie had an uncanny knack for picking things early in his life," Wald says, referring to Nanas' hearing Helen Reddy open her act at the Troubadour with "I Am Woman" and hocking Wald that that tune "was the song that would make her a star."

Wald says the two will be involved with the label through their "visibility" and ability to bring artists in. The distribution company will

(Continued on page 43)

Fireworks Endanger Minn. Concerts

MINNEAPOLIS—An irate citizenry here has taken steps to quell the latest insanity rock concertgoers have been practicing—lobbing high-powered fireworks into audiences in St. Paul and Minneapolis auditoriums.

Whereas the big rock concert bugaboo hitherto has been the usual plethora of vandals, pot-smokers and drunks, now the rowdies are pitching grenade-like cherry bombs and Roman candles into the crowds, putting everyone's life in jeopardy.

In a letter to the Civic Center Authority, St. Paul Mayor George Latimer noted firecrackers have "created extremely dangerous conditions" and that "the preservation of rock shows as an ongoing revenue pro-

ducer is at stake, and the use of pyrotechnics in a public facility is simply intolerable."

At St. Paul Civic Center, where the problem has been particularly critical, managing director John Friedmann, up till now a strong supporter of rock concerts, agreed that drastic steps had to be taken immediately.

For starters Friedmann has instructed security guards to begin apprehending offenders and police to patrol the corridors. Previously, cops were stationed outside the arena only.

Gerber And Palmer Open a New Firm

LOS ANGELES—Bill Gerber and Russell Palmer have opened their own management firm, Palmer-Gerber Associates with their first two clients Jiva, a five-piece band and Swan, a quartet.

Gerber is a former concert booker and Palmer a former promotion man with a number of labels.

Gerber says the fledgling company will emphasize promotion for its clients, working to augment record label activities. Swan is a hard rock band; Jiva has a softer sound. Both acts are without label affiliations at this time.

Cohen To Produce

LOS ANGELES—Allan J. Friedman, Robert Fisher and Paul Manning have set Laurie Cohen to produce their musical comedy "Love In A Piano Roll Factory" at the Doheny Plaza Theatre, Beverly Hills, targeted to open late March.

Cohen also produced "A Tribute To George Gershwin" at the Doheny Plaza last fall.

Music for "Piano Roll" was written by Friedman, book by Fisher and lyrics by Manning.



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VAL GARAY

Has been nominated in the Twentieth Annual Grammy Awards for:

"J T" (album)
James Taylor

In the category of:

BEST ENGINEERED RECORDING

The National Academy of Recording Arts & Sciences



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VAL GARAY

Has been nominated in the Twentieth Annual Grammy Awards for:

"SIMPLE DREAMS" (album)
Linda Ronstadt

In the category of:

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The National Academy of Recording Arts & Sciences
January 1978

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The Mastering Lab. & Staff,
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Mark Howlett, Dennis Kirk,
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John Frankenheimer

Thanks for the help

Court Decisions Bring Decline In Frisking

• *Continued from page 1*

Iowa (October 1977) and North Carolina (August 1977). All stemmed from suits brought by disgruntled rock patrons, and each decision adamantly declared that warrantless searches are illegal.

As a result, many of the nation's leading auditoriums have adopted policies designed to protect the individual's constitutional rights, while at the same time endeavoring to prohibit hazardous material (firecrackers, glass bottles) from entering the auditorium.

There are exceptions. A Hawaiian judge recently lifted a temporary ban on random searches at Honolulu's Blaisdell Arena and Waikiki Shell where most of the island's rock concerts are held. In reinstating the policy, the judge notes that instances of hurled bottles make such frisks "a public necessity" (Billboard, Jan. 28, 1978). The local American Civil Lib-

erties Union is appealing the decision.

The most common approach now being used involves having signs posted near entrances barring patrons from entering the auditorium in possession of items considered "dangerous." Patrons with briefcases (and in some cases, ladies' handbags), paper bags, bundles or rolled up garments, will be asked to voluntarily reveal the contents of such parcels if security guards or ushers deem them suspicious.

If the patron refuses, he or she will be refused admission to the concert. Some venues, such as Madison Square Garden, will also refund the ticket price at this point.

If the patron volunteers to open the bundle or bag and contraband is found, most places will simply require that the patron deposit the contraband in a disposal bin or take it back to his car if that's possible.

This procedure has been adopted by, among others, New York's Madison Square Garden and the Nassau Coliseum, Buffalo's Memorial Auditorium, Houston's Civic Center; the St. Paul (Minn.) Civic Center, the Greensboro (N.C.) Coliseum Complex and the Inglewood, Calif. Forum.

Frisks or searches in any form are not, apparently, popular on college campuses.

"We haven't had to deal with the issue because it hasn't come up," says Tom Sparrow of the 13,239-seat Auburn (Ala.) Memorial Coliseum. "Students control the students here and we haven't had any trouble."

In Houston, where state law prohibits alcoholic beverages from being brought inside public buildings, police are stationed near entrances.

"We don't physically search, but if we see a bulge under a coat or a pa-

per bag and the patron refuses to have it inspected, we'll refuse admission," explains assistant director Jim Gatlin of the Houston Civic Center.

Jim Oshust, manager of the Greensboro (N.C.) Coliseum Complex, which was the subject of a lawsuit last year, says the auditorium dropped its policy of body frisks and random search due to the court ruling.

"We're not disagreeing with the opinion," he points out, "we admit we didn't give enough warning and now we use a different system."

One thing the court upheld in the Greensboro case was the right of police to arrest a patron they found in possession of a controlled substance such as drugs. The gist of the various courts' attitudes was that patrons must be warned, then volunteer to be searched if admission policy requires it.

While Greensboro authorities view a woman's handbag as a "sanc-

tioned," as are purse checks and body frisks.

Do patrons object?

"Surprisingly, no," the spokesman said.

In all instances where a court challenge ensued, the court took pains to point out the responsibility of the venue operator to take whatever legal steps possible to insure the safety and welfare of the audience.

The American Civil Liberties Union, while pleased with the court's decision to guarantee Fourth Amendment rights, is still opposed to any searches or requests to search as a matter of principle.

"We don't believe in airport searches," notes ACLU executive director Alan Reitman. "It violates the spirit of the Fourth Amendment. In all these cases, we consider warrantless searches to be unconstitutional unless there is what is called a clear and present danger."

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PERSONAL TOAST—Irene Kral celebrates her birthday during her engagement at the Hong Kong Bar in the Century Plaza Hotel with Chuck Niles, KBCA jazz personality hosting. Kral has racked up a Grammy nomination for the second consecutive year in the jazz category.

tuary" not subject to a search, other venues don't hesitate in asking women to expose the contents of the purse for inspection, particularly when the bag is larger than normal size. Certain other venue operators in Tennessee and North Carolina, meanwhile, are following Honolulu's adamant stand in conducting searches.

A spokesman for the Cumberland County Memorials Auditorium in Fayetteville, N.C., notes that random searches are still "occasionally" em-

Deciding what constitutes "clear and present danger" to a concert audience is something that venue operators and managers are carefully pondering.

"Twenty years from now you'll probably need a law degree to run a building," opines Fred McCallum of the Knoxville (Tenn.) Civic Center. "We still search. Let 'em test in our area where the middle district court is in Cincinnati."

In today's climate, someone may take him up on that.

Lettermen Cut Their Own Single

LOS ANGELES—The Lettermen have cut their first single for their own label, Alpha Omega Records, after 15 years on Capitol.

The singing trio left Capitol 1½ years ago. The new disk pairs "What I Did For Love" with "I'll Come Back" by Donny Pike, one of the members of the group. Group member Tony Butala produced both sides. Patrick Valentino arranged and conducted the orchestra on both songs.

Set Talent For 2nd Calif. Jam

LOS ANGELES—A concert bill comprised of eight major headline acts for the upcoming California Jam II, successor to the record-breaking California Jam of 1974 which garnered a reported boxoffice gross of \$2 million, has been firmed. Acts set are: Aerosmith, Foreigner, Heart, Dave Mason, Ted Nugent, Rubicon, Santana and Bob Welch.

Producers are California Jam, Inc., in association with Wolf & Rissmiller Concerts. Fest is expected to draw 200,000 people to the Ontario (Calif.) Motor Speedway March 18.

The veteran performers are now on a tour of Japan, one of their biggest markets where, according to manager Jess Rand, they will be recording several tunes in concert and in the studio for an LP.

The group cut nine songs here before leaving for the Orient. The LP should be completed by the end of this month.

The act, a long favorite in Las Vegas, is known for its tight harmonies and ability to interpret evergreens as well as new compositions over a contemporary rhythmic setting.

Talent In Action

TOWER OF POWER MARILYN SCOTT

Royce Hall, UCLA, Los Angeles

This talented 11-man group missed the mark in its 80-minute set here Feb. 1.

Its opening number was a long instrumental which gave each member of the band a chance to solo and be introduced. If the number was to be included at all, it should have been tucked away in the second half of the set, not placed first to kill momentum before it got started.

The first seven songs in the show suffered from sameness: they all dealt with a party funk formula and featured predictably punchy horn attacks. Adding to the predictability was the way the six men in the group's horn section mechanically raised their instruments in unison; and the way each song seemed to end in the same cold, abrupt way.

Some of these songs were quite good, but their catchiness wore thin without some mellower material to lend balance. Among the better tunes were "This Time It's Real," a joyous, jazz-tinged number in which the horns were used as accents or bursts of energy rather than in an overpowering barrage, and "We Came To Play," title track of the group's new Columbia LP due to be released March 20.

It wasn't until the eighth tune, the masterful midtempo ballad "So Very Hard To Go," that the group offered a song with feeling, with a lyric that went beyond simplistic funk cliches. It was followed by another midtempo number, "You Appeal To Me," which, while catchy and rhythmic, was more subdued and less manic than the show's opening numbers.

But then the set self-destructed again with long, then indulgent sax and organ solos. The group works best as an ensemble, but much of the second half was devoted to individual efforts. At least the lights flashing in time with the music lent visual interest.

The only other visual element was a rather dumb one: a sax player—dressed as Uncle Sam in a blue sequined jacket and red and white sequined pants—did a clumsy dance step repeatedly throughout the set.

Tower of Power is a group of talented musicians, and there's no reason why, with better pacing and a different set order, many of these problems can't be corrected.

Opening the show in a 40-minute, eight-song set was former Tower backup singer Marilyn Scott, who has a chart hit on Big Tree with an r&b-disco-rock remake of "God Only Knows."

Despite the sound of her single, she came across more like a jazz singer as she fronted a dynamic four-man combo. She handled challenging, ambitious melodies with ease with her fluid, powerful vocals. The fact that her stage movements sometimes seemed stilted and forced was probably due to the fact that this was her first major performance as a solo act.

PAUL GREIN

SPINNERS RONNIE DYSON

Pantages Theatre, Los Angeles

This veteran five-man group emphasized well-harmonized, uptempo numbers in its 65-minute set here Feb. 3, with eight of the 12 songs falling into that category.

"I'll Be Around" and "Games People Play," two of the best singles of the '70s, sounded just as good as on record thanks to the backup support by a 20-member orchestra.

The show opened with "Heaven On Earth (So Fine)," a recent single which has the flowing melody and warm, nostalgic sound of "Games People Play"; "Could It Be I'm Falling In Love," which the group ended with cornball, high falsetto harmonies like old-time singing groups; and "Then Came You," on which one of the three female backup singers stepped to the front of the stage to assume the Dionne Warwick vocal part.

In keeping with the show's party atmosphere, members of the group ventured into the audience on a couple of the more catchy, rhythmic numbers, "Mighty Love" and the new single, "Easy Come, Easy Go."

The last number of the set was "Rubberband Man," which had the group and backup trio doing shtick with giant rubberbands while smoke bombs exploded, shrove lights flashed and red station house lights on either side of the stage blinked on and off. For the encore the orchestra continued playing "Rubberband Man," while members of the group brought women out of the audience to dance.

The four intense, slow ballads included "The Way We Were," sung soulfully by John Edwards, and "Sadie," a tribute to motherhood which included a long, gospelish spoken part about how

we all take our mother's love for granted at times.

While it would be easy for a jaded critic to dismiss the number as maudlin and affected, it was performed with such obvious sincerity to be genuine and touching.

In his 12-song, 45-minute opening turn, Dyson mixed breezy disco material like "Aquarius" and his 1970 hit "Why Can't I Touch You" with intense soul ballads like "Sara Smile."

Supported by the 20-member orchestra and two female backup singers, Dyson encoored with a four-song medley of Carpenters ballad hits: "A Song For You," "Rainy Days And Mondays," "I Won't Last A Day Without You" and "Goodbye To Love."

PAUL GREIN

HERBIE HANCOCK CHICK COREA

Auditorium Theatre, Chicago

Facing each other over concert grands, the two pianists departed radically from the banks of keyboards, electric bands and fusion formats that have secured their recent commercial successes as leaders of recording and performing groups.

The ambience was closer to that of a classical concert Feb. 5 than a program of progressive jazz or funk music, and the sold-out house was by turns attentive, moved and impatient in an eight-song, two-hour set which finally convinced listeners through sheer length and empty virtuosity that they had been culturally enriched.

The opener, "Some Day My Prince Will Come," dedicated to trumpeter Miles Davis in whose bands both pianists served, seemed at odds with audience expectations and its languorous arrangement stretched on and on without drive or direction.

Seldom during the concert did the pianists modulate into the blue and boogie music for which the young integrated crowd occasionally shouted requests.

Those hecklers must have been among the slow but steady stream of walkouts. Corea's composition "Homecoming," written expressly for the tour, was ambitious in its four-hand plan, but desperately needed editing.

A rendition of the standard "Lisa" which followed was more cohesive and engaging, but that small step forward was undercut by the tasteless clowning Corea felt called upon to provide on a supposedly spontaneous "Improvisation With A Hook."

Following an intermission, the pianists launched a furiously brief excerpt from Bartok's "Mikrokosmos" which led into a pair of solo improvisations—Corea's a showy but pretty dedication to his Lady Gayle, and Hancock's an obscure, unfocused statement such as one would play at home for oneself.

His familiar vamp on "Maiden Voyage" suffered in a duet medley with Corea's irresistible tune "La Fiesta." A noisy ovation brought them back for a triumphant encore.

Some of the funk and fusion these musicians have been so conscientiously creating for several years would be a welcome inclusion in this self-indulgent, poorly paced show. The concept of a collaboration between these two personable stylists is appealing, but by the middle of a tour headed to Japan and Europe its realization should be much stronger.

HOWARD MANDEL

RICK NELSON AND THE STONE CANYON BAND JAY BOY ADAMS

Roxy, Los Angeles

With his boyish good looks still intact, Nelson and his band turned on the charm and sent an audience of adulating teenage girls home beckoning for more despite three encores.

His 75-minute, 17-song set Feb. 4 was a mixture of old and new, with a bulk of the material from his latest Epic album "Intakes."

Before Nelson hit the stage, a minute or so of "Ozzie and Harriet" footage was beamed onto a screen. As the clip ended with Nelson, then about 17, singing "I'm Walkin'," the action immediately shifted to the stage as he picked up with the conclusion of the song.

The girls, bordering on hysterics, applauded furiously as Nelson, in tight black pants and black shirt, proceeded with the remainder of the set. Throughout the show, he was baraged with notes from the audience, flowers and even a stuffed doll.

Accompanied by his exceptionally tight Stone Canyon Band, paced by bassist Jay DeWitt White, Nelson performed his newest single, Brenton Woods' "Gimme A Little Sign" and then continued with Dylan's "She Belongs To Me," a poignant acoustic number; the '50s

rock'n'rollish "My Bucket Has A Hole In It" and "You Can't Dance."

As the show headed midway, Nelson went to his bag of oldies for "Travelin' Man," "Hello Mary Lou," his big hit "Garden Party" and Elvis' "Mystery Train" which he performed on piano.

While Nelson may not sell records as he used to, he is still a viable live performer and an entertaining one at that.

Atlantic artist Jay Boy Adams opened the show with a satisfying seven-song, 40-minute set of country/rock and folk flavored tunes.

Backed by a four-piece band, most tunes were energized rockers, climaxed by "Superkicker," a footstomping rocker paced by a sizzling three-guitar jam.

Adams alternated from electric to acoustic guitar highlighted by the narrative ballad "The Legend Of Jack Diamond."

Judging by Adams' appearance and material, one assumes he would have been good at protest songs if he had been around during the '60s.

Managed by ZZ Top's Bill Ham, Adams, has enough potential to attract attention.

ED HARRISON

UBIQUITY/STARBOOTY

Concerts By The Sea,
Redondo Beach, Calif.

It was initially surprising that this nine-member group—which deals in a disco-jazz-funk hybrid—would be booked into Howard Rumsey's oceanfront club, which normally features only acts that are strictly jazz.

Actually Roy Ayers, behind whom Ubiquity used to play on Polydor, was originally booked here for a six-night stand. But since Ubiquity's first solo album on Elektra/Asylum's jazz/fusion division was just released, this opportunity was used to preview the group's stage show.

On Feb. 7 the seven-man two-woman group performed only three numbers from its E/A album before Ayers joined it for a 45-minute session which featured a lot of stretch-out improvisation and jamming.

But the three songs the group performed in the first 25 minutes of the set showed considerable range. "Starbooty" is a dynamic party funk number, "Spread It" is a funky, percussive song with a variety of third world influences, from Latin rhythms to African chants, and "Love Is Love" is a pretty ballad which was given a powerful, gutsy reading by Merry Clayton, who is a "temporary" member of the group for the duration of the tour.

A shrove lighting effect shone from under the vibes instrument before Ayers came onstage to play the show with the group on such songs as the crafty novelty "Funky Donkey" and the mellow, sophisticated "Searchin'."

The two best numbers of the night both featured somewhat complex arrangements. A medley of the pretty "This Side Of Sunshine" from Ayers' "Lifeline" LP with the funkier "Everybody Loves The Sunshine" led into a rocking sax solo.

And "The Third Eye" began as a warm, soothing cut with Ayers on vibes and vocals; and then also showcased excellent vocal turns by Clayton and Karla Vaughn, who was just recruited to join the group four days before opening night.

Ubiquity's basic premise of wedding jazz and rhythm & blues is of course a sound one, since both music forms have their roots in improvisation. But it remains to be seen if the group can carry an entire show on its own without Clayton, who is not a permanent member, and Ayers, who will not be part of the Ubiquity show after this engagement.

PAUL GREIN



STARS APPEAR—Stephen Bishop is surrounded by a host of personalities on-hand at the Roxy in Los Angeles for his opening night SRO performance. From the left: Natalie Cole, Donna Summer, Joni Mitchell, Bishop and Chaka Khan.

CBGB In N.Y. Reopening Soon

NEW YORK — The CBGB Theatre, which opened briefly at the end of January, will reopen on a permanent basis March 2, says owner Hilly Kristal.

The venue had been scheduled to

reopen Jan. 26, but, Kristal says, repairs to a noisy generator have not yet been completed. Kristal says he does not want to reopen until all problems with the heating and sound system are ironed out.

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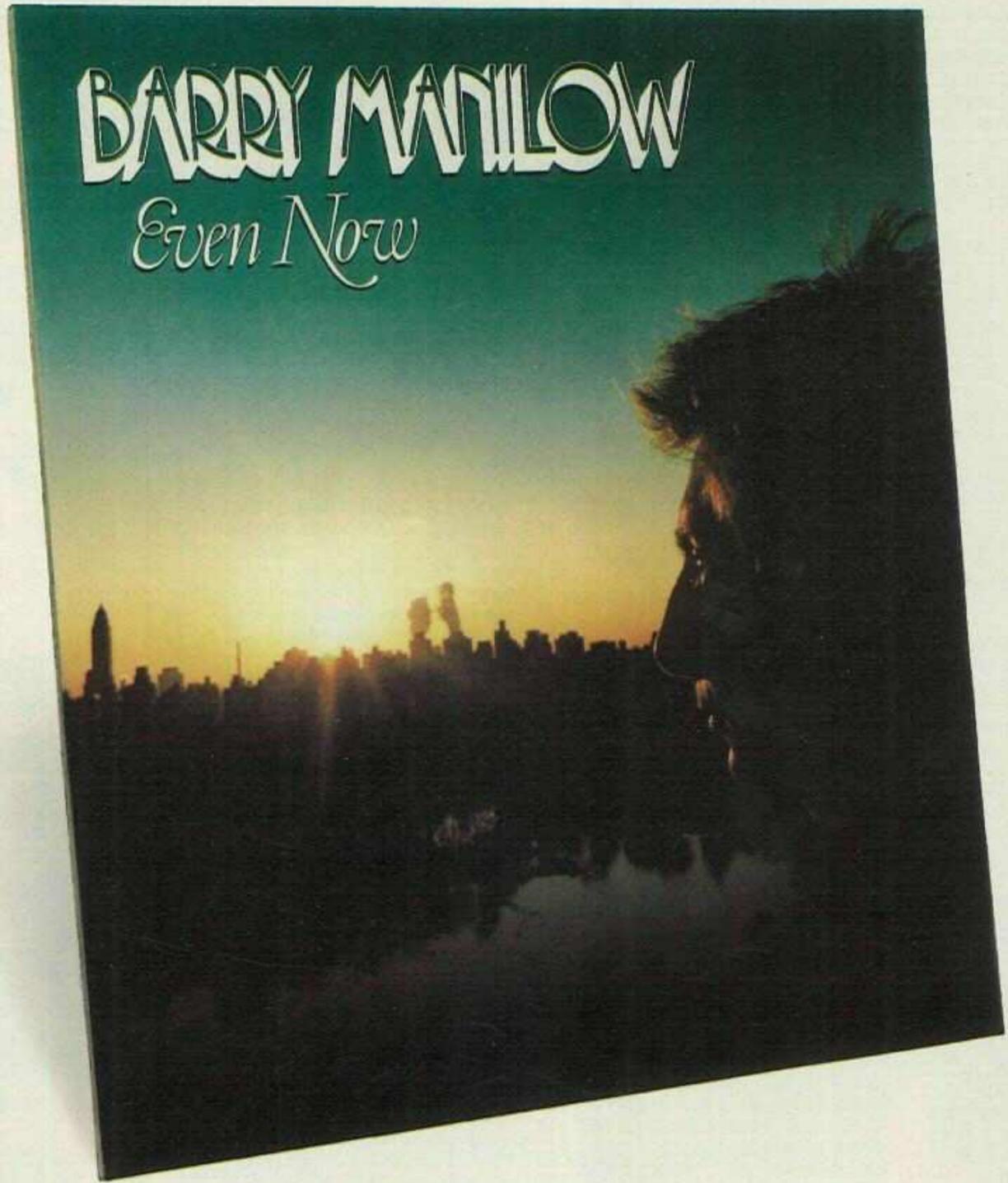
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Talent

Signings

Singer-songsmith **Lee Clayton** to Capitol Records. **Neil Wilburn** produced Clayton's debut Capitol LP, "Border Affair," due out this week. Clayton first garnered national recognition with his "Ladies Love Outlaws" ditty, cut by Waylon Jennings in 1972... **Allan Clarke**, former lead singer with the Hollies, to Atlantic Records. Now a solo artist, Clarke's indie production deal with **Spencer Proffer** remains intact and latter will a&r all Clarke product under the new pact. His bow Atlantic disk, a single, is due in late February... **Stephanie Mills**, singer-actress who played the part of Dorothy in the Broadway musical "The Whizz" past three years, to 20th Century Records. **Lamont Dozier** will produce... Former RCA Records act **Faith, Hope & Charity** also to 20th Century label. **Van McCoy**, who has supervised a&r for act past 11 years, now has threesome in studio in Gotham, cutting its first wax under new pact... **The Vandals**, described as a "middle of the wave" quintet, to new-formed Dennis Ganim Organization. Ganim, former president of Pyramid Records, is now completing work with the band on its bow LP in New York while readying a massive "Get Vandalized" promo rush.

Valentine, RCA Records act, to William Morris for representation in all fields. The rock quintet features Sylvester Stallone's brother Frank... **The Tradewinds**, pop trio from Altadena, to Lipman Kritzer, Hollywood, for personal management... **Roger Miller** re-signed for another hitch with ICM for representation in all fields. Miller, a Windsong Records artist, is managed by Sol Bonafede of Management III... **Kari Pickett**, 14-year-old songstress, to Shreveport-based Paula Records, per label's president Stan Lewis. Moppet's debut recording due out in March... **Tom Petty & the Heartbreakers** re-linked to Shelter Records, per Denny Cordell, president of Shelter, distributed by ABC... **Flying Burrito Bros.** (Sneaky Pete Kleinow, Gib Guilbeau, Skip Battin, Robb Strandlund and Gene Parsons) to Lloyd M. Segal & Assoc. for personal management. Burritos are on a 40-city tour of U.S. and Canada.

Talent Talk

Steve Winwood broke his arm recently when he fell off his horse while riding to the hounds in England. The accident came in between tours... **A Talking Heads** tour with **Elvis Costello** has been threatened after singer **David Byrne** was hospitalized for exhaustion in London recently. He is now resting at home.

Television station KTVU has refused to run advertising for the **Sex Pistols**, even if the ads are in good taste, because it "is the type of controversial product that would cause phone calls and letters involving negative comments from certain concerned citizens," according to a letter from the tv station.

WCBS-TV news is running a feature on punk rock. NBC is also planning something... After "Beatlemania," the next ersatz rock show on Broadway is "Elvis, The Legend Lives." The Productions II project is in previews and no press is invited... **Richard Nader's** "Rock'n'Roll Spectacular" has been announced for Madison Square Garden for March 3. The show is the only rock event at the venue before May when David Bowie is scheduled (Billboard, Feb. 11, 1978). A February date for **Aerosmith** has been cancelled.

John Lodge of the Moody Blues recently traded in his Rolls Royce for a Range Rover. Seems there wasn't enough trunk space for all his guitars... **Trustin Howard and Jeff Mercer**, son of the late Johnny Mercer, will film a tv special, "A Tribute To Johnny Mercer." **Marshall Robbins**, Johnny's long-time associate, has been signed as technical advisor. Howard and Mercer are also partners in Krugerrand Records and have a single out by Flo Lacey, "What's Expected Of Me Now?"... **Cleve Hermann**, veteran sportscaster with L.A.'s all-news AMer, KFWB, will present a musical salute to L.A. starting Tuesday (21) for one week at the Doheny Plaza Theatre in Beverly Hills. Onstage production will feature song and dance, plus the soft-rock combo Meandyou, headed up by Cleve's son Steve... French chanteuse **Michele**, West End Records act, currently in Philly, rehearsing her new nitery act and prepping for her U.S. debut at the Philadelphia Academy of Music Feb. 24 when she'll appear with Salsoul Orchestra and Meco. She's in U.S. to plug her album "Magic Love."

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	EARTH, WIND & FIRE/DENIECE WILLIAMS/THE POCKETS—Larry Bailey/Blaine Kern, Superdome, New Orleans, La., Feb. 3	18,149	\$8.50-\$10	\$166,399
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Arenas (6,000 To 20,000)

1	EMERSON, LAKE & PALMER—Don Law Co., Boston Garden, Boston, Mass., Feb. 4	15,500	\$7.50-\$10	\$128,000*
2	GRATEFUL DEAD—Jam Prod./John Scher, Uptown Theatre, Chicago, Ill., Feb. 2 (3)	13,143	\$8.50-\$9.50	\$116,406*
3	MUSIC FROM OUTERSPACE—John Bauer Concerts, Coliseum, Seattle, Wash., Feb. 2	10,982	\$8-\$10	\$105,596
4	MUSIC FROM OUTERSPACE—John Bauer Concerts, Coliseum, Portland, Ore., Jan. 30	10,368	\$8-\$10	\$96,079
5	TED NUGENT/GOLDEN EARRING/SAMMY HAGAR—Entam, Coliseum, Greensboro, N.C., Feb. 4	12,478	\$7-\$8	\$93,340
6	EARTH, WIND & FIRE/DENIECE WILLIAMS/THE POCKETS—Lewis Grey Prod., Kemper Arena, Kansas City, Mo., Feb. 1	11,077	\$6.50-\$8.50	\$91,158
7	FIRST ANNUAL ROCK'N'ROLL REVIVAL—Feyline Presents Inc., McNichols Sports Arena, Denver, Colo., Feb. 5	11,721	\$6.60-\$7.70	\$87,758
8	SHA NA NA—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Feb. 4 (3)	10,473	\$6.50-\$7.50	\$71,473*
9	PARLIAMENT/BAR-KAYS/CAMEO—Tiger Flower & Co., Public Auditorium, Cleveland, Ohio, Feb. 5	11,000	\$6	\$66,000*
10	FOREIGNER/EDDIE MONEY—Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., Feb. 3	11,500	\$4-\$5	\$55,928*
11	TED NUGENT/GOLDEN EARRING/SAMMY HAGAR—Entam, Civic Center, Roanoke, Va., Feb. 3	7,144	\$7-\$8	\$53,547
12	TED NUGENT/GOLDEN EARRING/SAMMY HAGAR—Entam, The Scope, Norfolk, Va., Feb. 2	6,820	\$7-8	\$49,431
13	WAYLON JENNINGS & THE WAYLORS/JESSIE COLTER—Sound 70 Prod., Memorial Coliseum, Auburn, Ala., Feb. 3	6,369	\$6-\$7	\$40,442
14	GRATEFUL DEAD—Star Date Prod., Auditorium, Milwaukee, Wisc., Feb. 4	5,050	\$6-\$8	\$37,050
15	WILLIE NELSON/JERRY JEFF WALKER/KATY MOFFATT/DON BOWMAN—Feyline Presents Inc., Convention Center, Indianapolis, Ind., Feb. 3	4,613	\$6.50-\$7.50	\$32,517
16	NAZARETH/WET WILLIE—Brass Ring Prod., Civic Center, Saginaw, Mich., Feb. 5	4,356	\$6.50-\$7.50	\$31,538
17	TED NUGENT/GOLDEN EARRING/SAMMY HAGAR—Entam, Civic Center, Huntington, W.Va., Feb. 5	3,855	\$7-\$8	\$28,441
18	WILLIE NELSON/JERRY JEFF WALKER/KATY MOFFATT/DON BOWMAN—Feyline Presents Inc., Civic Center, Huntington, W.Va., Feb. 4	2,891	\$6.50-\$7.50	\$21,600

Auditoriums (Under 6,000)

1	FOREIGNER/LE BLANC & CARR—Ruffino & Vaughn, Municipal Auditorium, Birmingham, Ala., Feb. 4	5,788	\$6-\$7.50	\$40,228*
2	RUSH/PAT TRAVERS—Jam Prod., Civic Center, Hammond, Ind., Jan. 31	5,170	\$7.50	\$38,775*
3	WILLIE NELSON/JERRY JEFF WALKER/KATY MOFFATT/DON BOWMAN—Feyline Presents Inc., Hill Auditorium, Ann Arbor, Mich., Feb. 5	3,444	\$6-\$7	\$23,688
4	CHARLIE DANIELS BAND/THE WINTERS BROTHERS/BEAVER TEETH—Sound 70 Prod., Civic Center, Dothan, Ala., Feb. 3	3,763	\$6-\$7	\$22,572
5	NAZARETH/WET WILLIE—DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Feb. 3	2,608	\$7	\$18,256
6	GARY WRIGHT/STARCASTLE/CLOVER—College Entertainment Committee, Ferris State Col., Big Rapids, Mich., Feb. 5	3,139	\$5	\$15,695
7	RANDY NEWMAN/MAC MACANALLY—Mid-South Concerts, Auditorium, Jackson, Miss., Feb. 1	1,800	\$7	\$12,600
8	HERBIE MANN & THE NEW FAMILY OF MANN—Fantasma Prod., Paramount Theatre, Palm Beach, Fla., Feb. 5 (2)	1,720	\$6.50	\$11,180
9	BROWNSVILLE STATION/HOLY SMOKE—Gulf Artists Prod., Auditorium, Panama City, Fla., Feb. 4	2,304	\$4-\$4.50	\$9,763
10	GROVER WASHINGTON JR./MARSHA WARFIELD—Dan Zelisko, Dooley's, Tempe, Ariz., Jan. 31 (2)	1,400	\$5.50	\$7,700
11	THE GOOD RATS/PAT TRAVERS—Barnett Lipman, Morris Stage, Morristown, N.J., Feb. 4	1,300	\$5	\$6,500*
12	RANDY NEWMAN/MAC MACANALLY—Entam, Auditorium, Knoxville, Tenn., Jan. 31	796	\$6-\$7	\$4,318
13	ELVIS COSTELLO—University of Colorado Program Council, Glenn Miller Club, Boulder, Colo., Feb. 4	1,000	\$3.50-\$4	\$3,500*
14	THE RAMONES—John Bauer Concerts, Paramount Theatre, Portland, Ore., Feb. 4	2,952	\$1	\$2,952*
15	THE RAMONES—John Bauer Concerts, Paramount Theatre, Seattle, Wash., Feb. 3	2,604	\$1	\$2,604*
16	ELVIS COSTELLO/BILLY CONNOLLY—Contemporary Prod., Riverdays, St. Louis, Mo., Jan. 31	436	\$4	\$1,744

15,000 SEATS

New Nebraska Site Attracting Better Talent

LOS ANGELES—Major shows have hit the campus of the Univ. of Nebraska at Lincoln with the opening of its new 15,000-seat Nebraska Sports Complex.

Two promoter shows have already been presented: Fleetwood Mac and Crosby, Stills & Nash and program advisor Gary Gilger admits the school has never done anything that big before.

Gilger says the new venue, the home of the Nebraska Cornhuskers basketball team, should drastically alter the concert schedule. Fleetwood Mac and CS&N, he says, wouldn't have come to Lincoln if not for the large hall.

No shows are planned until after March when the basketball season ends, because as Gilger says "basketball comes first."

Previous shows have been co-sponsored with neighboring Nebraska Wesleyan Univ. in a 1,500-seat hall. Naturally an adjustment had to be made in going from 1,500 seats to 15,000.

Says Gilger: "We've had more involvement with radio, more phone calls, department stores are helping out with ticket dispersement and generally there's more work."

Operating on a \$41,000 budget which includes all campus events

including film, speakers, etc. Gilger says he doesn't have the budget to gamble on a losing show.

"We'll do smaller shows on our own but major shows with a promoter," says Gilger. "There's too big of a capital investment."

Gilger estimates that big shows draw about one-third students and two-thirds general public. Small shows are about 50-50. Tickets have been going for \$8-\$9 on the big shows, with no special student discount while other smaller shows vary from \$4.50-\$6.50.

Because Omaha is only 50 miles from Lincoln, many acts bypass the city in favor of Omaha. The only city venue in Lincoln is the 7,500-seat Pershing Municipal Auditorium which Gilger says is relatively inactive.

"If we have something of magnitude," says Gilger, "no one else will touch it. Students want more shows but there aren't any good venues here which hurts us badly. We can't buy middle acts in the \$10,000-\$12,000 price range."

Two nights a month free coffeehouse shows are presented featuring regional folk and country acts as well as bluegrass festivals. Shows are backed with posters, radio and city and campus newspaper coverage.

SPURRED BY NECAA WORKSHOP

Pacific Northwest Moves Up As Block Booking Site

By ED HARRISON

LOS ANGELES—The Pacific Northwest region of the NECAA, for long a weak area in terms of block booking activity, appears to be on its way to establishing credibility.

According to Maria Cooper, regional coordinator, the Pacific Northwest has trailed the other regions because agents lacked confidence in the programmer's capabilities and both programmers and advisors were not aware of what student programming is all about.

But a workshop last spring, in preparation for this past fall's regional conference, attracted agents Phyllis Parsons of Bette Kaye Productions and Rick Schulte of Good Music Agency. They helped set up hypothetical blocks and swapped views with programmers.

With that training, programmers attended the November fall conference in Spokane, prepared and with money to buy acts. Cooper says 22 schools were in attendance and eager to purchase.

In all, 26 acts were showcased, with some 47 exhibitors and 350 delegates present.

Says Cooper: "The agents at the fall conference were both patient and helpful, realizing the region is slow."

As a result, several blocks were established, a first for the region. A block was developed on popular Seattle player James Lee Stanley that will encompass some 30 schools throughout Oregon, Washington, Idaho and Montana. The first date will be at Northern Montana College and the finale at Linn Benton Community College in Albany, Ore.

Several other smaller blocks, ranging from four to 11 dates, were also developed on regional acts such as Bridges and Wheatfield.

Cooper sees these blocks as "the beginning of contemporary entertainment" in the area. She also notes that record company service has improved as more promotional items are pouring in.

Cooper believes that a major hindrance in establishing relationships before was the large turnover in students, especially in Washington. This has frustrated agents.

Blizzard Can't Halt Collegians

LOS ANGELES—WBGU-FM and WFAL carrier current at Bowling Green St. Univ. in Ohio were reportedly the only stations, collegiate or commercial, in Wood County to remain on the air 24 hours during the blizzard that swept through the Midwest last month.

The university's own power source enabled about 15 students to man the station and relay news and information throughout Wood County, hardest hit by the storm.

Oregon Fest Soon

LOS ANGELES—The seventh annual Clackamas Community College (Oregon City, Ore.) Stage Band Festival will be held March 17-18. Scholarships are awarded to the outstanding student musicians at the festival.

2 Bronx-Schooled Buddies Link

• Continued from page 36

handle the sales activities; Ego will concentrate on radio promotion for its music.

Will Reddy and Chicago on Capitol and Columbia, respectively, shift to Ego? Answers Wald: "Helen probably won't move to the new label. By the time we get going she will probably have a 15 LP catalog at Capitol and they could probably make us a better deal. We're not starting the label with the thought of Chicago and Helen going to it. Besides they've been successful with Columbia and Capitol. And I enjoy yelling at Capitol. It's a relationship we all enjoy."

Wald says they will eventually get into their own music publishing operation, either through hiring someone to run it or acquiring a company. "Since we don't have a lot of expertise in publishing," says Wald, "we might have to construct a joint deal for publishing." Reddy's own Buggerlugs Music is a copublishing venture with A&M's Irving/Almo music.

"If a writer like Bob Dylan came in the door, we'd be in the publishing business in four seconds," Wald says wryly. Interjects Nanas: "Everything in this business is subject to change. To which Wald parries: "That's what makes it exciting."

Nanas, who has managed comic Albert Brooks and Denny Doherty, formerly of the Mamas and Papas, indicates the company policy is not to manage too many artists. But if some big name came their way, they'd obviously want to get involved.

The two plan learning from each other, Nanas says. As for how the two men relate professionally to others: Nanas quips: "Jeffrey's reputation precedes him at all times. I'm a much lower keyed person." Nanas

says he and Wald have been talking about going into business together for some time. Feb. 1 the new tandem officially came into being and already they have to move out of their present Sunset Strip offices to larger quarters because of the record label and other projects.

These other projects include: Five specials for NBC for Helen, with Jeff the executive producer. The first airs Thanksgiving. All will be variety in nature. She will also star in a "Movie Of The Week" for NBC.

Expansionist moves for Chicago. A replacement has to be found for guitarist Terry Kath, who recently shot himself to death playing Russian roulette. Chicago's six members face that task. Several also want to broaden out into individual projects involving music and acting. They were formerly managed by Jim Guercio and Larry Fitzgerald; plans are for the band to be in the studio working on the next LP sometime this spring.

In the film area: there will be a "Rocky II" for United Artists with

Chartoff-Winkler producing. Bill Conti, who scored the first "Rocky" Academy Award winner, will probably do the followup, Nanas says.

Stallone is finishing up "Paradise Alley" for Universal which will be a Christmas 1978 release. Gravelly voiced Tom Waits has a part in the production which boasts a score by Conti.

Conti also scores "F.I.S.T." another Stallone film which will be out in April through UA. UA will have that soundtrack; MCA "Paradise Alley."

So the contact first made between Nanas and Wald in 1968-69 when Nanas was the agent and Wald the manager cemented into a personal friendship and has now been soldered into a business partnership.

The two exude an air of confidence, knowing of course they represent some major talents. As Wald says it while Nanas shakes his head in agreement: "People are attracted to power." That's why CBS, A&M, Stigwood and Neil Bogart's labels are successful in drawing new talent, Wald adds. (Continued on page 74)

Storm Halts Engagements In Northeast

By ROMAN KOZAK

NEW YORK—The massive snowstorm that dumped nearly two feet of snow on the Northeast last week all but closed the booking and talent business on the second day of the storm.

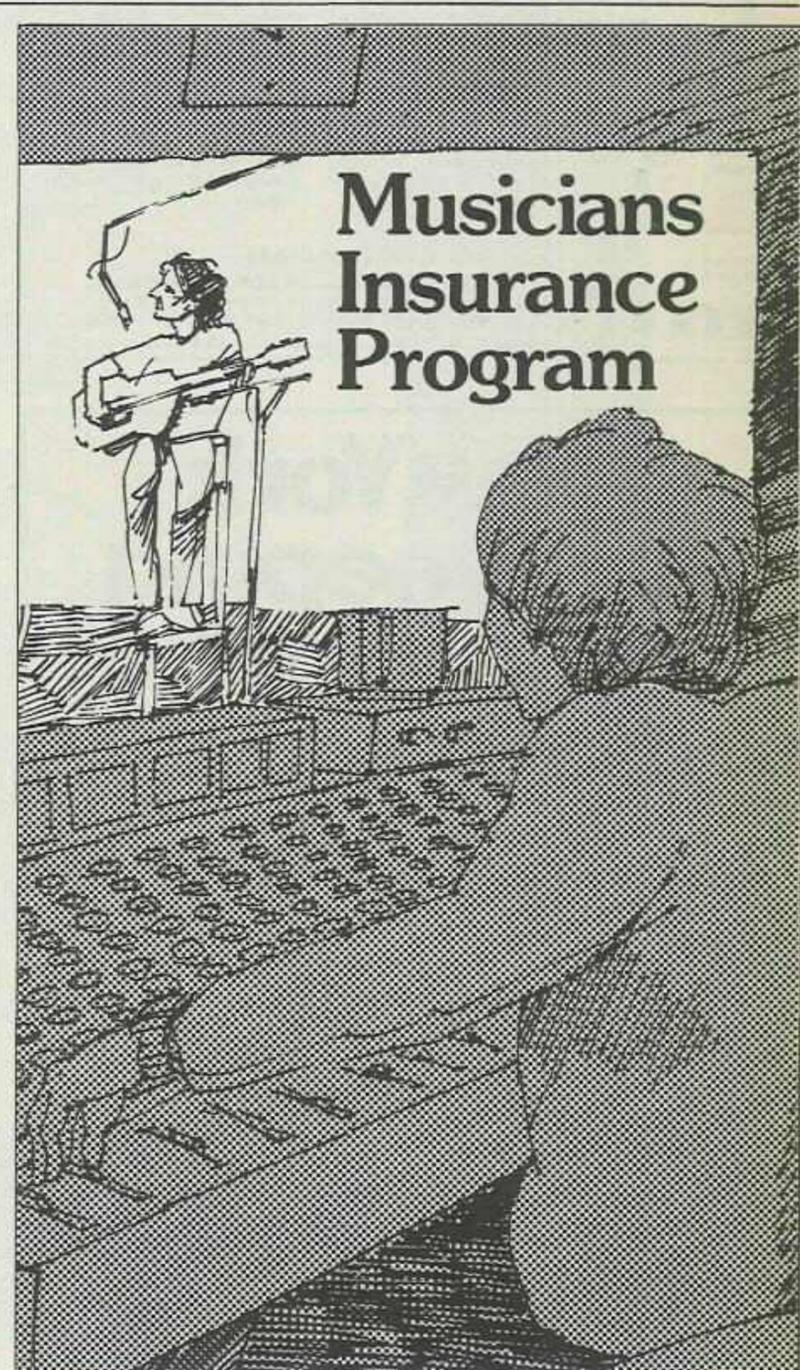
The most notable of all cancellations on Tuesday (7) was a rescheduled concert by Emerson, Lake & Palmer in Princeton, N.J. There were no major rock shows scheduled for the New York area on that day.

A threatened Santana concert Wednesday (8) at the Capitol Theatre, Passaic, N.J., went on as the snows stopped and people were able to begin getting about.

It was difficult to immediately determine which shows were affected outside the metropolitan area since most of the booking agencies with offices in New York were closed. A survey of 15 booking agencies at 5 p.m. Tuesday (after the storm had passed) found only two agents at work. Even such giants as Associated Booking, ATI and William Morris were not working, or closing early. In many cases the agent made their calls from home.

At Headliners East, Rand Stoll says that the snowfall forced him to cancel 20 dates, mostly in colleges. Some of the acts affected, he says, include Slave, Ritchie Havens,

(Continued on page 74)



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TK MART MOVE *Label Expands Format To Push Talent Into Pop, R&B Crossover*

By RADCLIFFE JOE

NEW YORK—TK Records has launched program to expand the parameters of its involvement to include music formats other than disco, and to develop the pop/r&b crossover potential of its disco acts and records.

The move, geared to assisting in the assurance of disco's future on the domestic market, will include a concentrated drive for more radio airplay of TK's products, the grooming of both present and future TK artists for crossover possibilities in music markets other than disco, and a media advertising blitz that will concentrate heavily on radio spots, and rock press ads.

Ray Caviano, newly appointed vice president in charge of special projects and national disco promotion for TK, stresses that his com-

pany remains optimistic about the future of the disco maker at this time.

"However," he adds, "our forte has long been in disco/soul/r&b product, and we want to develop and maintain the flexibility to crossover and establish ourselves in other music markets."

Stating that in the coming months TK will de-emphasize the use of the word disco, Caviano points out that this switch in policy is not intended to imply a loss of faith in disco's potential, but rather to sidestep the possible dangers of stultifying an artist's growth by labeling him a disco act.

Caviano further clarifies his company's new policy by explaining that, "We do not want to have our image pinned down to disco. Rather,

we would prefer that when people think of us, think of us as a 'good music' label." The TK executive continues, "We are also aiming at developing formats of music which can be enjoyed by the listener in the home, as well as the dancer at the club."

TK's first positive move in this direction will be in the promotion of "Come Into My Heart" by the USA/European Connection on Marlin Records, which it distributes. To push this disk the label plans on offering a free trip for two to Paris on the Concorde aircraft.

According to Caviano, the label will offer the trip, either in cooperation with Air France, with which it is currently negotiating, or on its own, if the negotiations do not work out.

It will be offered at 200 retail stores in Manhattan, Bronx, Brooklyn, Staten Island and Queens, N.Y., and no purchase will be necessary.

The promotion which will be backed by a media blitz on several N.Y. area radio stations, as well as in The New York Times, the Daily News, and the Village Voice, will urge customers to go down to their favorite record store and fill in a ballot with their name and address.

Caviano states that his company feels the promotion will raise people's curiosity, and even though they are not requested to buy the record for eligibility in the competition, they will be moved to do so if only to find out what the record is all about.

Meanwhile, the label will begin pushing Peter Brown's "A Fantasy Love Affair," through ads in the rock press and on several FM Radio stations across the country. Brown is one of the label's hottest acts—his "Do You Want To Get Funky" was reportedly the first 12-inch disco disk to be certified gold—and TK feels that there are several cuts on the current album with potential for airplay on progressive rock or pop stations.

Caviano is confident that his label will succeed in its drive to develop its image as a pop/progressive crossover company, and gain more radio airplay for its products.

He points to the fact that at least three records ("Native New Yorker" by Odyssey; "Don't Let Me Be Misunderstood," by Santa Esmeralda; and "Dance, Dance, Dance" by Chic) currently on the Billboard Hot 100 Charts, got their start in discotheques.

He states too that clubs like Manhattan's Studio 54 and movies like John Travolta's "Saturday Night Fever," are all going a long way toward changing the image of disco and affording it broader acceptance in the media.

"It is our plan to take advantage of this momentum, in our efforts to expand our label and broaden the acceptance of the products we offer," states Caviano. As part of this drive, TK will revert to using the 12-inch disco disk largely as a promotional tool.

Caviano explains, "Last year we proved we could sell the 12-inchers commercially. This year we intend to prove we can sell LPs." According to Caviano, from now on 12-inchers will be made commercially available only if their sales do not conflict with album product.

Caviano's new responsibilities will involve him with work on artist development, promotion, a&r, and marketing of special projects, in addition to national disco promotion.



CHAMPAGNE TOAST—RCA Records artist, Ralph Graham, second right, is toasted in champagne by his friends at the Leviticus discotheque here during the final stop of an all-night promotional tour of New York's discos. With Graham are from the left: Ray Harris, RCA's director of national r&b promotion; Valerie Jones, model; Sonny Jo White, Jean Harris, Graham and an unidentified guest.

Reorganization For Canadian Pool

NEW YORK—The Canadian Record Pool, now under the guidance of Maria Spano, has instituted sweeping reorganizational changes aimed at creating a closer, more productive relationship between its members and contributing record labels.

Dominique Zgarka and Vito Luprano are no longer affiliated with the pool which has changed its name to the Canadian Assn. of Professional Deejays.

Both Zgarka and Luprano have moved on to form affiliations with record labels. Luprano will become promotion director of Generation Records. His responsibilities will include the handling of all disco product released by the label.

In its drive to create a more closely knit, more effective operation, the pool has established a committee of five of its key members and executive staff to chart ways and means of implementing its plans.

According to Spano, among the ideas being considered are incentive programs for the deejays, including a contest to determine the best disco deejay in the area.

There will also be educational seminars and attempts to bring record label executives and deejays

together in face to face confrontation in the hope that closer understanding of each other's needs and problems will help smooth out existing problem areas.

A division of the association, called Unidisc Promotions, has also been formed to better service U.S.-based members of the pool.

Services to be offered by Unidisc will include the acquisition at wholesale and distribution of hard-to-find imports and Canadian disco product to the pool's U.S. spinners.

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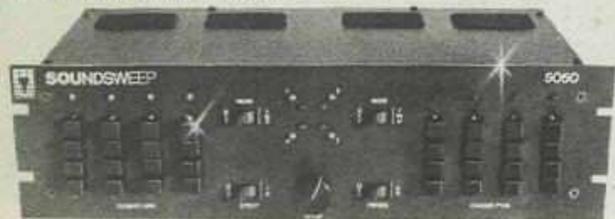
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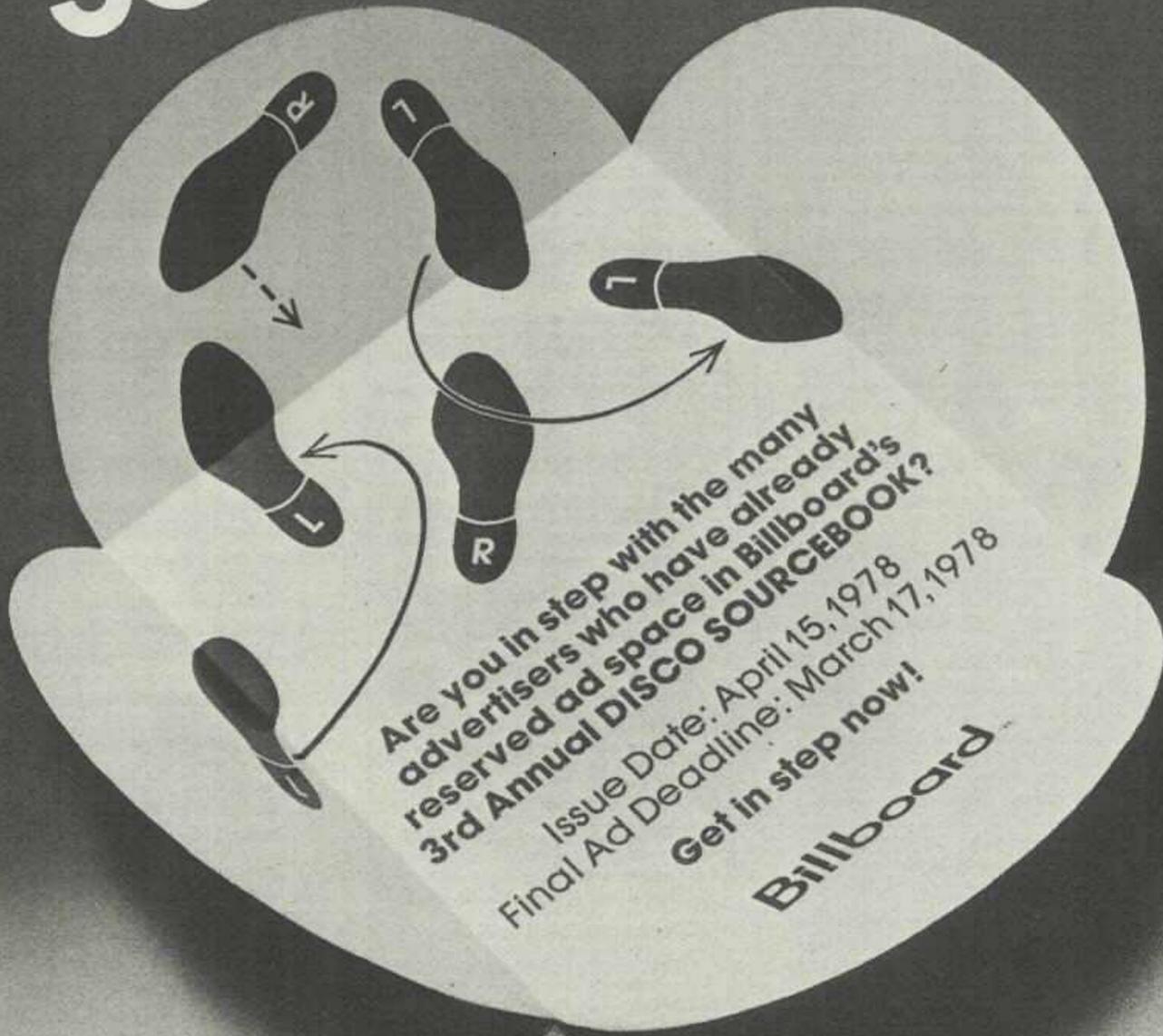
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ATLANTA

- This Week**
- 1 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 2 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 3 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 4 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 5 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 6 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 7 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE—Claudia Barry—Salsoul (LP)
 - 8 WHICH WAY IS UP—Stargard—MCA (LP)
 - 9 RISKY CHANGES—Bionic Boogie—Polydor (LP/12-inch)
 - 10 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 11 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
 - 12 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 13 MOON BOOTS—ORS—Salsoul (12-inch)
 - 14 ON FIRE—T-Connection—TK (12-inch)
 - 15 KISS ME (The Way I Like It)—George McCrae—TK (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 2 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 4 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 5 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 7 DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - 8 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - 9 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 10 GIMME SOME LOVIN'/AFRICANISM—Kongas—Crocos (LP import)
 - 11 WHICH WAY IS UP—Stargard—MCA (LP/12-inch)
 - 12 HOUSE OF THE RISING SUN—Revelacion—Crocos (LP import)
 - 13 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 14 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 15 GALAXY—War—MCA (12-inch remix)

NEW ORLEANS

- This Week**
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 2 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 3 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - 4 GIMME SOME LOVIN'/DR. DOO DAH—Kongas—Crocos (LP import)
 - 5 BIONIC BOOGIE—All cuts—Polydor (LP/12-inch)
 - 6 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 7 GALAXY—War—MCA (12-inch remix)
 - 8 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 9 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 10 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - 11 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - 12 STANDING IN THE RAIN—John Paul Young—Midsong
 - 13 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - 14 FROM EAST TO WEST/POINT ZERO—Voyage—Polydor (LP import)
 - 15 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)

PITTSBURGH

- This Week**
- 1 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 2 DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - 3 TUXEDO JUNCTION—All cuts—Butterfly (LP)
 - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 5 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - 6 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 7 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 8 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 9 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 10 ON FIRE—T-Connection—TK (12-inch)
 - 11 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP)
 - 12 WHICH WAY IS UP—Stargard—MCA (12-inch)
 - 13 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocos (LP import)
 - 14 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - 15 THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (12-inch)

BALT./WASHINGTON D.C.

- This Week**
- 1 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 3 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 4 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
 - 5 AFRICANISM/GIMME SOME LOVIN'/DR. DOO DAH—Kongas—Crocos (LP import)
 - 6 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 7 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 8 I DON'T KNOW—Sweet Cream—Bareback (12-inch)
 - 9 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 10 AFRICANO/SWEET MUSIC—Timmy Thomas—TK (LP)
 - 11 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 12 WHICH WAY IS UP—Stargard—MCA (LP)
 - 13 LOVE'S COMING/COME INTO MY HEART—USA European Connection—TK (LP)
 - 14 GOIN' TO THE DISCO—Players Association—Vanguard (12-inch remix)
 - 15 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)

DETROIT

- This Week**
- 1 BIONIC BOOGIE—all cuts—Polydor (LP)
 - 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 3 DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - 4 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 5 GIMME SOME LOVIN'/AFRICANISM—Kongas—Crocos (LP import)
 - 6 TRUST IN ME/HALF AND HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
 - 7 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 8 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 9 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
 - 10 LOVE IS FINALLY COMING MY WAY—True Example—Gold Mind (12-inch)
 - 11 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR—The Trammps—Atlantic (LP)
 - 12 MR. LOVE/THE GIGOLO AND I/SORAYA—March Of The Nighthawks/AUF WIEDERSEHEN DARRIO—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 13 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - 14 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 15 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)

NEW YORK

- This Week**
- 1 RISKY CHANGES/DANCE LITTLE DREAMER/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP/12-inch)
 - 2 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP)
 - 3 SUPERNATURE (entire LP)—Cerrone—Cotillion (LP)
 - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 5 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 6 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocos (LP import)
 - 7 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (LP/12-inch)
 - 8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 9 VOYAGE—All cuts—Polydor (LP import)
 - 10 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - 11 COME INTO MY HEART/LOVE'S COMING/EASY LOVE—USA European Connection—TK (LP)
 - 12 YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (LP)
 - 13 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 14 TAKE IT EASY/LOVE MACHINE/OPEN THE DOOR/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - 15 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)

SAN FRANCISCO

- This Week**
- 1 GALAXY—War—MCA (12-inch remix)
 - 2 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - 3 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 5 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
 - 6 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
 - 7 GIMME SOME LOVIN'/AFRICANISM—Kongas—Crocos (LP import)
 - 8 COME INTO MY HEART/LOVE'S COMING/EASY LOVE—USA European Connection—TK (LP)
 - 9 THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
 - 10 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 11 I FEEL GOOD—Al Green—Hi (Cream) (LP)
 - 12 VOYAGE—ALL CUTS—Polydor (LP import)
 - 13 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 14 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (LP/12-inch)
 - 15 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)

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BOSTON

- This Week**
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 2 IT'S SERIOUS—Cameo—Chocolate City (LP)
 - 3 YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12-inch)
 - 4 MELODIES—Made In U.S.A.—Delite (12-inch)
 - 5 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 6 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
 - 7 RISKY CHANGES—Bionic Boogie—Polydor (LP/12-inch)
 - 8 DON'T COST YOU NOTHIN'—Ashford & Simpson—Casablanca (LP)
 - 9 SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (LP)
 - 10 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - 11 A DANCE FANTASY—Montana—Atlantic (12-inch)
 - 12 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 13 TAKE IT EASY/LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME—Claudia Barry—Salsoul (LP)
 - 14 GALAXY—War—MCA (LP/12-inch remix)
 - 15 I JUST WANT TO TURN YOU ON/DANCE TO THE MUSIC—Muscle Shoals Horns—Ariola (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 2 SUPERNATURE/GIVE ME LOVE/LOVE IS THE ANSWER—Cerrone—Cotillion (LP)
 - 3 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
 - 4 GIMME SOME LOVIN'/AFRICANISM—Kongas—Crocos (LP import)
 - 5 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 6 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 7 GALAXY—War—MCA (12-inch remix)
 - 8 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - 9 I FEEL GOOD—Al Green—Hi (Cream) (LP)
 - 10 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 11 VOYAGE—All cuts—Polydor (LP import)
 - 12 JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE/TAKE IT EASY/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
 - 13 DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - 14 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 15 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP)

PHILADELPHIA

- This Week**
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 2 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 3 DANCE LITTLE DREAMER/RISKY CHANGES—Bionic Boogie—Polydor (LP)
 - 4 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - 5 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocos (LP import)
 - 6 GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - 7 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP)
 - 8 DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - 9 JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 10 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 11 THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE—The Trammps—Atlantic (LP)
 - 12 WHICH WAY IS UP—Stargard—MCA (12-inch)
 - 13 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 14 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - 15 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 2 SUPERNATURE/SWEET DRUMS—Cerrone—Cotillion (LP)
 - 3 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 4 ON FIRE—T-Connection—TK (12-inch)
 - 5 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 6 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 7 DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (12-inch)
 - 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 9 MOON BOOTS—ORS—Salsoul (12-inch)
 - 10 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 11 THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR—The Trammps—Atlantic (LP/12-inch)
 - 12 LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER/TAKE IT EASY/OPEN THE DOOR—Claudia Barry—Salsoul (LP)
 - 13 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
 - 14 WHICH WAY IS UP—Stargard—MCA (12-inch)
 - 15 SNAKE IN THE GRASS—Temptations—Atlantic (LP)

CHICAGO

- This Week**
- 1 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP)
 - 2 DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (LP/12-inch)
 - 3 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 4 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
 - 5 SUPERNATURE (all cuts)—Cerrone—Cotillion (LP)
 - 6 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 7 GIMME SOME LOVIN'—Kongas—Crocos (LP import)
 - 8 DANCIN' FEVER/JOHNNY, JOHNNY PLEASE COME HOME/OPEN THE DOOR/LOVE MACHINE/TAKE IT EASY—Claudia Barry—Salsoul (LP)
 - 9 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 10 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - 11 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 12 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
 - 13 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 14 WHICH WAY IS UP—Stargard—MCA (LP)
 - 15 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)

MIAMI AREA

- This Week**
- 1 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP)
 - 2 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
 - 3 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 5 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 6 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 7 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Crocos (LP import)
 - 8 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - 9 DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - 10 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 11 MELODIES—Made In U.S.A.—Delite (12-inch)
 - 12 WHICH WAY IS UP—Stargard—MCA (12-inch)
 - 13 MR. LOVE/THE GIGOLO AND I/SORAYA—March Of The Nighthawks—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 14 COME INTO MY HEART/BABY LOVE—USA European Connection—TK (LP)
 - 15 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)

PHOENIX

- This Week**
- 1 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
 - 2 ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orch.—Casablanca (LP)
 - 3 JOHNNY, JOHNNY PLEASE COME HOME/TAKE IT EASY/LOVE MACHINE/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
 - 4 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - 5 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 6 I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
 - 7 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 8 SUPERNATURE/GIVE ME LOVE/SWEET DRUMS—Cerrone—Cotillion (LP)
 - 9 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - 10 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 11 DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)
 - 12 DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
 - 13 MR. LOVE/ORGAN GRINDER/AUF WIEDERSEHEN DARRIO/TRANSISTOR MADNESS—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 14 I JUST WANT TO TURN YOU ON/DANCE TO THE MUSIC—Muscle Shoals Horns—Ariola (12-inch)
 - 15 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)

MONTREAL

- This Week**
- 1 ONCE UPON A TIME/I LOVE YOU—Donna Summer—Polydor (LP)
 - 2 LA VIE EN ROSE—Grace Jones—RCA (LP)
 - 3 LE SPANIK—Le Plemplemousse—Quality (12-inch)
 - 4 THE BULL—Mike Theodore Orchestra—WEA (LP)
 - 5 KISS ME (The Way I Like It)—George McCrae—CBS (12-inch)
 - 6 BLACK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—RCA (12-inch)
 - 7 COWBOY—Flash Back—Alta (12-inch)
 - 8 STAYIN' ALIVE—Bee Gees—Polydor (LP)
 - 9 WHICH WAY IS UP—Stargard—MCA (12-inch)
 - 10 IT TAKES TWO—Claudia Barry/Ronnie Jones—London (12-inch)
 - 11 CONQUEST OF THE STARS—Space Project—RCA (12-inch)
 - 12 DOWN BY THE DOCKS—Sailor—CBS (12-inch)
 - 13 LET'S ALL CHANT—Michael Zager Band—Quality (12-inch)
 - 14 DO YOU HAVE THE FORCE—The Droids—Polydor
 - 15 SPACE WOMAN—Herman's Rocket—TC (12-inch)

National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
1	2	LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
2	3	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12-inch)
3	1	SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
4	6	STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
5	4	TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
6	5	ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
7	7	CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
8	8	GIVE ME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
9	10	DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
10	19	ROMEO & JULIET—Alec R. Costandinos & the Synchronic Orchestra—Casablanca (LP)
11	9	LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/DANCIN' FEVER—Claudia Barry—Salsoul (LP)
12	11	SHAME—Evelyn King—RCA (12-inch remix)
13	14	GALAXY—War—MCA (LP/12-inch remix)
14	13	WHICH WAY IS UP—Stargard—MCA (12-inch/LP)
15	17	THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
16	18	I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
17	34	COME INTO MY HEART/LOVE'S COMING/EASY LOVE—USA—European Connection—Marlin (LP)
18	35	VOYAGE—all cuts—Polydor (LP import)
19	20	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
20	12	DANCE, DANCE, DANCE/EVERYBODY DANCE—Chic—Atlantic (LP/12-inch)
21	15	ON FIRE (Getting Higher)—T-Connection—TK (12-inch)
22	21	SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
23	16	THE NIGHT THE LIGHTS WENT OUT—The Trammps—Atlantic (LP/12-inch)
24	25	I FEEL GOOD—Al Green—Hi (Cream) (LP)
25	27	MELODIES—Made In U.S.A.—Delite (12-inch)
26	26	MR. LOVE/ORGAN GRINDER/AUF WIEDERSEHEN DARRIO/TRANSISTOR MADNESS—Dr. Buzzard's Original Savannah Band—RCA (LP)
27	22	MOON BOOTS—O.R.S.—Salsoul (12-inch)
28	28	DANCE TO THE MUSIC/WHAT'S GOIN' ON—Muscle Shoals Horns—Ariola (12-inch)
29	23	THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE—Marcia Hunt—Aves (LP import)
30	30	LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
31	—	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
32	—	IT'S SERIOUS—Cameo—Chocolate City (LP)
33	29	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection—Buddah (12-inch)
34	24	DON'T COST YOU NOTHIN'—Ashford & Simpson—Warner Bros. (12-inch remix)
35	36	YOU LIKE IT, WE LOVE IT—South Road Connection—Mahogany (12-inch)
36	—	I DON'T KNOW—Sweet Cream—Bareback (12-inch)
37	—	TOUCH TO TOUCH/SWEET MUSIC/ARICANO—Timmy Thomas—TK (LP)
38	—	HOUSES OF THE RISING SUN—Revelacion—Crocos (LP import)
39	39	LOVE IS FINALLY COMING MY WAY—True Example—Salsoul (12-inch)
40	—	A DANCE FANTASY—Montana—Atlantic (12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Discos 12-Inch Disk Cutback Hits Mobile DJ

By JOE X. PRICE

LOS ANGELES—Bill Manning, who with partners Bob Carrillo and Jerry Wood own-operate Mobile Discotheque in Santa Barbara and in Oxnard, complains that the cutback on production of the 12-inch disco disk (Billboard, Feb. 11, 1977) is severely hurting his business.

"I generally buy all my records at the Record Depot in Hollywood. Last week I went in and out of the 20 records I wanted. I got five!"

Manning also moans about the fact that the record labels as a rule hardly recognize the mobile disco operator as a bona fide business entity. "As soon as I switched to mobile, I got cut off by everybody but A&M—and they hardly make disco records."

Manning estimates that he will lose approximately 50% of his business if the shortage continues. About half of the product he plays is disco and the rest is split up between r&b and pop.

"The mobile industry is growing. There are about 1,500 of us mobile DJs across the country, and now they're treating us like second-class citizens," he charges.

Asked why he didn't complain to the Southern California Disco D.J. Assn., Manning replies that it would be futile since he is not a member. "They allow very few of us mobile deejays into that organization, so there's really no place to turn."

A.J. Miller, president of the Assn. denies there is prejudice exercised in that direction. "We are limited to 100 members," Miller says. "About 10% of our members are mobile. The problem with mobile is that they're behind. They play three-month-old records and they play radio records. So we have to keep their numbers down."

"It wouldn't be fair to the record companies. I mean, which is more important to allow into this pool, someone who reaches 2,000-3,000 sets of ears at once or someone who reaches 200-300 at a private party? The problem is anybody with two turntables can be a mobile unit."

"Don't get me wrong, though. I admire mobiles. It's hard work. There's nothing harder to sell than a brand new record. It's one of the biggest turnoff factors in mobile or in radio. It's all in how you put it across."

As for the shortage of 12-inch disco disks, Miller hasn't even felt it. "It's nonsense. Thing is the majors are blowing it. They have the product but they don't know what to do with it. Thank God for Casablanca and Salsoul and TK. Disco is growing, and they're the only labels growing with it."

Inks Distributor

LOS ANGELES—Do-Tell, Inc. will distribute Pacific Challenger Records and its affiliated label, Moonridge Records. The first release is by Don Shaw. Do-Tell is headed by Mike Tell, who owns Artist Management International in Las Vegas.

Ellis For India

LOS ANGELES—A Don Ellis quintet will perform at the first international jazz festival ever put on in Bombay, India, the last week in February. Appearing with the trumpeter will be Randy Kerber, piano; Leon Gaer, bass; Dave Crigger, drums and Emilio Diehl, vocals.

Sound Business More Women Sound Engineers Succeeding

• Continued from page 1

with varying degrees of technical training.

Most agree that the finite number of studios and competitive nature of the position makes it tough getting a job at a studio in the first place—even for their male counterparts—although being a woman does make it that much harder.

But while maintaining that the atmosphere enabling women to get engineering positions has improved, many also agree that there still exists a degree of male chauvinism in some quarters.

Some women engineers assert they still meet situations where clients refuse to have a woman on their projects.

And others encounter attitudes and myths which say women lack a technical aptitude, don't have a total, long-range commitment to the profession and are without the physical attributes necessary to move heavy equipment around.

Yet, as evidenced by recent activity in many studios, more females are making record engineering a serious career. And more studio owners are giving them the opportunity.

Lenise Bent is now one of four women on the engineering staff of six at Village Recorders, Los Angeles, hired in August 1976 as a second. She joined Terry Becker who had preceded her by a few months with Barbara Issak and Carla Frederick the most recent additions.

"Most clients have a favorable reaction," says Bent, "but there are clients who refuse to have women on sessions. One artist, whom I won't mention, claimed women inhibited his barroom talk."

"It is more difficult being a woman," she continues, "and you feel pressured, particularly the first day of a new project. Usually I dress very asexually that first day and make a point of being very professional."

Bent, who indicates she enjoys the equipment and creating sound elements of the job, has worked to-date with such artists as Steely Dan (on the "Aja" album) as well as Marlena Shaw, Cheech & Chong, Billy Preston, Dan Fogelberg and Tim Weisberg. She's also a member of the Audio Engineering Society and took sound engineering courses at Sherwood Oaks Experimental College and Sound Master Recording Engineer Schools.

Peggy McCreary was working at the Roxy Theatre in Los Angeles as a waitress and also helping set up its live sound system in her spare time. That led to her being hired 10 months ago as Sunset Sound's first woman apprentice engineer.

"It's something I always wanted to do," she says, "and as far as I am concerned any discrimination I run into is strictly inside that person's head. You run into those types of attitudes but I deal with it the best way I can. In fact, there are some clients whom I wouldn't want to work with either."

"It evens itself out," she adds, "and there are clients who say they enjoy working with me and say a woman is capable of adding touches men would never dream of."

Working double shifts, McCreary has been involved on projects with Kris Kristofferson and Rita Coolidge and she adds that a long-range goal is to become a producer.

Both Betsy Banghart and Sherry Klein have joined the engineering staff at Larrabee in Los Angeles within the past year as seconds.

Notes Banghart: "I guess I sent out 70 resumes to every studio in

town and talked to practically every studio owner." Prior to that she had taken sound engineering classes through the Recording Institute of America.

"I wanted to get into the creative aspect of the music business and I had friends who were building a studio and that inspired me," she says.

Banghart adds, "Recording schools do a good job of teaching you the language of engineering but they don't really prepare you for the human element. There are times



Billboard photo by Bonnie Tiegel
Sound Lady: Engineer Linda Tyler operates a tape machine at Sound Labs Studios in Los Angeles where she is a staffer. Tyler is among a growing number of women who are earning a living as engineers at major studios around the country.

when clients simply don't know how to relate to a woman engineer. But you find a happy medium."

Acts she has worked with include Jackie Lomax, Sammy Walker, Rains & Harris, as well as producer Jeff Barry on recent Tommy James and Lisa Hartman projects.

Banghart also notes as do the other women that she has no real problems keeping up with equipment state of the art, pointing out, "Once you learn the basics you discover that everything else, like automation, is a variation."

"The tough thing," she continues, "is getting the job in the first place and it's a difficult road for men, too. There are limited positions available and, of course, studios say they are looking for people with experience. But it's the same old story. You need to work at a studio to get the experience."

Last fall, Sheila "Sam" Taylor, 24, joined the staff as an apprentice at Miami's prestigious Criteria Studios, becoming that facility's first woman staffer on the engineering side.

Taylor, who had some sound reinforcement work experience, was taking sound engineering classes at the Univ. of Miami and after a guest lecture by one of the studio's engineers, learned that a position was opening up which ultimately led to the job.

"I think there's a little more pressure to prove yourself," says Taylor, "because you are a woman and men are reluctant to give up their domains. You almost have to work twice as hard to prove you know what you are doing and that you are serious. But this is something I always wanted to do and as you go along you gain experience and confidence."

Taylor, as an apprentice, has already plunged into a major project, helping on Joe Cocker's first Elektra album and she has also worked with producers Tom Dowd and Ron and Howard Albert.

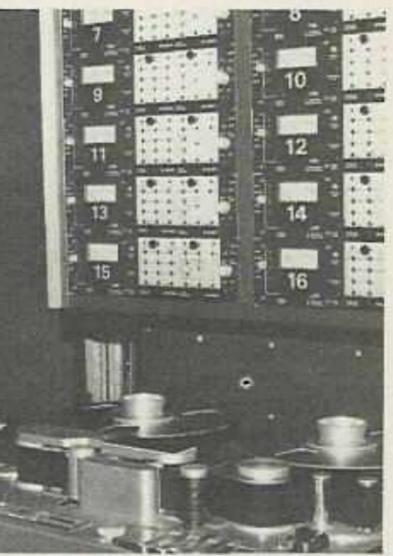
Both Liz Saron and Ramona Janquitto have been at New York's

Media Sound Studios for the past 2½ years.

"As many women," says studio manager Susan Planer, "as men apply for jobs here and I tell them the same thing I tell men. And I keep everyone's resume on file."

Saron and Janquitto began in the shipping department and gradually worked their way to second and first engineering chores.

"We have gotten almost total acceptance from clients," adds Planer, "and I don't think it makes a lot of



Billboard photo by Bonnie Tiegel
Sound Lady: Engineer Linda Tyler operates a tape machine at Sound Labs Studios in Los Angeles where she is a staffer. Tyler is among a growing number of women who are earning a living as engineers at major studios around the country.

difference to a majority of people as long as you are able to do the job.

"I don't think clients care that much," observes Saron, "but you get some who say they don't want a woman on the sessions. Yet most record labels and producers don't mind and, in fact, say they enjoy working with a woman. The criteria here is whether or not you can do the job."

Saron does recall one instance engineering a session with artist John Phillips who was being assisted by Rolling Stones Mick Jagger and Keith Richards.

"Jagger one night," recalls Saron, "said he felt women have no place in the recording studio and should be home making quilts. And I don't think he was kidding."

Saron has also worked with Barry Manilow, Engelbert Humperdinck, Bob James, Van McCoy and has done "Sesame St." projects. Janquitto has worked with Frank Si-

natra, Liza Minnelli and David Essex.

An ex-Media Sound engineer, Trudy Schroeder, is now doing independent engineering work in the New York area.

Leanne Ungar has been on the staff of New York's A&R Studios for the past two years after a stint at Sound Ideas.

Other New York studios with women on the engineering staff include Sound Ideas, Blue Rock and Automated as well as others.

Linda Tyler, a staffer at Sound Labs, Los Angeles, says she was working at the Troubadour night club when she met someone who offered her a job at a demo studio in the San Fernando Valley. That led to a spot in the training program at A&M Studios where she worked with such artists as Billy Preston, Carole King, the Carpenters and Tom Scott.

"But when Armin Steiner built Sound Labs in 1974," says Tyler, "he hired me and I've been there ever since."

Tyler has become one of the best known women engineers in the business and has worked with the likes of America, Paul Anka, the Bee Gees, George Benson, Rita Coolidge, Chicago, Neil Diamond, Ella Fitzgerald, Earth, Wind & Fire, George Harrison, Joni Mitchell, Dave Mason, Steely Dan, Linda Ronstadt, Barbra Streisand, Neil Young, Maria Muldaur and others.

"It's a very psychological type of job," states Tyler. "I think the technical side may be overrated. So much of it is dealing with people and it's very ear and sound-oriented."

At this point, Tyler says she notices little reaction to her as a woman after having built up so many industry contacts and credits. Her long-range goal is to be a first rate mixer.

Deni King has been doing independent engineering in Los Angeles with most of her work centered out of the Record Plant.

"I had a friend in Chicago," she says, "who owned a studio and that got me interested. I moved to L.A. in 1974 and got a job on the night desk at the Plant. One day the chief engineer asked me to assist him and that's how I got started."

"I don't know if going to recording engineering classes would have been that big a help. You have to apprentice somewhere and once you begin you learn it's highly competitive."

"I think a lot of women don't want

(Continued on page 67)

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100 EXHIBITORS IN HAMBURG

Biggest European AES Seen

By STEPHEN TRAIMAN

NEW YORK—With preregistration running well ahead, the 59th AES convention is shaping up as the biggest ever held in Europe. Approximately 2,000 are expected to see a record 100 exhibitors at the Hamburg Congress Centre, Feb. 28-March 3, according to Don Plunkett, AES executive director.

In addition to the record exhibits, seven technical sessions will run the gamut of new acoustic technology, and a special workshop will highlight the work of the new Institute for Research and Coordination Acoustics/Music.

Headed by composer-conductor Pierre Boulez, the organization set

up as part of the new Centre Georges Pompidou in Paris will focus on a teamwork approach to problems in musical composition. Research will open the way to new relationships between musicians and investigators, and between creators, their works and the public.

The Institute workshop in Hamburg will demonstrate how participants will explore a number of disciplines—physical acoustics, psychoacoustics, electronics, computers and data processing, neurophysiology, psychology and linguistics—to uncover their relationship to music and thus enrich music theory and practice.

At the annual awards banquet

Thursday (2), the AES Gold Medal—the Society's highest honor—will be presented to Daniel von Recklinghausen in recognition of his work in FM receiver technology.

The 100 exhibitors from 13 countries have filled all the space in the main exhibit hall at the modern Congress Centre, spilling over to a gallery and nine sound rooms for a total of 160 booths, reports Dr. Joerg Sennheiser, Hamburg AES chairman.

Biggest contingent is 26 firms from Great Britain, with 23 from the U.S.—believed to be the biggest rep-

(Continued on page 52)



DOUBLE-HEADER SEMINAR—Los Angeles area JVC dealer salespersons were recently treated to a double dose of training. Inglewood, Calif.-based rep Jack Berman, right, conducts his widely acclaimed "agreeable selling" course, with a bonus from JVC America's Keith Peterson, left, demonstrating JVC's new biphonic sound. Stacked equipment, from top: RC828 portable biphonic radio/cassette recorder; BN5 biphonic processor; KD75 stereo cassette deck and JA-S71 integrated stereo amplifier.

Goody Audio Growth Ironically Keyed To Jimmy's Price Battle

• *Continued from page 6*

"It's a little different when you add \$20 to a \$400 hi fi item—that won't kill the sale. But an increase from \$3.95 to \$4.08 that we'll soon be paying could mean a 20 cent retail jump, which would be significant," Levy maintains.

"And from the new WEA schedule it's apparent that the new cost to retailers could range as high as 25 cents on higher-priced LPs or sets. You can't pass all that onto the consumer—you have to absorb some of it."

Estimating that WEA does about 25% of over-all business, he figures that any retail store doing about (\$1 million at wholesale a year in records and tapes would fall into the \$240,000 large volume category that earns the highest 7% discount.

For Goody, either by individually shipping to larger stores or by grouping, "we'll be able to hold the increase to a minimum," Levy says. "It'll mean much more paperwork and control, and I do have concern whether WEA will be able to handle all the returns on an individual store basis."

The Goody chief doesn't feel the 2% difference the rackjobbers get versus large retailers is that significant. "They'll still have to bring it in centrally to ticket the merchandise, while we have the option of shipping to our bigger stores, or fewer locations."

The WEA situation, and other anticipated price rises in software, make Levy that much more emphatic on audio growth for the chain.

"Approximately 15 months ago, we set out on a campaign to educate the consumer that Sam Goody is more than just a record store," he notes. "Our four-month radio-television campaign in the winter of 1976-77 was strictly institutional."

• "In December '76 we bowed the Discount Checkbook, created to afford a bonus to purchasers of audio and radio equipment."

• "In January '77 we went to an outside ad agency—Markland Advertising—for a facelift on our newspaper ads, with a heavy concentration on audio."

• "Key changes in our merchandising staff were made at the same time, bringing in people like Gary Thorne who organized Audio Project '78 for us."

• "We added sales incentive programs and merchandising contests for our audio salespeople and departments."

"Whatever we did, we pushed the right buttons," Levy notes. "An unrecognizable audio department in the short time of 15 months gained recognition from consumers in a 25% sales increase (about \$17 million last year). We also got recognition from manufacturers who recently voted Sam Goody as one of the top 10 audio retailers in the U.S."

The organization doesn't intend to sit on its laurels, however. The convention at the Nevele here was designed over two weeks (Jan. 30-Feb. 2 and Feb. 13-16, postponed a week due to the blizzard) to afford the personnel a new learning experience, similar to what the software salespeople got last October from the labels.

"It's an opportunity to meet with and learn from our fellow personnel who may work 100 or more miles away," Levy says. "We also are meeting with—and learning from—the manufacturers and reps who are

(Continued on page 54)

IHF Marketing Seminar Set In San Francisco

NEW YORK—Success of its first top management marketing seminar last October here has prompted the IHF to sponsor a second session on the West Coast, March 14-15 at the Mark Hopkins Hotel in San Francisco.

The Tuesday-Wednesday sessions, co-chaired by Don Palmquist of Kenwood Electronics and Julian Trivera of Pickering & Co., will dovetail closely with the Hi Fi Stereo Music Show produced by Bob and Teresa Rogers which opens Friday (17) for a three-day run at the Civic Auditorium.

"The Dynamics of High Fidelity Retailing" is expected to attract a number of top management representatives of hi fi component and accessory manufacturing companies who will also be attending the hi fi expo.

Opening session, chaired by Bob Gur-Aria, IHF executive director, will cover the changing profile of hi fi retailing. Speakers include Bob Kahn, Robert Kahn Associates, on "Retailing: Is Its Future As Good As The Present?"; Alfred Eisenpreis, Newspaper Advertising Bureau. "The Different World Of Depart-

(Continued on page 54)

NAVA SCENE Recent Houston Expo Highlights New Audio/Video Technology

NEW YORK—Some of the newest developments in advanced audio/video technology were highlighted both on and off the exhibit floor at the recent 39th NAVA convention and exhibit last month in Houston.

RCA's developmental engineering model of a tubeless color television camera using three charge coupled devices to perform the functions of three vidicon tubes; Akai's compact portable half-inch VTR system utilizing a half-inch technology incompatible with the Beta, VHS or Quasar formats; 3M's prototype of an electronic audiocassette editor, and Memorex's advanced ferric-oxide Q₂HD U-Matic videocassette formulation were among the more interesting units shown.

RCA hopes to have its new camera in production by 1979, with the demonstration at NAVA intended as a progress report, according to Dr. Ralph Simon, division vice president, RCA electro-optics and devices.

The lightweight (3.6 pound) 100% solid-state unit, fully compatible with standard 525-line video displays, offers such potential advances as high reliability, compactness, low power consumption, instant turn-on and elimination of camera tube replacement.

As explained by RCA, when an image is focused on the coupled device by the camera lens, the sensor's electronic elements transform the image into thousands of electrical charges, which are "read out" very rapidly by charge transfer techniques. Integrated circuits process the signals, combine them and feed them to a tv monitor for display.

The new Akai America portable half-inch videocassette system offers a 30-minute black and white VT-300 editing videocassette recorder; VC-300 black and white camera and an AC adapter/charger. Four configurations start at \$1,595 with an optical viewfinder that clips onto the camera and a 16mm C-mount lens; \$1,795 with an added detachable 3-

Akai Launches New 'Viewfinders' Club

By JIM McCULLAUGH

LOS ANGELES—In an effort to open up a dialog between the supplier of video equipment and the end user, Akai America, Ltd. here has begun a unique "Viewfinders' Club."

Consumer-oriented, the club is open to any purchaser of an Akai videocassette system, according to Jerry Astor, director of video marketing.

Akai America, Ltd. distributes Akai video systems in the U.S. and Puerto Rico and makes available such equipment as color cameras which can be used with either a Sony Betamax or VHS videocassette recorder, black and white cameras, as well as portable videotape recorders.

Astor also indicates that Akai will introduce a home videocassette unit before the year is out.

"It's an idea whose time has come," notes Astor, "and up until now there really have been no marketing innovations in the spiraling video market, just an emphasis on sales. The club, in addition to creating a direct link with the consumer, will also act as a tool for market research."

The club will provide purchasers of Akai equipment with a source book containing information on video called "Video: A Source

Book" which will contain a bibliography of books and periodicals that deal with video hardware and software.

The club will also provide a sampling of key video trade publications to members including Audio/Video Communications, Videography, Educational & Industrial TV, Sales Training and Training, as well as coupons good for reduced prices on Akai parts and accessories.

"So far the response has been dramatic," continues Astor, "and we are getting inquiries from such places as South America. We've also gotten requests from schools to enroll entire classes in the club."

"No doubt, the club will enrich the experiences of first time video users and enable the new purchaser to more fully realize the potential of the Akai system he has purchased."

Membership in the club is open to any past or current purchaser of Akai's VT-300 or VT-350 videocassette system. New systems sold after the first of this year contain a card entitling the purchaser to club membership.

Previous VT-300 purchasers may join the club by writing Akai America at the firm's Compton, Calif., headquarters. Current VT 300 owners must supply proof of purchase to be eligible for membership.

Also beginning for club members will be a quarterly newsletter.

"We are also going to be conducting contests for members in the future," adds Astor.

U.K. High Bias BASF Cassette

LONDON—BASF, which includes blank tape manufacturing among its many electronic interests, has launched a new cassette tape for high-bias cassette recorders, the Ferro Super LHI. It is equivalent to the Professional I line recently bowed in the U.S. at the Winter CES.

An iron oxide tape, it was developed by the company in Germany with the aim of giving optimum performance on the widest possible range of new Japanese recorders with high-bias currents in the record head.

The company claims it has a distinct low-noise level in contrast to other high-bias tapes and also shows an improvement in the high frequency area. It is available in C-60, C-90 and C-120 cassettes.

(Continued on page 52)

Rep Rap

Cavendish & Roberts, Inc., is the newest Southeast area rep firm, the result of a merger of **Bill Roberts & Assoc., Inc.**, and **Cavendish Sales Co.**, partners **Roberts** and **Otis Cavendish** announce. Both are officers of the Dixie Chapter ERA.

Headquarters of the firm, serving electronic distributor and contractor accounts in North and South Carolina, Georgia, Alabama, Tennessee and Florida's Western Panhandle, is 3128 Peachtree St., Atlanta 30305, phone (404) 233-6679. A branch is being established at Route 1, Box 30-A, Warne, N.C. 28909.



Cavendish

Trauceniek

Newest rep for **TDK Electronics** blank tape is **Clark Gibb Co.**, 1311 W. 25 St., Minneapolis 55405, replacing the **Lowell Fisher Co.** for Minnesota, the Dakotas and Western Wisconsin. Principals of the firm, which marked its 25th anniversary last year, include **Clark Gibb**, **Neil Albert** and **Ron DeHarpporte**, who will direct activities for TDK.

* * *

Tandberg of America Inc., New York-based importer of the Danish electronics line, has appointed **Theodore Pappas & Assoc., Inc.**, 5218 W. Diversey Ave., Chicago 60639, as rep for Illinois, Wisconsin, Indiana and Kentucky, according to **Bob Bowman**, vice president/sales manager of Tandberg.

* * *

Two new rep firms were named recently by **Columbia Magnetics'** national sales manager **Howard Aronson** to handle the blank tape manufacturing line of **CBS Records**. **Newhope Corp.**, 41-25 Bell Blvd., Bayside, N.Y., headed by **Bernard Tonn**, will cover metro New York. **King Marketing Systems, Inc.**, 5987 E. 71 St., Indianapolis, with **Pat King** as principal, will cover Indiana and Kentucky.

* * *

Lenbrook Industries Ltd., has been formed as a new sales rep organization for Canadian audio and communications dealers, at 1145 Bellamy Rd., Scarborough, Ont. M1H 1H5, in suburban Toronto, phone (416) 438-4610.

Principals include **David Simmonds**, formerly marketing vice president of **A.C. Simmonds & Sons**; **G. Douglas Pettifer**, vice president, electronic components; **Bill Strangways**, vice president, consumer/audio dealer/distributor; **Norman Hawkins**, vice president, communications products; **Robert Simmonds**, engineering/technical manager, and **Don Simmonds**, administrative services.

Regional managers are **Larry Evans**, Calgary, for Alberta, and **Richard L'Abbe**, Quebec, plus **Ted Robinson**, ad manager; **Wilson Kell**, Ontario/Maritimes professional communications; **George Telfer**, Ontario/Maritimes consumer sales, and **G. Ivan Noble**, Ontario Industrial sales.

* * *

Quam-Nichols Co., Chicago-based professional speaker manufacturer, has named **R.E. Breur Co., Inc.**, Fort Washington, N.Y., to handle distributors and sound contractor accounts in metro New York, in addition to its former coverage of OEM accounts.

* * *

TMC Sales Corp., 2465 Lemoine Ave., Fort Lee, N.J. 07024, has promoted **Walter Trauceniek** and **Michael Berish** to vice president, president, Tom Marcisno announces. Trauceniek joined the 13-year-old firm in 1974, and is now vice president, sales, while Berish came in two years ago and now assumes responsibility for distributor sales.



Roberts

Berish

Sharkey-Epstein & Assoc., Box 41345, 5726 Professional Circle, Suite 110, Indianapolis 45241, is the new firm resulting from the merger of **Norman Epstein & Assoc.**, headed by

Epstein, and **Bill Sharkey**, formerly a partner with **Kingston-Sharkey & Assoc.** Other members include **Grady Wallace**, **Chad Williams** and **Jacqueline Cook**, servicing consumer, jobber and audio product lines in Indiana and Kentucky.

Burgin-Kreh Assoc., Baltimore, has opened new branches in **Raleigh, N.C.**, and **Kingston, Tenn.** **David Tingew**, formerly with **Cartwright & Bean**, heads the Raleigh office, and **Glenn Woody**, recently with **AVX Ceramics**, is **Kingston**

manager. New offices will cover the Carolinas and Eastern Tennessee.

* * *

At **Bressler & Baum Assoc.**, Englewood, N.J., **Fred Cahn** joins as key accounts manager, from

Carduner Sales, **Fisher Radio** and **Emerson Radio**. **Charles Siebel** is promoted to general sales manager in charge of product marketing, having joined the firm in 1973. President **Milton Baum** announced both appointments.

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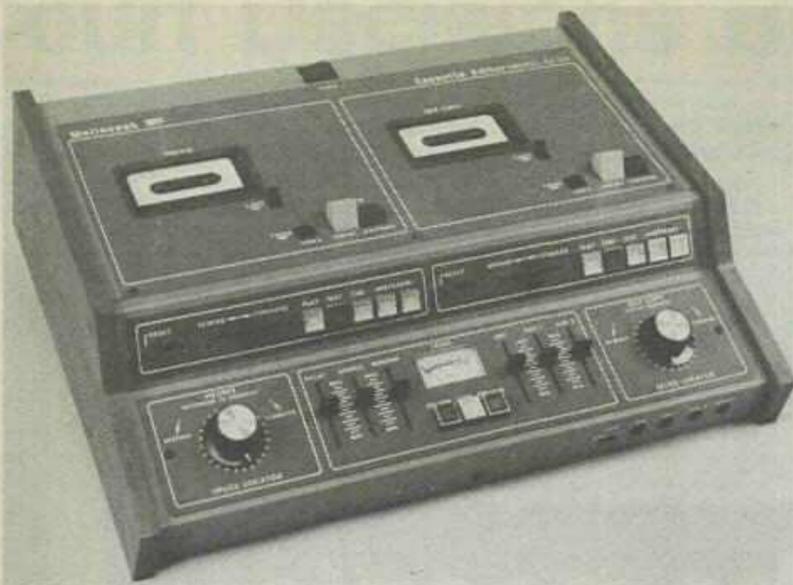
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New at NAVA in Houston were a prototype of 3M Wollensak's electronic audio cassette editor, left, and Memorex's Q2HD ferric-based 3/4-inch U-Matic videocassette formulation in 10 to 60-minute lengths.

New Audio/Video Technology At NAVA

Continued from page 50

ing the operator to hear exactly how the edit will sound before the new material is electronically recorded on the copy cassette.

It is also possible to combine a program from the master with two other signals from auxiliary inputs or a mike to produce, in effect, a mixed track on the copy cassette. It has a frequency response of 50 to 10,000 Hz \pm dB with signals-to-noise of 42 dB, and offers 9 watts of audio power, incorporating Wollensak's patented bi-peripheral drive system.

3M also showed improved models of the Wollensak 2610 AV and 2620 AV compact cassette portable tape

recorders with audio input increased from one to two watts RMS. New to the line is the 2658 AV portable visual sync playback unit designed to fit under an airline seat, for use with a Kodak Ektragraphic or Carousel slide projector. List is \$399, with mid-year delivery anticipated.

Memorex Q2HD 3/4-inch U-Matic videocassette line features a new formulation combining a ferric-based oxide particle with an advanced generation binder system claimed to provide better performance than from any oxide formulation—cobalt-doped high-energy ferric or chromium dioxide.

Marketing manager Dave Berry also claims top performance under

climatic extremes and ability to stand up to extended still-picture and repeated playback demands. It is available in either bookshelf album or shipping case in 10, 15, 20, 30, 40, 50 and 60-minute lengths, as well as a mini tape for portapak users.

Europe Expects Its Biggest AES

Continued from page 50

resentation ever for a European AES, and 21 from Germany. Other countries represented include Switzerland (9); France and Denmark (5 each); Norway, Sweden, Belgium, and Japan (2 each); Holland, Hungary and Finland.

U.S. companies represented include Accurate Sound, ADI, Altec, Ampex, Audiomatic (representing Apex, Electro Sound, Superscope), Cetec, dbx, Dolby, Electro Voice, Ferro Fluidics, Estemac (jointly with Germany), Harrison, IVIE Electronics, JBL, 3M, MCI, Recortec, L.J. Scully, Sescum, Shape Symmetry & Sun, Shure, Stanton Magnetics and TEAC.

In the British contingent are Allen & Heath-Brenell, Allotrope, Amek, Audio & Design, Audio Developments, Audio Kinetics, Brady, Calrec, Cadac, EMI Tape, Helios, ITAM, Keith Monks, Klark-Teknik, Leavers-Rich, EMS (jointly with Germany), Macinnes, Midas, Mosses & Mitchel, Rupert Neve, North East Audio, Penny & Giles, Raindirk, Solid State Logic, Soundcraft, Trident and Tweed Audio.

From host country Germany are AEG-Telefunken, Agfa-Gevaert, AEC, Auvis-Asona, Barth, BASF, ahe, Beyer, EAB, EMT-Franz, Ilse-mann, Lkein + Hummel, Neumann, RTW, Schoens, Sennheiser, Siemens, TAB, Wandel & Goltermann and Woelke.

The Swiss group includes Eastlake Audio, Filtek, FM-Acoustics, ICM, Leonhard, Nagra, Stellavox, STR and Studer.

Other country contingents: Denmark—Briel & Kjaer, Lyrec, Nordisk Electroakustik, NTP and Ortofon; France—IRCAM, Publison, Pyral, Schlumberger and Sensitive Audio; Holland, Philips; Japan—JVC and Otari; Norway—Skatron and Tore Seem; Hungary, Elektroimpex; SAIT and Stanford; SATT and Special Audio; Kajaani.

Among the biggest U.S. exhibitors is Ampex, which is previewing in Europe its new multipoint search-to-eue accessory debuted at the New York AES last November, in conjunction with a 24-track MM-1200; 2- and 4-channel models of the ATR-100 recorder; the micro-

(Continued on page 54)

COMPETITION UP

More Audio In Phila. Area

PHILADELPHIA—The highly competitive audio market in the Eastern Pennsylvania-New Jersey area doesn't scare off new merchants, whether they be independents or chains. Radio Shack, with about 100 stores in the territory, has opened four more outlets; the New Jersey-based Dee's, a major appliance-audio discount chain, opened its eighth store within this city's limits; Lafayette Radio Electronics added another outlet in the crowded Northeast Philadelphia market, and Tech HiFi will soon show up in center-city.

Radio Shack's new stores include outlets in the suburban East Norriton (Pa.) Shopping Plaza, with Ray Schwartz manager; in the upstate Pittston (Pa.) Mall with Joe Garddecki manager, and in the newly opening Seaview Square Mall, Ocean Township, Pa., with Bill Collin manager. The fourth Radio Shack is the long-established Crestwood Electronics in upstate Mountaintop, Pa., now becoming a Radio Shack Dealer.

Dee's, based on the New Jersey side, crossed the river for the first time last year in opening its seventh store in the suburban Bensalem Plaza Shopping Center at Cornwells Heights, Pa. Its eighth recent store opening is inside the city limits in Northeast Philadelphia. In addition to name brand appliances, all the Dee's maintain large audio departments discounting radio and tape

players, stereos and turntables, components, and CBs.

For the opening of its first Philadelphia store, Dee's specials featured a Sony FM/AM stereo, record player and speakers, a \$200 value, for \$99.99; and a Sony FM/AM stereo receiver with record player and cassette tape/player-recorder, a \$300 value, for \$149.88. While Dee's opened in the Frunkford shopping district of North Philadelphia, the new Lafayette Radio Electronics is in the Cottman Avenue shopping center where the department stores are located.

Tech HiFi has leased 1,500 square feet of store space for an audio center in the midtown's swank Rittenhouse Square area where the exclusive specialty shops and boutiques locate. While a property is being remodeled to provide new stores that will include Tech HiFi, three new outlets have opened in center city where the competition is extremely keen.

Electronic Sound Distributors, Inc., opened an E.S.D. outlet in the midtown jewelry and gift center for the wholesale distribution of records, audio equipment and sound systems; Joseph Bosworth opened a Home Entertainment Systems shop for the retail sale of sound and stereo gear, and E. Shohat opened a Stereo Shack for retail sale of stereo, hi fi electronic equipment, records and tapes.

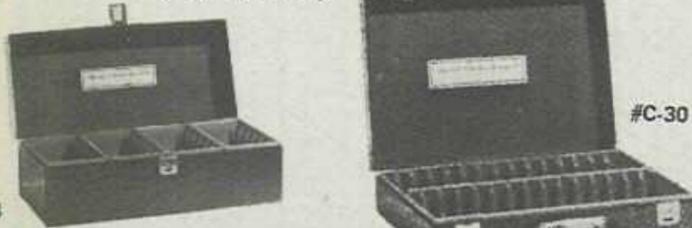
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For more information, write: Sony Corporation of America, Magnetic Tape Division: c/o V.P. Sales, 9 West 57th St., New York, N.Y. 10019.

"IT'S A SONY"

'Music Bar' Display Bows

NEW YORK—After successful introduction in Europe and other countries, the Music Bar combination tape and disk display unit is being launched in the U.S. by Devon Design Corp., president Clive Rumble reports.

Combining revolving 8-track/cassette columns and LP bins in wall and aisle models, the latter twin-

sided, the versatile unit is designed for special promotions in larger store record/tape departments as an added unit for a compact area, as a complete record/tape department in smaller locations and for smaller racked locations such as supermarkets or gas stations with the addition of wheels for mobility.

The single-sided wall model holds 300 to 350 LPs and 240 cassettes or 150 8-tracks, or a combination of the tapes. The double-sided aisle model has a capacity of 600-700 LPs and the same number of tapes in four revolving columns, either key-locked or no-lock, depending on preference.

Of walnut and satin-finished chrome construction, 6 feet 2 inches high and 3½ feet wide, the units come knocked down in a compact, easy transportable package for low shipping costs, with fast, easy assembly, according to Rumble.

The new units, introduced abroad last year by the Fittall Products Ltd., U.K. subsidiary of Devon Design, now based in Fredericksburg, Va., will be on display at the upcoming NARM convention in New Orleans. Several new consumer items also are anticipated.



Music Bar by Devon Design is a compact and versatile display unit with revolving tape racks and LP bins.

More Goody Audio Growth

• Continued from page 50

behind the products we sell, finding out something about these new items by direct contact."

The Goody chief also observes that the two meetings' windup session is the final reason for the get-togethers "to learn about our plans for '78 and how we're going to continue to increase our audio/radio business."

He expects the two new 20,000 to 25,000-square-foot "Super Sam" stores schedule to open in Atlanta by year-end to do about 50% in hard goods volume, maybe more. The eventual mix of sales from hardware versus software—now one-third/two-thirds—depends on the program of new store openings.

This is uncertain now, he notes, alluding to the impending merger with American Can and the relationship of Goody with Pickwick International, another of the conglomerate's subsidiaries.

However, he's certain that video will play a large role in future expansion. From the initial Advent VideoBeam and Sony Betamax in the Rockefeller Center flagship outlet in Manhattan, video hardware is now available in about a third of the stores. "There's no reason we can't go across the board in all of them," Levy maintains.

(This update on Sam Goody operations concludes next week with an in-depth look at the Audio Project '78.)

IHF Seminar: Future Focus

• Continued from page 50

ment Store Retailing," and Jerry Kalov, Jensen Sound Labs and IHF board chairman, "Turning On The Audio Specialty Stores."

Luncheon session, chaired by Trivera, will feature a speaker known for his approach to consumer esthetics.

Afternoon will offer two retail panels on merchandising, focusing first on chains and then on specialty stores.

Kenwood's Palmquist will moderate the chain merchandising session, featuring Dave Hart, Jafco, Inc., Seattle; Paul Meyer, Stereo West, Sunnyvale, Calif.; Dick Schaak, Schaak Electronics, St. Paul, and Gary Tobey, Platt Music Corp., Torrance, Calif., which operates record/tape/audio departments for the May Co.

Audio specialty store merchandising panel, chaired by Allen Novick, TEAC Corp. of America, features Eli Harary, Paris Electronics, Los Angeles; Harry Margulies, Beverly Stereo, Los Angeles; Dan Miller, Jonas Miller Sound, Beverly Hills, and Howard Rogers, Rogersound Labs, Van Nuys, Calif.

Wednesday morning session on "The New Hi Fi Retail Dynamics" is moderated by Jerry Henricks, Hitachi Corp. Featured are Marc Sorenson, Cal West Marketing, Los Alamitos, Calif., on "The Changing Role Of The Rep"; Shelby Young, Playbacks, Inc., Oakbrook, Ill., on "The Shopping Center Connection," and Bernie Mitchell, U.S. Pioneer Electronics and IHF president, on "The Dynamics Of Dealer Relations."

Seminar registration is \$150 for IHF members and \$175 for non-members, including the opening day luncheon, and evening cocktail reception hosted by Stereo Review. Full details are available from Gertrude Murphy, IHF Registrar, 489 Fifth Ave., New York 10017, phone (212) 682-5131.

Biggest Europe AES

• Continued from page 52

processor-based MQS-100 synchronizer to cue and synchronize any three tape transports, interfaced with the MM-1200, an ATR-100 and a VPR-1 (newest 1-inch helical scan video recorder). Ampex recording tape will introduce the new 460 series digital audio formulation, also bowed at the November AES as the first commercial product on the market.

Program sessions will include "Room And Psychoacoustics"; "Magnetic Recording"; "Music And Technology"; "Sound Reinforcement And Broadcasting"; "Audio Measurements"; "Transducers," and "Studio Technology."

Among U.S. papers to be presented are A. Heaslett, Ampex, advanced digital audio technology; Bill Lawless, Recortec, evolution of high-speed tape duplication; H.K. Heinz, Rauland-Borg, state-of-the-art techniques and hardware for acoustic equalization and elimination of feedback frequencies.

Also: R.B. Schulein, W.R. Bevan and C.E. Seeler, Shure Brothers, design of a studio-quality condenser microphone using electret technology; Barry Blesser, MIT, and K.O. Bader, EMT-Franz, Germany, improvements in digital reverberation, and S. Keiser, Ampex, an overview of recording techniques and equipment for post-production.

Audio Showcase



KLH bows new auto speaker line with five systems, with model 693DMSC 3-way unit shown, offering frequency response of 40-30,000 Hz, with drivers well-known to firm's home systems, and Samarium cobalt tweeter.



SPARKOMATIC wide-range LC-50 power boost amplifier converts any car stereo or radio to a hi fi system using existing speakers. Red pilot light indicates when power boost is operational.



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TDK Ties With Pioneer Centrex

NEW YORK—TDK Electronics blank tape and Pioneer Electronics of America's Centrex compact hi fi line are joining forces in a promotion offering free tapes with select cassette units, TDK's Ken Kohda and Pioneer's Jack Doyle announced at the recent CES.

Through possibly early May, two

Centrex models are being shipped with a C-90 TDK tape in the packing case. The KH-7766 will have an SA chrome-equivalent bias tape and the KH-5511 an AD normal bias cassette. A TDK full-line cassette flyer and guide to cassette handling will also be boxed with the Centrex units.

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FEBRUARY 18, 1978, BILLBOARD

BUT NO A&R PLANNED ON COAST

NASHVILLE—Believing California to be a pivotal and critical growth area for country music, CBS Records is focusing increased attention on West Coast exploitation.

With Jack Lameier shifting from Cincinnati to Los Angeles (see Executive Turntable), industry talk has speculated that the label might be on the verge of establishing a West Coast country a&r department.

However, Lameier's thrust will be strictly sales and promotion. No talks have been held concerning a CBS country a&r department for the western region, according to Rick Blackburn, vice president of marketing for CBS Records in Nashville.

Blackburn admits the idea would make sense "if you have enough roster based there." Such an effort would probably be keyed through Don Ellis if it became a reality.

Named western regional country marketing manager, a position formerly held by Dan Walker, Lameier will report directly to Blackburn in Nashville. Lameier will be responsible for coordination of country music sales and promotion in the western region.

"The explosion on the West Coast in country is what turned me on and really convinced me to do it," comments Lameier, citing "the challenge of the population."

"The country music lover in the western region is coming out of the closet," says Lameier, who has already noticed some differences between the West Coast market and other areas. "That little holdback you find in the rest of the country with labelism doesn't affect these people. If it sounds good to them, they're going to get into it."

He cites reaction to the new Janie Fricke single: "The local guys went crazy about it. If it sounds good, they're for it all the way whether it's black music, jazz, hard rock or country."

Lameier believes he has discovered a difference in attitudes. "The West Coast people are more open-minded and willing to change. A lot of them that are transplants from the Midwest, South and East are here because they wanted to change. And the Los Angeles people have always been very receptive to country."

Western radio is "very cooperative," says Lameier, adding, "It's nothing like the resistance to change in the Midwest. He attributes it to more "awareness" and "tolerance."

The market is open to major promotions and Lameier would like to develop these possibilities. He was involved in a CBS promotion at King's Island near Cincinnati and points to it and a CBS/Kawasaki promotion success in Seattle as examples to be followed. The western region's abundance of theme parks al-

ready has his mind in gear about upcoming possibilities.

Lameier is enthused about the crossover trend in country music, pointing to recent Johnny Paycheck material. "In the Southwest, it's a country record, but if a Midwest station wants to play his "Colorado Cool Aid" as a comedy cut and want to laugh at it, fine—as long as they listen to it and somebody goes out to buy it."

He hopes for a doubling of the business within a short period of time. "I'd like to see it snowball," he comments, utilizing a Cincinnati-reinforced expression. "I love the enthusiasm in California. There's enthusiasm in the Midwest, too, but right now they're fighting the winter."

Lameier will coordinate country music sales and promotion in the western region. He'll carry the Nashville marketing emphasis through the existing branch organization, synchronizing efforts with CBS branch country music specialists, local promotion managers and the regional promotion marketing manager.

A veteran of 16 years with the label, Lameier began with CBS Records in Cincinnati as a dealer inventory clerk, advancing to assistant phonograph manager, salesman, country specialist and CBS Records senior salesman.

CBS Looks West For Country Marketing

By GERRY WOOD

Foundation Library Gets 10-Hour Williams Series

NASHVILLE—A 10-hour radio documentary profiling the life and career of Hank Williams has been presented to the Country Music Foundation Library.

"Hank Williams ... The Man, The Legend" aired across the nation on the 25th anniversary of Williams' death, Jan. 1. The documentary, fea-

turing Epic artist Jim Owen, is also scheduled for broadcast in many areas through 1978.

The show was produced and is being syndicated by Good Vibrations Inc., Nashville, and is the first in a planned series titled "Star Stories."

"We're always interested in ac-

quiring material for the Country Music Foundation Library which will be unique and useful for people doing research on country music," comments Danny Hatcher, director of the foundation's library and media center.

"Since the documentary is not available to the public, its addition

to our collection is most important." Presenting the documentary to Hatcher and Bill Ivey, executive director of the Country Music Foundation, were Jim Owen, Joe Sullivan, president of Sound Seventy Corp., and Jerry Adams, president of Good Vibrations.

Set Distrib Pact

NASHVILLE—The World International Group, one of Nashville's major promotion and distribution companies, will promote and distribute Louisiana Hayride Records.

The first release the company will be working for the label is "There Ain't No Sunshine In Atlanta" by Lee Morris, who wrote and co-produced the single.

HONEST!

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BILLBOARD 51 TO 41
 CASHBOX 61 TO 45
 RECORD WORLD 44 TO 35

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Nashville Scene

By PAT NELSON

There's been a lot of international recording activity at Woodland Sound Studios the last few weeks brought to the studio by producer Don Schroeder. Max Merritt, from England, has been

working on a new LP for Polydor. His previous album received a double gold award in Australia. English singer Twiggy completed several singles for Phonogram at the Nashville recording com-

plex and was visited by Neil Young on one of her sessions. Sidney Devine, one of the top country artists in Scotland, completed an album project, also for Phonogram. Producers Scotty Turner

and Alan Warner finished Slim Whitman's next United Artists LP. Whitman has enjoyed three consecutive gold albums in England. From the homefront, Ronnie Milsap has been

recording his new RCA LP at Woodland with Tom Collins producing, while Tommy Overstreet has been cutting album material for ABC with producer Ron Chancey.

Loretta Lynn made her first appearance at the Houston Livestock Show last year and returned this year to break all attendance records, drawing 11,149 fans for a Monday night performance. She'll return for a third appearance March 2.

The Statler Brothers' next Mercury single, "Do You Know You Are My Sunshine," is set for release in mid-February. It's a cut from their new album to be released in March. "The Statler Brothers—Entertainers. . . On And Off The Record." Another song on the LP, "Who Am I To Say," was written by Harold Reid's 16-year-old daughter Kim. . . Randy Gurley headlines the Palomino in North Hollywood, Tuesday (14). . . Larry Gatlin is appearing at the Golden Nugget in Las Vegas through Sunday (19).

Monument Records chief Fred Foster and engineer Jim Williamson have been in Jack Clement Studios working on tracks with newly signed Monument artist Eddy Raven. A self-penned tune entitled "Dancer" and Raven's version of the Cajun standard "Colinda" are said to be the likely candidates for his debut release on the label, targeted for Wednesday (15). . . Sammi Smith has also been at Clement's recording for Elektra with Ray Baker producing.

Chris Aaron's "Hollywood Trash" single on Salt of the Earth Records was originally released in late '77 but has been remixed in Nashville and is being shipped now. The label is nationally and is being shipped now. The label is nationally distributed by All American Record Distributors. Aaron is preparing an album to follow the single.

Capricorn Records has released the first single from Billy Joe Shaver's "Gypsy Boy" LP titled "You Asked Me To." Shaver has commenced a Texas tour that was launched with an appearance at the Texas Opry House in Austin. Eddy Shaver, the Capricorn Artist's 15-year-old son, is playing guitar and adding backup vocals on the tour. . . Also from Macon, Delbert McClinton's first Capricorn LP, "Second Wind," will be out Feb. 27.

Coinciding with the release of his second MCA album, Joe Ely is off on his first international tour that began with dates in Texas, the Midwest and New York before heading to Great Britain and the Wembley Festival. . . Jerry Jeff Walker is compiling his next MCA LP at his home studio in Austin.

Billboard is proud to announce a special section in the March 18, 1978 issue commemorating the

20th ANNIVERSARY OF THE COUNTRY MUSIC ASSOCIATION

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NASHVILLE—Famous Music reports some major country action on its material, including a new Crystal Gayle LP cut entitled "Paintin' This Old Town Blue," by Bill Davidson.

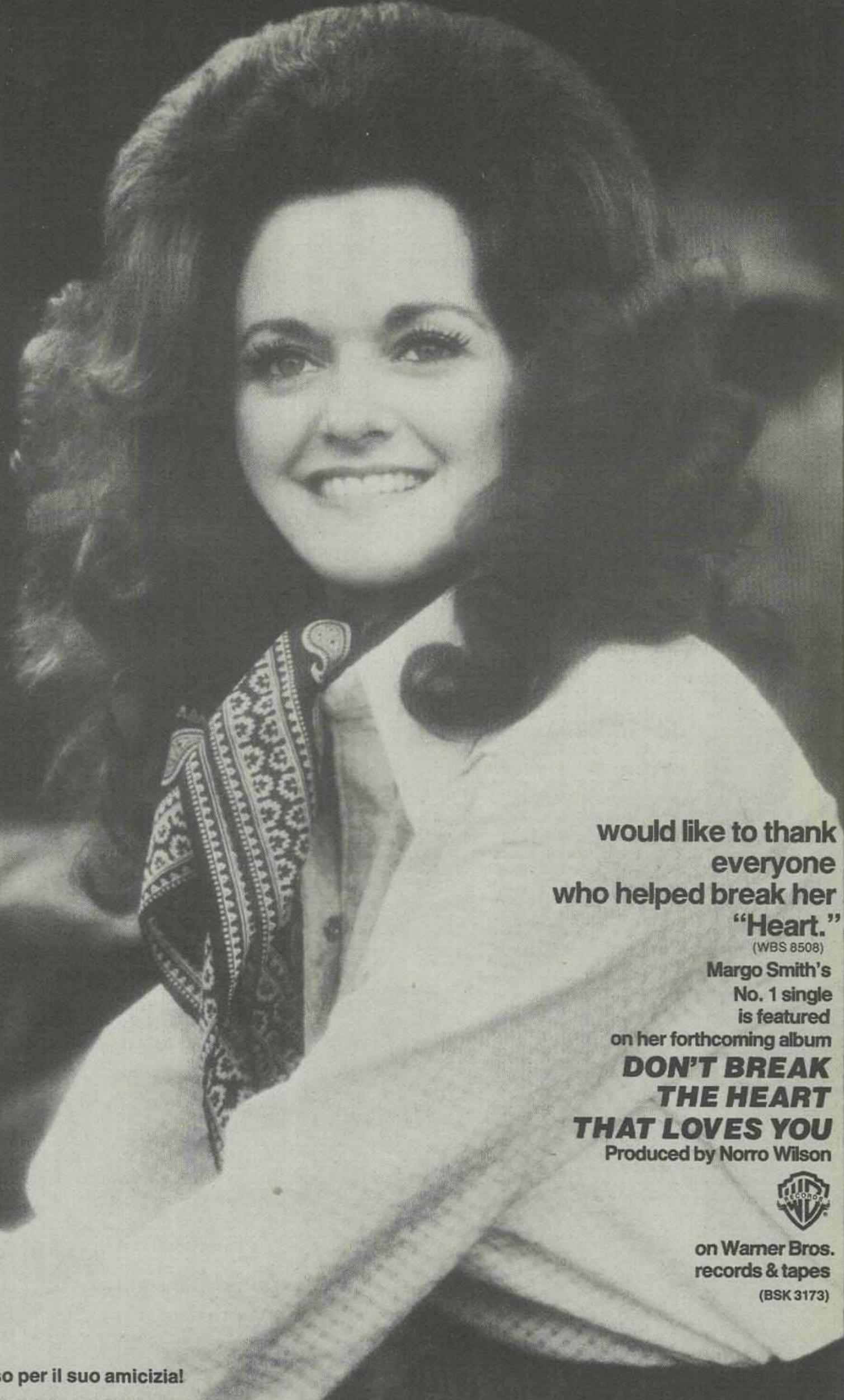
Other prominent country artists who have also recorded songs from Famous' catalogs in recent weeks include Christy Lane with Lobo's "Never Think I Don't Still Love You" on L.S. Records, Chris Le Doux with a Paul Craft tune, "Raised By The Railroad Line," on American Cowboy Records and "Miss Misunderstood" by David Belamy, recorded by Mike Graham for Cavac Records in Canada.

Also, "Freedom to Stay" by Willis D. Hoover and recorded by Tompall Glaser on ABC, "To Each His Own" by R. Evans and J. Livingston, recorded by Rita Remington for Plantation Records and "Blue Bonnet Lady" by Woody Paul and recorded by the Rio Grande Band on Rounder Records.

Music At Forum

NASHVILLE—Country music merges with sports action March 12 when KLAC, Los Angeles, presents a country music show at halftime of the Los Angeles Lakers & Phoenix Suns NBA basketball game at the Forum. KLAC air personalities will make appearances at the event labeled "KLAC Fan Appreciation Night."

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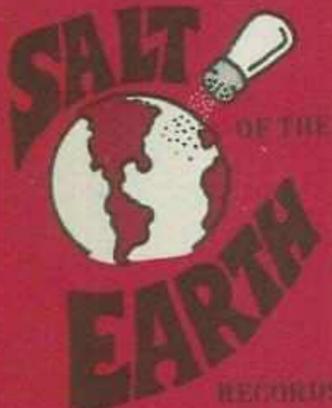
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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.												
★			★			★			★			★			★			★			
TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))						
★	3	10	★	43	5	★	68	37	12	★	69	45	15	★	70	46	15	★	71	41	15
	2	11	★	52	2	★	71	41	15	★	72	53	20	★	73	83	2	★	74	85	2
★	8	5	★	38	38	★	75	NEW ENTRY	NEW ENTRY	★	76	47	13	★	77	56	9	★	78	80	4
★	5	9	★	40	48	★	79	NEW ENTRY	NEW ENTRY	★	80	84	2	★	81	88	3	★	82	86	2
★	7	9	★	41	51	★	83	NEW ENTRY	NEW ENTRY	★	84	87	2	★	85	NEW ENTRY	NEW ENTRY	★	86	90	3
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★	7	12	★	43	81	★	85	NEW ENTRY	NEW ENTRY	★	88	NEW ENTRY	NEW ENTRY	★	89	89	2	★	90	92	3
★	11	9	★	44	26	★	89	89	2	★	91	92	3	★	92	NEW ENTRY	NEW ENTRY	★	93	93	NEW ENTRY
★	9	10	★	45	58	★	90	92	3	★	93	93	NEW ENTRY	★	94	94	4	★	94	94	4
★	10	13	★	46	20	★	95	79	19	★	95	79	19	★	96	65	14	★	96	65	14
★	16	10	★	47	57	★	96	65	14	★	97	67	6	★	97	67	6	★	97	67	6
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★	30	8	★	61	71	★				★				★				★			
★	26	11	★	62	50	★				★				★				★			
★	27	12	★	63	62	★				★				★				★			
★	28	14	★	64	82	★				★				★				★			
★	28	14	★	65	NEW ENTRY	★				★				★				★			
★	29	9	★	66	NEW ENTRY	★				★				★				★			
★	44	3	★	67	77	★				★				★				★			
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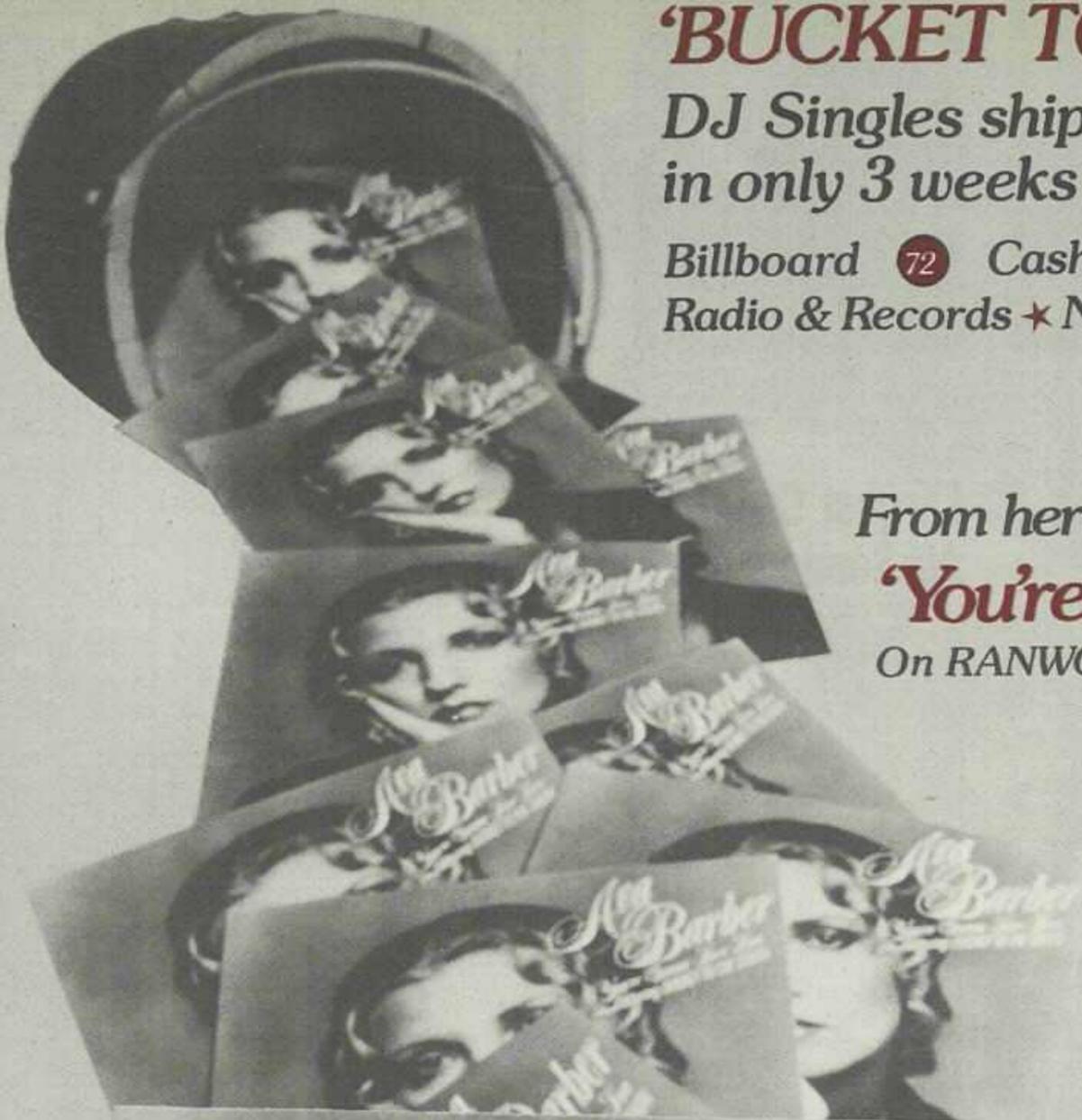
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(213) 278-7222



PRIDEFUL PERFORMANCE—After performing with Dave & Sugar at the Von Braun Civic Center in Huntsville, Ala., Feb. 3, Charley Pride is treated to some post-performance food at an RCA party by three of the label's Nashville leaders: left to right, Joe Galante, director of Nashville administration; Dave Wheeler, national country sales manager; and Jerry Bradley, vice president of operations.



WSM Nashville's Format

• Continued from page 28

oriented," says Young. "Two years ago, we were looking for the right mood; now we're looking more at what makes a hit record. We're more sensitive to sales and familiarity than we previously were.

"A lot of stations seem to be reaching a peak as 'mellow stations' with their audiences because they aren't familiar enough. We can still call ourselves 'mellow,' but we can also be 'familiar.'

"It's a matter of balance in estab-

lishing album product, which we are very early on, giving it exposure, and playing more than one or two hits an hour."

Adds Young: "So we're kind of answering to the masses, and if you wanted to put a label on what we're doing, it would be more 'hit-oriented' soft rock."

WSM's AM, FM and television facilities are all housed under one roof, and with the success of the entire operation, plans now call for a new expansion to the building.

Largest Country Air Seminar Yet?

NASHVILLE — Early registrations indicate the 1978 Country Radio Seminar could be the largest yet. Registering as far in advance as possible is more critical this year than ever before, according to Ellen Tune, registration coordinator. "The event has become so popular that registration forms must be in as soon as possible to insure the availability of rooms and adequate banquet facilities," she warns.

Registration cut-off date will be March 13. All forms must be in the mail by March 10. Registration forms should be mailed to: Country Radio Seminar, P.O. Box 12617, Nashville, Tenn. 37212.

Officers for this year's event are Terry Wood of WONE, agenda chairman; Bob Young, KIKK, industry chairman; and industry vice chairmen Stan Byrd and Roy Wunsch.

Additional information may be obtained by calling Tune at 615-254-9461.

Acts Play On Barges For San Antonians

SAN ANTONIO—The ninth annual Great Country River Festival opened here Friday evening (3) on the downtown River Walk.

Sponsored by the Paseo Del Rio Assn. in conjunction with KKYY, the festival brought more than 20 Nashville recording artists and groups that performed in three staging areas between the Crockett Street bridge and the Arneson River Theatre. The admission-free festival ran through Sunday (5).

Performing on the Arneson River Theatre stage were Barbara Fairchild, Jim Chestnut, Bobby Borchers, Vern Gosdin, R.W. Blackwood and the Blackwood Singers, Doyle Holly, Kenny Dale, Dotts, Joe Allen, Jerry Naylor and Jimmy Peters.

Also: Narvel Felts, Frenchie Burke, Brian Collins, Daniel, Gene Watson, Johnny Bush, Stoney Edwards, Billy Larkin, Darrell McCall, Dale McBride, Jerry "Max" Lane and George Chambers and the Country Gentlemen entertained at the River Theatre.

Performing on barges were bands from San Antonio and the surrounding areas, including Inspiration, Country Wildfire, Last Chance Country Band, Clifton Jansky and the Drifters, Two Bit Country Band, Rhythm Mavericks, Cactus Country and Gold Rush Band.

GLADYS CANDY

In U.K., They're Hearing Plenty Of Williams' Music

By TONY BYWORTH

LONDON—The music of Hank Williams has received considerable exposure here in recent weeks following the announcement by the Country Music Assn. (Great Britain) that January would be known as "Hank Williams Month."

The announcement was made to commemorate the 25th anniversary of the death of country's most famed singer-songwriter.

"We wanted the music of Hank Williams to be remembered by as many people as possible," said CMA (U.K.) chairman David Sandison. "He not only played an important role in the commercial development of country music but also made himself felt in pop music. It has been the intention of the association to make the media fully aware of his lasting contributions to music in general."

The campaign—which consisted of making available press information and details of Williams' songs and recordings—was fully supported by Williams' publishing company, Acuff-Rose Music Ltd.

"Once the announcement was made by the CMA here in December, we started getting a flood of inquiries," comments Tony Peters who heads Acuff-Rose's London office. "I think the most surprising aspect of the campaign was the number of people who were not fully aware of the amount of hit titles that Hank Williams was responsible for."

Acuff-Rose Music has now published a folio of the writer's biggest selling titles and it is being promoted in conjunction with the newly released MGM compilation album "Hank Williams' 40 Greatest Hits." The double album features Hank Williams' recordings in their original mono form and is packaged with full chart placings, biographical details and photo collection.

Other albums released in January were an RCA double album "A Tribute To Hank Williams"—which features recordings from various artists including Chet Atkins, Ronnie Milsap, Hank Snow, Eddy Arnold,

and Porter Wagner—and a recently recorded album of Williams' songs by Vernon Oxford, issued on the newly formed Meteor label. Michael Clerkin, managing director of Meteor, is negotiating a U.S. release for this 16-track collection.

On radio considerable time was devoted to the recordings of Williams with BBC Radio 2's weekly network show "Country Club," hosted by David Allen and Wally Whyton, presenting features on the various aspects of the artist's career for four consecutive weeks.

On local radio Bob Powell's "London Country" (broadcast on BBC Radio London) transmitted a live linkup with members of the original Drifting Cowboys prior to the group performing on a New Year's Day Hank Williams memorial show on WWVA Wheeling Jamboree, while other stations' presentations included tribute shows from Ken Dudeney (BBC Radio Birmingham), Mick Smith (BBC Radio Leicester) and Lloyd Cole's (Sawansa Sound).

In addition, Hank Williams' material was also featured heavily on many local and network pop programs.

"Obviously through the CMA's initial promotion, the response was created but it hasn't stopped at the end of January," says Peters. "The Williams month has created a whole new interest in the artist's songs and is going to carry on in the months to come."

Bluegrass Growing

NASHVILLE—Plans are underway to bring more live country bluegrass music to California, according to Ed Miller, president of New Day Entertainment. The firm staged a successful Jan. 29 bluegrass concert at the Shrine Auditorium in Los Angeles. The five-hour festival starred John Hartford, Vassar Clements, Byron Berline and Sundance with special guest act Brush Arbor.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/18/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	17	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
2	3	3	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
3	4	19	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
4	6	4	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
5	2	12	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
6	7	31	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
7	10	3	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
8	5	17	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
9	8	24	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
10	15	19	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
11	9	27	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
12	11	14	GREATEST HITS—Olivia Newton-John, MCA 3028
13	12	25	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7615 (Phonogram)
14	16	59	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
15	22	40	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
16	18	2	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
17	17	24	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
18	23	2	ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
19	10	11	I WANT TO LIVE—John Denver, RCA AFL12521
20	19	5	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
21	25	44	KENNY ROGERS, United Artists UA-LA689-G
22	21	13	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
23	14	16	YOU LIGHT UP MY LIFE—Debby Boone, Warner Bros. BS3118
24	20	23	HEAVEN'S JUST A SIN AWAY—The Kendalls, Dvation OV 1719
25	31	8	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
26	29	14	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
27	26	14	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
28	24	9	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
29	28	32	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
30	30	76	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
31	32	19	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
32	27	16	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
33	35	10	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11707
34	33	21	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
35	39	2	THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15006 (Phonogram)
36	NEW ENTRY		ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
37	40	2	NEW TRAIN—SAME RIDER—Tom T. Hall, RCA APL1-2622
38	38	8	ROSES FOR MAMA—C.W. McCall, Polydor (not listed)
39	37	12	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
40	36	24	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
41	43	6	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dot DO 2098
42	42	3	FREE SAILIN'—Hoyt Axton, MCA 2319
43	41	10	COME A LITTLE BIT CLOSER—Johnny Duncan, Columbia KC 35039
44	NEW ENTRY		LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
45	50	5	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
46	34	25	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
47	NEW ENTRY		T.G.—T.G. Sheppard, Warner Bros. BSK 3133
48	48	4	HOOKIN' IT!—Roy Clark, ABC/Dot DO 2099
49	46	9	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot DO 2097
50	47	6	THE BEST OF FREDDY FENDER—Freddy Fender, ABC/Dot DO 2079

Label Seeking Record Feedback

NASHVILLE—The Commercial Record Corp. is increasing communication and feedback between its a&r department and radio station music directors. A package containing a test pressing and a "comments"

card is being mailed to selected music directors across the country.

The record being considered for release comes from the new Troy Shondell LP on the Commercial label.

'SCANDALOUS BEHAVIOR'

Penny Farthing Scored By Court In Suit Against RCA

LONDON—Penny Farthing Records here was slammed by a High Court judge for "scandalous behavior" in trying to bring a "winding-up" petition against RCA.

The judge added: "I will not allow the court to be used for the purpose of pressure and blackmail in an attempt to get money out of a large company which plainly disputes the debt."

He ordered Penny Farthing to pay immediately the costs of RCA's application to restrain presentation of a compulsory winding up petition. Counsel for Larry Page's Penny Farthing had argued that RCA's action was "precipitous and unnecessary."

Robin Potts, for RCA, told the judge that the application had been adjourned from Jan. 27 on Penny Farthing's undertaking to file evidence by the following midweek, but no such evidence had been served.

Yet, he said, Penny Farthing was not willing to give an undertaking not to present a petition pending full trial of the dispute or further court order.

Potts said the dispute arose out of an agreement, dated Nov. 1, 1976, by which Penny Farthing agreed to deliver to RCA certain recordings for the production of records. Provision was made for payment during the course of the agreement.

Pye & Damont Resolve Hassle On 'Star Wars'

LONDON—The threatened legal battle between Pye and Damont over versions of the music from the "Star Wars" movie has been averted by amicable agreement.

At first a High Court judge had granted Pye a temporary injunction against Damont, forbidding the pressing of any more of its "Star Wars" albums but he allowed the sale of LPs already pressed, provided they carried a sticker making it clear that the music was not the original soundtrack.

Pye, in conjunction with 20th Century-Fox Records and 20th Century-Fox Film Corp., was preparing for a "passing off" action. Now, in court, Pye's counsel said the action had been settled.

Damont, while not admitting liability, has agreed to redesign its record sleeves and put the required stickers on existing stock. There is no payment of damages involved.

SACEM Honors French Mayors

PARIS—Alain Poher, speaker of the French Senate and president of the Assn. of French Mayors, and Michel Nemoz, director-general of the association, have, in an unexpected ceremony, been presented with gold medals by French copyright society SACEM.

The presentation, made by Jean-Loup Tournier, delegate-general of the society, was made as a gesture of thanks to the mayors of France who help spread the sound of music. Of 30,000 towns and villages in France, all headed by a municipal council and a mayor, at least 10,000 regularly organize concerts and dances.

On Nov. 30, Penny Farthing invoiced RCA for around \$34,000. RCA refused to pay, pointing out that certain recordings supplied were old and already issued and therefore did not conform to the terms of the agreement.

RCA, counsel added, was a substantial company with assets in excess of \$9 million. As a result of the proceedings being reported in the press, there was a substantial risk of prejudice to RCA.

Counsel for Penny Farthing argued that the costs should be reserved to the trial because the restraint action by RCA was "precipitous and unnecessary."

The judge said it was not disputed that RCA was a large company worth "some millions of pounds and fully solvent." He added: "In my judgment, this was scandalous behavior by Penny Farthing who knew that the alleged debt was being disputed on the advice of respectable London solicitors."

HOLLY 'MYTH' PRESERVED

TV Ad Concept Altered After Study

LONDON—Market research has led to a change in concept for the heavy-budget television advertising campaign EMI will launch to support the release of the "Buddy Holly Lives" album on Feb. 15.

Even as plans were being made for the \$500,000 campaign, the original idea to show Holly performing via old tv clips was dropped. Researchers found that "the man cannot compete with the myth," says EMI. The sight of the artist performing was judged unlikely to do anything to help sell the 20-track "golden greats" package.

In fact, it seemed likely that the Ed Sullivan Show clip of Holly and the Crickets rather carelessly miming to "Peggy Sue" could prove a distinct handicap.

But Alan Kaupe, new manager of EMI's licensed repertoire division, says that the concept of a Holly compilation did appeal to a wide cross-section of the public, even those born after he died.

EMI's creative team worked on the proposition that the music was

Japanese Tours By Foreign Acts Increased In '77

TOKYO—The U.S. and U.K. supplied the bulk of the approximately 130 foreign music acts who toured Japan in 1977, some 40% of whom appeared here for the first time.

The increasing concert activity by foreign performers is attributed in part to greater efforts by record companies and talent managers to stimulate record sales via personal appearances.

Seasoned observers also note that foreign music trends are making themselves felt more quickly in recent years.

Among the more well-known artists that toured here last year were Lynyrd Skynyrd, Aerosmith, George Benson, Kiss, Allman Band, Paul Anka, V.S.O.P., Janis Ian, Eric Clapton, Bay City Rollers and Fleetwood Mac.

About 25% of the performers are identified as rock acts, another 25% jazz, 8% in soul, and the remainder divided among country, MOR and latin.

big but the man himself, with a short-lived performing career, was much of a mystery.

Showing Holly in action, says Kaupe, "destroyed Holly the legend."

So the final version is a full-color, 30-second animation of a couple jiving, with excerpts from four Holly songs and strong voice-over message. The album carries all his widely known numbers, including those in the six years after his death.

Greek Radio Adds Programming Hours

ATHENS—Radical changes have been made to radio's Third Program, broadcast here simultaneously on AM and FM by ERT, the Greek radio and television corporation.

Under manager Manos Hadjidakis, a noted composer, the new Third Program has been revitalized and expanded to 87 hours of broadcasting weekly.

MEXICAN STUDIOS Composers Society To Build Best In Capital

By MARV FISHER

MEXICO CITY—President Jose Lopez Portillo will be the guest of honor at the Composers Society's (SACM) dedication of its \$2½ million recording studio-in-the round Friday (16).

It is the first stage of a major entertainment complex to be completed by the early 1980s, and at an overall cost of some 350 million pesos (approximately \$15 million at the current exchange rate).

"We are not going into the record business as a competitor per se to the other established labels," states SACM administrative executive Gilberto Navarro, "but we are hopeful the studio will be a guiding force to generate more Mexican songs for all on the international scene."

SACM will, however bow its own label to be called AC.

"At first, we expect to do a lot of classical recordings and film television dubbing in the studio," Navarro adds. The complex will be able to house two symphony orchestras.

The actual studio budget was 53 million pesos (around \$2½ million), with more than half of that sum going towards equipment purchased in the U.S. by coordinator Ronald Newdell's Accurate Sound International of Redwood City, Calif.

Among some of the suppliers of the equipment, which only recently entered the country, are: 3M, Countryman, FRAP, Shure Bros., Magnetic, AKG, White Instruments, Harrison Systems, Crown, Lux, Sennheiser Electronic, EDCO, dbx and JVC. Newdell had been working in conjunction with the Mexican Society for the past two years on the project.

As for the rest of initial stages of the complex, adjacent to the actual Society buildings, are a pressing plant (to initially have 14 presses) and a warehouse.

Ground-breaking is scheduled at the inaugural for four mini-cines and a cultural arcade, slated to bow late this year or early in 1979.

'SERIOUS SETBACK'

U.K. Labels Rebuffed In Home Taping Suit

• Continued from page 1

AudioMagnetics Inc. (U.K.) Ltd. Among the plaintiffs were A&M, CBS, EMI WEA, Polydor, Phonogram, Pye and Decca.

The British Phonographic Industry, which coordinated the action, views the court decision as a serious setback for the industry.

Despite the loss on the basic issue, the court did rule that several of the companies—A&M, EMI and Polydor—were entitled to temporary injunctions protecting copyright in photographs and artwork.

The suit was launched last fall after a series of advertisements were run by AudioMagnetics which, it was felt, libeled the quality of prerecorded cassettes and incited the public to infringe copyrights by making home recordings.

AudioMagnetics' parent firm is located in Irvine, Calif.

One ad, for example, included a picture of the Beatles, with the line: "If you've ever bought inferior cassettes you'll probably know what Lennon and McCartney really meant by 'Twist and Shout'." It went on to describe listeners spending hours unravelling a tangle of tape, before it moved on to a favorable account of the company's own blank tapes.

The High Court judge said the plaintiffs' claims did not establish a reasonable cause of action. It was true that the sale of blank tape inevitably led to breach of copyright, but that did not in itself constitute infringement.

Nor did the judge accept that the advertisements implied that the prerecorded tapes were defective.

He directed that 20 record companies, which had claimed they were threatened by AudioMagnetics' actions, should no longer be parties to the case since they had not actually suffered any breach of copyright. He struck out allegations that AudioMagnetics had incited the public to infringe the copyrights.

But he agreed that the use of published artwork without license was an infringement, leaving the wording of the orders for injunctions to the parties involved.

After the hearing, Derek Cumber-

land, representing the BPI, said: "This wasn't really a test case as such. It was just that so many record companies complained about these advertisements, which they felt were unwarrantably offensive. That we decided to go for an action for what amounts to trade libel."

"It was a very heavy case with lots of complex legal problems, but the evidence, we think, is clear."

And Geoffrey Bridge, BPI director-general, said: "It is something of a setback for us, but we do have time to consider an appeal."

AudioMagnetics, one of the world's largest manufacturers of blank cassettes, has its European consumer products come from a Portuguese plant, which was upgraded over the last year to manufacture a higher quality product.

Dutch Country Duo

AMSTERDAM—Saskia and Serge, Holland's top country duo, visit Nashville (Feb. 25-March 6) to perform in a television special, to be transmitted by Dutch company Veronica (March 11).



Editorially around the world via the largest, and we add with pride, the best international editorial representatives of any music business paper in the world.

IN ROME / ITALY



PAUL BOMPARD

... who covers the Italian scene from Rome. Bompard, who grew up in Europe and the U.S., has freelanced for the Rome Daily American and currently writes on r&b and jazz for *Stereoplay*, Italy's biggest stereo/music monthly, as well as *Billboard*.

Something of a "Jack of all trades," Bompard has been a disk jockey for a Rom FM station and worked as a roadie in the U.S.

Watch for his byline in *Billboard's* International section... and those of his compatriots around the world that represent you by supplying to us the latest news from the entertainment field because no matter where it's happening, **BILLBOARD'S GOT YOU COVERED!**

MUSIC COMPARES FAVORABLY

First U.K. Financial Survey Out

• Continued from page 8

each company, allowing examination of the progress being made by individual firms.

Information on privately owned companies, which make up more than half the total, has been collected from company registration offices in London, Cardiff and Edinburgh.

Roger Coghill, managing director of Jordan Dataquest, says his company was involved only in research into fact, and had no knowledge of, or connection with, the music business.

JAPANESE POP ACT

Godiego LP In Tortuous Route To British Release

LONDON—Satril Records here is to release in the U.K. the first album by leading Japanese rock group Godiego, the LP to be subject of a major international promotion over the next few months.

Called "The Water Margin," it comes out here as the result of links between Satril, BBC Records and Tapes, and Japanese companies Nippon Television Music Corp. and Nippon Columbia.

The Godiego recordings were produced by Johnny Nomura for MCA who in turn licensed them to major Japanese distributor Nippon Columbia. Satril came into the picture in 1976 when the label's distribution in Japan went to Nippon Columbia via NTV Music.

It was a deal regarded as unusual because it meant the administration of a label by a publisher, NTV Music. Satril then acquired world rights to Godiego recordings, from then released on Satril in Japan. But the company held back on releases in

But simply by examining the financial data, many conclusions can be drawn, such as the relative profitability of sheet music, record and tape sales.

General conclusion is that, "Despite its maverick reputation, the music trade displays an average growth rate and profitability which bears favorable comparison with many other British industries."

The low growth and profitability of the British piano makers, among music instrument companies, was one unexpected fact which came to light, while other details include

the rest of the world pending the release of the single "The Water Margin" in the U.K. on the BBC label.

The single was the theme from the Nippon TV series of the same name, shown in the U.K. on BBC-Television.

This track was not made available to Satril under its NTV Music deal because it was already promised to BBC Records and Tapes via sale agreements between NTV and BBC for the television series. However, it was a U.K. hit last October, giving the BBC its biggest-selling single to date. Then Satril acquired the right to the band's first album.

Now, the Japanese rock band will play a major part in Satril international plans for 1978. Its second album "Dead End" is already ready. Satril claim the band may finally bring to fruition the oft-predicted Japanese penetration of the international music scene.

profit margins in the 12 largest private companies. These average out at 5.9%. But this average is greatly helped by the very high 23.9% margin for Dick James Music.

Coghill says his company surveys some 100 different trades and industries a year. He expects the music trade to be included each year from now on, and adds: "The purpose is to make available to management inside and outside the industry enough information to see trends."

He says that for the music business, this financial information—which is difficult to obtain and not published anywhere within the industry—would be of great interest to possible investors to customers (wholesale rather than the public, suppliers of materials and equipment, and to competitors.

Buyers of the book of results, marketing at \$50, will learn among other things that the music industry is generally late in filing its accounts but that its profit margins eventually emerge as comparable with many other industries.

A surprising fact is that only 15.5% of the companies involved are suffering a loss, this following a period of low consumer spending.

Asked to select a particularly good performance, Jordan comes up with lesser-known publishing company, W.J. Taylor (Music) Ltd., which in the year to March 1977, increased its profits 450% over the previous year.

Honor Gospel Group

PARIS—The Johnny Thompson Singers, U.S. gospel group, has received the Mahalia Jackson Award of the Academy of jazz here.

The group, which has given more than 1,000 concerts in Europe during the past seven years, begins another continental tour Feb. 25.



GOLD TIPS—U.K. group Smokie pauses during a recent tour of Germany to accept gold for sales of its "Bright Lights And Back Alleys," and platinum for its "Greatest Hits" LP. Group members holding their awards in front row, from left, are Terry Uttley, Alan Silson, Chris Norman and Pete Spencer. In the back, from left, are EMI Electrola execs Helmut Fest and Jochen Kraus, and Smokie manager Bill Hurley.

Aznavour Chooses Words With Care In 2 Languages

By HENRY KAHN

PARIS—Charles Aznavour, to achieve a personal ambition by singing at the Palace in New York this spring, now has a lawyer present with him when he gives interviews.

The French singer, whose tax problems have been front-paged in the press here, says the reason is to emphasize his determination to say nothing further about those problems.

There have been other misconceptions resulting from his disenchantment with the French tax laws. One was that he would not sing again at the Olympia music hall in Paris, but he returns there soon after a two-year gap and says: "A contract is a contract."

He is also denying that he ever said he would no longer write songs in the French language and stick exclusively to English. He says: "My interest to sell disks all over the world and the French-language market is very important. I am writing more songs in English now but this is not a reprisal, but simply that I am singing more and more in English-speaking countries."

For his Olympia reappearance he is singing 30 numbers, of which all eight new ones are in French. He travels with a seven-piece band, all British, but for the Olympia he is adding violins and guitars to create a 20-piece outfit.

On the songwriting side he says his greatest satisfaction is that Fred Astaire has recorded his song "Les Plaisirs Demodes" and that Bing Crosby, just before he died, recorded his "Yesterday When I Was Young."

From The Music Capitals Of The World

LONDON

Coinciding with St. Valentine's Day (14), Phonogram here released the Clifford T. Ward single "Someone I Know" with the first 20,000 copies packaged as valentine cards. . . . Robert Paterson promoting Shirley Bassey on a 25-concert U.K. tour starting March 15 linked with her 25th anniversary in show business, and she later goes to Europe, the U.S. and Australia.

Urgent pleas from the London Palladium for no more trade or public applications for tickets for the series of reunion concerts (Feb. 27, for two weeks) of Cliff Richard and the Shadows as all seats went via postal requests. . . . Riva extending its tv campaign here for the Rod Stewart "Footloose And Fancy Free," bringing total promotional expenditures to nearly \$300,000.

DJM artist Jasper Carrott received highest ratings for a new show for a year on London weekend television. . . . Warner Bros. issuing a two-record compilation of 16 groups taped live at the recent Hope and Anchor Festival in North London, roster including the Stranglers, the Pirates, Steve Gibbons, Steel Pulse and X-Ray Spex.

Humorist-poet-teacher Ivor Cutler signed to EMI's Harvest Label, with debut album "Life In A Scotch Sitting Room, Vol. 2." He was previously with Fontana, Decca, Parlophone and Virgin. . . . Wanted Records, new Dave McAleer/Craig Baguley label, set up deal with Johnny Hoes' Benelux Music Industries for launch in Holland and Belgium.

Tania Maria, Brazilian jazz pianist-singer, and Erica head Brazilliance '78, which is on a 15-concert tour here, in the production also featuring top Brazilian soloists in "The Boys From Brazil." . . . CBS has signed Manchester new-wave poet John Cooper Clark to a recording pact, the artist described as a "punk George Formby."

Debut via "East Of Elephant Rock" of Peter Skellern, one-time chart-topper with "You're A

Lady," as composer of film music. . . . Big May-June U.K. tour of 19 concerts for Black Sabbath, along with a new album "Never Say Die." . . . U.K. tour in April for French-born American-based Gheorge Zamfir along with the James Last Orchestra. . . . Ariola here signed U.K. and European deal for Riot, New York-based rock group managed by Arthur Sanhucchi of Rock City Music & Star Entertainment.

Tony Barrow International retained by Ken Glancy, RCA U.K. managing director, to provide PR consultancy services for the company and to act on full press services until a replacement is found for ex-manager of public affairs Rodney Burbeck, now editing Music Week.

Stylistics joined by Candi Staton, recent U.K. hitmaker with "Young Hearts Run Free," on U.K. tour of 10 gigs starting March 29. . . . The Wilko Johnson Band among attractions giving charity show (18) to raise money to "save" the Wordsworth letters and manuscripts for which U.S. University has offered some \$70,000.

In Tussaud's Waxworks popularity poll, Elvis Presley came top of the list and he is to be added to the 250-strong collection. He was not previously included because he had never been available to sit for the sculptors, but now his outline will be guessed. . . . First release by Roddy Llewellyn, close friend of Princess Margaret, is "Come To My Place," sung in French and he teamed with Petula Clark.

Now confirmed that country artists, including Waylon Jennings and Jessi Colter, have taken part in London recording sessions along with Pete Townshend and Eric Clapton, mostly aimed at new product for the Ozark Mountain Daredevils. . . . Peter Green, founder of huge-selling Fleetwood Mac, says he wants to emerge from his seven-year retirement and get back into rock.

And Alex Harvey is back, having walked out of a rehearsal with sensational Alex Harvey Band

last year. . . . Rod Stewart expected to cut his new album in France, starting towards the end of March.

VIENNA

George Benson (Warner Bros.) will appear in the 2,000-seater Vienna Konzerthaus in June, offering a repeat of his sellout concert of May last year. . . . Newly founded WEA company here set up a press conference for the Atlantic group Supermax.

A thousand copies of Abba's "The Album" (Polydor) sold here inside three days of release, fast action for Austria. . . . Tony Holiday, Polydor Germany artist, in for a promotion tour linked with his single "Tanze Samba Mit Mir," which sold 300,000 copies in Germany.

CBS here distributing two new labels: TK Records, which features Chi Coltrane, K.C. and the Sunshine Band and George McCrae; and A&M jazz label Horizon, with a roster including Thad Jones and Mel Lewis and Jim Hall. . . . Starting July 1, GTO Records also to be distributed by CBS, including product from Donna Summer, Dana and Billy Ocean.

At the end of February, Ariola releases first album of pop group Novaks Kapelle, recorded in the Munich Musicland studios. . . . Coming to Austria in March: Manhattan Transfer (Atlantic), Jim Capaldi (Polydor), Nana Mouskouri (Philips) and Fredi Fesi (CBS). . . . U.K. artist Ken Wilbard, contracted to Amadeo, to represent Austria at the Bulgarian Golden Orpheus song contest this year.

Roland Colerus, former promotion man for CBS, now managing CBS act Charlie Kriechbaum. . . . Udo Lindenberg, Germany's Telefunken chart artist, at the Sofiensaal in Graz (Feb. 22) and on the following day at the Vienna Konzerthaus. . . . Others expected here in February: Blondie, Frank Zappa, Adriane Celentano and the Bay City Rollers.

Status Quo (Vertigo) appearing in March here in the new "Poptik" tv-production and will also give concerts here, preceded on the bill by EMI group Notice. . . . Roger Whittaker (Aves) arranged a 12-concert schedule for May, with shows in Graz, Vienna, Linz, Villach, Salzburg, Bregenz and Innsbruck. . . . Another visitor expected in May is Milva (Ricordi).

All member companies of the Austrian record cartel have reduced album prices here from AS 162.70 to AS 160. . . . Gottfried Indra taking his music publishing company Musik und Buennenverlags GesmbH from Langensiedorf to Vienna, A-1150 Vienna, Wurmsergasse 28. Since January his company has the Austrian representation rights of United Artists Music. . . . Salzburg concert agency Schlotte organizing (April 7-May 7) the first German tour for the Yugoslavian national ballet company FruLa.

MANFRED SCHREIBER

BUCHAREST

Two more jazz records are being prepared by the Electrecord record company here: an album on license by Ella Fitzgerald and one dedicated to jazz life in the city of Sibiu, featuring the Vocal Jazz Quartet and the group of saxophone player Radu Ghizasan.

Composer Gabriel Margarint has signed to write the music of his third film, "Regasirea," starring Violeta Andrei and Emil Hossu. He is equally talented as a jazzman, pianist and orchestra leader, working at the Students Culture Hall in Bucharest. . . . New season opened at the jazz club in Sibiu, first topics being "Jazz and film music" and "Jazz in concert."

After performing at the American Library in Bucharest, guitarist Barney Kessel, gave another show in Sibiu. . . . A new "Jazz Fans Club" has been set up by the Central State Library in Bucharest, fronted by Peter Baniay, who for (Continued on page 62A)

Jet Sets Label For Punk, Aims At Top Venues

LONDON—Jet Records, late into the new wave field, is setting up its own specialist label, then planning a major-venue package tour of new and established punk bands in the spring.

Although there is no formal ban on new wave acts at any of the bigger venues, there are permanent problems in booking these bands because insurance companies are reluctant to cover the shows, except at abnormally high premiums.

But Don Arden, Jet boss, has developed plans for Monster Records, his new outlet, and recalls that as a promoter himself he has in the past brought in tough and controversial U.S. rock acts just as problematical in their day as punk bands are today.

"I gave guarantees of security then, with artists such as Little Richard and Jerry Lee Lewis, and because they were honored I am finding that my new wave plans are being well received.

"Unless the new wave bands can graduate to playing the biggest venues, the music will be killed off. Small places are not sufficient."

No details of acts to be signed to Monster are yet available.

From The Music Capitals Of The World

• Continued from page 62

years has led the jazz evenings at the Culture Hall Petofi Sandor here.

Top sellers in the local charts: "Ursitoarele" by **Sfinx**; "Undeva, Cindva" by **Aurelian Andreescu**; "Clepsidra," **Progresiv TM**; and in the international section: "Modern Love," **Peter Gabriel**; "It's Your Life," **Smokie**; "Jet Airliner," **Steve Miller Band**. . . . The State Orchestra from Turkey has finished Romanian tour, having been conducted by **Burer Aykal** and **Hikmet Simsek**.

Spanish singer **Masiel** toured Romania accompanied by her own orchestra, a second visit, the first having been for the International Light Music Festival in Brasov. . . . **Sonia Amelio**, Mexican artist who dances and plays castanets, gave shows in Bucharest, accompanied by classical guitarist **Enrique Velasco** and two local instrumentalists. . . . Death here of writer **Stefan Tita**, whose poems have been used as texts for many local compositions.

Romanian pop group **Romanticii** awarded two third prizes, one for interpretation and the other for composition, for the song "Miine" at the 6th international Schlagerfestival in Dresden, East Germany. . . . Tokyo Metropolitan Symphony Orchestra, directed by **Akeo Watanabe**, and Ukrainian vocal-instrumental group **Smericika**, from Russia, gave concerts here. . . . Romanian light music artists currently abroad: **Cornel Constantiniu**, **Corina Chiriac**, conductor **Sile Dinicu** (all in Portugal); pop group **Romanticii** (Bulgaria) and **Corina Chiriac** (East Germany).

OCTAVIAN URSULESCU

HELSINKI

Danish Fox Production U.S.A., a talent agency based near Chicago, is reportedly interested in local group **Hurriganes**, which has sold around 500,000 albums in Scandinavia. . . . PSO-Musiikki leaving its old headquarters at Vuorikatu 14 after some 40 years. The new location is: Valimontie 13, 00380 Helsinki 38, phone: 556-551.

Also on the move is Polarvox, the only Finnish record company with a woman managing director, **Leena Juuranto**, with a new address: Ari-natie 2, 00370 Helsinki 37. . . . Excellent local sales of more than 30,000 units for Finndisc's "Soiva Joulukalenteri," a Christmas album released last fall.

CBS Records here has named **Timo Laukkanen** as sales supervisor and **Seppo Matintalo** as sales promotion manager. **Leena Kotilainen** takes care of the company's press relations. . . . **Bay City Rollers** (Arista) on its fourth Finnish trip, sponsored by **Help!** magazine.

Readers of a local pop magazine voted **Smokie** (Rak) "Artists of the Year" for 1977. . . . Finnish jazz drummer **Edward Wesala** (ECM, Love) off to Bombay, India, to take part in the Jazz Yatra Festival, first organized in that country.

KARI HELOPALTIO

STOCKHOLM

Anita Lindblom Frituna currently in Los Angeles with producer **Claes af Geijerstam**, recording in the Cherokee Studio. She is working on an album of 12 **Neil Sedaka** songs, with a Scandinavian release date for August, but hopefully for international release in the spring.

The **Hep Stars**, one of the most popular local bands of the 1960s, now celebrating its 15th anniversary with a re-recording on EMI of "Cadillac," one of its biggest hits. **Benny Andersson**, now with **Abba**, was one of the group's original members. . . . **Sten af Klinteberg** appointed new managing director of CBS Sweden, succeeding **Jorgen Larsen**, now head of CBS Scandinavia.

Swedish selection for the Eurovision Song Contest to be held here Feb. 11, artists taking part: **Tomas Ledin** (Polydor), **Bjorn Skifs** (EMI), **Pugh Rogefeldt** (Metronome). **Ledin** has just finished recording a new album in London, with some tracks arranged by **Del Newman**. . . . **John Miles** touring Scandinavia in February and has a new album "Zaragon" on Decca.

U.K. band **Sweet**, with several Swedish gold disks to its credit, has its first Polydor album "Level Headed" out here. . . . U.S. label **Beserkley** has its first representation here through Sonet with initial release of seven albums including three by **Jonathan Richman** and the **Modern Lovers** and the group's current hit single "Egyptian Reggae."

Television here now running the U.K. series "Rock Follies," with Polydor promoting the soundtrack album. . . . With the previous two albums having made the chart, **Metronome** has big hopes for the new **Manhattan Transfer** album "Pastiche," the group visiting for April con-

certs. . . . Other artists, due February, with Swedish concerts planned: **Ian Dury**, **Emmylou Harris**, **Darts** and **Frank Zappa**.

Television documentary on the **Rolling Stones'** concert in Paris in the summer of 1976 now to be shown on TV-2 in Sweden, the network having also picked up a documentary on **Rod Stewart**. . . . No tour here for **Baccara**, the duo having scored well here with albums and singles. But the two girls will be in for tv appearances, including a 30-minute show.

Among artists appearing at the Country and Western Festival in Gothenburg during the Easter holiday is **Playboy** recording act **Barbi Benton**, one of the most successful artists in Sweden last year. Her single "Ain't That Just The Way," featured in a "McCloud" episode, sold more than 115,000 units and **Grammofon Electra** is releasing her new LP of the same title, but with a newly-recorded version of the song.

Swedish television showing the U.K.-produced series "The Muppets," with **Sonet** releasing the **Pye** album from it. . . . **Four Leaf Clover** has recorded an album with U.S. guitarist **Gabor Szabo** and the label has also concluded a deal with **Phonogram** in Norway for distribution there. German outfit **Bellaafon** distributes **Four Leaf Clover** in Germany, Austria and Switzerland. . . . Swedish TV now showing six shows recorded during last year's **Montreux Jazz Festival** and **Polydor** promoting the nine albums "Pablo—Live Montreux 1977." **LEIF SCHULMAN**

DUBLIN

Dana is celebrating her recovery from a throat operation with a major tour of Ireland, starting Feb. 5 at the Olympia, and also including **Monaghan**, **Limerick**, **Mullingar**, **Killarney**, **Rosslare** and **Cork**. **Dana**, GTO. artist, who recently presented four radio programs on RTE Radio here, has two catalog albums "Have A Nice Day" and "Love Songs and Fairy Tales." **CBS** artist **Geraldine**, recently on tour in Portugal, now on an Irish tour to promote the single "Wonderful" and the album "Romano," likely to be joined on stage at some venues by her brothers, the **Branagans**. . . . "The Dublin Saunter" is the latest single by **Des Smyth**, on the Solo label and a revival of a song originally recorded by **Noel Purcell** some 25 years ago. . . . **Heritage** issued an album by the **St. Michael's Folk Choir**, "All Our Joy." The choir, formed in 1973, sing at Mass each Sunday in the parish church in Inchicore.

CBS recently signed **Brendan Grace**, Irish comedian and singer who has toured the U.K. **Solo Records** has released his "Greatest Hits Volume I" package which includes "Combine Harvester," "Cushy Butterfield," "Liberty Boy" and "When Benji Wrapped His Tractor Round The Old Oak Tree," a parody of the old **Levine-Brown** song.

Extensive radio and tv coverage for **Blackbird Records'** double album "The **Makem and Clancy** Concert," recorded at the Gaiety Theater last year by **Radio Edinburgh Studios**. It includes 16 songs and runs over 80 minutes, titles including "The Dutchman," "The Rocky Road To Dublin," "My Father Loves Nikita Kruschev," "In The Town Of Ballybay," "The Cobbler," and their number one "And The Band Played Waltzing Matilda."

Singer-harpist **Mary O'Hara** for **Belfast** (Feb. 2) and **Dublin** (Feb. 5), with a guest spot on RTE Television's "Late, Late Show" added. Recent concerts by Irish acts returned from tours abroad included the **Boomtown Rats**, **Horslips** and the **Radiators From Space**. **KEN STEWART**

HAMBURG

The group **Space** sold 100,000 units of the album "Deliverance" in Germany in one week. . . . New address for **WEA** in Munich: **Mauerkircherstrasse 5, 8 Munich 80**; Phone: 089-984981. . . . **Phonogram** here building big marketing campaign for pop organist **Franz Lambert** under the heading "King Of Hammond."

Entertainer **Vico Torriani** pulled 82,000 customers for his German concerts. . . . Some 40,000 copies of the "Rolling Stones Songbook" sold here by **2001 Sales Distribution**. . . . **Chappell** has a deal with **Talking Heads** from **New York** for the **Philips** label here.

German Television produced a live show with **RCA** rock singer **Inga Rumpf**. . . . New **Abba** semi-documentary movie shown here. . . . **Metronome** setting up a festival for its **Brain** label acts like **Birth Control**, **Novalis**, and **SFB**. . . . **Group Lake**, with the debut album "Lake," most successful newcomer in 1977 according to analysis made by **Musikmarkt** trade magazine.

WHAT'S INSIDE THE LOCKED CASES?

Programmers Get Filthy Rich Promotions

By DAVID FARRELL

TORONTO—The music programmers of 110 key radio stations across North America are puzzling over locked briefcases thanks to a promotional stunt dreamed up by **Lew Devor**, one of the principals of the **Filthy Rich Record Company**.

The promotion package, as he refers to it, consisted of sending out two-foot by eight-foot packages to key music directors across North America, carefully wrapped in paper with the **Filthy Rich Record Co.** logos on it, addressed to the music director and hand delivered to the receptionists at the stations.

"Obviously the receptionists would think the package was some value and take it back to the music directors," **Devor** chuckles. When it is opened up, inside they find a **Renwick of Canada** briefcase (valued at about \$100).

The briefcase is locked. A letter contained with the package explains that the programmers should read the **Filthy Rich** ad in this issue of **Billboard** to find out more. A copy of the original **Billboard** ad directed at **Clive Davis** is enclosed with the letter.

"Rock, I didn't know anything about the record business a year ago; I had a feeling that I was going to be getting involved in it, however, and someone suggested I read **Clive Davis'** book, "Inside The Record Business." I did, and I recognized the man as a genius," **Devor** says.

Devor is one of six businessmen who have formed **Filthy Rich Records** in this city, a small production company that made a rather aus-

picious debut in the trades and **Rolling Stone** several weeks back via full page ads aimed at attracting **Davis'** attention.

As the name of the company implies, the financial picture is a healthy one for **Filthy Rich Records** and shortly after the initial ad, five people were dispatched from **Toronto** to **Chicago**, **Detroit**, **San Francisco**, **Boston** and **Philadelphia** with copies of the first **Filthy Rich** record in hand.

Devor claims these people persuaded customers in record shops in each of the cities to go back with them to hotel rooms nearby and listen to the record and offer personal observations about the tracks.

CHUM Launching Fanzine

TORONTO—**CHUM** Radio is ready to launch a new music magazine in **Toronto** geared toward the 14-21 crowd.

The concept of having a music magazine as part of the station's promotional activities was conceived by its ad agency, which discovered the market was wide open for a magazine of this kind.

Says **John Stewart**, of the **Stewart-Clancy** agency: "The 14-21 market is pretty well ignored by the media right now. Our research into the kind of magazine they would read indicates that, a) they don't read that much, and b) that they aren't likely to pay for the magazine, since they view print in much the same way as radio and television. In other words, they consider print to be a free medium."

Information provided by the research company, **Goldfarb Associates**, to **Stewart-Clancy** suggested that the magazine would be well-received if it adopted a heavy picture emphasis in its pages, and used a direct mailing system to ensure readership.

Quebec Offers \$1.3 Million In Cultural Loans

MONTREAL—The Quebec government has budgeted \$1.3 million to be invested in the province's music and videotape industry over an 18-month period, as part of an overall plan to beef up its arts and entertainment image abroad.

Exportation of culture is the key phrase being used in the province these days, and the non-interest loan, being made available through the industrial development branch of the provincial government, is considered a major windfall by members of the Quebec music industry association (**ADISQ**).

The program offers risk capital for the production of Quebec record, show, videotape and radio producers on a 75%-25% loan basis, to be repaid without interest over a three-year period. The split calls for the producer to put up the smaller 25% figure.

According to **Andre Laurion**, director of the program, the money pegged for loans can be for English or French language projects. It could also include publishing translations. Projects bidding for the money must be submitted to the **Societe de Developpement Industriel**, in writing, between **January 1978** and the cut-off date of **March 31, 1979**.

"I knew that the most difficult part of launching an artist is to get airplay," he says, "and the key to this was to find a way to excite music directors' curiosity."

"Wining and dining these men wasn't my style of business, so I sat down and gave this obstacle some further thought," says **Devor**. What he conceived has to be one of the most expensive promotions ever launched by a new label.

Since shipping the briefcases to the stations, **Devor** has had a meeting with **Arista's Bob Fieden** in **New York**, played his product and had a brief audience with **Clive Davis**. No deal has been struck at the time of writing.

The magazine is to debut sometime in **April**, and is tentatively titled "The New Music." Initially, **CHUM** is to keep a low profile as an advertiser, **Stewart** says, but other accounts such as **Elks** clothing and **Ketel Records** have shown considerable interest in the project. The initial press run is to be 60,000 copies, with page ads running at approximately \$2,000, the agency co-owner says.

Canadians Eye Foreign Marketplace

TORONTO — The Canadian record business has become more export conscious, at times not making any commitments to record new Canadian talent without first checking out the prospects of foreign releases.

This development has added to the competitive spirit of the labels and has provided a healthy cash flow for the independents who were previously tied to slim budgets comprised of monies from domestic sales and royalty checks.

Foremost among the new exportable talent is **Dan Hill**, a major star in **Canada** and successful in the **U.S.** through his single "Sometimes When We Touch," as well as his albums "Hold On" and "Longer Fuse."

Another promising name to emerge from the same management stables (**Finkelstein-Fiedler**) is **Bruce Cockburn**, who's second album under a recent license agreement with **Island** is set for releases in the **U.S.** and **England**. Titled "Circles In The Stream," the two-album "live at **Massey Hall**" recording is a compilation of **Cockburn's** multi-album repertoire in **Canada**.

One of the most beneficial new aids to the creation of a star system in **Canada** in recent times has been the national sales chart put together by the **CRIA**.

The chart, combined with the **CRIA's** gold and platinum certifications and the annual **Juno Awards** television show have worked well together to give the industry (including its talent) a goal to shoot for.

Radio has picked up on this mood as well, loosening up on its legislated 30% **Canadian** content quota to up and down the average as the quality of the disks dictate in any given time period.

AZTECA & DISCOS IMPORTADOS

2 Importers Desire Truce With U.S. Labels As Business Falter

• Continued from page 1

Norberto Sigala, owner of Azteca Records, one of the first firms to get into the import business about eight months ago, says he has virtually suspended his wholesale operation which once served about 50 retail clients in California.

Sigala says that since the first of the year when some Mexican record firms raised their prices to border retailers (which were some 15% less than the price in the rest of Mexico), the import business became unprofitable on the wholesale level.

But he reports he continues his trips to Mexicali and Tijuana to supply his unusual record shop on Whittier Blvd. in East Los Angeles which sells exclusively imported material.

And he says that while the wholesale business is fading, he is looking into the possibility of extending his retail outlets to create a chain of shops handling only imported product.

Says Sigala: "If that works out, we'll be bringing in more imported material than before."

Although that has the ring of a threat, Sigala expresses his desire to come to a conciliatory arrangement with Latin U.S. labels.

The rapprochement may be of necessity since both importers know that Mexican labels are this week meeting to discuss another price hike for all of Mexico which would certainly destroy any remaining import advantage.

Also admitting that import wholesaling will disappear with another price hike from Mexico, Jose Maria Inguanzo, manager of Discos Importados, says he would be more than happy to stay in the record business as a distributor of U.S. Latin product.

But both Sigala and Inguanzo, apparently, are feeling the impact of what they consider a freeze from domestic Latin labels.

Sigala claims his original intent

was to set up as a distributor of Latin product in the U.S. But he says he was disenchanted with alleged price advantages given to some distributors here, and with minimum volumes he says were required by domestic labels.

Those two factors, he claims, forced him to turn to the import operation at a time when it was advantageous.

Now, however, the picture has changed. With only a few firms, notably CBS/Mexico, maintaining low border prices, Sigala says he hasn't taken a wholesale order in about a month, though he continues his weekly trips to Mexicali and Tijuana to supply his store.

Sigala says he recently notified his clients that business was no longer profitable, and has been selling off his "relatively small" wholesale stock.

Faced with a continued lack of profitability, Sigala says, "If the U.S. companies would give me a decent price, I'd be more than happy to buy from them."

"I'm not interested in hurting anybody or damaging the Latin industry here. And my records show that I never undersold the local market."

"But if the U.S. labels are going to continue giving unfair advantage to some clients, I'm just going to continue buying from Mexico for my retail operation."

Sigala claims the domestic labels are "boycotting him." And Inguanzo also says that he attempted to purchase product from domestic firms but was refused.

Inguanzo says he tried to fill a \$5,000 order from Caytronics but was told by branch manager Joe Ramirez that a minimum of \$250,000 per year was required to do business.

Ramirez says Inguanzo's claim is "ridiculous" and says he was never approached by either Inguanzo or Sigala at any time.

Ramirez adds that he would be more than happy to sell to any new client, including now the two importers.

Inguanzo, unlike the Azteca operation, claims he is still wholesaling the imports and has "not lost any of my clients" which he estimates to be about 80.

Seemingly, Inguanzo has been selling the imports lower than Sigala.

As an example, Inguanzo says he sold the Vicente Fernandez LP (CBS/Mexico) at \$2.30 for retailers and \$2 for local distributors. Sigala says his prices on the same LP were \$2.60 to retailers, \$2.40 to distributors.

The established wholesale price by Caytronics on the same LP is \$2.57 to distributors.

Ironically, Sigala now complains that aside from the Mexican price hikes, he was driven out of business by two or three other importers who were destroying the market by underselling him.

Both importers say they add 10% in taxes and overhead to the cost of their product at the border.

Inguanzo, who is reportedly also selling English product (Santana, the Beatles, etc.) in import versions, says he buys \$6,000-\$8,000 in merchandise weekly from three Mexicali retailers.

Although he says his import business continues strong except for the Musart lines, Inguanzo anticipates a Mexican price hike would undo his business.

Latin Scene

LOS ANGELES

Two interesting major concerts are on the board in upcoming weeks featuring two artists, Jose-Jose and Roberto Carlos, among Caytronics' hottest properties. Following Julio Iglesias' lead last year, Mexican vocalist Jose-Jose is planned to appear in concert at the Shrine Auditorium April 2. Promoter Alfredo Garcia says Los Lassers, a Baja California group, will open the show, and Olga Breeskin may also appear. Jose-Jose is in a current career revival, with his new single, "Volcan," going apparently the same route of his comeback hit of last year "Gavilan O Paloma."

The big surprise, though, is the apparent plan for the first local appearance by Brazilian superstar Roberto Carlos. Promoters Lupi Rodriguez and Jorge Rossi are planning an April 9 show, also at the Shrine, for Carlos whose current "Amigo" hit is the latest in a long string of successes. Rodriguez says ticket prices will range from \$8 to \$15, an unusual pricing structure for a Latin show. Carlos will reportedly appear in Los Angeles after a Mexican tour.

While the Carlos show here promises some excitement, the announcement of the CBS signing of Julio Iglesias at the firm's recent Miami Latin America convention proved anti-climactic. Too much gossip and too many publications which jumped the gun in reporting the signing months before it actually happened spoiled the moment.

But Tony Estevez of Alhambra's branch here has some comment on the matter. He is worried that as soon as CBS/Mexico begins releasing Iglesias product, the U.S. market will be seeing Mexican imports to compete with the domestic Alhambra releases. Until now, says Estevez, Iglesias product released in Mexico by Polydor has stayed on its side of the border because pricing made its importation unfavorable.

Estevez' problem may become a moot point with the growing move in Mexico towards a price hike. Observers may wish to contemplate whether the recent Caytronics plan to stabilize its wholesale prices throughout the U.S. as anything to do with the drawn-out pricing situation in Mexico. Were RCA and CBS in Mexico hesitant to move on a price hike as long as Caytronics was allegedly underselling its own stated wholesale price?

Now that Caytronics has vowed to stick to its price structure, will that allow the two Mexican majors to move on an increase? And will that in turn, kill the already dwindling import flow, allowing Caytronics to up its list price this year to \$6.08?

Whatever the case, Caytronics is making some domestic news on its own. It is perhaps the first U.S. Latin label to issue a catalog for all its lines in alphabetical order by artists. Hard as it may be to believe, this standard merchandising device comes as a novelty to the market. Local Caytronics branch manager Joe Ramirez says the catalog was the "obra maestra" of his firm's New York distribution chief Fernando Iglesias. He calls the catalog "one of the best selling tools we've come up with in a long time," noting it's especially helpful for retailers ordering the popular and massive Caytronics catalog on several major artists.

A similar catalog could also be helpful to Valentin Velasco at Musart's branch here who also has several artists with plenty of constantly moving catalog. Velasco reports that coming in the next few weeks are new releases by several of his major acts, including Los Felinos, Chelo (with mariachi), Lucha Villa singing songs by Juan Gabriel, Carmela & Rafael and Lalo "El Piporro" Gonzalez. ... Another major Mexican star, Alberto Vazquez, has reportedly re-signed a three-year contract with Gas Records of Mexico, according to Gas president Guillermo Acosta Segura. This comes after months of rumors that Vazquez was being stolen away by Coco Records

So he, like Sigala, respond favorably to a suggestion made by Los Angeles Musart branch manager Valentin Velasco to the effect that importers should be established legitimately to bring in product from Mexico which firms here don't intend to release.

Says Inguanzo: "I think Velasco's idea is wonderful. And the companies here could help us by letting us know which numbers they do not intend to release. The truth is I'm not very happy working on the insecure foundation I have now."

in New York. ... Over at Raff Records, Ileana Azeez, assistant manager, says bad weather dampened the turnout for her label's big star Napoleon, the hottest property in Mexico today, who appeared at the Sports Arena Sunday (5). The facility administration reports 5,981 fans came to see the show which also featured a Mexican comedy group and was dubbed "El Festival De La Carajada." Industry comment was that Napoleon had burned himself out after appearing here only weeks ago for several days in a successful engagement at the Million Dollar Theatre. Azeez reports, nevertheless, that screaming female fans from the singer/composer's two local fan clubs "half-killed" the performer when not even the police could restrain their enthusiasm.

Meanwhile, over at Baly Records, husband/wife owners Julie and Caco were celebrating the year anniversary of the "Baly Crisis," which shook the industry when the distributor informed labels it was unable to handle its \$350,000 debt. Laughing in retrospect, Julie reports the restructuring of the firm has worked "wonders." It has stuck to its repayment plan and has been buying "just the product we need." At the same time, she claims the firm's label, Arriba Records, has been growing stronger with new acts El Combo Melodico and Los Piras recently signed. In addition, she reports that Baly's three retail outlets have been doing well.

She believes her ads in local Spanish daily La Opinion and on station KWKW have brought in a steady flow of new customers. The newspaper ad offers a select LP at \$2.98 with a clipped coupon, and Julie says customers always "pick up something else." What about Mexican imports? "We don't deal in that product," says Baly. But Mexican importer Jose Maria Inguanzo of Discos Importados in Culver City says Baly, just like Guiro Records here, is included among his customers. AGUSTIN GURZA

Chi Museum To Spot Latin Acts

By HOWARD MANDEL

CHICAGO—Musicians from the Puerto Rican, Mexican and South American communities here are being showcased in a series of Sunday afternoon concerts entitled "Latin American Chicago" sponsored by the Museum of Contemporary Art with a grant from the Illinois Arts Council.

Rita Sims, a classical pianist from Santo Domingo, and Cuerdas Clasicas, an eight-man band of self-taught Mexican guitar and mandolin players, opened the series Feb. 5 before a standing room only crowd of more than 400. The first audience was well integrated, with Museum members and regulars sitting together with Latin families and some non-English speakers.

Jesus Negrete and Flor y Canto (Flower and Song) were to sing corridos, narrative songs of a historical and political nature, in the second program, Sunday (12). Upcoming concerts feature Jesus Morva, a Mexican harpist; Brazilian-born percussionist Allejo Poveda with his rhythm ensemble, Chevere; and the Caribbean salsa band, Combo International.

Though the Museum frequently offers musical programs, this series marks its first encounter with Chicago's Latin American community.

"I think the Museum is trying to be responsive to a large number of Chicagoans," says one of the series' coordinators.

Museum staffers found the acts by spending time in Latin neighborhoods and music clubs. The Museum followed up programming with extensive publicity, which was picked up by the Spanish print media. People have come to look, listen, and perform who have not previously had any experience with the Museum.

Billboard SPECIAL SURVEY For Week Ending 2/18/78

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 Depende, 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 Mente, 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

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	SINGLE
1	3	FIGARO—Brotherhood of Man
2	10	TAKE A CHANCE ON ME—Abba, Epic EPC 5950
3	1	UP TOWN TOP RANKING—Albia & Donna
4	4	IF I HAD WORDS—Scott Fitzgerald & Yvonne Keeley
5	2	MULL OF KINTYRE/GIRLS SCHOOL—Wings
6	5	NATIVE NEW YORKER—Odyssey
7	7	LOVELY DAY—Bill Withers
8	13	SORRY I'M A LADY—Baccara
9	6	LOVES' UNKIND—Donna Summer
10	9	JAMMING/PUNKY REGGAE PARTY—Bob Marley & The Wailers
11	26	WISHING ON A STAR—Rose Royce
12	20	COME BACK MY LOVE—Darts
13	12	THE GROOVE LINE—Heatwave
14	18	HOT LEGS/I WAS ONLY JOKING—Rod Stewart
15	32	DRUMMER MAN—Tonight
16	16	MR. BLUE SKY—Electric Light Orchestra
17	15	GALAXY—War
18	21	LOVE IS LIKE OXYGEN—Sweet
19	11	DANCE, DANCE, DANCE—Chic
20	17	WHO'S GONNA LOVE ME—Imperial
21	33	HEARTSONG—Gordon Giltrap
22	50	5 MINUTES—Stranglers, United Artists UP 36350
23	23	ON FIRE—T-Connection
24	24	RICH KIDS—Rich Kids
25	28	FOR A FEW DOLLARS MORE—Smokie
26	49	JUST ONE MORE NIGHT—Yellow Dog, Virgin VS 195
27	8	IT'S A HEARTACHE—Bonnie Tyler
28	14	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle
29	27	THEME FROM WHICH WAY IS UP—Stargard
30	New	JUST THE WAY YOU ARE, Billy Joel, Melsongs CBS 5872
31	34	STAYIN' ALIVE—Bee Gees, RSO 2090 267
32	41	WORDS—Rita Coolidge, A&M AMS 7330
33	43	EMOTIONS—Samantha Sang, Private Stock PVT 128
34	22	ONLY WOMAN BLEED—Julie Covington
35	35	BLUE BAYOU—Linda Ronstadt
36	New	CLOSER TO THE HEART—Rush, Heath Levy, Mercury RUSH 7
37	19	LET'S HAVE A QUIET NIGHT IN—David Soul
38	42	NO TIME TO BE 21—Adverts, Bright BRI
39	29	MORNING OF OUR LIVES—Modern Lovers
40	47	NERVOUS WRECK—Radio Stars, Chiswick NS 23
41	New	JOURNEY TO THE MOON—Biddu Orchestra, Chappell, Epic EPC 5910
42	New	WUTHERING HEIGHTS—Kate Rush
43	New	DO YA WANNA GET FUNKY WITH ME—Peter Brown, Sunbury TK TKR 6009
44	New	EVEN THOUGH YOU'RE GONE—Jacksons, Carlin, Epic EPC 5919
45	New	SWEET SWEET SMILE—Carpenters, Campbell Connelly, A&M AMS 7327
46	New	SHOT BY BOTH SIDES—Magazine, Virgin/Virgin VA 200
47	38	QUIT THIS TOWN, Eddie & The Hot Rods
48	45	JAM JAM JAM, People's Choice
49	New	FANTASY, Earth, Wind & Fire, Chappell, CBS 6056
50	44	ZODIACS—Roberta Kelly, Oasis 3/Hansa

LPs

This Week	Last Week	LP
1	1	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 85052 (C)
2	2	RUMOURS, Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Brothers K 56344 (W)
3	3	REFLECTIONS—Andy Williams, CBS 1006 (C)
4	5	GREATEST HITS—Donna Summer CTO CTLP 028 (C)
5	4	THE SOUND OF BREAD—Bread (David Gated, Griffin, Royer) Elektra K 52062 (W)
6	13	FOOT LOOSE AND FANCY FREE—Rod Stewart (Tom Dowd), Riva RVL 5 (W)
7	6	DISCO FEVER—Various—K-Tel NE 1014 (K)
8	9	THE BEATLES LOVE SONGS—The Beatles, Parlophone PCSP 721 (F)
9	16	OUT OF THE BLUE, Electric Light Orchestra (Jeff Lynne) United Artists UAR 100 (E)
10	12	THE FLORAL DANCE—Brighthouse & Rastriek Band, Logo 1001 (T)
11	17	EXODUS—Bob Marley & The Wailers (Bob Marley & The Wailers) Island ILPS 9498 (E)

12	8	GREATEST HITS VOL. 2—Elton John, DJM DJH 20520 (C)
13	7	20 COUNTRY CLASSICS—Tammy Wynette, CBS/Warwick PR 5040 (M)
14	10	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS—Sex Pistols (Chris Thomas/Bill Price) Virgin V 2085 (C)
15	27	40 NUMBER ONE HITS—Various, K-Tel NE 1008 (K)
16	22	MOONFLOWER, Santana, CBS 88272 (C)
17	26	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton, Stiff SEEZ 4 (E))
18	15	NEWS OF THE WORLD—Queen (Queen), EMI EMA 784 (E)
19	11	FEELINGS, Various, K-Tel NE 1006 (K)
20	18	THE JOHNNY NASH COLLECTION—Johnny Nash, Epic EPC 10008 (C)
21	19	20 GOLDEN GREATS—Diana Ross & The Supremes, Motown MMTV 5 (E)
22	New	VARIATIONS—Andrew Lloyd Webber, MCA MCF 2824
23	20	GREATEST HITS—Olivia Newton-John, EMI EMA 785 (E)
24	30	I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (Bob Gaudio) CBS 86044 (C)
25	21	DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell (Joni Mitchell/Henry Lewy, Asylum K 63003 (W))
26	14	30 GREATEST—Gladys Knight & The Pips, K-Tel NE 1004 (K)
27	32	WE MUST BELIEVE IN MAGIC—Crystal Gayle (Allen Reynolds) United Artists UAG 30108 (E)
28	24	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus), Epic EPC 69218 (C)
29	29	RUNNING ON EMPTY—Jackson Browne (Jackson Browne) Asylum K 53070 (W)
30	25	ARRIVAL—Abba (B. Andersson/B. Ulvaeus) Epic HPC 86018 (C)
31	34	THE JOHNNY MATHIS COLLECTION—Johnny Mathis, CBS 10003 (C)
32	31	ALL 'N' ALL, Earth, Wind & Fire, CBS 86051 (C)
33	37	ROCKIN' ALL OVER THE WORLD, Status Quo (Pip Williams) Vertigo 9102 014 (F)
34	41	BEST FRIENDS—Cleo Laine & John Williams, RCA RS 1094 (R)
35	23	GREATEST HITS—Paul Simon, CBS 10007 (C)
36	28	LIVE AND LET LIVE—10 cc (Eric Stewart), Mercury 6641 698 (F)
37	50	THE DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SMVL 804 (E)
38	42	A STAR IS BORN—Soundtrack (Phil Ramone), CBS 86021 (C)
39	35	ENDLESS FLIGHT—Leo Sayer (Richard Perry), Chrysalis CHR 1125 (F)
40	44	SLOW HAND—Eric Clapton (Glyn Johns), RSO 2479 201 (F)
41	38	THE MUPPET SHOW—Muppets (Jim Henson) Pye NSPH 19 (A)
42	33	40 GOLDEN GREATS—Cliff Richard, EMI EMTVS 6 (E)
43	New	WHITE MUSIC—XTC, Virgin V2095
44	—	DARTS—Darts, Magnet MAG 5020
45	51	STAR WARS SOUNDTRACK—London Symphony Orchestra (George Lucas/Alan Livingston) 20th Century BTD 541 (A)
46	36	PLAYING TO AN AUDIENCE OF ONE—David Soul (Tony Macaulay) Private Stock PVLP 1026 (E)
47	43	HOTEL CALIFORNIA—Eagles (Bill Szymczyk) Asylum K 53051 (W)
48	45	GET STONED—Rolling Stones (Andrew Loog Oldham/Jimmy Miller/Rolling Stones) Arcade ADEP 32 (D)
49	48	THEIR GREATEST HITS 1971-75—The Eagles, Asylum K 53017 (W)
50	32	WE MUST BELIEVE IN MAGIC, Crystal Gayle (Allen Reynolds) United Artists UAG 30108 (E)

JAPAN

(Courtesy of Music Labo, Inc.)

As of 2/6/78

*Denotes local origin

SINGLES

This Week	Last Week	SINGLE
1	UFO*	Pink Lady (Victor)—NTVM
2	WAKAREUTA*	Miyuki Nakajima (Aard Verk)—Yamaha
3	SAMURAI*	Kenji Sawada (Polydor)—Watanabe
4	ENKA-CHAN-CHAKA-CHAN*	Masaaki Hirano (Teichiku)
5	BOOTS-O NUIDE CHOSHOKU-O*	Hidaki Saijo (RCA)—Gelon
6	WANA*	Candies (CBS/Sony)—Watanabe
7	A BALLAD FOR YOU*	Masanori Sera & Twist (Aard Verk)—Yamaha
8	AKAI KIZUNA*	Momoe Yamaguchi (CBS/Sony)—Top
9	FUYU-NO INAZUMAO*	Aris (Express)—JCM

10	FUYUGA KURUMAENI*	Kami Fusen (CBS/Sony)—ABC
11	MAYOIMICHI*	Machiko Watanabe (CBS/Sony)—PMP
12	TEENS' BLUES*	Shinji Harada (For Life)—Burning
13	CANDY*	Shinji Harada (For Life)—Burning
14	CANADA KARANO TEGAMI*	Masaaki Hirao, Yoko Hatanaka (Victor)—Daichi
15	SHIAWASE SHIBAI*	Junko Sakurada (Victor)—Yamaha, Sun
16	INISHIE*	Higurashi (Invitation)—Nakayoshi
17	WANTED*	Pink Lady (Victor)—NTVM, Nichion
18	SHADOW BOXER*	Shinji Harada (For Life)—PMP, Burning
19	SAKE-TO NAMIDA-TO OTOKO-TO ONNO*	Eigo Kawashima (Elektra)—Shinwakamono
20	TSUGARUKAIYO FUYUGESHIKI*	Sayuri Ishikawa (Columbia)—Top

ITALY

(Courtesy of Germano Ruscitto)

As of 1/24/78

SINGLES

This Week	Last Week	SINGLE
1	SOLO TU—Matia Bazar (Ariston-Ricordi)	
2	MOON FLOWER—Santana (CBS-MM)	
3	ISOTTA—Pippo Franco (Cinevox-Ricordi)	
4	QUEEN OF CHINATOWN—Amanda Lear (Polydor-Phonogram)	
5	LA VIE EN ROSE—Grace Jones (Island-Ricordi)	
6	LOVE ME BABY—Sheila & B. Devotion (Carrere-Fonit/Cetra)	
7	DAMMI SOLO UN MINUTO—I Pooh (CGD-MM)	
8	DON'T LET ME BE—Santa Esmeralda (Phonogram)	
9	NON STOP—Ej Pasador (New Polaris-MM)	
10	SAMARCANDA—Roberto Vecchioni (Phonogram)	
11	YES SIR, I CAN BOOGIE—Baccara (RCA)	
12	MUSIC—Montreal Sound (Baby Rec.)	
13	ROSSO SERA—Stella Carnacina (YEP)	
14	1-2-3-4 GIMME SOME MORE—D.D. Sound (Baby Rec.)	
15	NEL DOLCE RICORDO DEL TUO SORRISO—Roberto Soffici (Cetra-Fonit/Cetra)	

AUSTRALIA

(Courtesy of Radio 12702SM)

As of 1/27/78

SINGLES

This Week	Last Week	SINGLE
1	MULL OF KINTYRE—Wings (CAP)	
2	YOU LIGHT UP MY LIFE—Debby Boone (Warn)	
3	NOBODY DOES IT BETTER—Carly Simon (Elektra)	
4	APRIL SUN IN CUBA—Dragon (Port)	
5	BLACK BETTY—Ram Jam (Epic)	
6	UPTOWN FESTIVAL—Shalamar (RCA Vic.)	
7	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)	
8	YOU—Marcia Hines (Miracle)	
9	SURFIN' U.S.A.—Leif Garrett (ATL)	
10	FROM NEW YORK TO LA—Patsy Gallant (Attic)	

LPs

This Week	Last Week	LP
1	RUMOURS—Fleetwood Mac—(Warner Bros.)	
2	SIMPLE DREAMS—Linda Ronstadt (Asylum)	
3	FOOTLOOSE & FANCY FREE—Rod Stewart (Warner Bros.)	
4	DOWN TWO THEN LEFT—Boz Scaggs (CBS)	
5	MOONFLOWER—Santana (CBS)	
6	SILK DEGREES—Boz Scaggs (CBS)	
7	OUT OF THE BLUE—E.L.O. (United Artists)	
8	HEROES—David Bowie (RCA)	
9	RUNNING FREE—Dragon (Portrait)	
10	I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (CBS)	

SPAIN

(Courtesy of "EiGran Musical")

As of 1/28/78

*Denotes local origin

SINGLES

This Week	Last Week	SINGLE
1	CREDO*	Elsa Baeza (CBS)
2	UNLIMITED CITATIONS—Cafe Creme (EMI)	
3	OXYGENE—Jean Michel Jarre (Polydor)	
4	GIVE A LITTLE BIT—Supertramp (Epic/CBS)	
5	BELFAST—Boney M (Ariola)	
6	STAR WARS—Meco (RCA)	
7	YES SIR, I CAN BOOGIE—Baccara (RCA)	
8	ROCKCOLLECTION—Laurent Voulzy (RCA)	
9	EL ULTIMO GUATEQUE*—Laredo (CBS)	
10	MA BAKER—Boney M (Ariola)	

LPs

This Week	Last Week	LP
1	SUS 40 MAYORES 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 Pelicula (Movieplay)	
6	LOVE FOR SALE—Boney M (Ariola)	
7	I ROBOT—The Alan Parsons Project (EMI)	

8	SUPER ESTRELLAS*	Varios Interpretes (Movieplay)
9	LOS SUPER 2 LPs. DE DEMIS ROUSSOS—Demis Roussos (Fonogram)	
10	A MIS 33 ANOS*	Julio Iglesias (Columbia)

MEXICO

(Courtesy of Ortiz-Mexico)

As of 1/27/78

SINGLES

This Week	Last Week	SINGLE
1	SI TU TE VAS—Camilo Sesto (Ariola)	

Russian Fans To Receive More News Of Pop Music

By VADIM YURCHENKOV

MOSCOW—Following public controversy on the problems of the pop music and records in Russia, initiated by the weekly Literaturnaya Gazeta (Billboard, Dec. 10, 1977), first responses suggest substantial changes coming.

Klub, the bi-weekly magazine devoted to the activities of trade unions and youth clubs and to development of amateur art, has already changed its format to allow two "sound pages"—flexi-disks—to be inserted in each issue.

One is a documentary or literature-linked recording and the other is entirely for music, be it pop, jazz or contemporary, national or from international sources.

Plans for the future envisage introducing various musical series on the disks: information on pop history; perhaps Soviet disco music, for so far no disco music has been released by Melodiya, the state record company; specially ordered pop songs from top composers; a history of Soviet jazz, prepared and recorded by local musicians; and a series called "Comrade Guitar," spotlighting bards, a country-type song form.

The flexi-monaural disks, giving some 12 minutes playing time, are

seen as a practical way of imparting much needed musical information through Russia.

Music paper editors also plan to set an annual poll, covering such categories as: best male and female singers; best songwriter; album of the year; top vocal and instrumental groups; and song of the year.

Klub plans to launch a regular record review column, devoted mostly to current Melodiya releases, but also to the more interesting releases and events in the worldwide record scene.

Despite its relatively large circulation of 157,000, it is said no commercial profit will be made by the Klub publishers for their part in the new projects. The extra subscription rate payment for the flexi-disks will be negligible (around \$3.40) so that each will cost a mere seven cents, just covering production expenses.

The whole project is seen as a big step forward in answering criticism on the lack of information available to pop fans in the U.S.S.R. Klub takes a leading role in this move which could "push" Melodiya into improving its licensing policy on choice of product and quantity of international releases.

RADIO POLL

Greek Listeners Select Best Of '77

ATHENS—Pink Floyd and Boney M took top honors in the most important annual poll yet organized by ERT-Radio's "Pop Club" show, hosted by John Petridis.

More than 10,000 listeners voted for their favorite international singles and albums of the past year.

Floyd has been strongly established here since the group's huge-selling album "Dark Side Of The Moon," and Boney M has scored consistently with disco sounds including "Sunny," "Love For Sale" and "Ma Baker."

Album results: 1) "Animals" Pink Floyd (Harvest); 2) "Rumours," Fleetwood Mac (Warner Bros.); 3) "Hotel California," Eagles (Asylum); 4) "Wind And Wuthering," Genesis (Charisma); 5) "Works, Volume One," Emerson, Lake and Palmer (Manticore); 6) "Book Of Dreams," Steve Miller (Mercury); 7) "Arrival," Abba (Pan Vox); 8) "Songs From The Wood," Jethro Tull (Chrysalis); 9) "I Remember Yesterday," Donna Summer (Casablanca); 10) "Oxygene," Jean-Michel Jarre (Polydor).

Singles: 1) "Ma Baker," Boney M (Music Box); 2) "When I Need You," Leo Sayer (Chrysalis); 3) "The Name Of The Game," Abba

(Pan Vox); 4) "Ti Amo," Umberto Tozzi (CBS); 5) "Knowing Me Knowing You," Abba (Pan Vox); 6) "I'm In You," Peter Frampton (A&M); 7) "The Last Apache," Bolland and Bolland (Philips); 8) "Money Money Money," Abba (Pan Vox); 9) "Boogie Nights," Heatwave (GTO); 10) "Telephone Line," Electric Light Orchestra (United Artists).

Mid-Price Line Bowed By State

LONDON—Looking for increased turnover and market share, State Records here is introducing a new mid-price album series retailing at \$4.80. First titles are "The Mac And Katie Kisson Story" and "The Gary Benson Story."

Ian McTavish, marketing manager, says: "There is a gap in the market for strong mid-price product and being with WEA gives us a good opportunity to get these new albums into the shops."

State expects to release one mid-price LP a month, with upcoming possibilities including a collection of film/tv themes and a disco hits package.

Brown & Williamson See More Fests

• *Continued from page 3*

The jazz fair would be a multi-stage event with shows, food concessions, arts and crafts and other trappings of a regional fair. The mass audience event would be held in an outdoor setting in a warm weather month and would run three to four days or over a long weekend.

"This would be more of a broader family appeal type of operation than the jazz festival," comments Brad Broecker, senior brand manager of Kool.

"The Kool Jazz Fair would go on basically during the daytime, and you'd have three or four stages and the acts would be performing constantly. We'd also use more local talent that was reasonably well known."

Broecker is planning the event with Dino Santangelo who promotes the Kool Jazz Festivals with George Wein through Festival Productions. "We've got two imaginative guys in George and Dino, and they've had experience with this in the past, working with the Schiltz Festival in New Orleans."

"We aren't interested in abandoning the Jazz Festivals by any means," advises Broecker. "But no single effort appeals to every group of people—and I'd like to see us do more things that appeal to more people."

The latest meeting concerning the jazz fair idea was held in Louisville Friday (10). A specific site that would accommodate a "mass of people" has been selected, though Broecker declined to reveal it until the event is definitely set. He adds: "It would be a tourist attraction that people will come from long distances to see."

The jazz fair would have a festive atmosphere, says Broecker. "That type of spirit gives us an opportunity to do an event—low key from the standpoint of commercialism, but high key in terms of involvement of people—that can be rewarding to us and at the same time, fun for everybody else."

Midwest Chain Rock Heavy

• *Continued from page 3*

gressive rock chains around," Rogers says.

He says this means virtually no classical stock, little country except for crossover artists like Willie Nelson and Dolly Parton, and little if any traditional jazz.

The stores, which hold an average inventory of less than 4,000 LPs, stock 90% progressive rock and also trade in concert tickets, the chain manager says.

A unique feature of the web is its totally artist-oriented operations system, a manifestation of the rock music emphasis.

Rogers says buying, stocking, ordering and merchandising all are organized by performer, with the chain maintaining an A-Z artists' registry that controls inventory.

He claims the chain sells only recordings by artists listed in this alphabetical catalog, and the A-Z list is the only bin merchandising formula employed by the stores.

The artists' list, says Rogers, is updated every three months at meetings attended by all store managers. At this time a consensus determines which recording artists the chain will drop, and those to be picked up, while Rogers has authority to add new releases at any time.

Co-op reportedly lists 1,100 solo performers and groups in its inventory, which numbers approximately 3,800 titles.

The first Kool Jazz Fair could take place this year, but officials are not going to rush the concept. "We're going to make sure we do it right before we do it because there's no room for making mistakes. If that requires waiting an extra year, we'll do it."

Broecker also notes that "the resources are here to get it done." He is bullish on using music as a merchandising and a marketing tool. "Our expertise, knowledge and goals focus on music. It relates to the kind of people and imagery that Kool projects."

Music is the most universal language that can be used in communicating with the various population segments, according to Broecker.

The 1977 season drew more than 600,000 patrons to the Kool Jazz Festival. Seven new cities are being added to the 1978 schedule: Chicago, Denver, Miami, Greensboro, Nashville, Philadelphia and St. Louis. Other sites are Atlanta, Dallas/Ft. Worth, San Diego, Houston, Kansas City, Cincinnati, Hampton, Washington, D.C.; Memphis, New Orleans, Milwaukee and Oakland. Oklahoma City and Phoenix are possible additional sites. Facilities range from the Oakland Stadium to the Superdome in New Orleans.

Innovations this year include a Kool Jazz newsletter and use of a computerized credit card ticket service.

"Basically, the jazz festivals are really jazz and rock and soul festivals—and they're pretty much beamed at a black-oriented audience."

Among the acts featured last year were Aretha Franklin, Natalie Cole, Lou Rawls, Gladys Knight, the Temptations and the Mighty Clouds of Joy.

The jazz festival started evolving into a jazz fair concept during last year's event in Honolulu. A similar event will be held in Honolulu this September, Broecker reports.

Rogers says a separate A-Z system also is kept for cutouts.

This simplified purchasing and stocking procedure, originated by chain owner Bill Love, interfaces with Co-op's warehousing and ordering systems.

According to Rogers, ordering is handled by telephone, with store managers reading titles—alphabetically by artist—into a cassette recorder.

Order pullers in the Peoria warehouse replay the phoned-in messages on portable machines while they move through the A-Z organized stocking area.

This paperless system reportedly allows orders from all 25 stores to be processed in one afternoon. Rogers says the outlets place orders three times a week, which increases inventory turn.

The chain is supplied by three company maintained trucks, with two full-time drivers.

All but nine of the Co-ops are owned independently, according to Rogers, who says stores are fixtured in rough-sawn cedar, with paraphernalia displays alongside the records and tapes.

Locations include Rockford, Normal, Springfield, Peoria and Galesburg, among other Illinois towns, and Des Moines, Davenport, Ames and elsewhere in Iowa.

Rogers says the chain has done its own tv advertising in two markets, and has plans to use the electronic medium in five other cities.



INSTRUMENTAL MASTER—CBS/Nemperer artist Jan Hammer displays his instrumental wizardry before an SRO crowd at Nashville's Exit/In. Hammer's Nashville engagement is part of a current cross country tour in support of his latest LP release "Melodies."

Musexpo To Be Held In Fla. Again

By ADAM WHITE

NEW YORK—Musexpo returns to Miami Beach in 1978, its second consecutive year there. But the venue for the Nov. 4-8 event, which claimed more than 2,000 exhibitors and participants in 1977, changes from the Doral to the Konover (Hyatt) Hotel.

Other changes include the scrapping of open booths in the ballroom areas in favor of 100 office/booths on the expanded five levels of exhibit room floors, and expansion of the formal workshop seminar program from three sessions last year, to five. The topics have not yet been specified.

The new location for Musexpo offers more facilities—1,000 seat theatre and several ballrooms and meeting rooms with seating capacity from 50 to 2,000. The Konover will house all the office/booths, workshops, galas and marketplace activities; reduced accommodation rates for participants have been arranged at other nearby hotels.

As in its previous three years, Musexpo 1978 is expected to attract major and independent record company executives, publishers, producers, radio/tv directors, artist managers, distributors, retailers, agents, promoters, hardware and accessories manufacturers, music trade associations and studio people from the U.S. and abroad.

Suit On Songs; Damages Asked

LOS ANGELES—Dave Michaels, doing business as Single Shot Music, is suing United Artists Records, Placid Music, Ike and Tina Turner, Hassley Cowan and ITT Productions and Warren Dawson, Soko Richardson and Jackie Clark, charging them with infringing on compositions in his publishing catalog.

In his Superior Court pleading, Michaels alleges that Ike Turner assigned "Get It, Get It" and "Rooster" to R&R Enterprises, which in turn assigned them to Single Shot in October 1970. The suit alleges that "Get It Out Your Mind" and "Dust My Broom" are copied largely from these Michaels copyrights.

NO MORE CROSSOVERS

Hubbard Says He's Returning To Jazz

LOS ANGELES—Freddie Hubbard says he is going straight—musically.

The prominent trumpeter declares he is abandoning his crossover-designed electronic jazz. He will, instead, go back to his "pure" style even if his future LPs fail to sell big, as they have since he launched a series of albums in 1974 for Columbia Records.

"I'm concerned about my music and I want my musical integrity back," Hubbard last week told Dennis Hunt of the Los Angeles Times. "Here I am, 39 years old, playing music that doesn't really fit me and working with producers who are telling me what notes to play, notes I don't really want to play. Man, I'm too old for that."

Hubbard's latest album, "Bundle Of Joy," has passed the 200,000 mark, Columbia spokesmen say, and it follows his best-selling "Windjammer" and two other LPs which zoomed the Indiana-born musician into international popularity.

"They put me with Bob James and had him produce me," Hubbard recalls, "but he was more interested in getting his arrangements across and

was using all these things to make his arrangements look good. What about me? I had to struggle to maintain my musical identity."

Hubbard also knocked producer Bert DeCoteaux.

"He was busy writing for somebody else—he couldn't spend enough time on my album. We communicated mostly by phone. There's no way you can communicate music well on the phone."

Hubbard says he isn't alone in being unsatisfied with the jazz he's served up in recent years.

"I know for a fact," he says, "that a lot of musicians who are big in the crossover market don't like the music they're playing. Most of the guys won't do anything about it because they want to make money. You can't really blame them. They're probably having trouble sleeping at night, as I am."

"I have to forget about trying to please everybody and play what I want to play. I'm not going to get rich this way but I don't want to be rich. I just want to be comfortable. Last year I started to make big money and it was changing me in ways I didn't like."

"It's been gnawing at me. I had to make up my mind to change things."

Pacific Records To Hike Roster With 2

By PAUL GREIN

LOS ANGELES — Pacific Records, the Atlantic-distributed label which had a No. 1 hit last July with Alan O'Day's "Undercover Angel," is expanding its roster to also include David Pomeranz and Jake Holmes.

But it is retaining its unique singles orientation. None of its acts are signed for albums; they record singles, and LPs are only considered when a single is at least in the top 50.

Explains Ed Silvers, president of Warner Bros. Music and of Pacific, the publishing house's record arm: "I take the opposite approach from many in the industry. I don't think you can launch a new act today without a hit single."

"Before the past couple of years, you could work an act on the road and it could happen. But now almost

NARAS Ballots

• *Continued from page 15*

There were others, none so hilarious.

A number of Bay Area NARAS members object to the capriciousness of the ballot and at least one member, Leland Lee Gillette, who has been a member of the organization longer than anyone else in the San Francisco chapter—he was a prominent executive producer for Capitol Records more than 20 years—flatly says "The ballot is one of the main reasons I'm resigning."

Gillette joined NARAS within weeks after it was founded, in Los Angeles, but for several years has resided in the Bay Area. He now operates his own independent label.

Winners of the local awards here will be announced at a gala party the night of the nationally televised Grammy Awards. But at that event, it appears that some of the chapter members will be absent. To them, the local ballot ain't funny.

every new act that has a significant album—Shaun Cassidy, Leif Garrett, Player—broke first with a single. We've come full circle; we're back to the business of the '60s.

"That's really what inspired our label. Nobody has a better singles sense than a publisher. And we thought we'd use some of this expertise for ourselves. People in the record business don't need to understand publishing, but the opposite is not true."

Silvers reports the success of "Undercover Angel" helped WB Music's credibility with producers to whom it pitches songs. "The record caused a lot of talk and goodwill. It showed them that we do know how to make a hit record, when our first release went to No. 1, and it was by an act (O'Day) that 22 labels had passed on."

Though the label has only had one act in its 10-month history, it is now expanding. "We never want to have more than four acts, though," reports Silvers.

It has signed David Pomeranz, who had one LP on Arista after writing Barry Manilow's top 10 hit "Tryin' To Get The Feeling Again"; and Jake Holmes, the New York jingles writer who had a top 50 hit on Polydor in 1970, "So Close."

A likely signing is Sandy Davis, a writer for WB Music, Ltd. in England. She has a single, "A.P.B." (for "All Points Bulletin").

Actually all three acts are signed to WB Music. "That's the major commitment they must make," says Silvers. "Pomeranz has been a staff writer with us for three years, and O'Day has been with us since I took over the company seven years ago. I was with him even before that for three or four years when I was the head of Viva Publishing, before WB Music bought out the Viva catalog."

(Continued on page 74)

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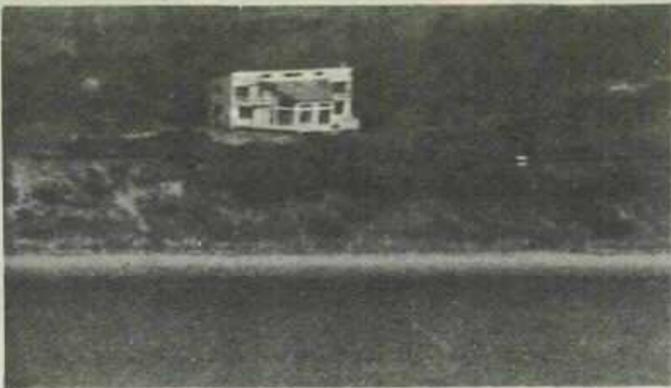
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Women Engineers Making Mark

• Continued from page 47

to go through all that it takes, the staggered hours, for example, and it can be tough maintaining a relationship and household. But if you start thinking being a woman makes that big a difference, you shouldn't be in the profession."

King has engineered such artists as Michael Murphey, Webster Lewis, Colleen Peterson and has worked with producer John Boylan.

Susie Foot has been on the staff of the Wally Heider Studios in San Francisco for the past few years first

engineering demos and seconding on major projects.

She's worked with producer David Rubinson and his chief engineer Fred Catero with such artists as Santana, Herbie Hancock and Phoebe Snow.

"I don't think being a woman is that big a factor," says Foot. "A lot of reaction from clients is favorable with some even saying they believe women have better ears."

"My goal is to be a first rate engineer on major projects," she continues, adding that she has also begun to conduct informal classes once a month for women interested in the field.

Carolyn Harriss, who used to be on the engineering staff at Capricorn Studios, Macon, Ga., indicates she has branched out with producer Johnny Sandlin and is affiliated with his projects based in Macon.

Of course, women engineers are not an entirely new phenomena and Capitol Studios manager John Kraus in Los Angeles recalls that two of Capitol's biggest singles in the 1947-50 era were engineered by Evelyn Blanchard, "Smoke, Smoke, Smoke" by Tex Williams and "12th St. Rag" by Pee Wee Hunt.

And Hilde Hendel has been on the tape editing staff at Capitol for many years.

D.C. Storm

• Continued from page 4

pattern of in-depth catalog, with jazz, rock, soul, easy listening and classical. Its clientele is typically between the 20s and 40s.

But the store size at White Oak limits them to the more current and hotter catalog products. Some brave souls came in to buy the "Saturday Night Fever" soundtrack, its best current seller.

Uptown Washington's Disc Shop, owned by Dan Danziger (now basking in Florida while his son takes over the administration of the elite Connecticut Ave. store), suffered badly from the storm. Manager Wendell Winston says he did better last year in the dry cold than during this year's recurrent blizzards.

He estimates the loss could run close to \$1,000 in sales on a bad day like Monday. But, he says, they make it up in the nice weather when the lunch hour walk-in traffic is good, with hotels nearby, and a location in the CAB building.

In the campus area, the Georgetown Record and Tape shop says it closed at 5 p.m. instead of the usual 10 p.m. on Monday (6). It is only three or four blocks from the Georgetown Univ. complex, but in a bad storm even young people were staying away.

A&M Branches

• Continued from page 1

Aurasound in Seattle, M.S. Distributors in San Francisco, Alta in Phoenix and Record Merchandising in Los Angeles.

The label has its own office in Boston and shares Together Distributors in Atlanta with Motown Records. A&M opened its Boston sales office in October 1974 and the Atlanta operation in November of 1975.

When contacted, Fead says a lease has been signed on a warehouse (presumably the Sun Valley location). According to Fead, staffing of the branches is yet to be determined and the branch operation "is still in the working stages." Copyrighted material

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Soul Sauce

Spinners In Wild L.A. Promotions

This week's column is provided by Joe Price, a regular contributor to Billboard in the absence of Jean Williams, who is home convalescing from recent surgery.

By JOE X. PRICE

LOS ANGELES—Atlantic Records' the Spinners (Pervis Jackson, Henry Fambrough, Bobby Smith, Billy Henderson, John Edwards) dug their way out of the Detroit snows last week to do a three-night stand at the Pantages Theatre here. But they didn't go right back.

They stuck around another fortnight, not just to stay out of the frigid temps back home, but to do a fullscale promo blitz to push their new single, "Easy Come, Easy Go" and album "Spinners 8," their eighth since signing with Atlantic in 1972.

Saturday (4) was spent on a marathon in-store promo at Craines Records in Watts, where the group met fans and signed albums, singles and posters. Monday was devoted to the KKTT "Take It To The Streets" competition when they visited the home of the winner, young Debbie Jones, and gave her a street corner serenade of "Easy Come, Easy Go," before whisking her off to a luxury Chinese dinner at Mr. Chow's.

The Spinners' three days at the Pantages turned into a soul convention. They were joined backstage by a multitude of fellow soul singers, including members of the Temptations, the Fifth Dimension, the O'Jays and Aretha Franklin and Ben Vereen.

Somehow or other, between all this activity, they managed to do guest tapings on such nationally aired tv shows as "American Bandstand," "Dinah Shore Show," "Merv Griffin Show," "Chuck Barris Variety Hour," "Jim Nabors Show" and the "Mike Douglas Show."

Hot? You bet. And Atlantic is giving them no time to cool off, not even now in the midst of the worst winter on record back east.

U.S. Congressman Robert K. Dornan has put a commendation into the Congressional Record for Capitol Records' septet the Sylvers for their work as national youth ambassadors for the March of Dimes.

And speaking of the Sylvers, Foster Sylvers, who just put out a solo LP on Capitol will be celebrating his 16th birthday Saturday (25) onstage at Caesars Palace, Las Vegas. That's the date the group opens at the Strip hostelry with Tom Jones.

Ike White, who served 14 years of a life sentence for a first-degree murder charge and who is the only man on record ever to record his own album totally within prison walls, is now free. Released last week from California's Men's Colony in San Luis Obispo, White is now hard at work with Far Out Productions' Jerry Goldstein and Steve Gold in promoting "Changin' Times," White's LP on Far Out's own label, L.A. International.

At age 17, White was involved in an armed robbery of an Alameda County liquor store. In the course of the robbery, he shot a man who died of a heart attack the next day.

White's recording career began in

(Continued on page 74)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	3	9	TOO HOT TA TROT —Commodores (T. McClain, M. Williams, W. Orange, L. Richie, R. LaPres, W. King), Motown 1432 (Jobete/Commodores Entertainment, ASCAP)	34	37	9	YOU AND I—Livin' Proof (V. Bollock, C. Gordon), Jubar 532 (Lenise/Black Girl, BMI)	★	81	3	FREAKY DEAKY —Roy Ayers (E. Birdsong, R. Ayers), Polydor 4451 (Phonodisc/Michelle Bird/Roy Ayers Ubiquity, ASCAP)	
	2	9	ALWAYS AND FOREVER —Heatwave (R. Tempertus), Epic 8-50490 (Almo/Rondor, London LTD, ASCAP)	35	49	5	DON'T COST YOU NOTHING —Ashford And Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick-O-Vol, ASCAP)	70	70	4	RUB DOWN —Joe Tex (J. Tex, L. Hadley), Epic 8-50494 (Tree, BMI)	
	3	12	WHICH WAY IS UP —Stargard (N. Whitfield), MCA 40825 (Warner-Tamerlane/May 12th/Duchess, BMI)	★	44	4	L-O-V-E-U —Brass Construction (R. Mueller), United Artists 1120 (Desert Rain/Big Boro, ASCAP)	71	71	3	YOU'RE MY PEACE OF MIND —David Ruffin (V. McCoy), Motown 1435 (Warner-Tamerlane/Van McCoy, BMI)	
★	8	8	IT'S YOU THAT I NEED —Enchantment (M. Stokes, Y. Lanier), (Desert Moon, Willow Girl, BMI/Desert Rain, Sky Tower, ASCAP), United Artists 1124	37	36	11	SPANK YOUR BLANK —Blank—Morris Jefferson (J. Shelton, M. Commander), Parachute 504 (Casablanca) (Skydiver/Lu-Cor, ASCAP)	72	74	4	SUPERNATURE —Cerrone (Cerrone), Capitol 291 (Atlantic, Cerrone, SACEM)	
	5	4	OUR LOVE —Natalie Cole (C. Jackson, M. Nancy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	★	48	5	COME GO WITH ME —Pockets (A. McKinney, V. White, R. Wright) Columbia 310632 (Verdangel/Pocket, BMI)	★	83	2	EMOTION —Samantha Sang (B. Gibb, R. Gibb), Private Stock 45178	
★	10	4	FLASH LIGHT —Parliament (G. Clinton, B. Warrell, W. Collins), Casablanca 909 (Rick's/Malibu, BMI)	40	40	5	INTIMATE FRIENDS —Eddie Kendricks (G. Glenn), Tama 54290 (Motown) (Gib, ASCAP)	★	84	2	FEELS SO GOOD —Chuck Mangione (C. Mangione), A&M 2001 (Gates, BMI)	
	7	9	AIN'T GONNA HURT NOBODY —Brick (R. Hargis), Bang 735 (Caliber Music/Good High Music, ASCAP)	41	35	10	WHAT YOU GONNA DO AFTER THE PARTY —Willie Hutch (W. Hutch), Motown 1433 (Stone Diamond, BMI)	75	78	4	CALL MY JOB —Albert King (A. Perkins, Detroit Jr.), Tomato 10001 (Perks, BMI)	
★	9	8	PLAYING YOUR GAME —Baby—Barry White (A. Johnson, S. Hudman), (Sa-Vette, BMI), 20th Century 2361	42	33	19	I CAN SEE CLEARLY NOW —Ray Charles (L. Nash), Atlantic 3443 (Clayman, ASCAP)	★	86	2	EASY COME, EASY GO —Spinners (L. Bell, C. James, T. Bell), Atlantic 3462 (Mighty Three, BMI)	
	9	5	JACK AND JILL —Raydio (R. Parker, Jr.), Arista 0283 (Raydola, ASCAP)	43	39	13	SERPENTINE FIRE —Earth, Wind & Fire (M. White, V. White, S. Burke), Columbia 3-10625 (Sagfire/Free Delivery, BMI)	77	80	3	THEME FROM CLOSE ENCOUNTERS —Meco (J. Williams), Millennium 608 (Casablanca/Gold Horizon, BMI)	
	10	11	LOVE ME RIGHT —Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/Ordena, BMI)	★	54	5	ON FIRE —T-Connection (T. Coakley), Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)	78	72	9	THE END OF THE RAINBOW —McKinley Mitchell (Not Listed), Chimneyville 10219 (T.K.) (Not Listed)	
	11	12	BABY COME BACK —Player (P. Beckett, J.C. Crowley), RSO 879 (Polydor) (Tooth of Gold/Crowbeck/Stigwood, BMI)	45	41	15	OUT OF THE GHETTO —Isaac Hayes (I. Hayes), Polydor 14446 (Alro, BMI)	★	79	NEW ENTRY	LOVE THAT WILL NOT DIE —Johnny "Guitar" Watson (J. Watson), DJM 1034 (Amherst) (Vir-Jon, BMI)	
★	14	8	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)	46	31	17	SHOUTING OUT LOVE —Emotions (Wilkes, Smith), Stax 3200 (Fantasy) (East/Memphis, BMI)	★	80	NEW ENTRY	NEVER GET ENOUGH OF YOUR LOVE —LTD (R. Dabrowski), A&M 2005 (Sister Jobe/Uignette, BMI)	
	13	11	SHOUT IT OUT —B.T. Express (B. Nichols, M. Romer, A. Williams), Columbia 310649 (Triple O/Billee/B.T., BMI)	★	59	5	BELLE —Al Green (A. Green, F. Jordan, R. Fairlay), Hi 77505 (Cream) (Joc/Al Green, BMI)	★	81	93	2	DANCE WITH ME —Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sherlyn/Decibel, BMI)
★	17	5	STAYIN' ALIVE —Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor), (Stigwood, BMI)	47	47	5	DO YOU LOVE SOMEBODY —Luther Ingram (L. Baylor), KoKo 728 (Hondike, BMI)	★	82	NEW ENTRY	TRUST YOUR HEART —Bobby Womack (B. Womack, L. Ware, D. Davis), Columbia 310672 (Tracebob/Uart, BMI) (Jobete, ASCAP)	
★	19	13	LE SPANK —Le Pamplemousse (W.M. Lewis, L. Rinder, G. Karson, D. Williams), Equinox, BMI (AVI 153)	48	43	19	NATIVE NEW YORKER —Odyssey (S. Linzer, D. Randell), RCA 11129 (Featherbed/Desiderata/Unichappell, BMI)	83	79	16	SORRY DOESN'T ALWAYS MAKE IT RIGHT —Gladys Knight & The Pips (T. Camille, M. Sawyer), Buddah 584 (Arista)	
	16	6	DANCE, DANCE, DANCE —Chic (K. Lehman, B. Wards, N. Rodgers), Atlantic 3435 (Cotillon/Kreimers, BMI)	★	59	5	SISTER FINE —Impact (McLean-McDaniels), Fantasy 813 (Wimot, BMI)	★	84	NEW ENTRY	ALL THE WAY LOVER —Millie Jackson (B. LaFaire), Spring 179 (Polydor) (Sherlyn, BMI)	
	17	15	FFUN —Con Funk Shun (M. Cooper), Mercury 73958 (Val-La Joe, BMI)	50	52	6	PRECIOUS, PRECIOUS —O.V. Wright (D. Crawford, J. Moore), Hi 77506 (Cream) (Cotillon, BMI)	★	85	NEW ENTRY	OCEAN OF THOUGHT AND DREAMS —Dramatics (E. Robinson, D. Davis), ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)	
★	24	8	LET ME PARTY WITH YOU —Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Suamay, BMI), Gold Mine 4008 (Salsoul)	51	30	14	OOH BOY —Rose Royce (N. Whitfield), Whitfield 8491 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	86	NEW ENTRY	LOVE IS ALL YOU NEED —High Energy (C. Drayton), Gordy 7157 (Motown) (Jobete, ASCAP)	
	19	16	GALAXY —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40820 (Far Out, ASCAP)	52	45	19	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE —Controllers (D. Camon), Juana 3414 (T.K.) (Every-Knight, BMI)	87	87	5	LOVE MAKES A WOMAN —Phoebe Snow (E. Record, G. Simms, C. Davis, W. Sanders), Columbia 310654 (BRC/Warner-Tamerlane, BMI)	
	20	18	BABY, BABY MY LOVE'S ALL FOR YOU —Deniece Williams (V. White, R. Wright), Columbia 310648 (Verdangel/Kee-Drick, BMI)	53	46	24	IF IT DON'T FIT DON'T FORCE IT —Kellee Patterson (C. Johns, L. Farrow), Shadybrook 451041 (Sutton-Miller) (Funks Bump, BMI)	★	87	NEW ENTRY	YOU LIKE IT, WE LOVE IT —Southroad Connection (L. Job, D. Gillman), Mahogany 12772 (Harrindor/Ensign, BMI)	
	21	20	SOFT AND EASY —The Blackbyrds (D. Saunders), Fantasy 809 (Blackbyrd, BMI)	54	53	9	GOOD LUCK CHARM —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73974 (Phonogram) (Play One/Unichappell, BMI)	★	89	NEW ENTRY	GHOST OF LOVE —Tavares (K. St. Lewis), Capitol 4544 (Bull Penn, BMI)	
★	28	8	REACHING FOR THE SKY —Peabo Bryson (P. Bryson), (P.E., ASCAP), Capitol 4522	★	65	4	NEW HORIZON —Sylvers (L. Sylvers, R. Sylvers), Capitol 4532 (Rozz, ASCAP)	★	90	NEW ENTRY	LETS ALL CHANT —The Michael Zager Band (A. Fields, M. Zager), Private Stock 45184 (Sumac, BMI)	
	23	18	LOVELY DAY —Bill Withers (B. Withers, S. Scarborough), Columbia 310627 (Golden Withers/Chappell, BMI)	★	66	4	BABY, YOU GOT MY NOSE OPEN —Harold Melvin & The Blue Notes (J. Jones), ABC 12327 (Hal Mel/New Beginning, BMI)	88	91	2	DOUBLE MY PLEASURE —Luan Platter (L. Haywood), MCA 40849 (Jim-Edd, BMI)	
	24	21	LADY LOVE —Lou Rawls (V. Gray, S. Marshall), Philadelphia International 83634 (CBS) (Mighty Three, BMI)	57	57	5	PRIVATE PROPERTY —The Delis (E. Moore, R. Tyson), Mercury 537 (Phonogram) (Dakota/Top Bound/Sa. Strings, BMI)	91	95	2	MY REASON TO BE IS YOU —Marilyn McCoo & Billy Davis Jr. (J. Footman, J. Wieder), ABC 12324 (Screen Gems-EMI, Traco, BMI/Colgems-EMI, Spec-o-Lite, ASCAP)	
★	34	5	WORKIN' TOGETHER —Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (Fecle, BMI)	58	58	8	THE MIGHTY ARMY —New Birth (M. Wilson, F. Wilson, J. Wieder), (Living/Screen Gems/Traco, BMI/Colgems, Spec-o-Lite, ASCAP), WB 8499	★	92	NEW ENTRY	I COULD HAVE LOVED YOU —Moments (Not Listed), Stang 5075 (Unichappell/Begonia/Fedora, BMI)	
	26	12	WITH PEN IN HAND —Dorothy Moore (B. Goldstone), Malaco 1047 (T.K.) (Unart, BMI)	★	69	3	THE PARTY SONG —Slave (M. Adams, C. Bradley, T. Dozier, M. Hicks, T. Lockett, F. Miller, R. Turner, S. Washington, D. Webster, O. Wilhoite), Cotillon 44231 (Atlantic) (Spur-Tree/Cotillon, BMI)	★	93	NEW ENTRY	IF I CAN'T STOP YOU —C.B. Overton (McQueen, Roberts, Williams), Shock 9 (AR/Jam/Song Pen/Penetrated, BMI)	
★	55	3	BOOTZILLA —Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI)	60	56	5	IF YOU DON'T GIVE A DOGONE ABOUT IT —James Brown (J. Brown, B. Brown), Polydor 14438 (Dynatone/Belinda/Unichappell, BMI)	★	94	NEW ENTRY	TRUST ME —Milt Matthews (M. Matthews), H & L 4692 (Boca, ASCAP)	
	28	22	COCOMOTION —El Coco (W.M. Lewis, L. Rinder, M. Ross), AVI 147 (Equinox, BMI)	61	61	10	MAKIN' LOVE IS GOOD FOR YOU —Brook Benton (T. White), (Tennessee Swamp Fox, ASCAP), Old World 1100	★	95	NEW ENTRY	NIGHT PEOPLE —Lee Dorsey (A. Toussaint), ABC 12325 (Marsaint, BMI)	
★	42	4	AM I LOSING YOU —Manhattans (A. Fields, B. Morr, D. Stender), Columbia 3-10674 (Sumack/Scorpion, BMI)	★	73	3	CAN YOU GET IT —Mandrill (C. Wilson, L. Silson, R. Wilson, C. Cave, J. Jessup, N. Santiago, W. Wilson), Arista 0304 (Mandrill, ASCAP)	★	96	NEW ENTRY	JAZZ FREAK —Paulette Reaves (C. Reid), Blue Candie 1526 (T.K.) (Sherlyn, BMI)	
★	38	5	CLOSE ENCOUNTERS OF THE THIRD KIND —Gene Page (J. Williams), Arista 0302 (Gold Horizon, BMI)	62	68	8	STAY BY MY SIDE —Bo Kirkland and Ruth Davis (B. Kirkland, R.L. Kirkland, B. Kincaide), Claridge 432 (Claridge/Bokirk, ASCAP)	★	97	88	5	DON'T PUT OUT THE FIRE —Frank Lucas (F. Lucas, V. Pea), I.C.A. 011 (Alvert, BMI)
	31	32	FOR YOUR LOVE, LOVE, LOVE —Joe Simon (T. Randazzo), (Randazzo, BMI), Spring 178 (Polydor)	★	63	6	YOU ARE MY FRIEND —Pattie LaBelle (P. LaBelle, B. Ellison, A. Edwards), Epic 8-50487 (Zuri/Gosbel Birds, BMI)	★	98	85	3	MAXIMUM STIMULATION —Jimmy Castor Bunch (E. Henderson), Atlantic 3455 (Jimpire, BMI)
	32	29	I LOVE YOU —Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 907 (Ricks, BMI)	64	67	6	FIND ME A GIRL —The Jacksons (K. Gamble, L. Huff), Epic 8-50496 (Mighty Three, BMI)	★	99	82	3	WE'RE IN LOVE —Patti Austin (P. Austin), CTI 41 (Tippity Yipity, ASCAP)
	33	25	REACH FOR IT —George Duke (G. Duke), Epic 8-50463 (Myconae, ASCAP)	★	67	6	THAT'S ALRIGHT, TOO —Brian And Brenda (B. Russell, B. Russell), Rocket 40809 (MCA) (Kengarus, ASCAP)	★	100	90	3	
				★	89	2	THE CLOSER I GET TO YOU —Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI)					

FEBRUARY 18, 1978, BILLBOARD



Choice Time: KDAY's J.J. Johnson goes through new releases in pursuit of hot tracks. Billboard photos by Bonnie Tiegel

Variety In L.A. Stations' Music

Continued from page 28

ments of KACE's programming aimed at garnering listeners.

Shields explains that "we initiated these programs to give our audience more. We have four 'New Deal's' weekly, four new LPs that are selected by my music director Alonzo Miller to be played in heavy rotation for one week."

He notes that "Aces Back To Back" are two cuts from one LP and "Aces Wild" are three cuts from a particular LP but cuts that are totally diverse. "Aces Back To Back" is aired at least once an hour and "Aces Wild" every two-three hours.

KDAY's Mac says: "We have a broad spectrum which means a broad-based format that almost anything that's recorded by a black artist or black-oriented artist or group is something we will play."

"During a typical hour, it would not be unusual for us to go from Nancy Wilson to Kool & the Gang to Stevie Wonder to Johnny Mathis to Herbie Mann. We also incorporate contemporary jazz into our format with such acts as Grover Washington, Freddie Hubbard and others."

Mac says his sound is softer than it's been in many years because "we found that people 18-35 don't want to boogie all the time. They don't want to be assaulted by radio. So what we have done is to focus on what we call 'our new AM.' We take the best of AM radio and FM and mix and blend them. In that way we can soothe our audience."

During a typical hour, KJLH's McGrew also plays a broad base of music ranging from Al Green to Nancy Wilson to Stevie Wonder to Kenny Rankin to Ray Charles to Barbra Streisand.

McGrew, Mac and Shields are all prepared to air new acts even to the point of putting in an unknown act over an established artist if he or she fits their formats.

"Our criterion for programming good music is just good music," says McGrew. "It doesn't have to be on the charts and it's not dictated by the industry nor by how many stars it has or how long the record has been out."

"I can get a record from the man on the street corner or from a superstar at CBS and if it's good music and fits into our format, we'll play it."

Says Shields: "The philosophy of the station is the sound of the record.

We could easily have an unknown who we will play before a major artist if the sound of that record is needed for the overall sound of the station.

"On the other hand, we may hold an LP for a week if there is too much of that particular type of LP in our format. But we try to get the music on as quickly as possible."

Mac feels new acts indeed deserve a chance to be heard provided the record fits into KKT's format.

On the other hand, KDAY, with the highest ratings of any black-ori-

the community in what the station is trying to do. This is why we have taken the slogan "Taking It To The Streets."

"The emphasis on our announcers," Mac continues, "is off the air and in the community. We go to the schools and we're constantly out in the community. What we're basically saying to our audience is 'here we are, use us as you will.' We make ourselves available for any and all projects in the community—not just the things that garner all the glamor."



Mellow Mood: KJLH-FM's Rod McGrew blends soul and jazz during his program.

ented station in the area, sticks predominantly with the hits. KDAY is also programming to a younger audience 12-34.

"There's a problem in having a large, very young audience," says KDAY's Johnson. "It makes adults not want to admit they listen to our station. Older people are embarrassed to call us because they too often think of KDAY as a kiddie station. But the numbers bear out that they are listening."

"Since we're a hit music station, we generally wait more often than not before going on a record. One of the things that we're constantly fighting is the accusation that we're a Top 40 station. We're not."

Although announcers at all four stations are visible, Mac seems to put the strongest emphasis on this area.

"Just as important as our music, if not more so, is our attempt to involve

With the exception of KJLH, the other three outlets promote themselves in some manner, usually billboards, buses and in some cases with on-the-air contests.

As for KJLH, McGrew says: "Our slogan is 'Kindness, Joy, Love & Happiness' and we are promoted through word-of-mouth. In the years I have been with the station, we have not spent one dollar on advertising KJLH. There are no ads, no books, no bumper stickers or billboards."

"The people (audience) have advertised the station for us. We believe that if we give the people what they want they will stay with us. We promote KJLH by allowing it to promote itself."

"It took us longer than some other stations to become established, but we're much more stable and we maintain our audience."

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	3	8		SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	31	35	9	THE HARDNESS OF THE WORLD Slave, Cobillion SD5201 (Atlantic)
	2	1	11	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	32	24	19	COME GO WITH US Pockets, Columbia PC34879
	3	2	9	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	33	37	3	PLAYER Player, RSO RS-1-3026
★	4	5		LIVE AT THE BIJOU Grover Washington, Jr., Kudu KLUX 3637 (Motown)	34	34	19	ODYSSEY Odyssey, RCA APL1-2204
	5	5	10	THANKFUL Natalie Cole, Capitol SW 11708	35	28	18	TURNIN' ON High Energy, Gordy G-978
	6	6	21	SECRETS Con Funk Shun, Mercury SRM-1-1180	36	36	9	THE BELLE ALBUM Al Green, Hi HLP6004
	7	7	14	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)	37	33	17	TRUE TO LIFE Ray Charles, Atlantic SD 19142
★	10	8		BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	38	32	8	LOOKING BACK Stevie Wonder, Motown M804LP3
	9	8	11	GALAXY War, MCA MCA 3030	★	50	2	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729
	10	9	26	IN FULL BLOOM Rose Royce, Whitfield WH 3074	40	40	3	ON FIRE T-Connection, Dash 30008 (TK)
	11	11	14	LIVE Commodores, Motown M894	41	49	2	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)
	12	12	9	CHIC Chic, Atlantic SD19153	42	42	12	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080
★	17	4		ONCE UPON A DREAM Enchantment, Roadshow RS 811 (U.A.)	43	43	14	BRASS CONSTRUCTION III Brass Construction, United Artists UA755H
	14	16	31	TOO HOT TO HANDLE Heatwave, Epic PE 34761	★	44	5	THE FORCE Kool & the Gang, De-Lite DRS 9501
★	30	2		WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139	45	45	30	SOMETHING TO LOVE LTD, A&M SP 4646
★	22	2		GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	46	39	11	NEW HORIZONS Isaac Hayes, Polydor PD 16120
	17	13	10	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International IZ 35036 (CBS)	47	38	15	NEVER LETTING GO Phoebe Snow, Columbia JC 34875
	18	15	24	BRICK Brick, Bang BLP 409 (WEBl)	48	46	16	COCOMOTION El Coco, AVI 6012
	19	14	17	REACH FOR IT George Duke, Epic JE 34883	49	47	10	SPINNERS 8 Spinners, Atlantic SD 19146
★	26	4		FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	50	54	2	LET ME PARTY WITH YOU Bunny Sigler, Gold Mind 7502 (Salsoul)
	21	18	22	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543	★	NEW ENTRY		LE SPANK Le Pamplemousse, AVI 6032
	22	21	16	MENAGERIE Bill Withers, Columbia JC 34903	52	59	8	THE BITCH IS BAD Denise La Salle, ABC AB1027
	23	19	9	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DJM DJLPA714	53	41	5	ENCOUNTERS OF EVERY KIND Meco/Millennium, MNLP8004 (Casablanca)
★	NEW ENTRY			STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	54	48	5	LOVE CONNECTION The Dells, Mercury SRM 13711
	25	20	8	MR. MEAN Ohio Players, Mercury SRM 13707	55	55	13	NEW HORIZONS Sylvers, Capitol ST 11705
	26	25	13	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2	56	NEW ENTRY		ELOISE Eloise Laws, ABC AB 1022
	27	27	24	FEELIN' BITCHY Millie Jackson, Spring SP1G6715 (Polydor)	57	57	3	BORN TO DANCE Players Association, Vanguard 79398
	28	23	13	SONGBIRD Deniece Williams, Columbia JC 34911	58	58	12	SUNSHINE Emotions, Stax 4100 (Fantasy)
	29	29	19	ACTION Blackbyrds, Fantasy F9535	59	NEW ENTRY		RIDING HIGH Faze-O, SHE SH 740 (Atlantic)
	30	31	19	SENT IT Ashford & Simpson, Warner Bros. BS3088	60	56	3	CERRONE 3 Cerrone, Atlantic SD 5202

TELEVISION REVIEW

Liberace: An Entertaining Special Of Music & Humor

Liberace: "Leapin' Lizards, It's Liberace," CBS-TV. One hour. Bob Banner, executive producer; Steve Pouliot, producer; Tony Charmoli, director; musical director, Bo Ayars; executive producer for Liberace, Seymour Heller.

Liberace has entrenched himself in the minds of his public as "the" pop keyboard artist through masterful application of a simple formula: Wrap a variety of music in visuals. His slick, well-paced special must have satisfied his fans' expectations. He epitomized his own "Mr. Showmanship" sobriquet.

From the opening opulence of his Las Vegas home, where viewers watched him "prepare" for the upcoming show in Versailles palatial splendor, through his stageside exhibition of rings, Liberace gloried in his assumed role of show business royalty, which he wears inoffensively. In part it's due to his ever-present awareness of where it all came from: at one point he quipped, "Of course you can look at the rings ... you paid for them."

But music rightfully formed the crux of his show. An opening med-

ley of Strauss compositions, performed by Liberace against a backdrop of the Las Vegas Hilton's "Dancing Waters," was nothing less than spectacular in staging.

Following each subsequent number, he changed flamboyant costumes—and pianos. Selections included a Latin medley performed with his protegee, Vince Cardelli; a touching medley by Liberace in which Barklay Shaw's "Toto" clown puppet stole the scene, and a lavish production number, "High and Higher," by Debbie Reynolds.

When Liberace joined Reynolds for a duet, each appropriately garbed in "Little Orphan Annie" and "Daddy Warbucks" costumes, justification for the show's unusual title finally was provided. They performed "I Don't Need Anything But You" from the Broadway musical, "Annie."

Liberace closed with a solo medley of several fan favorites, including "Beer Barrel Polka" and the theme from his '50s TV series, "I'll Be Seeing You."

RAY HERBECK JR.



GAB TIME—Charlie Daniels takes a turn at the microphone of Bob English, 12-3 p.m. DJ at WUBE-FM, Cincinnati, which programs modern country for adults.

3-HOUR SPECIAL

'Big Band Bash' Now Taping For PBS-TV

By DICK NUSSER

NEW YORK—"Big Band Bash," a three-hour PBS television special devoted to the bands of the swing era, is currently in production with segments being taped live at New Jersey's Meadowbrook and in a "re-created" Cafe Rouge in the Statler Hilton here.

Set for airing March 18 on 260 PBS outlets, the show features the bands of Maynard Ferguson, Count Basie and Woody Herman, plus Neal Hefti conducting an all-star studio lineup.

Other personalities to be featured include Helen Humes, Joe Williams, Flip Phillips, Joe Venuti, Teddy Wilson, Helen Forrest, Johnny Desmond, Sammy Kaye, Don Cornell, Earl Hines, Dizzy Gillespie, Anita O'Day, the Pied Pipers with Warren Covington, Fran Warren, and tentative appearances by Sarah Vaughan and Roy Eldridge.

"Big Band Bash" is being produced for PBS by WNET's music director John Adams, a jazz buff responsible for the station's "Newport Jazz Salute To Louis Armstrong." WNET is the New York PBS outlet.

The show is part of the PBS network's national fund raising campaign, which is being promoted with

a series of specials during a 30-hour marathon weekend March 18-19.

Segments involving Count Basie, Woody Herman and Maynard Ferguson were shot last month at what swing fans will remember as "Frank Dailey's Meadowbrook," the legendary home of swing on the Newark-Pompton, N.J., Turnpike.

A guest audience of favored Meadowbrook customers and WNET invitees helped recall the days when the spacious club played host to the great bands and vocalists of the 1935-45 decade.

Another fabled spot for swing fans was the Cafe Rouge of the old Pennsylvania Hotel, where the Dorsey brothers and Glenn Miller held forth. WNET's cameras will go there Wednesday (15) and the remainder of the live footage will be shot. Now called the Terrace Room of the Statler Hilton, it is being partially rearranged to evoke the decor of the old Cafe Rouge. Hefti's ensemble will headline, with guest appearances by others.

The three-hour show will be "mostly music" according to a WNET spokesman, although some portions will feature photo montages and film footage of Tommy Dorsey, Glenn Miller, Duke Ellington, Benny Goodman, Miles Davis, Charlie Parker, Artie Shaw, Spike Jones, Thelonius Monk and Sarah Vaughan, who, as previously mentioned, may also appear live.

TELEVISION REVIEW

PBS Symphony Series Simply Superb

"Great Performances," PBS-TV Feb. 1. One hour. Jac Venza, Klaus Hallig, executive producers from WNET (13) New York. Produced by David Griffiths; Kirk Browning, director.

LOS ANGELES—Selecting Eugene Ormandy and the Philadelphia Orchestra and the Mendelssohn Club Chorus as bellcows to premiere this first in a series of symphonic programs proved a prudent move.

Virtually all the 60 minutes were devoted to Gustav Holst's "The Planets," a delectable and eminently understandable contemporary suite of seven movements, and if the Philadelphia under Ormandy is ordinarily regarded as one of the five best symphonic groups in North America, on this wondrous winter night it emerged as No. 1.

"The Planets" begins with a seven-minute Mars segment—perhaps the strongest—and gracefully moves through Venus, Mercury, Jupiter, Saturn, Uranus and Neptune. The amiable Ormandy and his forces performed brilliantly; the reading had no musical flaws and, at times, reached sublime levels.

But more astonishing to this in-

terpreter were the technical achievements, particularly the audio end. Balance of the massive, 100-plus ensemble was aurally excellent—the highest fidelity this reviewer has ever experienced from a tv speaker. Lighting, photography and graphics attained the same high standard as the sound. One wonders if the Feb. 22 program with Sir Georg Solti and the Chicago Symphony can possibly come off so superbly.

Many PBS channels tied in with local FM stations for simulcast collaboration. But even in monophonic, the sounds were as revelatory as the sights. If the three big commercial networks could do half so well the medium would never again be referred to as a vast wasteland.

DAVE DEXTER JR.

Smith, Hemion Musicals

• Continued from page 32

an original musical play. We didn't get it together in time for the special we did with Bette Midler last year."

Smith & Hemion have just completed shooting and editing "Ben Vereen: His Roots," which will air March 2 on ABC-TV. In rehearsal is a 90-minute NBC-TV special with Steve & Eydie and guests Sammy Davis Jr., Carol Burnett and jazz pianist Oscar Peterson. The show celebrates Irving Berlin's 90th birthday and is roughly patterned after Steve & Eydie's specials saluting George Gershwin and Cole Porter. Smith & Hemion will also produce Shirley MacLaine's next special, to tape in March.

In the planning stages are a few more projects, including "An American Christmas Carol" for ABC-TV, a non-musical adaptation of the Dickens classic set in New England in the Depression era.

Smith & Hemion recently formed an association with Irving Waugh, retired president of WSM in Nashville and creator of the "Grand Old Opry." He helped in the conception

of "Christmas From The Grand Old Opry," a holiday celebration with country music stars and their families which hasn't been picked up yet.

Also unsold at this point is a tribute to ASCAP, which, according to Smith, "is a special to let the young performers of today give thanks to who and what came before them. It might even be based on relationships—Stevie Wonder talking about Duke Ellington or Barry Manilow talking about Crosby. We also intend to pay tribute to all the people who have only written one song of any significance."

The ASCAP show is the latest in a string of star-studded extravaganzas Smith & Hemion have mounted in the past year or two, following "Bell Telephone Jubilee" (with Bing Crosby and Liza Minnelli), the Richard Rodgers salute and Kraft's 75th anniversary show a couple of weeks ago.

"We are getting more involved in the all-encompassing, definitive musical shows," agrees Smith. "Maybe it's because the industry is doing more ever since the bicentennial hit and we celebrated that big one."

New On The Charts

Karla Bonoff
"I Can't Hold On"—93

Bonoff entered the music business in 1968 at the age of 16, when she and her sister Lisa, then 19, played Monday night hoots at Doug Weston's Troubadour in Los Angeles.

Some time later she met Kenny Edwards, who had teamed in 1967-68 in Capitol's Stone Poneys with Linda Ronstadt and Bobby Kimmel. Edwards introduced Bonoff to Wendy Waldman, who introduced both of them to Andrew Gold.

The two men and two women then formed Bryndle, which cut an album for A&M. But the LP was never released after a single produced by Lou Adler flopped.

Waldman soon left the group to pursue a solo career on Warner Bros.; Gold and Edwards joined Ronstadt's band as guitarist and bassist.

Through Edwards, Ronstadt ultimately came to know Bonoff's material, and included three of Bonoff's songs on her 1976 Asylum album "Hasten Down The Wind." "Someone To Lay Down Beside Me" and "Lose Again" (both of which were chart singles) and "If He's Ever Near." Bonnie Raitt also recorded Bonoff's song "Home" on her WB "Sweet Forgiveness" LP in 1977.

All four of these tunes appear on Bonoff's debut LP for Columbia which was produced by Edwards.

Bonoff, 25, who has been based in West L.A. all her life, is managed by Norman Epstein, (213) 271-5181. There is no agent at the moment.

Gary Owens

• Continued from page 20

ing," but with no sound effects which is another dimension."

Owens admits his numerous tv appearances ("Laugh-In," "Gong Show," "Crosswits" among others) in addition to being heard on more than 4,000 tv and radio commercials and 500 tv cartoon episodes) have been "a nice adjunct" and "have helped my show."

Owens figures that about half his audience tunes in to hear him talk. "If you have fans, they want to hear whatever it is you're doing," he says.

"They'll listen for that rather than if I'm playing 'Short People.' They like to hear it but music is secondary rather than foremost."

"Of each hour on the air, there are 20 commercials and 25 minutes of music," he explains. "By the time you strip the show of music and commercials you probably don't say that much. That's why it's important for a jock to know what he is going to say."

"It should have importance to it and never a banality like 'hope the weather's better tomorrow.' If that's all you can say, fine. But you owe it to your fans to say more than that."

Owens speaks highly of station owner Gene Autry and the Golden West Broadcasting System which has given him complete autonomy in the production of his show. Autry has also allowed Owens to continue his many other media projects.

"The more national tv you do, the better it is for the radio station," he says. "I try to be as multi-media oriented as possible because you benefit all around. The more they (public) know your name, the better it will be for you. I guess you have to be a little hedonistic."

For those starting out in radio, Owens recommends a journalism background for better on-the-air structuralization. "Many people in radio don't phrase the way they should and don't know when a punchline is coming. When you're pointing out something, there should always be a punchline."

And knowing Owens, there always will be one.

Vox Jox

• Continued from page 30

younger." Hotlen is ending a 16-year career in broadcasting.

* * *

Gary Allyn is the new program director of EXTRA in Tijuana, the station that beams into Los Angeles. Allyn reports that the beautiful music format currently on the air will be brought back more toward main stream; sort of MOR. In addition, the operation will be putting a new 100,000-watt stereo FM station on the air in the next few months and it will be an album rock station; the same facility will be used to take the firm, headed by Louis Carrilo, into radio syndication. Meanwhile, Allyn is trying to build up a music library and asks for record service to: Gary Allyn, 2550 Fifth Ave., Suite 167, San Diego, Calif. 92103. John Buffalo is music director. Rick Tyson is operations manager.

Manilow To Host Mom, Ray Charles

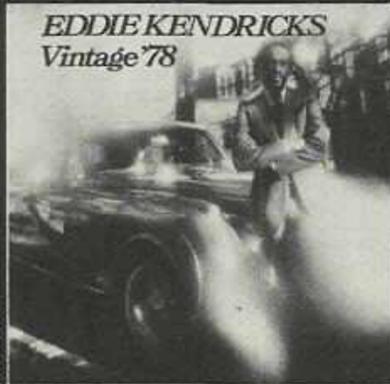
LOS ANGELES—Ray Charles will guest on ABC-TV's "The Second Barry Manilow Special" along with Manilow's mother, who will make a comedy appearance trying to convince a cab driver that her son is famous.

Due Friday, Feb. 24, the hour-long musical will feature Manilow performing eight numbers. Charles will sing "One Of These Days" and join Manilow on "It's A Miracle."

Portions of the show were taped in concert at Hollywood's Pantages Theatre.

Manilow won an Emmy Award for his first special on ABC. He and Ernest Chambers wrote and produced the new show.

What's happening on the street?



AB 4170

Eddie Kendricks/"Vintage '78"
Consistently one of the top male vocalists in contemporary music, Eddie Kendricks' new album, produced by Jeff Lane, is his finest ever.



AB 4163

Raydio/"Raydio"
Featuring their smash single "Jack And Jill," Raydio's debut album marks the arrival of 1978's most exciting new group.



AB 4157

Harvey Mason/"Funk In A Mason Jar"
Demonstrating his consummate musicianship, drummer/composer/producer Harvey Mason transcends all categories on his hottest album yet.



AB 4161

Pharoah Sanders/"Love Will Find A Way"
The renowned giant of creative jazz renews his impact on the contemporary scene with a brilliant album produced by Norman Connors.



AB 4144

Mandrill/"We Are One"
Mandrill's newest album features their unique combination of street funk, Afro-rhythms and straight-ahead rock.



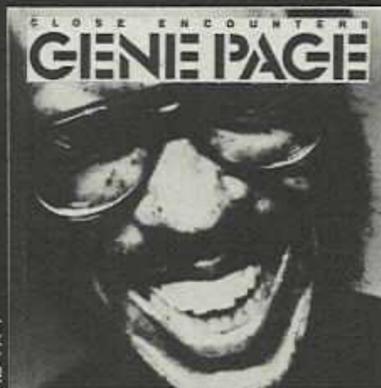
AB 4146

Headhunters/"Straight From The Gate"
The group of remarkable musicians known for their work on Herbie Hancock's biggest hits have recorded a cooking new album.



BDS 5685

Melba Moore/"A Portrait Of Melba"
Alive with vital Philadelphia rhythm, "A Portrait Of Melba" is this gifted artist's most revealing album yet.



AB 4174

Gene Page/"Close Encounters"
The Arista debut album by this brilliant musician and arranger features his smash hit version of "Close Encounters Of The Third Kind."



AB 4153

Garnet Mimms/"Has It All"
This talented singer and performer showcases his inimitable style on a set of great songs, superbly produced by Jeff Lane.

We are.

On Arista Records.



Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 2/18/78

Number of LPs reviewed this week 67 Last week 50

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Pop

YVONNE ELLIMAN—Night Flight, RSO RS13031. Produced by Robert Appera. The combination of a powerhouse vocalist and a backup unit of some of the finest L.A. session players makes Elliman's newest a stylistically crafted gem. The songbird's vocals seem more at ease here than on her previous effort as she handles a variety of material from calypso-tinged to sweet ballad to gutsy rockers. Elliman also has a different producer, the last being produced by Freddie Perren, who is credited on percussion and synthesizer. Material is by contemporary writers with one self-penned song included as well as "If I Can't Have You" from the "Saturday Night Fever" soundtrack. A delightful listening experience.

Best cuts: "If I Can't Have You," "Baby Don't Mess Up My Mind," "Lady Of The Silver Spoon," "Sally Go 'Round The Roses."

Dealers: Elliman is evolving into a major star.

BOOTSIE COLLINS—Bootsy? Player Of The Year, Warner Bros. BSK3093. Produced by George Clinton, William Collins. Another giddy romp through the world of Bootsy for a third LP that takes the cute and endearingly silly rhinestone king of bubblegum funk one step further. Playfully suggestive and nonsensically hip, Bootsy's casual hound dog raps are spread over punchy background vocals with his own heavy, bass dominated rhythm section assisted by the Horny Horns. Though not much different from his last album, the appeal lies in his character and presentation as Bootsy sings of movie sets, teenage love and his own star studded self.

Best cuts: "Bootzilla," "Hollywood Squares."

Dealers: Bootsy's following is tremendous.

Soul

MANHATTANS—There's No Good In Goodbye, Columbia JC35252. Produced by Bobby Martin, Manhattans. The "Kiss And Say Goodbye" group tackles more sleek, classy romantic material here, including a slow-to-medium tempo version of "Tomorrow" from Broadway's "Annie." The only criticism with the album is its lack of variety: only one cut ("Happiness") doesn't fall squarely in the ballad bag. Still, the sweet string-laden orchestrations are highly effective in maintaining the soft, tender love mood.

Best cuts: "Then You Can Tell Me Goodbye," "Tomorrow," "There's No Good In Goodbye," "Everybody Has A Dream."

Dealers: The veteran foursome has a solid soul following, with a fairly good chance of some pop crossover activity.

EDDIE KENDRICKS—Vintage '78, Arista AB4170. Produced by Jeff Lane. Kendrick's latest is an even mix of slow, romantic ballads and cheery uptempo disco-oriented r&b numbers. All songs feature excellent orchestrations by Andrew Louis Smith. The orchestrations are basically understated, allowing Kendrick and his five female backup singers to command the listener's attention. Violin, harp, viola and flute are among the instruments spotlighted to enhance the romantic mood.

Best cuts: "How's Your Love Life Baby," "Whip," "Your Wish Is My Command," "Love, Love, Love."

Dealers: Arista is on a hot soul streak with Ray Parker's Raydio.

Country

CRISTY LANE—Is The Name, LS LSGRT8027. Produced by Charlie Black. Lane's first LP project spans a wide range of material from country to soft pop ballads to rock'n'roll drawn from such writers as Melissa Manchester & Carol Bayer Sager, Felice and Boudleaux Bryant, Lobo and tunes self-penned by producer Black and Lane. An exceptional production by Black brings Lane's soft and flowing vocals upfront while combining a pleasing backdrop of musical stylings for the variety of material included.

Best cuts: "Let Me Down Easy," "Shake Me I Rattle," "By The Way," "Take Your Love Away," "Take Your Baby Home."

Dealers: Lane's last two singles, "Let Me Down Easy" and "Shake Me I Rattle," have attained Top 10 and Top 20 status. LP is another impressive showing.

Latin

ALBERTO CORTEZ—Pensares & Sentires, Pronto PHV2025 (Caytronics). Produced by Tino Geiser. Poet/vocalist Cortez from Spain offers here a set of nine tunes, all his compositions, all of great perception and intelligence. Like his compatriot Joan Manuel Serrat, Cortez is not easily understood, but readily accepted. His songs on this LP are insightful com-

Spotlight



BARRY MANILOW—Even Now, Arista AB4164. Produced by Ron Dante, Barry Manilow. Manilow follows his No. 1 live set with an impeccably produced album dominated more than ever by big-building ballads. The opening cut, a powerful Latin-flavored number in the tradition of "New York City Rhythm," is the only uptempo swing tune on the whole LP. The orchestrations by Jimmie Haskell and Arnie Butler are probably more dynamic and exciting than on any previous Manilow LP. The most distinctive cuts are "I Was A Fool (To Let You Go)," a classy jazz combo number styled after Sinatra saloon songs like "Quarter To Three" and "Sunrise," a warm, softly swaying samba.

Best cuts: "Can't Smile Without You," "Somewhere In The Night," "Copacabana (At The Copa)," "Even Now," "I Just Want To Be The One In Your Life," "Leavin' In The Morning," "Sunrise."

Dealers: All of Manilow's last three studio albums have gone top 10 and produced a No. 1 single.

mentaries on human relations and conditions. Producer/pianist Geiser's full orchestra arrangements provide sensitive complements to the album's complex and varying moods.

Best cuts: "Tatanito," "Companera Mia," "Juan Golondrina."

Dealers: Cortez' best market in the U.S. is Miami, but he is popular everywhere.

LUCIA MENDEZ—Lucia Mendez, Arcano DKL13401. Produced by Lucia Mendez. This beautiful Mexican vocalist, backed here by two excellent spirited mariachis, sweetly renders a set of tunes by famed Mexican composers like Jose Alfredo Jimenez, Juan Gabriel, Agustin Lara, and Fernando Z. Maldonado. Arrangements, which include modern touches with electric guitar and keyboards, are by Jesus Rodriguez de Hijar and Jose Martinez. Unlike some of her counterparts, Mendez' vocals aren't gutsy or overly dramatic. Overdubbed harmonies provide fullness and depth.

Best cuts: "La Sonrisa Del Ano," "Asomate A Mi Alma," "Cuatro Vidas."

Dealers: Mendez has a loyal following among the Mexican population.

JOSE FAJARDO—Salsa Clasica, Coco CLP141X. Produced by Harvey Avenne, Ray Barretto. Famed Cuban flautist/bandleader Fajardo has re-recorded some of his old hits, now standards in the charanga style, for this LP. Providing outstanding backing to Fajardo's expert flute are several well-known salsa musicians, including Sonny Bravo (piano), Alfredo de la Fe (violin) and Salvador Cuvas (bass).

Best cuts: "Tamalitos De Olga," "Los Panchos De Atares," "Kikiriki."

Dealers: This album is a natural for the Cuban population and a collector's item for salsa fans of any background.

Jazz

STEPHANE GRAPPELLI—Parisian Thoroughfare, Arista/Freedom AF1033. Produced by Alan Bates. Whether swinging with an uptempo tune or painting in somber hues, Grappelli is a master musician able to bridge the gap between the freedom inherent in jazz and the structural elegance of classical music. With him on this recording are Roland Hanna on piano, George Mraz on bass and drummer Mel Lewis. One of the tensions of this album is awaiting Grappelli's return each time he leaves center stage to focus on his sidemen. The quality of the material is excellent, ranging from Cole Porter to Chopin.

Best cuts: Depends on the mood. All are superb.

Dealers: There is a whole new generation who have never heard of Grappelli.

First Time Around

STRIKER—Arista AB4165. Produced by Harry Maslin. This Seattle-based group specializes in strong, guitar-dominated hard rock. In fact three of its four members play rhythm and acoustic guitar. One or two of the cuts, notably the pretty "By Your Side," are more subdued and could easily get wide radio acceptance. Basically the group is like Aerosmith, with its blistering rock'n'roll, yet it has created its own identity in its native Pacific Northwest.

Best cuts: "Wish," "We Got The Power," "Hard On Me," "Running In The Wrong Lane," "By Your Side."

Dealers: This group has developed a steady following as Striker, and before that under the name Randle Rosburg.

CAFE JACQUES—Round The Back, Columbia JC35294. Produced by Rupert Hine. Perhaps it's the distinctive presence of Genesis drummer Phil Collins which gives this album a Genesis-like aura. This Scottish band is comprised of three players along with Collins on four cuts. The music has a subtle ethereal feel, very progressive in content, both musically and lyrically. The material ranges from serious-cosmic rock to songs doused with a wry humor, and there is even a

love song done partly in French. The rhythms are tight and flow cohesively throughout.

Best cuts: "Dark Eyed Johnny," "Sands Of Singapore," "Sandra's A Phonic," "Eberehtel," "Lifeline."

Dealers: Progressive stations could jump on this.

FRANKLIN MICARE—Private Stock PS7005. Produced by Joel Dorn. There is a certain cuteness quotient in popular music that is shared by such performers as Elton John and Leo Sayer. Micare has some of it. Like the other two, Micare writes bouncy melodic tunes with an undercurrent of melancholy. Micare sings in a wistful light tenor. The music is MOR, tastefully produced and making use of a number of top session musicians and horns and strings on a number of cuts. Two songs are presented with Micare alone on acoustic guitar.

Best cuts: "Nobody," "Delectable Love," "Instant Electricity," "So Nice."

Dealers: Micare should be a favorite with female fans.

THE MICHAEL WYNN BAND—Queen Of The Night, Ariola SW50027. Produced by Peter Hauke. This eight-piece European band is based around the multi-faceted talents of German-born Wynn who composed, arranged, plays rhythm guitar and sings. The band's powerhouse rock approach is vibrant to say the least, and reflective of both American and English influences. Wynn's enthusiastic vocals and sizzling guitar licks spearheads the band. Synthesizers, percussion, horns and keyboards back Wynn with tight instrumentation.

Best cuts: "Queen Of The Night," "Shine On," "Rolling Thunder," "Freedom."

Dealers: Artist is well known in international circles.

Billboard's Recommended LPs

pop

FRANK MARINO & MAHOGANY RUSH—Live, Columbia JC35257. Produced by Frank Marino. It took a live album to bring out the raw energy of this band. Paced by the blistering Jimi Hendrix-influenced guitar licks of Marino, the trio really gets down with some hot hard rock. Marino's vocals never hinge on boredom as he maintains a feverish level of excitement. Recorded this past summer during a Southern U.S. tour. **Best cuts:** "The Answer," "Dragonfly," "Talkin' About A Feelin'," "Johnny B. Goode."

DUSTY SPRINGFIELD—It Begins Again, United Artists UALA791. Produced by Roy Thomas Baker. Springfield's first album in about three years is certainly appropriately titled. Her voice still sounds dynamic and well suited for the material she works with. Other elements which make this LP work are superior backup players including Joe Sample, David T. Walker, Jeff Baxter, among others, and the clean production by former Queen producer Baker. **Best cuts:** "Sandra," "Turn Me Around," "Checkmate," "That's The Kind Of Love I've Got For You."

WET WILLIE—Greatest Hits, Capricorn CPN0200. Produced by Tom Dowd, Eddie Offord, Paul Hornsby, Johnny Sandlin. Good sampling of this eight-man band's most popular tunes over the past seven years. The group specializes in funky Southern boogie and there are several tasty chicken scratch numbers here. But the highlights also include "Shout Bama-lama," a raucous rock'n'roll/r&b shouter written by Otis Redding and "Keep On Smilin'," a tight, crafty pop song which hit the top 10 in 1974. **Best cuts:** "Dixie Rock," "Red Hot Chicken," "Keep On Smilin'."

PICKENS—First Time Around, Ariola SW50024. Produced by T.J. Tindell. Pickens is a five-piece East Coast-based country rock outfit whose music also encompasses r&b, and English-influenced rock. Pat Crush plays a mean lead guitar while Thomas Crist supplies the driving lead vocals. The material is more rock-oriented than country although the country influence is definitely there. **Best cuts:** "Ain't Never Comin' Back," "Rock N'Roll Woman," "It's My Life."

STEELEYE SPAN—Storm Force Ten, Chrysalis CHR1151. Produced by Steeleye Span, Mike Thompson. Another fine collection of traditional British Isles folk tunes from this six-piece band. This set is more laidback than the previous "Rocket Cottage" LP which contained a large rock/pop flavoring. With Martin Carthy rejoining the group, most songs stick closer to their traditional roots. **Best cuts:** "Awake, Awake," "The Wife Of The Soldier," "The Victory," "Some Rival," "Seventeen Come Sunday."

BAT McGRATH—The Spy, Amherst AMH1011. Produced by Matthew McCauley, Fred Molin. McGrath's second album is a showcase for his excellent lyrics and warm, often poignant lyrics. Many of his songs have a wry, subtle humor to them while the others are well-crafted narratives, ranging from midtemp to ballad. The backing rhythms are well produced by the team who helmed Dan Hill's recent success. **Best cuts:** "The Spy," "You Should'a Asked," "Perfect Fool," "You Never Fooled Me."

BEATLEMANIA—Original Broadway Cast, Arista AL8501. Produced by Sandy Yaguda, Kenny Laguna. The smash Broadway (now playing in Los Angeles) theatrical documentation of the '60s using the Beatles and its music as a nucleus comes to vinyl on this double-album collection of the show's 22 songs. The foursome here come remarkably close to duplicating the Beatle sound. **Best cuts:** Each song in itself is a classic but who would you rather hear sing it?

JOHN DURRILL—Just For The Records, United Artists UALA8246. Produced by Snuff Garrett. All selections in this pop work with some country flavor were written by vocalist Durrill. It features a good blend of tempos as well as extensive and provocative lyrics. Horn and string arrangements are handled well by Steve Dorff. **Best cuts:** "Oklahoma City Lights," "Carnival," "Darlin'."

CHARLES GERHARDT & NATIONAL PHILHARMONIC ORCHESTRA—Music From "Close Encounters" And "Star Wars," RCA ARL12698. Produced by George Korngold. Five-movements from "Encounters" and six from "Wars" comprise this sonically splendid rival to Zubin Mehta and the Los Angeles Philharmonic's (London) LP which is selling briskly. Gerhardt coaxes a magnificent sound and achieves the eerie main moods of the two sci-fi films handily. **Best cuts:** "Here They Come," "The Final Battle," "The Visitors."

BRUCE COCKBURN—Circles In The Stream, True North ILTA9475 (Island). Produced by Eugene Mara Tynec. Two-record set by this Canadian writer/singer was recorded live at a concert in Toronto last April. Cockburn's songs are not your conventional rocker or ballad but more progressive, lengthy, instrumentally-oriented compositions. Orchestration includes bagpipes, marimbas, and dulcimer in addition to the rhythms. **Best cuts:** "One Day I Walk," "Star Wheel," "Cade-ridris," "Love Song."

IAN GILLAN BAND—Scarabus, Island ILPS9511. No producer listed. Guitarist/vocalist Gillan and his band play a fierce brand of rock. Some stinging guitar riffs, keyboard playing and percussion backs Gillan's vocals capably. The driving beat is the main force and indicative of solid English rock. **Best cuts:** "Scarabus," "Slags To Bitches," "Apathy," "Twin Exhausted."

NEIL SEDAKA—The Many Sides Of Neil Sedaka, RCA AFL12524. Reissue produced by Ethel Gabriel. These 12 tracks were recorded during 1958-1965 and represent the varied Sedaka sounds during his teen idol days. Each tune is listed with its original recording date along with extensive liner notes. Recommended for die-hard Sedaka fans and collectors. **Best cuts:** Pick and choose.

DR. JOHN—One Night Late, Karate KSD5404. Produced by Charles Green, Charles Underwood. The doctor's fans will love this return to the basic New Orleans funk he does so well. Not exactly a showcase for his extensive talent, the 10 cuts feature unnamed musicians who do manage to evoke a late night session that's laidback, sensuous and easy to take. **Best cuts:** "Woman Is The Root Of All Evil," "She's Just A Square," "Shoo-Ria," "Tipatina," "Mean Cheatin' Woman," "Cat And Mouse."

NEKTAR—Thru The Ears, Visa/Import IMP9001. Produced by Peter Hauke, Nektar. Containing some studio and live material previously unavailable in the U.S., this double compilation LP culls its songs from foreign Nektar LPs dating from 1970 to 1976. The music here ranges from basic rock to space electronic rock with the emphasis on the latter. Nektar is a band with strong cult appeal and while recent releases have not been burning up the charts, this back to the roots effort may spark some interest. **Best cuts:** "King Of Twilight," "Fidgety Queen," "Desolation Valley."

VAN DUREN—Are You Serious?, Big Sound, BSLP019. Produced by Jon Tiven, Doug Snyder. New wave label scores with a distinctly romantic collection of 13 tunes from composer/performer Duren, who bears a sometimes uncanny musical resemblance to Paul McCartney. All new tunes though, with excellent melodic instrumentation throughout. **Best cuts:** "Chemical Fire," "Grow Yourself Up," "So Good To Me."

(Continued on page 79)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Guza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

UNCOMPROMISING
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NEW BRITISH
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ST-11733

MANAGEMENT: ROBERT WACE/STEVE O'ROURKE FOR EMKA PRODUCTIONS LIMITED



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Closeup

GEORGE BENSON—Weekend In L.A., Warner Bros. 2WB3139. Produced by Tommy LiPuma.

On a week's notice Benson breezed through Los Angeles for a three-night stand at the 500-seat Roxy and proceeded to lay down tracks for a live recording.

Benson reportedly enjoyed the intimate setting, working close to the audience, able to convey his music in a living room environment of his choice. The result is reflective of that intimacy; crisp, clear performances with a studio feel. Through a variety of mood-setting cuts—11 of them spread out on two records—Benson crafts and weaves instrumental tapestries stitched together with precision.

Of the 11 tracks, three are Benson instrumental originals. Five cuts showcase Benson's smooth vocals.

Surprisingly, not included is his breakthrough, "This Masquerade." But there is another Leon Russell song, "Lady Blue," which is delivered as magnificently as the 1976 hit. Short (3:30) but effective, Benson sings a compassionate vocal that conveys the song's heartfelt lyrics.

Backing Benson's jazz guitar throughout the album are his stellar players including the ever-present Ralph MacDonald on percussion and Harvey Mason on drums. Rounding out the unit are Stanley Banks on bass, Ronnie Foster on keyboards, Phil Upchurch on rhythm guitar and Jorge Dalto on acoustic piano and keyboards.

While Benson's fluid guitar riffs are at the forefront, the spontaneous interaction of supporting instruments is noticeably heard.

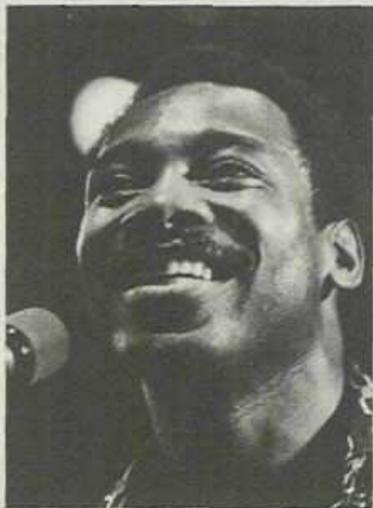
The first record contains two cuts, both dissimilar in content. The self-penned "Weekend In L.A." is a funky but sleek instrumental that has an r&b beat. Benson's guitar abounds with vitality.

From there the mood shifts into a lower gear with a remake of the Drifters' "On Broadway." The nearly 10-minute long cut is given a radically different treatment from the original as the rhythm section takes center stage. Benson's cool vocal scales up and down, warm and soulfully. The reworking is absolutely sassy.

"Down Here On The Ground" is a soulful ballad paced by Benson's vo-

cal. The tingling keyboards and steady percussive beat stand out in back of Benson's guitar.

"California" is another Benson original which he presumably wrote as a tribute to his Los Angeles experience. The instrumental is one of the most energetic and vibrant you'll find as his sizzling guitar work and fast paced rhythm section will attest to. From beginning to end it's punchy and forceful.



George Benson

Rounding out the side is the artist's top 30 hit "The Greatest Love Of All," the theme from the flick about Muhammad Ali, "The Greatest." The live rendition is charged with more passion than perhaps the original. This album is also the only Benson LP to contain the song as its single release was on Arista.

"It's All In The Game" is a remake of Tommy Edwards' 1958 hit. This soul ballad is accentuated by Benson's vocals. "Windsong" is an upbeat instrumental and followed by another instrumental called "Ode To A Kudu."

The package concludes with the Stevie Wonder-penned "We All Remember Wes," a tribute to guitarist Wes Montgomery, and "We As Love," another tingling instrumental.

ED HARRISON

CAP RIDES NEW WAVE

LOS ANGELES—Capitol is releasing a special 12-inch promotional EP to acquaint American radio audiences with the Tom Robinson Band, a new wave act recently signed to EMI in London.

The EP, for radio play only and not for sale, will contain six tracks including "2-4-6-8 Motorway" which has already sold a reported 290,000 copies in England.

The group has been the subject of much critical attention and controversy in Britain with its lyrical emphasis on human rights, minority rights and political freedom in England.

The EP will also contain "I Shall Be Released," "Glad To Be Gay," "Don't Take No For An Answer," "Right On, Sister," and "Martin."

Chris Thomas will produce an LP with the band set for simultaneous release in England on the EMI label and in the U.S. on the Harvest label in April.

The band consists of songwriter/lead singer/bassist Robinson, singer/lead guitarist Danny Kustown, keyboardist Mark Amber and drummer Brian Taylor.

According to Ray Tusken, Capitol's national album-oriented rock promotion manager, the single has already been receiving some U.S. airplay as an import.

L.A. Greek Theatre Must Reduce Volume

By AGUSTIN GURZA

LOS ANGELES—The Los Angeles City Council, following an investigation of citizen complaints over noise and traffic problems connected with music performances at the Greek Theatre, has instructed city departments to take certain remedial measures before the beginning of the new season this summer.

The council's Police, Fire and Civil Defense Committee, headed by Councilwoman Peggy Stevenson, instructed several city departments last fall to investigate citizen complaints registered through two organizations of residents living near the open-air amphitheatre located within Griffith Park.

Those departments (including fire, traffic, parks and recreation) reported to Stevenson's committee that most of the alleged violations had either been corrected or had been found to be, "in fact, not violations."

Still, Stevenson assured representatives of the citizen groups at a City Council meeting Wednesday (8) that any valid violations would be corrected before the start of the new season this June.

The most important measures which the council wants to see carried out involve noise levels and traffic congestion.

Based on a report from the city's Dept. of Recreation and Parks, the Nederlander Organization, which operates the theatre under concession from the city will be required to:

- Control the amount of extra

sound equipment brought in by performers;

- Specify in its contracts with artists the maximum sound level allowed for performances (90 dB measured from the property line) and purchase a sound meter to insure compliance.

- Begin youth-oriented concerts at 7:30 p.m. instead of 8:30.

- Include a penalty clause in its contracts in order to enforce a 10:30 p.m. curfew.

According to Bob McTyre, general manager of the Greek Theatre, some of these provisions were voluntarily suggested by Nederlander last year in response to the controversy.

Says McTyre: "We're in the business of making people happy and want to live peacefully with our neighbors. But there are some groups that would not be happy unless the theatre is closed."

Both McTyre and Dan Woolridge, a legislative deputy in Councilwoman Stevenson's office, believe most of the citizen's complaints are exaggerated.

Woolridge says that one woman among the well-to-do residents of the area had complained that her dog developed a heart condition because of the noise from rock groups.

Woolridge points out that the city began "to win money back from the Greek Theatre" when Nederlander took over its operation and began booking pop/rock acts.

(Continued on page 86)

White House Meeting

• Continued from page 1

The group of eight record executives and RIAA president Stan Gortikov subsequently arranged for periodic committee meetings with special White House assistant Costanza, her assistant Steve Selig, Justice Dept., spokesmen and others on the mutual concerns of the Administration and the recording industry.

Last week's meeting was not open to the press, but RIAA president Stan Gortikov told Billboard the committee was most concerned with having the Justice Dept., U.S. Attorney and assistant attorneys, follow up FBI piracy discoveries with prosecution in court.

The industry has found that too often, the government is "not as tough in prosecution as it is in discovery and seizure." This weakens the deterrent power of government actions against piracy.

The committee would like the Administration to re-educate the newly appointed U.S. attorneys in various cities on how to prosecute cases involving infringement of record copyrights under the new Copyright Act.

Also, the committee believes it would help to have the Administration encourage the Justice Dept. to keep the FBI active on enforcement of antipiracy law by investigations and seizure of illegal recordings.

In another area, the liaison committee hoped the Administration would consider advisory representation by members of the recording industry in the National Endowment for the Arts, particularly in its proceedings on music.

Gortikov says the committee wanted to remind the Administration (and National Endowment for the Arts) that music and recordings are interlocked. "We have a mean-

ingful voice, in music, and that voice should be heard by the National Endowment for the Arts," Gortikov says, as are the voices of spokesmen for all of the arts in America.

Members of the White House liaison committee of recording executives, in addition to chairman Smith, are the RIAA's Gortikov, Clarence Avant of Tabu Records, Clive Davis of Arista, Bruce Lundvall of CBS Records, Arnie Mogull of United Artists, Irwin Steinberg of Polygram, Jerry Moss of A&M and Phil Walden of Capricorn.

According to Elektra/Asylum's Smith, the committee also discussed ways the industry could help the government. These areas include antidrug campaigns, combatting world hunger and cleaning up the ghetto.

Wald, Nanas

• Continued from page 43

Wald and Nanas—who grew up in the same part of the Bronx, went to the same high school (DeWitt Clinton) and have as their customized license plates the names of their public schools, P.S. 79 and 80 (the latter being Nanas)—are out to prove they also know how to use power... and take advantage of the moment.

Storm Halts

• Continued from page 43

James Cotton, National Lampoon and Gil Scott-Heron.

The one thing that did help the booking agencies in the storm was that for once there was advance notice of the severity of the storm, says Dave McLachlan at APA. However, he says, even that didn't help the Earl Scruggs Review, which got stranded in upstate New York.

Lifelines

Births

A daughter, Jaime Eileen, to Mr. and Mrs. Steve Ales Jan. 8 in Los Angeles. Father is Motown West Coast regional sales manager; grandfather is Barney Ales, Motown Records president.

Deaths

Alice Hammond Goodman, wife of jazz clarinetist Benny Goodman, in a hospital on a Caribbean island Feb. 4. Cause of death: complications following a flu illness. She is survived by her husband, five daughters, three sisters, a brother, John Hammond, and seven grandchildren.

Frances Wayne, in Boston Feb. 6 of cancer. She was a vocalist who sang with Woody Herman and other prominent bandleaders, and was the wife of composer Neal Hefti. In recent years, she had been inactive professionally, though she did make a comeback appearance in November 1974 at Donte's. In addition to her husband, she is survived by a son, Paul, who is a musician and composer, and a daughter.

Colman "Connie" Hechter, 42, Jan. 23 in Anaheim, Calif. He was publisher since 1967 of the "Insider," a regional music industry monthly. He entered the industry in the late 1950s working as a promotional rep in Minneapolis for Coda Distributing, later working as a Minneapolis promotion man for Mercury Records. He is survived by his widow, Pat, who has assumed the post of publisher of the "Insider."

Sam Brown, 38, guitarist, on Dec. 28 by his own hand in New York. With a classical training background, he had played extended periods with Miriam Makeba, Astrud Gilberto, Ars Nova, Gary Burton, Keith Jarrett, Ron Carter, Herbie Mann and most recently and steadily with Dave Mathews' band in New York. His survivors include a daughter.

Soul Sauce

• Continued from page 68

1971 at San Quentin's Soul Day Concert when Gold and blues legend Jimmy Witherspoon heard the guitarist in the prison band. Goldstein and Gold immediately took over the recording and production of White's music, using a mobile recording unit and a vacant building at the Tehachapi prison—and the rest is history.

Count Basie, Ella Fitzgerald and Sarah Vaughan will perform at a benefit concert and dinner dance at the Bahamas Princess Hotel Saturday (25) with Basie's big 18-piece band. All proceeds will be used to purchase the Grand Bahama School for Exceptional Children, a facility which will accommodate up to 100 youngsters.

Drummer Lenny White, first to sign with Elektra/Asylum's new Jazz/Fusion division, will have his album, "The Adventures Of Astral Pirates," in the stalls across the country this week. White is known for his musical participation in Chick Corea's Return To Forever, his own solo albums "Venusian Summer" and "Big City," as well as his appearance on the landmark Miles Davis album "Bitches Brew."

Pacific Label

• Continued from page 64

Would Pacific ever take on acts not signed to WB Music? "We'd only branch out after we've broken three or four acts as major album sellers," says Silvers. "And even then we'd lean heavier on writers signed with the publishing firm in recruiting acts. I'm unswerving in my insistence that we make it happen from within. And if we can't do that, I don't want to do it at all."

WB Music has a staff of seven songwriters—five in L.A. and two in New York—and also controls the publishing of a number of top record acts, like America and the Doobie Bros.

Would Silvers like to sign these acts away from their labels and on to Pacific? "I couldn't even consider that at this point; I want to do a little walking before I start running," he says.

In two weeks Pacific will release the fourth single from O'Day's "Appetizers" album, "Satisfied." It follows "Started Out Dancing, Ended Up Making Love," which peaked at number 73 in Billboard, and "Soldier Of Fortune," which missed the chart entirely.



ST. VALENTINE'S DAY IS YOURS



Distributed by
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RECORDS
GRT TAPES

CBS Records Group Enjoys Most Lucrative Year Ever

• *Continued from page 8*

with Jon Peters, and production/logo arrangement with Bob James and his Tappan Zee label, and Epic's production deals with Cleveland International and Tommy Mottola's Champion Entertainment. Epic acquired the Ode catalog and the Associated Labels added Lifesong, Nemperor, and Tabu to its distribution family.

On the international side, CRI had a fully owned subsidiary established in Italy, a joint venture and tape duplicating facility launched in Iran, Latin American headquarters relocated to Coral Gables, Fla., a European artist development center established in Paris and operational facilities expanded in the U.K. CRI acquired GTO Records, which brought Heatwave as well as U.K. licensing of Donna Summer and the Dooleys. A licensing agreement with A&M was made for Europe, and CRI signed TK Records for worldwide distribution outside the U.S. and Puerto Rico, Asher notes.

The significance of the CBS/Records Group to CBS Inc. is underscored by the five-year sales and profit comparison. Corporate net income in 1977 was up 11% to a record \$182 million, compared with \$163.995 million the year before, on a 24% net sales gain to \$2.776 billion, up from \$2.23 billion in 1976.

The records group contributed 27.7% of sales in 1977 compared to 26.8% in 1976, 26.7% in 1975, 25.9% in 1974 and 25.6% in 1973. Conversely, the CBS/Broadcast Group produced only 42.5% of sales last year, down from 46.8% in 1976,

44.8% in 1975, 46.5% in 1974 and 25.6% in 1973. Sales of the records group were up 28% from 1976, compared to annual gains of 16%, 14% and 13% in the previous three years.

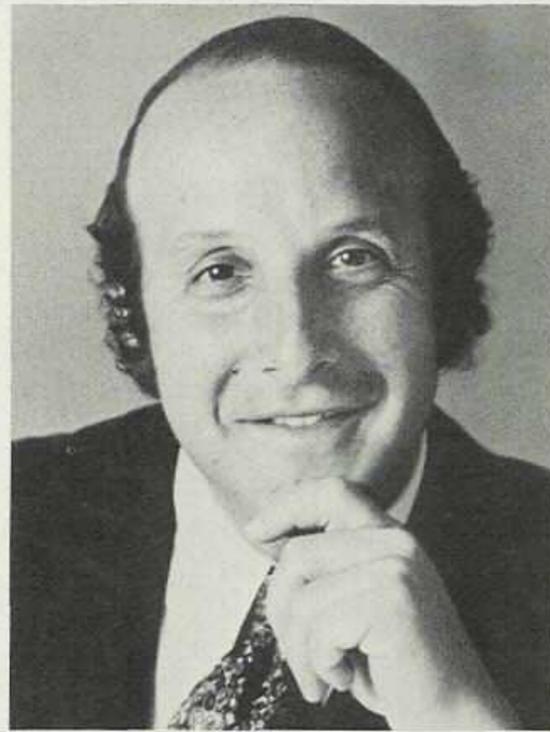
On the profits side, CBS/Records contributed 22% of the corporate total, up from only 19% in 1976, while broadcasting's contribution dipped to 60% from 65% the year before.

Records accounted for 21.5% of CBS Inc. operating profits in 1975, 18.6% in 1974 and 24.7% in 1973. Broadcasting's contribution was 68.7% in 1975, 74.5% in 1974 and 72.5% in

1973. The records group's 25% profit gain over 1976 compares favorably to a 15.5% increase from 1975, a 32% gain from 1974 and a 13% decline from 1973.

Testimonial honoring Clive Davis President of Arista Records sponsored by the Music Industry in association with the City of Hope

Friday Evening, February 24, 1978/Beverly Wilshire Hotel/Beverly Hills, California



How You Can Contribute to the Dinner

Gentlemen:
Please reserve _____ table(s), (10 persons to a table)
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Contribution: \$200 per Couple—\$1000 per Table.
I cannot attend the Dinner but please list me as a contributor.
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**Proceeds to be Used for Capital Projects at the City of Hope
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Starr Special To Air April 26

NEW YORK—Former Beatle Ringo Starr gets his own network television special April 26 when he appears with George Harrison and others in an hour-long musical take-off on Mark Twain's "Prince And The Pauper."

Show marks DIR Broadcasting's entry into tv with the deal. DIR also produces the King Bisquit radio specials, among others. Producer for "Ringo" is Ken Ehrlich, who most recently handled Billboard's "No. 1 Awards" show on NBC. Jeff Margolis is directing. Neil Israel created and wrote the show.

Show is sponsored by Pepsi Cola, Datsun and Craig Car Stereo, with the latter planning a heavy merchandising and advertising campaign, including a stereo-equipped new car giveaway, in support of the appearance.

Ringo sings most of his hits from Beatle days through his solo career, with Harrison performing and acting as narrator. Angie Dickenson, Vincent Price, Art Carney, Mike Douglas and John Ritter play various character roles.

Taping begins soon at NBC's studios in Burbank.

NARM Meetings

• *Continued from page 6*

day will be devoted to the problems of small businesses, says Cohen.

As proof of the "new improved" NARM, Cohen says that on the next day (Tuesday), a regional meeting was set in Washington, and despite the storm 85 out of 140 scheduled participants showed up. Cohen says he himself was able to get one of the few trains running from New York to Washington to make the meeting.

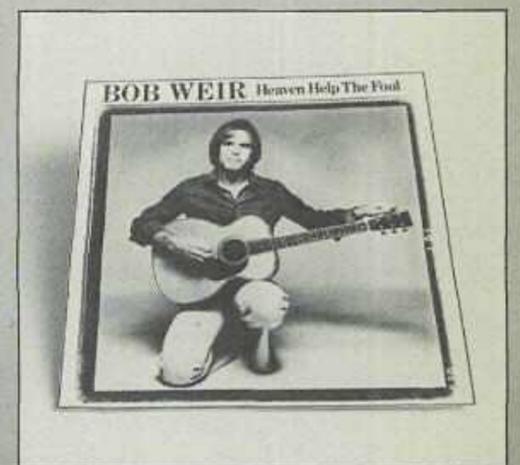
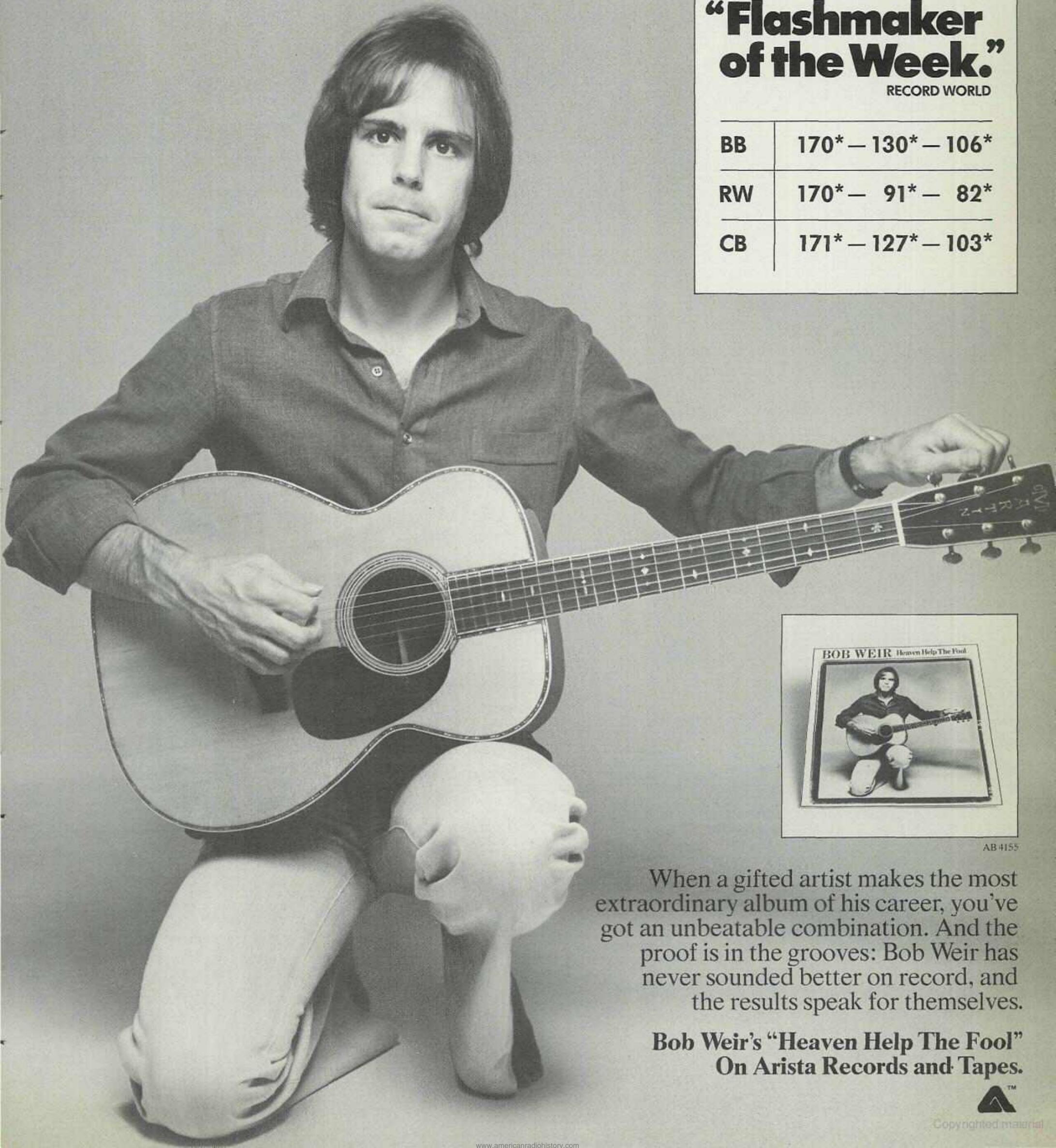
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RECORD WORLD

BB	170* — 130* — 106*
RW	170* — 91* — 82*
CB	171* — 127* — 103*



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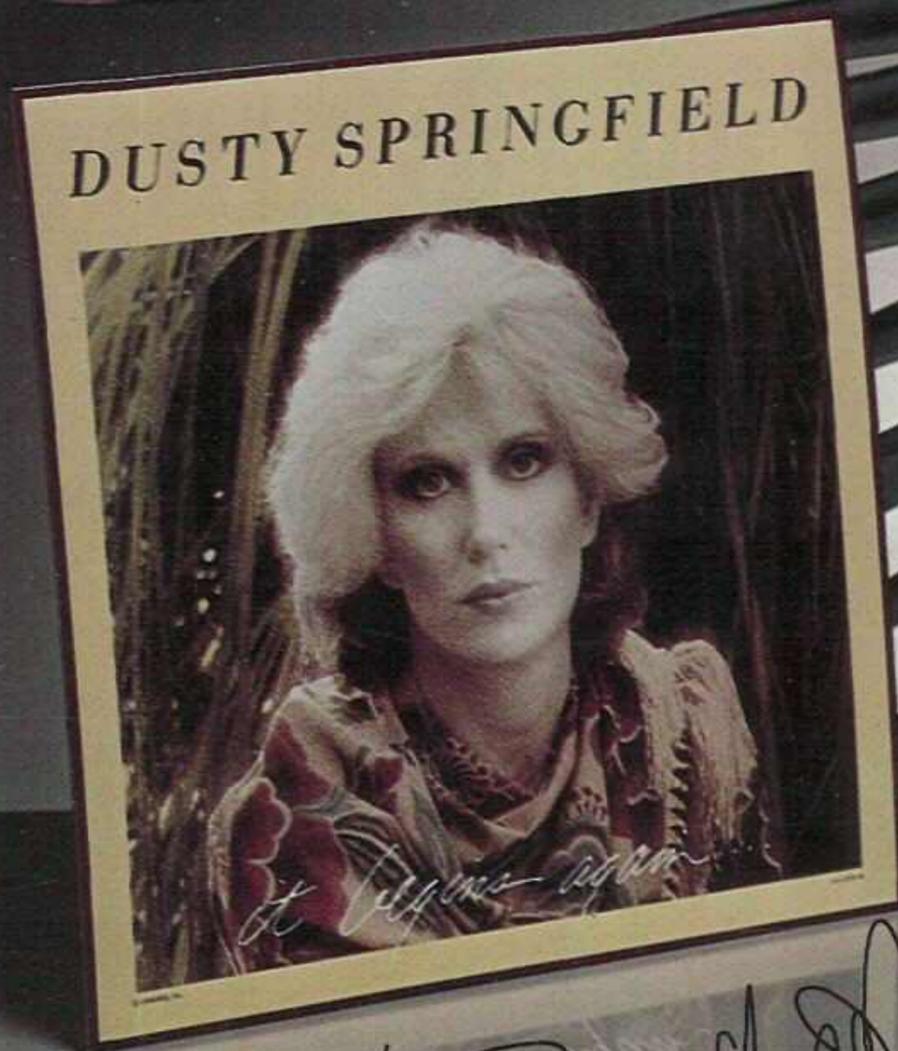
When a gifted artist makes the most extraordinary album of his career, you've got an unbeatable combination. And the proof is in the grooves: Bob Weir has never sounded better on record, and the results speak for themselves.

**Bob Weir's "Heaven Help The Fool"
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*IT BEGINS AGAIN...
FOR YOU, AND FOR HER
DUSTY SPRINGFIELD... NOW*



Dusty Springfield

*Dusty Springfield's new album, It Begins Again...
Produced by Roy Thomas Baker on United Artists Records and Tapes*

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 2/18/78

Number of singles reviewed
this week **82** Last week **71**

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ELECTRIC LIGHT ORCHESTRA—Sweet Talkin' Woman; producer: Jeff Lynne; writer: Jeff Lynne; publisher: not listed. Jet JTXW1145 (United Artists). The second single from this consistent group's "Out Of The Blue" double LP is another catchy rocker characterized by semi-classical elements. The multi-tracked vocals add a powerful choral effect.

JAMES TAYLOR—Honey Don't Leave L.A. (3:03); producer: Peter Asher; writer: D. Kortchmar; publishers: Colgems-EMI/Kortchmar, ASCAP. Columbia 310689. This is the funkier of the three singles from the platinum "JT" album. Taylor handles a phrase or two of French in much the same playful way as Ray Charles and Stevie Wonder have on noted hits. And a great sax solo adds to the general mid-to-up tempo enthusiasm of the records.

SWEET—Love Is Like Oxygen (3:20); producer: Sweet; writers: Scott, Griffin; publishers: Sweet/WB, ASCAP. Capitol P4549. First single from Sweet's new "Level Headed" LP opens with powerful guitar chorus before shifting gears into various instrumental changes. Tight, multi-layered harmonies accents the tune with an underlying tenderness while retaining a degree of biting toughness.

recommended

LEIF GARRETT—Put Your Head On My Shoulder (2:49); producer: Michael Lloyd; writer: Paul Anka; publisher: Spanka, BMI. Atlantic 3466.

KISS—Rocket Ride (3:04); producers: Kiss, Eddie Kramer; writers: A. Frehley, S. Delaney; publishers: Kick-A-Rock/Rock Steady, ASCAP. Casablanca NB915.

10CC—Wall Street Shuffle (3:58); producers: Eric Stewart, Graham Gouldman; writers: E. Stewart, G. Gouldman; publisher: Man-Ken, BMI. Mercury 73980.

RICK NELSON—Gimme A Little Sign (3:05); producer: Rick Nelson; writers: J. Winn, A. Smith, J. Hooven; publisher: Big Shot, ASCAP. Epic 850501.

ANGEL—Flying With Broken Wings (Without You) (3:21); producer: Eddie Leonetti; writers: Meadows, Giuffria, DiMino; publishers: White Angel/Hudson Bay, BMI. Casablanca NB914.

BOB McBRIDE—My World Is Empty Without You; producer: Jack Richardson; writers: Lamont Dozier, Eddie Holland, Brian Holland; publisher: Stone Agate, BMI. MCA 40853.

ROCKETS—She's A Pretty One (3:20); producer: Don Davis; writer: John Badanjek; publishers: Conquistador/Dynamited, ASCAP. Tortoise JU11207. (RCA).

BABY GRAND—Never Enough (3:29); producers: Rick Chertoff, Rob Hyman; writers: R. Hyman, D. Kagan; publisher: Abattair, ASCAP. Arista AS0312.

ROGER DALTRY—Leon (3:39); producers: David Courtney, Tony Meehan; writer: Philip Goodhand-Tait; publisher: Dick James, BMI. MCA 40862.

INTERGALACTIC TOURING BAND—Heartbreaker (3:29); producers: Stephen Gallas, Marty Scott; writer: Wil Malone; publishers: Chappell, ASCAP/Pillow, PRS. Passport PS7911 (Arista).

LAVENDER HILL MOB—Dream Away (2:50); producer: Rob Stevens; writers: N. Prigeno, C. Chandler; publisher: United Artists, ASCAP. United Artists UAXW1109.

DENNY PAUL—Draggin' The Line (3:11); producer: Skip Korte; writers: Tommy James, Robert King; publisher: Big Seven, BMI. Millennium MN611. (Casablanca)

PATRICIA KERR—Kid Wizard (3:25); producers: John Siegler, Ralph Schuckett; writer: Patricia Kerr; publisher: Colley-wabbles, BMI. RCA JH11215.



THE BROTHERS JOHNSON—Love Is (3:10); producer: Quincy Jones; writers: Louis Johnson, George Johnson, Quincy Jones, Peggy Jones; publishers: Kidada/Goulgris, BMI. A&M 2015S. This song opens with soft and rhythmic flowing passages that complements a tranquil, almost whispered lead vocal. It becomes more festive and upbeat with a female back-up chorus.

PETER BROWN—Dance With Me (3:45); producer: Cory Wade; writers: P. Brown, R. Rans; publishers: Sherlyn/Decibel, BMI. Drive 6269 (TK). Brown scored big last time around with "Do You Wanna Get Funky With Me." This one is also a funky midtempo dance and boogie tune with an infectious beat. Vocals and instrumentation is steady throughout.

recommended

POCKETS—Pasado (3:35); producer: Verdine White; writers: J. Burke, C. Burke, R. Marrero; publisher: Colgems-EMI, ASCAP. Columbia 310687.

ELOISE LAWS—Number One (3:05); producer: Linda Creed, Jerry Goldstein; writers: Pat & Lolly Vegas; publisher: Novlene, BMI. ABC AB12341.

THE POINTER SISTERS—I Need A Man (3:30); producer: David Rubinson & Friends; writers: D. Rubinson, B. Good, J. Cohen, A.&B.&J. Pointer; publisher: Polo Grounds, BMI. Blue Thumb BT277 (ABC).

ANN PEEBLES—Old Man With Young Ideas (3:04); producer: Willie Mitchell; writers: G. Jackson, R. Moore; publisher: Muscle Shoals, BMI. Hi H78909 (Cream).

SIDE EFFECT—It's All In Your Mind (3:15); producer: Wayne Henderson; writers: Johnson, Matta, Patton, Henderson, St. James; publishers: Relaxed/Happy Birthday, BMI. Fantasy F818AM.

BILLY PAUL—Everybody's Breakin' Up (3:21); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI. Philadelphia Intl ZS83639 (CBS).

WALTER JACKSON—If I Had My Way (4:22); producer: Carl Davis; writer: J. Moore; publishers: Gaetana/Jadan, BMI. Chi-Sound CHXW1140 (United Artists).

THE CONTROLLERS—Heaven Is Only One Step Away (3:40); producer: Frederick Knight; writer: David Camon; publisher: Every Knight, BMI. Juana 3416. (TK).

BILLY PRESTON—I'm Really Gonna Miss You (2:59); producer: Billy Preston; writer: Billy Preston; publishers: Irving/WEP, BMI. A&M 2012.

LITTLE MILTON—Me For You, You For Me (3:48); producers: Milton Campbell, James "Maestro" Mack; writers: M. Campbell, P. Powell; publisher: Trice, BMI. Glades 1747 (TK).

DEE DEE SHARP GAMBLE—Just As Long As I Know You're Mine (2:59); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff, M. Wells, C. Womack; publishers: Mighty Three/Welmon, BMI. Philadelphia Intl ZS83638 (CBS).

LOVE UNLIMITED ORCHESTRA—Hey Look At Me, I'm In Love (3:30); producer: Barry White; writers: Barry White, Delacy White; publisher: Sa-Vette, BMI. 20th Century TC2364.



JOHNNY RODRIGUEZ—We Believe In Happy Endings (3:03); producer: Jerry Kennedy; writer: Bob McDill; publisher: Hall-Clement, BMI. Mercury 55020. A single acoustic guitar and strings introduce this soft tempered ballad so well suited to Rodriguez's clear and convincing vocal style.

LINDA RONSTADT—Poor Poor Pitiful Me (3:42); producer: Peter Asher; writer: Warren Zevon; publisher: Warner-Tamerlane/Darkroom, BMI. Already a strong single in the pop arena, Ronstadt's heartily delivered rendering is coming to the attention of country station programmers as well. Heavy bass lines solidify the tempo with strong electric guitar maintaining the breaks.

CONNIE SMITH—Lovin' You Baby (2:34); producer: Ray Baker; writers: Troy Seals-Joe Ann Campbell Seals; publisher: Danor, BMI. Monument 45-241. Piano and electric guitars stay right in step with this lively tune that Smith delivers with lots of vitality. Synthesizer sounds and punctual bass also add momentum to this right on the mark production with a catchy turn-a-round.

JOHNNY PAYCHECK—Colorado Cool-Aid (3:35); producer: Billy Sherrill; writer: P. Thomas; publisher: not listed. Epic 850469. With the success of Paycheck's "Take This Job And Shove It" single, this record will likely reach the Top 30 although some might feel that the lyrics are in poor taste. Mournful guitar and steel accompanied with upfront bass add effect to this narrative about an unpleasant encounter between a Mexican and a tall drunk.

BARBARA FAIRCHILD—She Can't Give It Away (2:45); producer: Billy Sherrill; writers: C. Putman-S. Throckmorton; publisher: Tree, BMI. Columbia 310686. Tasty blues guitar opens and closes this song lamenting a lady who has seen better days. Fairchild uses soulful vocal licks to emphasize the sadness of the situation with assistance from steel guitar on the first verse and harmonica on the second.

recommended

FARON YOUNG—Loving Here And Loving There And Lying In Between (2:19); producer: Jerry Kennedy; writers: Johnny Wilson, Gene Dobbins, Tony Austin; publishers: Chappel/Full Swing, ASCAP. Mercury 55019.

JEANNE PRUETT—I'm A Woman (2:28); producer: Jerry Kennedy; writers: Wayland Holyfield, Bob McDill; publishers: Hall-Clement/Maplehill/Vogue, BMI. Mercury 55017.

CAL SMITH—I'm Just A Farmer (3:01); producer: Snuffy Miller; writer: Sonny Throckmorton; publisher: Tree, BMI. MCA MCA40864.

DAVID ROGERS—I'll Be There (When You Get Lonely) (2:46); producer: Dave Burgess; writer: D. Burgess; publisher: Golden West Melodies, BMI. Republic REPO15A.

C.W. McCALL—Old Glory (3:42); producers: Don Sears, Chip Davis; writers: C. Davis, P. Fries; publisher: American Gramophone, SESAC. Polydor PD14458.

PATSY CLINE—Life's Railway To Heaven (2:48); producer: Joe Johnson; writer: W.S. Stevenson; publisher: 4 Star, BMI. 4 Star 51033.

MARK BRINE—Hello Lady (2:48); producer: Gene Kennedy; writers: Julia Marsh, Ken Marsh; publisher: Lodestar, SESAC. Door Knob W1GDK8046A.

GEORGE MORGAN—I Just Want You To Know (3:13); producer: Joe Johnson; writer: Betty Jean Robinson; publisher: 4 Star, BMI, 4 Star 51034.

CATHY O'SHEA—Help Me Make It Through The Night (3:14); producer: Bill Justis; writer: Kris Kristofferson; publisher: Combine, BMI. MCA MCA40843.

KING EDWARD IV and THE KNIGHTS—Wipe You From My Eyes (Gettin' Over You) (2:58); producer: Gene Elders; writer: Carey Lynn Rutledge; publishers: Phono/Big Crush, SESAC, Soundwaves SW4563.

BOBBY WAYNE LOFTIS—Cain't Shake You Off My Mind (2:45); producer: Charlie Fields; writer: Charlie Fields; publishers: Mr. Mort/Music Craftshop, ASCAP. Charta CH118A.



YOUNGER BROTHERS—Night Music (2:55); producers: Jerry Barnes, Eddie Ray; writer: D. Ellington; publishers: Chappel/Brown Shoes, ASCAP. Cream CR7821. This four-piece Arkansas group debuts with an excellent midtempo song aimed at pop and progressive country formats. Like Firefall, the band blends soft, cool vocals, tasty instrumentation, and subtle, sophisticated melodies.

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.

Continued from page 72

soul

RIPPLE—Sons Of The Gods, Salsoul SZS5514 (Caytronics). Produced by Floyd Smith. Though released by Salsoul this LP is neither disco nor Latin, but good basic soul updated for the late '70s. The production is smooth as are the vocals and instrumentation by the five-man band who do the bulk of the playing with some help in the studio. The material includes soulful ballads and some nice uptempo tunes. **Best cuts:** "Call Me Traveling Man," "Do What You Wanna Do," "Here I Stand."

JACK ASHFORD—Hotel Sheet, Magic Disc MD116. Produced by Jack Ashford. Vibist/percussionist Ashford puts his new percussive invention, the hotel sheet, to the test. The wah-wah sound it creates is at the forefront of the title track while most of the album is funky, r&b flavored tunes. Ashford is backed by Wah Wah Watson, Ray Parker, Eddie Bongo Brown and others. Label is owned by Cletus Anderson, of the V.I.P. record chain in Los Angeles. **Best cuts:** "Hotel Sheet," "Shar," "Get Right On Top," "This Ain't Just Another Dance Song."

latin

BASILIO—Demasiado Amor, Zafiro ZLP511 (Coco). Produced by Manuel Alejandro. Vocalist Basilio is a new presence in the U.S. Latin market and makes an impressive entry with this production from Spain. The carefully tailored arrangements are by famed composer Alejandro who shares writing credits on most cuts here with Ana Magdalena. **Best cuts:** "Cu," "Cisne Cuello Negro," "Demasiado Amor," "Oh, Amigo."

MOCEDADES—8, Zafiro ZLP510 (Coco). Produced by Juan Carlos Calderon. This Spanish vocal group again demonstrates its skill in multipart harmony. Producer Calderon, whose reserved arrangements properly leave the focus on the singers, has penned several of the soft, lyrical numbers. **Best cuts:** "Si Yo No Fuera Fiel," "Du Puro Mio Tu Cuerpo," "Como Un Nombre."

jazz

PHAROAH SANDERS—Love Will Find A Way, Arista AB4161. Produced by Norman Connors. Veteran saxophonist Sanders' first Arista album has him pacing an all-star band of players including Bobby Lyle on keyboards, Lenny White on drums, David T. Walker and Wah Wah Watson on electric guitar as well as the sparse featured vocals of Phyllis Hyman and producer Norman Connors. An extensive horn section is also in on the action. Overall, a soothing, mood setting collection of instrumentally oriented cuts. **Best cuts:** "Love Will Find A Way," "Got To Give It Up," "As You Are."

HANK JONES—Just For Fun, Galaxy XY5105 (Fantasy). Produced by Ed Michel. Pianist Jones has a fluid, sophisticated style that precedes bebop and the Bill Evans school of piano playing. This LP features eight tunes (some written by younger brothers Hank and Thad) of light, lyrical, romantic jazz. **Best cuts:** "Lullaby," "Little Rascal On A Rock."

DUDU PUKWANA—Diamond Express, Arista/Freedom AF1041. Produced by Alan Bates. Pukwana is an underrated South African composer and alto sax player whose entry into the crossover music so popular here is assured with this LP. One side features highly rhythmic jazz-stripped of all harshness that is quite catchy, and perfectly paced. Side two features several wondrously complex jazz exchanges among a

well-honed septet. **Best cuts:** "Diamond Express," "Bird Lives," "Madonna," "Ubaqile."

ANTHONY BRAXTON—The Complete Braxton 1971, Arista/Freedom AF1902. Produced by Alan Bates. Alto sax player and composer Braxton's avant-garde techniques are provided with a nice treatment here in a double LP containing performances by Chick Corea, Kenny Wheeler, Dave Holland and Barry Altschul. The music is never boring, always mystical, sometimes startling. **Best cuts:** Your choice.

KENT GLENN—Good For The Garden, Vee Jay VJS3067. No producer listed. Glenn is a California pianist who, on this attractive LP, gets competent backing by a quartet sparked by Paul Novros' soprano sax. Seven of the nine tunes programmed are Glenn originals, and it is his electric piano which dominates the charts. A pleasing first time out for the Petaluma leader. **Best cuts:** "Subtle Matter," "Petaluma Fog."

DEXTER GORDON QUARTET—Biting The Apple, Inner City IC2080. Produced by Nils Winther. This was recorded in November 1976, when Gordon, the tenor sax great, returned to New York after a 15-year stay in Europe. Gordon has with him Barry Harris on piano, Sam Jones on piano and drummer Al Foster. While Gordon allows his sidemen their place in the sun, it is he who naturally shines the brightest. **Best cuts:** "Apple Jump," "Skylark."

JIM CHAPIN SEXTET, Classic Jazz CJ6. No producer listed. Jim Chapin plays drums while the others in the sextet include Phil Woods on alto sax; Billy Byers, trombone; Don Stratton, trumpet; Sonny Truit, piano; and Chuck Annus, bass. The sextet goes through a number of time changes and shifts in emphasis that belies a simple bebop style. **Best cuts:** "The Good And I," "Cherokee," "In A Little Spanish Town."

JAMES MASON—Rhythm Of Life, Chiaroscuro CR189 (Audio-fidelity). Produced by James Mason, Hank O'Neal. Audio-fidelity calls this an r&b/jazz/disco fusion LP, which is as good a way of describing it as any. Mason wrote all the tracks and plays guitars and keyboards. Narada Michael Walden is among many notables who also play on this. There is a nice funky feeling to it all. **Best cuts:** "Good Thing," "Funny Girls," "Hey, Hey, Hey."

disco

TUXEDO JUNCTION—Butterfly FLY007. Produced by W. Michael Lewis, Laurin Rinder. This quartet is like a discotized Manhattan Transfer. However MOR the selections are, they are tastefully transformed into midtempo dance tunes that would be ideal for upper middle age disco fans. Excellent horn work gives the work a rich flavor while the female vocals are quite cohesive. Lewis and Rinder should be commended for their production. **Best cuts:** "Rainy Night In Rio," "Fox-trot," "Moonlight Serenade."

classical

VARIOUS ARTISTS—Black Composers Series Vol. 9, Columbia Masterworks M34556. Produced by Larry Morton. Although their jazz-rock counterparts get the attention, America's classical black composers deserve more as this LP attests. Hale Smith, Adolphus Hailstork and George Walker are featured composers here, with the Detroit Symphony providing the musical interpretation. **Best cuts:** Smith's "Rituals And Incantations."

Billboard HOT 100

* Chart Bound

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HONEY DON'T LEAVE L.A.—James Taylor (Columbia, 310689)
SEE TOP SINGLE PICKS REVIEWS, page 79

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Num ^r (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)	
★	1	11	STAYIN' ALIVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten For Karlyby Productions), B.R.M. Gibb, RSO 885 WBM	★	35	6	OUR LOVE—Natalie Cole (Charles Jackson & Marvin Yancy For Jay's Enterprises), C. Jackson & M. Yancy, Capitol 4509 CHA	69	51	22	COME SAIL AWAY—Styx (Styx), D. DeYoung, A&M 1977 ALM	
★	3	16	LOVE IS THICKER THAN WATER—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb & A. Gibb, RSO 883 WBM	★	36	6	JACK & JILL—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0283 CPP	70	74	3	HOMEBOUND—Ted Nugent (Lew Feltnerman, Tom Werman, Cliff Davies), T. Nugent, Epic 8-50493 WBM	
★	5	15	JUST THE WAY YOU ARE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10646 ABP/BP	★	37	10	GOODBYE GIRL—David Gates (David Gates), D. Gates, Elektra 45450 WBM	★	71	81	2	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Waylon & Willie (Not Listed), E. Bruce, P. Bruce, RCA 11198 CPP
★	4	18	WE ARE THE CHAMPIONS—Queen (Queen), F. Mercury, Elektra 45441 CPP	★	38	4	DUST IN THE WIND—Kansas (Jeff Gilsman), K. Luigren, Kirshner 84274 WBM	★	72	82	2	HOT LEGS—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8535 WBM
★	6	13	SOMETIMES WHEN WE TOUCH—Dan Hill (Matthew McCasley, Fred Mollin), D. Hill, B. Mann, 20th Century 2355 WBM	★	39	8	GALAXY—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, MCA 40820 WBM	★	73	83	2	BOOGIE SHOES—K.C. & The Sunshine Band (K.C. & Finch), K.C. & Finch, TK 1025 CPP
★	8	14	EMOTION—Samantha Sang (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, R. Gibb, Private Stock 45178 WBM	★	40	16	BREAKDOWN—Tom Petty & The Heartbreakers (Denny Cordell), T. Petty, Shelter 62008 (ABC) CPP	★	74	84	2	CALIFORNIA—Debby Boone (Joe Brooks), J. Brooks, Warner/Curb 8511 CPP
★	9	17	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic (Neil Rogers, Keeny Lehman & Bernard Edwards), K. Lehman, B. Edwards, N. Rodgers, Atlantic 3435 WBM	★	41	4	POOR POOR PITIFUL ME—Linda Ronstadt (Peter Asher), W. Zavon, Asylum 45462 WBM	★	75	85	2	THE CIRCLE IS SMALL—Gordon Lightfoot (Lenny Waronker, Gordon Lightfoot), G. Lightfoot, Warner Bros. 8518 WBM
★	8	2	SHORT PEOPLE—Randy Newman (Lenny Waronker & Rus Titelman), R. Newman, Warner Bros. 8492 ALM	★	42	15	HEY DEANIE—Shaun Cassidy (Michael Lloyd for Mike Curb Productions), E. Carmen, Warner/Curb 8488 WBM	★	76	87	2	FEELS SO GOOD—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2001 WBM
★	9	7	BABY COME BACK—Player (Dennis Lambert, Brian Potter), F. Beckett, J.C. Crowley, RSO 879 (Polydor) CPP	★	43	5	LADY LOVE—Lou Rawls (Sherman Marshall, Von Gray, Jack Faith), V. Gray, S. Marshall, Philadelphia International 8-3634 ABP/BP	★	77	79	3	YOU BROUGHT THE WOMAN OUT OF ME—Hot (Clayton Ivey & Terry Wood Force), D. Lambert & B. Potter, Big Tree 16108 (Atlantic) CPP
★	10	22	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten For Karlyby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882 WBM	★	44	14	TURN TO STONE—E.L.O. (Jeff Lynne), J. Lynne, Jet 1099 (United Artists) B-3	★	78	NEW ENTRY	SWEET TALKING WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 1145 (United Artists) WBM	
★	18	8	LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO 886 (Polydor) WBM	★	45	23	MINDBENDER—Stillwater (Buddy Buie), R. Walker, B. Buie, Capricorn 0280 (Phonodisc) WBM	★	79	90	2	FLASHLIGHT—Parliament (George Clinton), G. Clinton, B. Worrall, W. Collins, Casablanca 909 ALM
★	14	26	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 733 (Web IV) WBM	★	46	30	LOVELY DAY—Bill Withers (Bill Withers, Clarence McDonald), B. Withers, S. Scarborough, Columbia 3-10627 CHA/WBM	★	80	80	12	UNTIL NOW—Bobby Arvon (John Lombardo), B. Arvon, First Artists 41000 (Mercury) CPP
★	15	14	PEG—Stevy Dan (Gary Katz), W. Beckert & D. Fagan, ABC 12320 CPP	★	47	5	LET IT GO, LET IT FLOW—Dave Mason (Dave Mason, Ron Nevison), D. Mason, Columbia 310662 ABP/BP	★	81	NEW ENTRY	LOVE IS LIKE OXYGEN—Sweet (Sweet), S. Griffin, Capitol 4549 WBM	
★	20	9	THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND—John Williams (John Williams, Rick Chertoff), J. Williams, Arista 0300 CPP	★	48	5	EVERYONE LOVES A RAIN SOON—B.J. Thomas (Chip Moman), M. James, C. Moman, MCA 40854 CPP	★	82	NEW ENTRY	DISCO INFERNO—Trammps (Baker, Harris and Young), L. Green, R. Nersey, Atlantic 45-3389 CPP	
★	15	17	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Nicolas Storky, Jean Manuel De Scarano), B. Benjamin, S. Marcus, G. Caldwell, Casablanca 902 B-3	★	49	6	WHICH WAY IS UP—Stargard (Mark Davis), N. Whitfield, Warner Tamerlane/May 12th/Dutchess, MCA 40825 WBM	★	83	88	2	LITTLE ONE—Chicago (James William Guercio), D. Seraphine, D. Wolinski, Columbia 310683 CPP
★	16	11	YOU'RE IN MY HEART—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8475 WBM	★	50	4	I LOVE YOU—Donna Summer (Giorgio Moroder, Peter Belotte), D. Summer, G. Moroder, P. Belotte, Casablanca 907 ALM	★	84	86	8	COME GO WITH ME—Pockets (Verdine White), A. McKinney, V. White, R. Wright, Columbia 310632 ALM
★	17	32	NIGHT FEVER—Bee Gees (Barry, Robin, Maurice Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 889 WBM	★	51	37	SLIP SLIDIN' AWAY—Paul Simon (P. Simon & P. Ramone), P. Simon, Columbia 3-10630 WBM	★	85	NEW ENTRY	LET'S LIVE TOGETHER—Cazz (Dale Hawkins), F. Finney, Number One 802 (Big Tree) WBM	
★	18	12	WHAT'S YOUR NAME—Lynyrd Skynyrd (N.A.) G. Russington, R. Van Zant, MCA 40819 MCA	★	52	47	IF I CAN'T HAVE YOU—Yvonne Elliman (Freddie Perren), B. Gibb, R. Gibb, M. Gibb, RSO 884 WBM	★	86	NEW ENTRY	CLOSER I GET TO YOU—Roberta Flack (Rubina Flack, Joe Perla, Eugene McDaniels), J. Mtume, R. Lucas, Atlantic 3465 WBM	
★	19	10	THUNDER ISLAND—Jay Ferguson (Bill Szymczyk), J. Ferguson, Asylum 45444 (Elektra/Asylum/Nonesuch) WBM	★	53	65	SHOUT IT OUT LOUD—Kiss (Kiss & Eddie Kramer), J. Simmons, P. Stanley, B. Ezrin, Casablanca 906 ALM	★	87	89	4	NEVER HAD A LOVE—Pablo Cruise (Bill Schnee), L. Jenkins, A&M 1999 WBM
★	20	21	LONG, LONG WAY FROM HOME—Foreigner (John Sinclair, Gary Lyons), M. Jones, L. Gramm, I. McDonald, Atlantic 3439 WBM	★	54	54	COCOMOTION—El Coco (Michael Lew), W.M. Lewis, L. Rinder, M. Ross, AVI 147 ALM	★	88	NEW ENTRY	FOOLING YOURSELF—Styx (Styx), T. Shaw, A&M 2007 ALM	
★	21	22	NATIVE NEW YORKER—Odyssey (Sandy Linzer, Charlie Galeo), S. Linzer, D. Randell, RCA 11129 CHA	★	55	44	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—Andrea True Connection (Michael Zager For Love Zager Productions), R. Cook, B. Woods, Buddah 582 (Arista) WBM	★	89	91	6	LOVE ME RIGHT—Denise LaSalle (Denise LaSalle), D. LaSalle, ABC 12312 WBM
★	22	9	NAME OF THE GAME—Abba (Benny Anderson, Bjorn Ulvass), B. Anderson, S. Anderson, B. Ulvass, Atlantic 3449 B-3/IMM	★	56	61	BEFORE MY HEART FINDS OUT—Gene Cotton (Steven A. Gibson), R. Goodrun, Ariola America 7675 CHA	★	90	48	6	SO LONG—Firefall (Jim Mason), R. Roberts, Atlantic 3452 WBM
★	23	10	FFUN—Con Funk Shun (Skip Scarborough), M. Cooper, Mercury 73959 (Phonogram) CPP	★	57	68	YOU REALLY GOT ME—Van Halen (Ted Templeman), R. Davies, Warner Bros. 8515 CPP	★	91	92	6	1,000 LAUGHS—Eloise Laws (Linda Creed & Jerry Goldstein), L. Creed, ABC 12313 WBM
★	24	24	TOO HOT TA TROT—Commodores (James Carmichael & Commodores), T. Clary, M. Williams, W. Darro, L. Richie, R. LaPread, W. King, Motown 1432F CPP	★	58	69	TAKE ME TO THE CAPTAIN—Prism (Bruce Fairbairn), R. Higgs, Ariola 7678 WBM	★	92	93	4	AIN'T GONNA HURT NOBODY—Brick (Phil Benton & Brick), R. Hargis, Bang 735 WBM
★	25	8	THEME FROM CLOSE ENCOUNTERS—Meco (Meco Monardo, Tony Bongioi, Harold Wheeler), J. Williams, Millennium 608 CPP	★	59	59	IT'S YOU THAT I NEED—Enchantment (Michael Stokes), M. Stokes, V. Lanier, Road Show 1124 (United Artists) CPP	★	93	94	2	I CAN'T HOLD ON—Kara Bonoff (Kenny Edwards), K. Bonoff, Columbia 310618 ALM
★	26	10	HAPPY ANNIVERSARY—Little River Band (John Boyan & Little River Band), B. Birtles, D. Briggs, Capitol 4524 WBM	★	60	71	LE SPANK—Le Pamplemousse (Michael Lewis), M. Lewis, L. Rinder, G. Karson, D. Williams, AVI 112154 ALM	★	94	NEW ENTRY	MORE THAN A WOMAN—Tavares (Freddie Perren), B. Gibb, M. Gibb, R. Gibb, Capitol 4500 WBM	
★	27	16	DESIREE—Neil Diamond (Bob Gaudio), N. Diamond, Columbia 3-10657 WBM	★	61	64	RUNNIN' ON EMPTY—Jackson Browne (Jackson Browne), I. Browne, Asylum 45460 WBM	★	95	55	19	HERE YOU COME AGAIN—Dolly Parton (Gary Klein), B. Mann & C. Weil, RCA 11123 CPP
★	28	9	THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge (David Anderle), W. Robinson, R. Rogers, A&M 2004 CPP	★	62	72	THANK YOU FOR BEING A FRIEND—Andrew Gold (Andrew Gold & Brock Walsh), A. Gold, Asylum 45456 CPP	★	96	56	25	YOU LIGHT UP MY LIFE—Debby Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8455 CPP
★	29	5	WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon (Art Garfunkel), L. Adler, H. Alpert, S. Cook, Columbia 3-10676 CPP	★	63	73	CURIOUS MIND—Johnny Rivers (Johnny Rivers), C. Mayfield, Big Tree 16106 (Soul City) WBM	★	97	62	19	BACK IN LOVE AGAIN—LTD (Bobby Martin), L. R. Hanks, Z. Grey, A&M 1974 CHA
★	30	31	STREET CORNER SERENADE—Wet Willie (Gary Lyons), M. Duke, J. Hall, M. Smith, Epic 850478 CPP	★	64	41	SILVER DREAMS—Babys (Ron Nevison), Brock/Waite, Chrysalis 2201 CPP	★	98	NEW ENTRY	PSYCHO KILLER—The Talking Heads (Tony Bongioi & Lance Quinn), D. Byrne, M. Weymouth, C. Frantz, Sire 1013 (Warner Bros.) WBM	
★	31	13	SERPENTINE FIRE—Earth, Wind & Fire (Maurice White), M. White, U. White, S. Burke, Columbia 310625 CPP	★	65	75	HOLLYWOOD—Boyz Scaggs (Joe Wissert), B. Scaggs, M. Omarian, Columbia 310679 ABP/BP	★	99	70	5	SUPERNATURE—Cerrone (Cerrone), Cerrone, Cotillion 44230 (Atlantic) CPP
★	32	19	FALLING—LeBlanc & Carr (Pete Carr), L. LeBlanc, E. Struzick, Big Tree 16100 (Atlantic) CPP	★	66	76	STORYBOOK CHILDREN—Bette Midler (Brooks Arthur), D. Pomeranz, S. Proffer, Atlantic 3431 WBM	★	100	66	12	ROCKAWAY BEACH—Ramones (Tony Bongioi, Tony Erdel), Ramones, Sire 1008 (Warner Bros.) WBM
★	33	8	ALWAYS & FOREVER—Heatwave (Barry Blue), R. Temperton, Epic 8-50490 ALM	★	67	77	SWEET, SWEET SMILE—Carpenters (Richard Carpenter), J. Newton, D. Young, A&M 2008 ALM					
★	34	45	CAN'T SMILE WITHOUT YOU—Barry Manilow (Ron Dante, Barry Manilow), D. Martin, C. Arnold, J. Morrow, Arista 0305 WBM	★	68	78						

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Ain't Gonna Hurt Nobody (Caliber Good High, ASCAP)..... 92	Dance, Dance, Dance, Yowsah, Yowsah (Cotillion/Kreemsters, BMI)..... 7	Goodbye Girl (WB/Kipahulu, ASCAP)..... 27	Happy Anniversary (Australian Tumbleweed, BMI)..... 26	Here You Come Again (Screen Gems, EMI/Sumnerhill, BMI)..... 95	Hot Legs (Riva, ASCAP)..... 43	Hey Deanie (CAM/USA, BMI)..... 42	Hollywood (Boz Scaggs, Meadow Ridge, ASCAP)..... 66	Homebound (Magic Land, ASCAP)..... 70	Hot Legs (Riva, ASCAP)..... 43	How Deep Is Your Love (Stigwood, BMI)..... 10	I Can't Hold On (Seagrave, BMI)..... 53	I Can't Smile Without You (Dick James, BMI)..... 34	If I Can't Have You (Stigwood/Bros., ASCAP)..... 53	Love Is Thicker Than Water (Stigwood/Andy Gibb/Hugh & Barbara Gibb/Unichappell, BMI)..... 2	Lovely Day (Golden Withers/Chappell, BMI)..... 47	Love Me Right (Warner-Tamerlane/ASCAP)..... 89	Mama Don't Let Your Babies Grow Up To Be Cowboys (Tree/Supernatural, BMI)..... 71	Mindbender (No Exit/Lo Sal, BMI)..... 46	More Than A Woman (Stigwood/Unichappell, BMI)..... 94	Native New Yorker (Featherbed/Desiderata/Unichappell, BMI)..... 21	Name Of The Game (Countless Scripts LTD, BMI)..... 22	Never Had A Love (Irving/Pablo Cruise, BMI)..... 87	Sometimes When We Touch (ATC/Wallack, ASCAP-Mann/Weil, BMI)..... 17	Psycho Killer (Blue Discque/Indes, ASCAP)..... 98	Street Corner Serenade (Muscadine/Kaligon/You Mama's BMI)..... 30	Too Hot To Trot (Jobete/Commodores, ASCAP)..... 24	
Always & Forever (Almo/Rondar, ASCAP)..... 84	Disco (Stonehill, ASCAP)..... 27	Jack & Jill (Raydiola, ASCAP)..... 26	Just The Way You Are (Joelongs, BMI)..... 26	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85	Let's Live Together (Landers/Roberts, ASCAP)..... 85

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Rod Stewart

HOT LEGS

(WBS 8535)

The second high-
stepping smash from
the Platinum-plus
album **Foot Loose &**

Fancy Free (BSK 3092)

Produced by Tom Dowd

on Warner Bros. records

& tapes





**THE MUSIC
SPEAKS
FOR ITSELF.**

**HOLD ON • NOEL POINTER'S
EXTRAORDINARY NEW ALBUM**

PRODUCED BY DAVE GRUSIN AND LARRY ROSEN
FOR GRUSIN AND ROSEN PRODUCTIONS



ON UNITED ARTISTS RECORDS AND TAPES

TOP LPs & TAPE

POSITION 106-200

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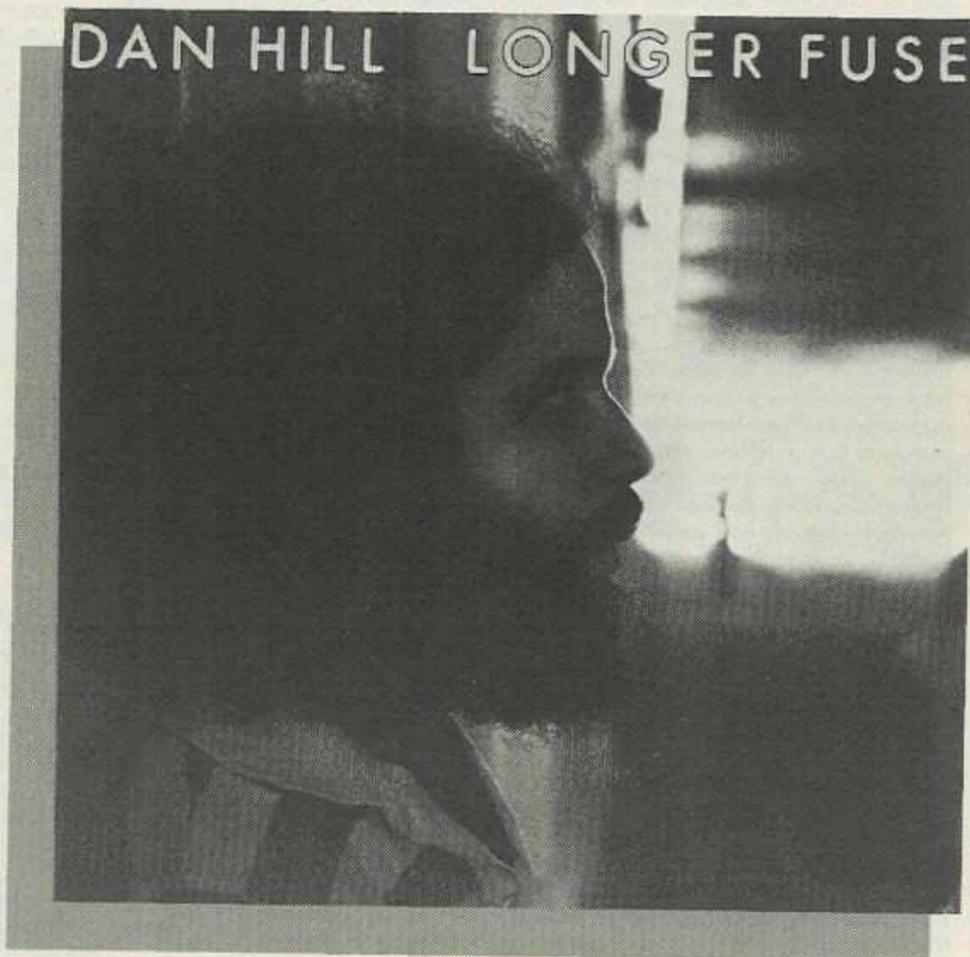
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE												
130	2	2	BOB WEIR Heaven Help The Fool Arista AB 4155	7.98		7.98		7.98			151	21	KARLA BONOFF Columbia PC 34132	6.98		7.98		7.98		169	115	11	SEX PISTOLS Never Mind The Bollocks Here's The Sex Pistols Warner/Virgin BSK 3147	7.98		7.98		7.98	
120	25	25	DAVE MASON Let It Flow Columbia PC 34680	6.98		7.98		7.98			137	137	20	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98		171	169	24	CAMEO We All Know Who We Are Chocolate City DCLP 2004 (Casablanca)	7.98		7.98		7.98
119	10	10	PAT TRAVERS Putting It Straight Polydor PD 1-6121	7.98		7.98		7.98			138	138	17	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	6.98		7.98		7.98		172	172	19	JEAN MICHEL JARRE Oxygene Polydor PD1 6112	7.98		7.98		7.98
109	102	18	JOAN ARMATRADING Show Some Emotion A&M SP 4563	7.98		7.98		7.98			150	5	SAMMY HAGAR Musical Chairs Capitol ST-11706	6.98		7.98		7.98		173	173	4	MCCOY TYNER Inner Voices Milestone M 9079 (Fantasy)	7.98		7.98		7.98	
126	2	2	HERB ALPERT/HUGO MASEKELA Horizon A&M SP 728	7.98		7.98		7.98			140	140	14	NAZARETH Expect No Mercy A&M 4666	7.98		7.98		7.98		174	174	4	DAK RIDGE BOYS I'll Come Back Saloon ABC/Dot DD-2093	6.98		7.98		7.98
111	103	9	AL GREEN The Belle Album Hi HLP 6004 (Cream)	6.98		6.98		6.98			141	143	17	GATO BARBIERI Ruby, Ruby A&M SP-4655	7.98		7.98		7.98		175	175	27	FIREFALL Luna Sea Atlantic SD 19101	7.98		7.98		7.98
112	112	17	ELVIS PRESLEY Elvis In Concert RCA APL2-2587	13.98		13.98		13.98			142	145	6	JOHNNY RIVERS Outside Help Big Tree 76004 (Atlantic)	7.98		7.98		7.98		176	180	9	ANNIE HASLEM Annie In Wonderland Sire SR 6046 (Warner Bros.)	6.98		6.98		6.98
124	17	17	MEAT LOAF Bat Out Of Hell Epic/Cleveland International BL 34947	6.98		7.98		7.98			143	148	5	T-CONNECTION On Fire Dash 30008 (TK)	7.98		7.98		7.98		177	179	103	EAGLES Their Greatest Hits 1971-1975 A&M 6E 105	7.98		7.98		7.98
114	121	25	CRYSTAL GAYLE We Must Believe In Magic United Artists UA-LA711-G	6.98		7.98		7.98			144	146	6	LEVON HELM Levon Helm & The RCO All Stars ABC AA 1017	6.98		7.98		7.98		178	178	15	DAVID BOWIE Heroes RCA ASLI 2522	7.98		7.98		7.98
125	9	9	VARIOUS ARTISTS Disco Boogie Salsoul ZSS-0101	7.98		7.98		7.98			155	5	PAUL DAVIS Singer Of Songs, Teller Of Tales Bang 410	7.98		8.98		8.98		179	181	15	RAY CHARLES True To Life Atlantic SD 19142	7.98		7.98		7.98	
116	116	12	PATTI AUSTIN Havana Candy CTI 7-5006 (Creed Taylor)	7.98		8.98		8.98			161	2	VICKI SUE ROBINSON Half & Half RCA AFL1-2294	7.98		7.98		7.98		180	182	91	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98		7.98	7.98	7.98	
117	117	19	ASHFORD & SIMPSON Send It Warner Bros. BS 3088	6.98		7.98		7.98			147	149	8	SIDE EFFECT Goin' Bananas Fantasy 9537	7.98		7.98		7.98		181	184	194	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98
128	8	8	DONNY & MARIE OSMOND Winning Combination Polydor PD 16127	7.98		7.98		7.98			158	4	KOOL & THE GANG In Force De-Lite DRS 9501	7.98		7.98		7.98		182	188	10	TRAMMPS Trammps III Atlantic SD 19148	6.98		7.98		7.98	
129	2	2	SANFORD & TOWNSEND Duo Glide Warner Bros. BS 3091	7.98		7.98		7.98			159	5	LE PAMPLEMOUSSE Le Spank Amigo 6032 (AVI)	7.98		7.98		7.98		183	183	9	RAMSEY LEWIS Tequila Mocking Bird Columbia JC 35018	7.98		7.98		7.98	
120	118	38	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34185	6.98		7.98		7.98			151	113	134	FLEETWOOD MAC Reprise MSK 228 (Warner Bros.)	7.98		7.98		7.98		184	187	18	CARPENTERS Passage A&M SP 4703	7.98		7.98		7.98
121	127	8	EDDIE MONEY Columbia PC 34909	6.98		7.98		7.98			152	106	11	CAPTAIN & TENNILLE Greatest Hits A&M SP 4667	7.98		7.98		7.98		185	185	12	JAMES TAYLOR Greatest Hits Warner Bros. BS 2979	6.98		6.98		6.98
122	122	5	SEAWIND Window Of A Child CTI 7-5007 (Creed Taylor)	7.98		8.98		8.98			163	2	STARZ Attention Shoppers Capitol ST 11730	6.98		7.98		7.98		186	194	9	JOHNNY "GUITAR" WATSON Funk Beyond The Call Of Duty DIM DIL PA 714	7.98		7.95		7.95	
123	123	5	WET WILLIE Manorisms Epic JE 34983	7.98		7.98		7.98			177	3	THP ORCHESTRA Two Hot For Love Butterfly FLY 005	6.98		7.98		7.98		187	189	24	FOGHAT Live Bearsville BRK 0971 (Warner Bros.)	7.98		7.98		7.98	
133	6	6	DETECTIVE It Takes One To Know One Swan Song SS 8504 (Atlantic)	7.98		7.98		7.98			166	32	ALAN PARSONS PROJECT I Robot Arista AB 7002	7.98		7.98		7.98		188	188	10	WILD CHERRY Love My Music Epic JE 35011	7.98		7.98		7.98	
125	107	16	SANTANA Moonflower Columbia C2 34914	9.98		9.98		9.98			170	4	BIONIC BOOGIE Polydor 106123	7.98		7.98		7.98		189	191	11	TEMPTATIONS Hear To Tempt You Atlantic SD 19143	7.98		7.98		7.98	
126	83	10	SOUNDTRACK The Story Of Star Wars 20th Century T 550	7.98		7.98		7.98			158	160	3	STEVE KAHN Tightrope Columbia JC 34857	7.98		7.98		7.98		191	195	35	TUXEDO JUNCTION Butterfly FLY 007	6.98		7.98		7.98
139	2	2	RONNIE MONTROSE Open Fire Warner Bros. BSK 3134	7.98		7.98		7.98			159	167	47	COMMODORES Motown M7-884R1	7.98		7.98		7.98		192	192	69	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G	7.98		7.98		7.98
128	114	15	BEATLES Love Songs Capitol SKBE 11711	11.98		11.98		11.98			160	97	14	GINO VANELLI A Pauper In Paradise A&M 4664	7.98		7.98		7.98		193	193	61	WINGS OVER AMERICA Capitol SWCO 11593	4.98		4.98		4.98
144	5	5	CERRONE Supernature Atlantic SD 5202	7.98		7.98		7.98			166	101	39	JOHNNY PAYCHECK Take This Job And Shove It Epic KE 35045	6.98		7.98		7.98		194	186	23	BARRY WHITE Songs For Someone You Love 20th Century T-543	7.98		7.98		7.98
130	136	6	STYX Equinox A&M 4559	7.98		7.98		7.98			170	4	BIONIC BOOGIE Polydor 106123	7.98		7.98		7.98		195	154	14	BRASS CONSTRUCTION Brass Construction III United Artists UALA 775H	7.98		7.98		7.98	
131	131	9	SOUNDTRACK Pete's Dragon Capitol SW 11704	7.98		7.98		7.98			164	134	13	SYLVERS New Horizons Capitol ST 17705	6.98		7.98		7.98		196	152	4	BILLY PAUL Only The Strong Survive Philadelphia International PZ 34923	7.98		7.98		7.98
132	132	11	EMERSON, LAKE & PALMER Works Volume II Atlantic SD 19147	7.98		7.98		7.98			165	165	4	LENNY WILLIAMS Choosing You ABC AB 1023	7.98		8.98		8.98		197	197	33	CROSBY, STILLS & NASH CSN Atlantic SD 19104	7.98		7.98		7.98
133	135	18	GRACE JONES Portfolio Island ILPS 9470	7.98		7.98		7.98			166	101	39	HEART Little Queen Portrait/CBS JR 34799	7.98		7.98		7.98		198	157	61	EAGLES Hotel California A&M 6E-103	7.98		7.98		7.98
134	141	101	BOZ SCAGGS Silk Degrees Columbia JC 33920	7.98		7.98		7.98			168	168	20	MANHATTAN TRANSFER Pastiche Atlantic SD 19163	7.98		7.98		7.98		199	156	31	ELVIS PRESLEY Moody Blue RCA AFL1-2428	7.98		7.98		7.98
135	142	16	HIGH INERGY Turnin' On Gordy GG 97851 (Motown)	6.98		7.98		7.98			168	168	20	BLACKBYRDS Action Fantasy F 9535	7.98		7.98		7.98		200	153	5	MUPPETS The Muppet Show Arista AB 4152	7.98		7.98		7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	80	Shaun Cassidy	33, 64	Foreigner	20	Eloise Laws	156	Tom Petty & The Heartbreakers	60	Starz	153
Aerosmith	18	Cerrone	129	Art Garfunkel	32	Le Pamplemousse	149	Pink Floyd	181	Sweet	162
Herb Alpert	110	Ray Charles	179	Leif Garrett	31	Ramsey Lewis	183	Ohio Players	94	T-Connection	143
Angel	77	Charo & The Salsoul Orchestra	100	Crystal Gayle	114	Gordon Lightfoot	36	Player	27	THP Orchestra	154
Armatrading	109	Chic	30	Genesis	104	Little River Band	70	Pockets	66	Isao Tomita	163
Ashford & Simpson	117	Eric Clapton	13	Andy Gibb	96	L.T.D.	45	Elvis Presley	112, 171, 199	Trammps	182
Austin	116	Natalie Cole	26	Al Green	111	Chuck Mangione	40	Queen	3	Steady Dan	11
Babys	50	Commodores	22, 159	Sammy Hagar	139	Manhattan Transfer	167	Raydio	87	Rod Stewart	5
Bar-Kays	76	Con Funk Shun	57	Emmylou Harris	44	Barry Manilow	75	Lou Rawls	91	Styx	7, 130
Beatles	128	Rita Coolidge	73	Annie Haslem	176	Dave Mason	107	Ramones	49	Donna Summer	89, 150
Bee Gees	43	Isaac Hayes	46	Maze	78	Maze	61	Johnny Rivers	142	Sylvers	164
George Benson	29	Crosby, Stills & Nash	197	Steve Martin	137	Eddie Money	121	Vicki Sue Robinson	146	Talking Heads	103
Bionic Boogie	157	John Denver	95	Bette Midler	51	Kenny Rogers	67	Linda Ronstadt	39, 105	James Taylor	92, 185
Debbie Boone	138	Detective	124	Steve Miller	42, 180	Linda Ronstadt	39, 105	Rose Royce	96	Temptations	189
Blackbyrds	168	Paul Davis	145	Joni Mitchell	81	Rufus & Chaka Khan	52	Sanford & Townsend	119	Pat Travers	108
David Bowie	178	Neil Diamond	6	Ronnie Montrose	127	Santa Esmeralda	25	Santana	125	Tuxedo Junction	190
Karla Bonoff	136	Dr. Buzzard	63	Muppets	200	Boz Scaggs	14, 134	Sea Level	53	McCoy Tyner	173
Boston	99	George Duke	95	Nazareth	140	Sea Level	53	Seawind	122	Vanelli	160
Brass Construction	195	Elton John	2	Randy Newman	9	Seawind	122	Side Effect	147	Various Artists	115
Brick	54	Waylon Jennings	35	Meeco	62	Sex Pistols	169	Side Effect	147	Village People	86
Jackson Browne	8	Olivia Newton-John	93	Meat Loaf	113	Paul Simon	69	Sex Pistols	169	Grover Washington Jr.	19</

Dan Hill On Tour With Art Garfunkel



His Album
"Longer Fuse", His
Single "Sometimes
When We Touch!"

TC 2355

Dan Hill will appear at:

- | | | | |
|--|--|---|---|
| *2/9 Worcester Auditorium
Worcester, Ma. | *2/21 Springfield Auditorium
Springfield, Mass. | *3/5 Gustman Auditorium
Miami, Fla. | *3/23 Morris Stage
Morristown, N.J. |
| *2/10 Memorial Auditorium
Portland, Me. | *2/22 Midhudson Auditorium
Poughkeepsie, N.Y. | †3/7 Georgia Theatre
Athens, Ga. | *3/24 Academy of Music
Philadelphia, Pa. |
| *2/11 Leroy Theatre
Providence, R.I. | *2/24 Boston Symphony Hall
Boston, Mass. | †3/8 Norton Auditorium
Florence, Ala. | *3/26 Chrysler Theatre
Norfolk, Va. |
| †2/12 Oswego State College
Oswego, N.Y. | †2/25 Holly Oak College
So. Hadley, Mass. | *3/9 Austin Peay University
Clarksville, Tenn. | *3/27 J.F.K. Center
Washington, D.C. |
| †2/14- Other End
†2/16 New York, New York | *2/26 Eastman Auditorium
Rochester, N.Y. | *3/17 Music Hall
Cleveland, Ohio | *3/30 Orpheum Theatre
Minneapolis, Mn. |
| *2/18 Paramount Theatre
Wilkesbarre, Pa. | *2/28 Symphony Hall
Allentown, Pa. | *3/18 Ohio Theatre
Columbus, Ohio | *3/31 Guthrie Theatre
Milwaukee, Wisc. |
| *2/19 Woosley Hall
New Haven, Conn. | *3/2 Fox Theatre
Atlanta, Ga. | *3/19 Ford Auditorium
Detroit, Mich. | |
| *2/20 Utica Auditorium
Utica, N.Y. | *3/4 Civic Center
Lakeland, Fla. | *3/20 Hines Hall
Pittsburgh, Pa. | *Art Garfunkel Show.
†Dan Hill Show. |



Eager Buyers: Atlantans crowd the fourth Turtles store during its four-day grand opening.



Fourth Turtles Store In Atlanta

ATLANTA—Turtles Records & Tapes opened its fourth outlet here with a four-day celebration at the end of January. RCA country artists Dave and Sugar appeared at festivities at the shopping mall location.

The chain opened its first store in June 1977. The second outlet in west Atlanta followed in July with the third store in the northeast part of the city opening last September. All the locations are in malls.

Labels Sponsor New Jazz Radio Show This Weekend

LOS ANGELES—ABC, Atlantic, CBS, Blue Note, Polydor, Warner Bros. and Elektra/Asylum have all signed on as sponsors for the first 13 weeks of "Jazz Album Countdown," new syndicated radio show bowing this weekend (17-18-19).

CBS and Blue Note have each taken three minutes of commercial time, notes Hal Cook, president of Orcas Productions, the firm distributing the three-hour program. All the other labels have purchased one minute.

Cook estimates between 50 to 70 stations will air the initial segment sometime during the weekend period. Ninety stations have shown an initial interest in it, Cook adds, with the remainder indicating they will make a decision after hearing the debuting stanza.

Rod McGrew hosts the show built around Billboard's top jazz LP survey. The first program was written by Harvey Siders and Ron Thompson and was taped at Watermark Productions, with Watermark's engineer Lee Hansen as the producer/director/engineer.

George Benson is the show's first artist interviewed by McGrew. The program was shipped to stations Friday (10).

Cuts are selected at random from chart albums, with the countdown of the top 10 LPs occurring in the last half of the program.

The show also features new entries to the Billboard chart with Harvey Mason's "Funk In A Mason Jar" on Arista showcased.

Jazz news and LP reviews are additionally included every week.

Inside Track

Look for the Silver Fox to sign with United Artists Records. Artie "Cornshucks" Mogull swung the deal. . . . Carl Thom and Jerry Adams, owner and general manager, respectively, of the Harmony House retail chain and Music Peddlers one-stop, Detroit, stage their fifth annual "We Had Another Great Year Party" Sunday (19) at the Sheraton-Southfield Hotel. . . . Lotsa figures being tossed about regarding sales of Elvis product after his death last August. 'Tis said RCA did \$135 million gross. Pickwick Records got back into the black ink but good after several retrogressive years businesswise. . . . One of Mike Curb's strongest opponents for the Republican nomination for lieutenant governor is Mike Antonovich, California state assemblyman who authored the stringent California tape piracy statute in 1973.

Butterfly Records is negotiating with Michael Cruz, Chicago jingles composer. . . . B.B. King, long a Las Vegas homeowner, looks like he's finally going to headline there. . . . ABC-TV mulling some inside documentary footage on the burgeoning record industry. . . . Peaches has recently opened big stores in Clearwater, Fla., Toledo, and a third store in Cleveland. . . . The Criminal court action which has been pending against the second alleged booster gang which worked record retail outlets through Southern California, has been postponed again and a new judge is being named to hear the trial.

John Sebastian, KHJ program director and Al Herskovitz, KPOL-AM/FM operations chief, discuss radio at the Songwriters Resources & Services workshop Tuesday (21) at the Hollywood Holiday Inn. . . . Styx will do a 60-minute special over 40 radio stations arranged by Burkart/Abrams Feb. 25 or 26. . . . Cameo, the Chocolate City group, is continuing its national tour after four of the touring entourage were injured near Salem, Ill. Only Dave Jackson, road manager, remains in the hospital, where he is being treated for broken vertebrae. . . . Frankie Valli sings the title track in the movie version of "Grease."

Irwin O. "the Dean" Spiegel returns to his old haunts, the classroom, starting March 6, when for 10 consecutive Mondays he teaches a Univ. of Southern California course, "Copyright 1978" at the Law Center oncampus. Tuition is \$165.

HOW QUICKLY WE FORGET: Bertha Porter, beloved by industry executives and promotion men as well as stars like Tom Jones and Frank Sinatra, for her devotion to her job as music director at WDRC, Springfield, Mass., died three weeks ago unnoticed. It was only when her copy of "The Rudman Report" was returned last week to publisher Kal, marked "Deceased," that Rudman called Bob and Jerry Greenberg, the Atlantic executives who had purchased the subscription for the ailing Porter. They called the Municipal State Hospital in Springfield, where she had lingered the last three years with heart trouble and confirmed her death. Porter labored 20 years at the Top 40 powerhouse. She left radio

in 1970. She became singles buyer for TDC in Hartford, later moving to the TDC Boston operation. Her last employer was a toy maker in the Boston area. When Jerry Greenberg found out she had been confined in the hospital, he called Porter, asking what he could do to make her days more pleasant. "Get me some subscriptions to the trades and the tip sheets," was her last request.

Leonard Feist discusses the National Music Publishers' Assn., of which he is president, before the California Copyright Conference Tuesday (28) at 7:30 p.m. in the Sportsmen's Lodge, L.A. . . . Jim Goings is the singer on the new Santa Esmeralda Casablanca album and not Leroy Gomez, as carried in last week's Billboard. . . . Is A&M involved financially in the modern record manufacturing plant ElectroSound is building in Sun Valley, the northern San Fernando Valley burg?

President Stanley Adams will undoubtedly inform the West Coast membership meeting in Los Angeles Thursday (23) that the society's annual income topped \$100 million for the first time in 1977. . . . Whole lotta shaking goin' on in the Ivory Tower at UA Records and it could all hit the fan early this week. . . . Jean Williams, talent editor of Billboard, is recuperating at her home in Los Angeles following surgery. She is expected back soon at her typewriter.

Watch for Dick Carter to return to an executive slot at RCA Records, New York. Talk is he'll take over the marketing chair now held by Mario DeFilippo. Carter is now vice president for product development (label liaison) at Phonodisc. . . . Despite rumors that Herbie Mann and his Embryo Records label may depart their Atlantic berth, Mann says he is "still an Atlantic artist." . . . Fireman's Fund, the major show business insurance underwriter, has lifted its insurance ban against punk rock bands. The ban, imposed last November, was lopped after it was evident that punk audiences are no more rowdy than any other rock'n'roll audience. . . . Gato Barbieri is being sued to the tune of \$750,000 by tenants of his Central Park South building, who describe his tenor sax practicing as "intolerable and unbearable" in a pleading to Manhattan's Supreme Court filed Wednesday (8). The suit alleges Barbieri tells them he will not cease his tooting, which began last March.

Eliot Weisman, former boss of the Westchester Premier Theatre, which was forced into bankruptcy last year, is now reportedly booking acts at the Nanuet Star Theatre, once his chief competition. Don Wasserman assists him. The pair have the Nanuet on a limited basis.

GRT Records, Nashville, is reportedly closing that office to consolidate with Janus Records in Los Angeles. Ironically, much of the label's success has been out of Nashville, most recently with Roddy McDowell. Howard Silvers, GRT director of national sales, will be relocating to Los Angeles. Janus president Ed DeJoy will continue to helm the operation.

New Companies

West Coast Public Relations/Concerts/Management formed by Glenn Buxton, who has been promoting hard rock and punk shows in the Los Angeles area. Address: P.O. Box 3134, Beverly Hills, Calif. 92012, (213) 278-4700.

Rob Records, a division of Wamid, Inc., formed by Bill Medeot as an importer of Japanese jazz on the Fresco, Trio, Why Not and East Wind labels. Address: 200 Hudson Street, 12th floor, New York, N.Y. 10013, (212) 431-3482. Telex no.: 236941.

LED Management formed by Lee R. Norris and Edward V. Berard to promote and produce acts in the mid-Atlantic region. The booking

Market Share

Continued from page 3

place (8.1%) in the third quarter to third place in the final quarter (7.3%) on the Hot 100 label share list. Warner Bros. moved up from second place to top the Hot 100 tally, though its share held at 7.6%.

In addition, RSO leaped into the top 10 label list in the fourth quarter, capturing 4.1% of the action to take the sixth position.

and management firm is located at 7315 Wisconsin Ave., Suite 320E, Bethesda, Md. 20014, (301) 652-2338.

Greek Theatre

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Suggesting an antiyouth and anti-rock bias on the part of the miffed residents, Woolridge says the city is committed to keeping the theatre open and hopes "the complaints won't discourage artists from performing there."

Explains Woolridge: "It's a municipal facility and it can't be operated on the basis of a narrow definition of culture. As wonderful as classical music is, we can't afford 30 nights of 'Swan Lake.'"

Woolridge says the city has committed itself to independently monitor the noise level and to hire an audio consultant firm to study ways to contain the sound within the amphitheatre.

Traffic problems will be relieved, says Woolridge by opening a separate rear exit to the facility and changing some posted parking signs.

All city departments have been instructed to report back to the Council within two months on the implementation of its measures.

Executive Turntable

Continued from page 4

Starday, has joined Caprice Records in Nashville as director of public relations. . . . Woody Bowles appointed assistant public relations director at Celebrity Management, Inc., Nashville. . . . At Jack Clement Studios in Nashville, Rick Horton promoted to director of operations while Billy Sherrill takes over as chief engineer. . . . Bill Hahn goes to Headliners Talent Agency in New York as account executive and agent. He was formerly with Gemini Artists. . . . Jim Warwick appointed corporate vice president of Capron Lighting & Sound, Needham Heights, Mass., covering sales and marketing management, sound system design and consultation and production management. . . . Jim Goldstein joins as vice president of Artie Lewis Enterprises, Ronkonkoma, N.Y., promotional record/tape firm. He was Apex Records regional sales manager. . . . Jane Berk now publicity associate at the Howard Bloom Organization in New York after having joined the company last year from Record World. . . . John Wonderling and Evan Pace named general professional managers in New York and Los Angeles for Arista Publishing. . . . Phyllis Friedman promoted to executive assistant to Paul Bloch at Rogers & Cowan in Los Angeles. . . . Mark Howard Hofstein named director of Lorry Music Company in Los Angeles. . . . Ellen Mousari named record company coordinator at New Directions Management in Los Angeles. Previously she was a national secondaries coordinator at Ariola. . . . Joy Johnston joins the staff of Bill Graham Presents in the areas of booking and promotion in San Francisco. She was previously a partner and principal of Friedman & Johnson Productions in the Bay Area. . . . Nat Dove named a&r producer at Magic Disc Records in Los Angeles. . . . Jason Blaine, general manager of the Music People, Oakland, Calif., one-stop has been made a vice president of the firm. . . . Sam Mehaffie now president of Avant Sales Corp. in Mission, Kan. Most recently he had been a vice president of sales with the Benson Company. . . . Bob Harlow becomes music director of Filmways Radio, Inc.'s country and 20/40 voice-tracked radio formats. Previously he was music director at KAFY in Bakersfield, Calif. . . . Richard Sirinsky named Ampex international area manager for Europe, Africa and the Middle East based in Reading, England succeeding Ronald Ballantine, named general manager of the division, based in Redwood City, Calif. Russ Ide succeeds Sirinsky as national marketing manager, audio/video systems division. He had been Rocky Mountain area sales engineer.

At MCA Records, John Vana appointed merchandising director. He was formerly West Coast regional manager of Pickwick. Also, Karen Vanek promoted to advertising coordinator. Both will be headquartered in Los Angeles.

Snow Storm

Continued from page 16

Labs of Providence, R.I., which had its mobile unit on the road in New York when the storm hit.

"We were taping the 'Big Band Bash' for PBS in New Jersey Sunday and Monday," owner Lyle Fain reports. "Then on Tuesday we just hopped over to Manhattan to the Palladium for a date with Santana, so we lucked out." Rhode Island was "hard hit," he says, with Route 95 impassable, making his out-of-town assignment a boon.

By Thursday even some retailers in storm-struck Connecticut were reporting a changing sales climate due to the fact that schools were closed and at least in the downtown areas young shoppers were turning up.

"We had plenty of stock on key items before the storm hit," reports Frank Furnari of Hartford's Disc-O-Tape outlet. "So by Thursday the kids were coming in to buy 'Saturday Night Fever' and it wasn't too bad."

Ronstadt's Spanish 'Blue Bayou' Issued

LOS ANGELES—Asylum has released a Spanish version of Linda Ronstadt's "Blue Bayou" entitled "Lago Azul" in Spain, Mexico, South America and the U.S. The song was translated by Linda's father, Gilbert Ronstadt, and was recorded over the original backing track.

WATCH OUT!



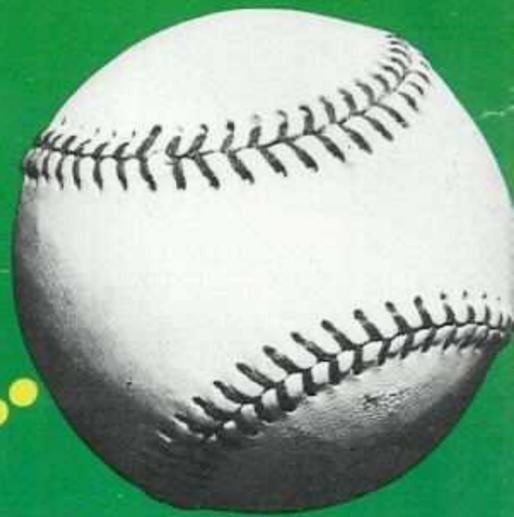
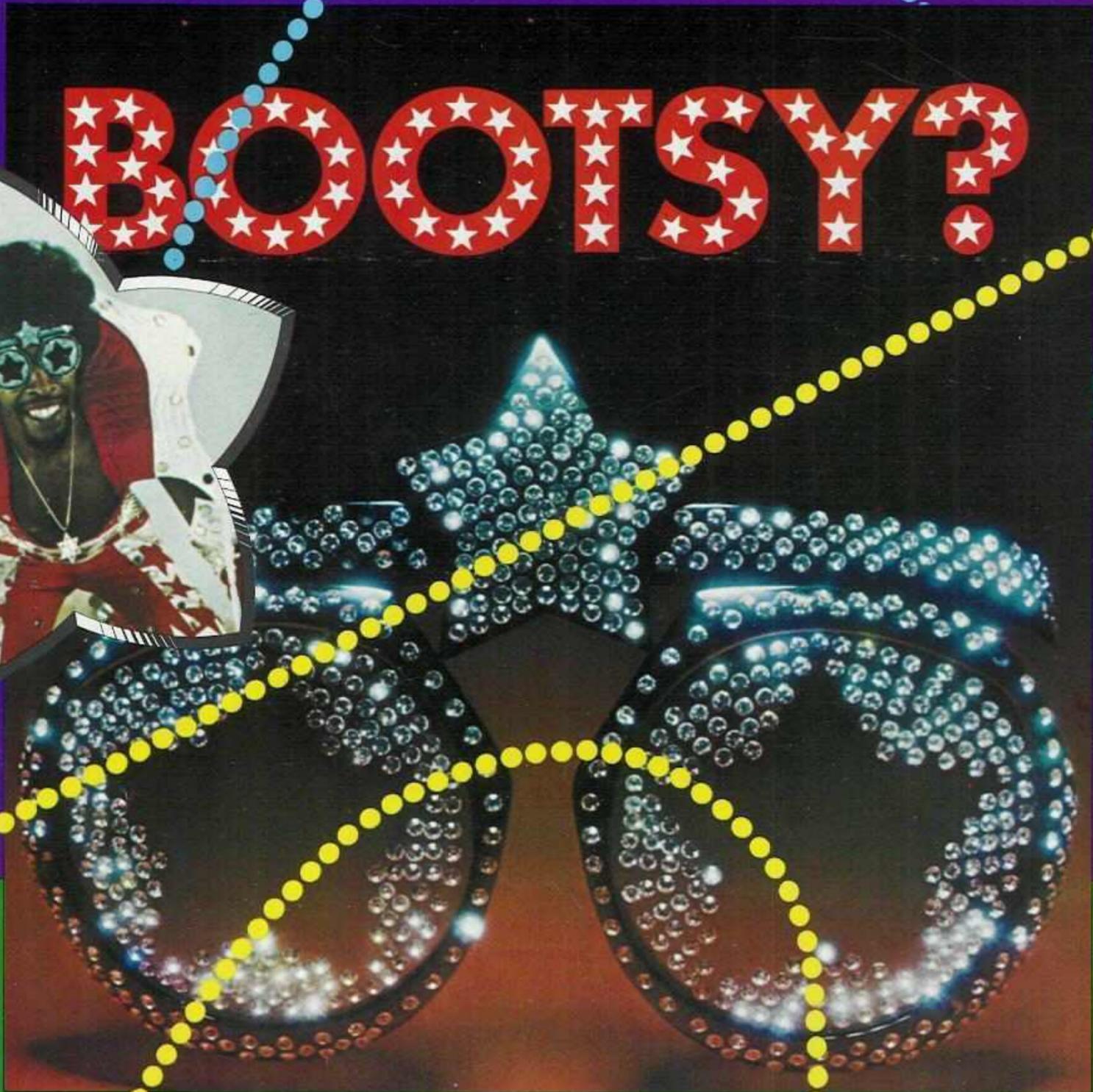
If you thought you heard a lot from Manfred Mann's Earth Band last year, when "Blinded By The Light" and *The Roaring Silence* carved up the charts, you did.

You'll hear even more from Manfred this year. Months upon months of meticulous Earth Band work-outs went into the new LP, which happens to be only their most precise and powerful album to date.

Manfred Mann's Earth Band's *WATCH* is out!

On Warner Bros. records and tapes. (BSK 3157)  Produced by Manfred Mann's Earth Band. material

BOOTSY?



Check the stats. Led the National Funk League in hits, total space basses, silly serious slugging to all fields.

The young man some call Bewtski; others, the Booted One; still others, Bootzilla; and even others, Bootsy!, has been proclaimed by a consensus of geepies, rubber fans and funkateers to be **PLAYER OF THE YEAR**.

To celebrate, Bootsy's lowered the flaps on his star-shades, pitched his voice toward the ionosphere and come out bumpin'!

Features the single "*Bootzilla*" (WBS 8512).

Produced by George Clinton and William Collins.

On Warner Bros. records and tapes. BSK 3093.