

Billboard®

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FORUM IN N.Y. AUG. 9-13

Billboard Radio-TV Goes In High Gear

LOS ANGELES—Billboard's 11th annual International Radio Programming Forum, plus an expansion of its radio-television programming department, herald an acceleration of activities in broadcasting for the publication. This forward thrust falls under the supervision of Doug Hall, newly appointed radio-tv programming editor.

The Forum will be held at New York's Americana Hotel Aug. 9-13. Concurrent with these moves, Billboard has also purchased the Hall Radio Report, founded by Doug Hall three years ago, and will continue to publish it with Hall as its editor and publisher. The Hall Report is a weekly newsletter for broadcasting executives. *(Continued on page 85)*

'New' WFYR-FM Challenges WLS

By RAY HERBECK JR.

LOS ANGELES—Since abandoning RKO's automated oldies package last April, WFYR-FM in Chicago has forged a winning adult contemporary format which is loosening the traditional hold of WLS on that city's radio market. "We've created one of the nation's first 'full service' FM stations," claims program director Don Kelly, "and, to the surprise of everybody, it's working."

Kelly points to the October/November Arbitron sweep which, "as usual," shows WLS number one in 12+ in the total survey area. However, WFYR-FM surfaced number two in the 18-34 and 25-34 markets, its target demographics. Additionally, it ranked third to WLS and WGN in 18-49. "Essentially, we're doing Top 40 for adults," adds Dave Martin. *(Continued on page 32)*

ASCAP Asking \$3.6 Mil From Public B'casters

By MILDRED HALL

WASHINGTON—ASCAP has advised the Copyright Royalty Tribunal it wants noncommercial broadcasters to pay about \$3,613,090 in the first year of a five-year compulsory license for blanket use of its nondramatic music. The total is based on .83% of gross revenues of public television stations and network (PBS), and 1.21% of radio stations and NPR network revenues.

By contrast, the PBS formula would pay a total of \$750,000 annually to cover use of all nondramatic music, including ASCAP's. The sum includes performance fees totaling \$300,000 to be paid to BMI and SESAC in voluntary agreement reached earlier (Billboard, Feb. 25, 1978). In a testy document submitted to the Copyright Royalty Tribunal last week, ASCAP asked for separate ratemaking treatment from all other licensors by the Tribunal, because ASCAP has "the most valuable national repertory in the world." *(Continued on page 94)*

Phonodisc Raises Wholesale Prices

By JOHN SIPPEL

LOS ANGELES—Phonodisc joins the trend toward increasing wholesale prices and equalizing LP and tape pricing Monday (13). Eastern accounts received written notice of the price restructuring late last week in a letter dated Feb. 27.

WEA had previously announced a restructured price concept (Billboard, Feb. 4, 1978). Rumor was rampant that Capitol was ready to follow suit at presstime. Capitol executives could not be reached for comment. *(Continued on page 87)*

2 U.S. Labels Act To Cut 'Parallel' Imports

By ADAM WHITE

NEW YORK—Plans to help their overseas licensees beat the problem of sales-sabotaging imports have been drawn up by two labels here, Roadshow and Salsoul. Each is offering a different solution to what has become a particular headache for firms dealing in disco. New U.S. releases of such product *(Continued on page 76)*

ITA Parley Focuses On Home Video

By STEPHEN TRAIMAN

TUCSON—With the marketing side of the music industry involved for the first time, the eighth ITA seminar focuses on the growing opportunities in home video as well as the effects of new A/V technology on consumer programs and products. "Audio/Video Update—1978"

had all 400 available registrations sold several weeks ago for the four-day workshop sessions that began Sunday (5) at the Marriott Hotel here. Registrations run the gamut from manufacturers distributors and retailers of products and services to *(Continued on page 52)*



BOB WEIR has never sounded better on record and with his extraordinary album "Heaven Help The Fool" (AB 4155) now bulleting up the charts, the results speak for themselves. Tremendous response at radio stations and from concert audiences on Weir's nationwide tour have prompted immediate release of the first single "Bombs Away." On Arista Records and Tapes. *(Advertisement)*

Asian Industry Meet Spurs Piracy Combat

2 State Colleges Fight C'right Fee

By ED HARRISON

LOS ANGELES—Two state university systems have voiced adamant opposition to payment of copyright fees on campus entertainment (Billboard, March 4, 1978), claiming that such fees should be contractually transferred to the performer.

C.J. Stathas, senior legal counsel for the Wisconsin university system, says a provision will be placed in all contracts stating that the performer is responsible for obtaining a license to cover any royalty fees. *(Continued on page 88)*

MANILA—Antipiracy laws are being strengthened in the Philippines as part of a general effort in Southeast Asia to upgrade the record industry and foster greater interchange of music with the West. More than 100 delegates to the first Asian Record Producers Conference here Feb. 23-25 were told that the 1973 law against piracy in this country is being amended to provide more severe penalties and allow for better policing. The precedential conference, which attracted record company executives from around the world, sought generally to explore ways to promote regional artists beyond national borders. But time and again discussion re- *(Continued on page 76)*



"LOVE BREEZE," SMOKEY ROBINSON'S sixth solo album, is another superb reason for Smokey's continued success and respect worldwide! Produced by Smokey and arranged by Sonny Burke, "LOVE BREEZE" includes the new single "WHY YOU WANNA SEE MY BAD SIDE" (T-54293F). Smooth vocals, excellent writing, tight arrangements and top musicians are all combined to make "LOVE BREEZE" a must for all Smokey Robinson fans! On Motown Records & Tapes (T7-359R1). *(Advertisement)*



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NBLP7094



Produced by George Clinton

on Casablanca Record and FilmWorks, Inc.



Halt 7-Station Advance Play Of Wings LP

By JIM McCULLAUGH

LOS ANGELES—Three Canadian and four American radio stations have cut short unauthorized previews of the upcoming Paul McCartney LP after receiving a cease and desist order from Eastman & Eastman, attorneys for McCartney and Wings.

The album, "London Town," had been originally scheduled for worldwide EMI/Capitol release March 17 and then revised to April 1 because of artwork revision.

In the U.S., the Century Broadcasting chain consisting of stations KWST in Los Angeles, WABX in Detroit, KSE in St. Louis and KMEL in San Francisco aired what were apparently unauthorized advanced pressings of the LP.

Those four stations aired the recording in its entirety on Friday, Feb. 17 and Saturday, Feb. 18.

Bob Burch, national program director for

the Century chain, would offer no comment as to how he obtained the recording.

He would only indicate, however, that nobody at Capitol was responsible. Capitol Records in Los Angeles had no comment on the matter.

In New York, John Eastman of Eastman & Eastman, confirmed the American radio station airplay and indicated those stations complied with the order to cease and desist.

He says the law firm was able to stop the radio play of the LP legally because, "No performance rights license had yet been granted by the performing rights societies. The license had not yet been applied for yet."

He adds that he "has no idea" where the radio stations received their advance copies.

In Canada, the writ was issued to CKLG and its FM affiliate, FM-99 in Vancouver, and to CILQ-FM in Toronto via telegram at the

request of Capitol Records of Canada.

The 13 tracks broadcast, according to the writ, have not been authorized for broadcast and further public performance of the material would lead to "legal action to obtain an injunction and/or damages."

CKLG-FM's program director, Roy Hennessy, declined to comment on how the station obtained the McCartney tracks other than to say that to his knowledge, "We are the only station to have received the material."

He says the station had the material several days prior to beginning broadcast on Feb. 25. He then played one track every two hours for a total of 25 hours before the cease and desist order forced him to remove the material from airplay.

The program director did not say whether the McCartney tracks in his possession are in tape or vinyl form.

A copy of the material was later shipped to CILQ in Toronto and broadcast immediately in its entirety, "on the assumption that the material had been cleared for copyright," station manager Dave Charles, said shortly after receiving the restraint order.

Beyond copyright approval, McCartney apparently has had second thoughts about the proposed album artwork, which could further delay the April shipping date.

Hennessy's delay in playing the material allowed the station to broadcast the tracks through the weekend, since the necessary machinery needed to stop broadcast could not be put together until Monday (27).

Capitol's Vancouver office contacted the head office in Toronto almost at the same time as Charles at CILQ-FM called the label to find out when the shipping date was. It was at this

(Continued on page 87)

Ringer Will Endorse Performance Royalty

By MILDRED HALL

WASHINGTON—Record performance royalty has been formally endorsed by Register of Copyrights Barbara Ringer in the second part of her report due to reach Congress late last week, according to informed sources. Although the text of the report was unavailable as of Billboard's deadline, it is also known to contain her legislative recommendations for implementing the performing right for copyrighted recordings (Billboard, Jan. 14, 1978).

At the same time, House copyright leader Rep. Robert W. Kastenmeier (D-Wisc.) has scheduled subcommittee hearings in California March 28-29, to get the proponent views of record producers, performers and AFL-CIO unions, AFM and AFTRA,

Post Grammy coverage includes a day in the life of Pierre Cossette producing the Grammy TV show on pages 40-41 and photos of New York and L.A. winners on pages 16, 18.

Haayen To Head Polydor Inc. On 'Full-Time' Basis

By ADAM WHITE

NEW YORK—Fred Haayen's appointment as head of Polydor here signals the arrival of "a full-time president" for the company.

This is how Irwin Steinberg, now assuming the chairmanship of Polydor Inc. along with that of the Phonograph and Phonodisc operations, sees it.

He agrees that his stewardship has, by nature of his other responsibilities as president of the Polygram Record Group, been "basically part-time." Nevertheless, he claims, Polydor is now a well-credentialed company in comparison with August 1975, when he took over, and has a firm footing in the U.S. marketplace.

Haayen has been chosen to move it forward to the next stages of growth, while Steinberg devotes a much greater percentage of his time to the parent operations. "We're looking for consolidation," he says, "and Fred has the knowledge and experience to bring this about."

Haayen's strengths are generally (Continued on page 87)

and hear opposing arguments of broadcasters and jukebox operators.

The hearings will focus on the Danielson (D-Calif.) record royalty bill, H.R.6063 (Billboard, June 18, June 25, 1977).

Broadcaster pressure kept the performance right for sound recordings out of the 1976 copyright revision. This year, the NAB has announced that it is giving first priority to winning the same battle against payment of fees by broadcasters for the playing of records.

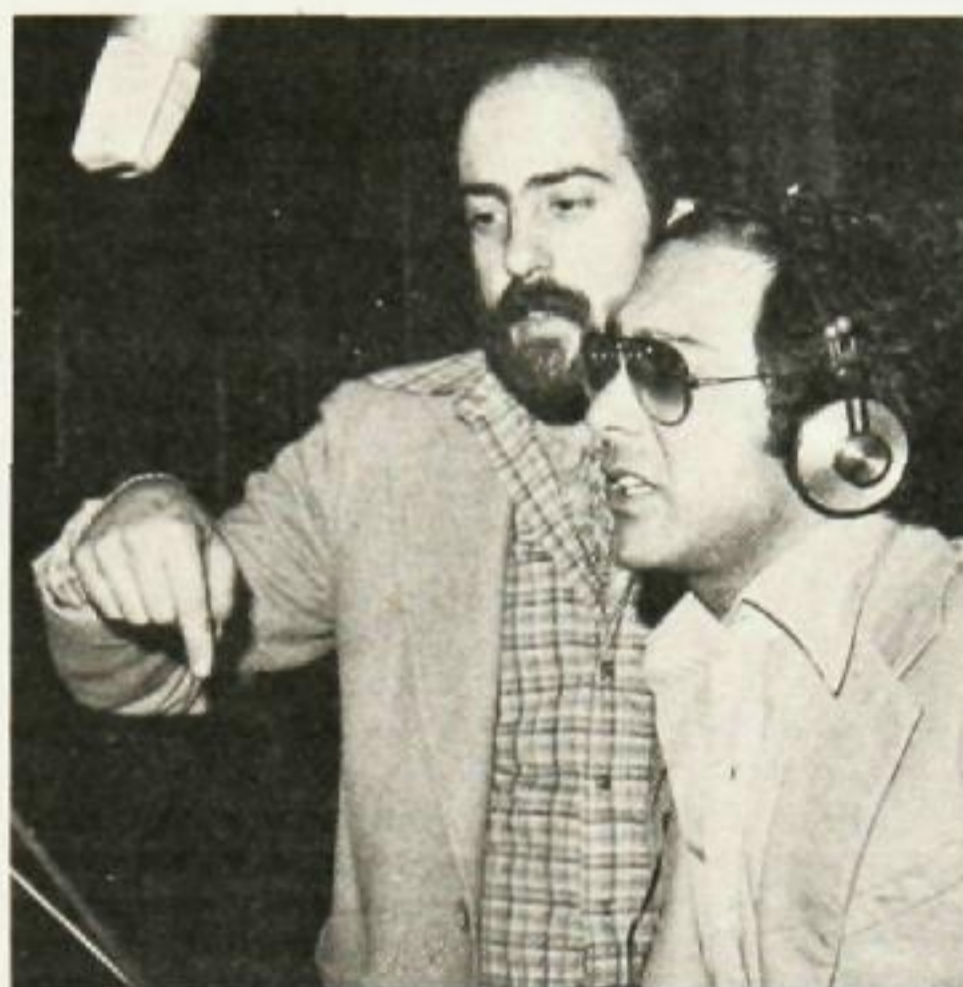
However helpful the Register's report may be, to the performers and record producers on this controversial issue, it is Congress which will write the bottom line.

The first hurdle will be to win a majority vote in the Kastenmeier subcommittee on courts, civil liberties and the administration of justice. Then, it must win the full Judiciary committee.

Finally, if Congress acts this year on the legislation, it will be at a time when all of the representatives and one-third of the senators will be campaigning on tv and radio for reelection.

The Danielson bill currently being considered would set compulsory licensing fees for the use of copyrighted recordings by broadcasters and other users—but would exempt jukeboxes from payment.

The finally amended record royalty legislation this time around (Continued on page 88)



Billboard photos by Bonnie Tiegel

INTENSE MOMENTS—Paul Anka and producer David Wolfert for the Entertainment Co., work out a tune for Anka's upcoming UA LP at Cherokee Studios in Los Angeles. In right photo Anka digs into the lyric.



MARCH 11, 1978, BILLBOARD

\$5½ Mil Sales At ABC's Parley

LOS ANGELES—Nineteen ABC independent label distributors and two branch operations bought a reported \$5.5 million at wholesale of the label's dual March discount program during its recent distribution convention here.

It was the first U.S. distribution gathering held by ABC since it switched from branch to predominantly indie distribution in July 1977.

B.J. McElwee, ABC's national sales manager, felt its impact was strong enough to warrant a similar event every six months in the future.

Effective Wednesday (1), ABC offered an 8% discount off the invoice and an extra 30 days billing on four

new albums and the entire five-album Jimmy Buffett discography to its domestic distribution.

Starting simultaneously was a country program, offering distributors a 10% discount off the invoice on eight new albums and the approximate 100-album catalog it represents on the ABC, ABC-Dot and Hickory labels.

Both programs terminate Friday (31).

Four new contemporary rock albums previewed for the convention were: "Magic" by the Floaters; "Good, Bad and Funky" by Shotgun; "Tom Petty II," and "Son Of A Son Of A Sailor" by Buffett.

New country releases demon-

strated were: "Swamp Gold" by Freddy Fender; "Burning The Ballroom Down" by the Amazing Rhythm Aces; "His Eye Is On The Sparrow" by Mickey Newbury; "Portrait" by Tom Bresh; "Starting All Over Again" by Don Gibson, Saskia & Serge, a new act on Hickory; "Hang On Feelin'" by Red Steagall and "Shine On Me" by John Wilson Riles.

All new albums are \$7.98 list price, except for the Newbury, Bresh, Gibson, Saskia & Serge, Steagall and Riles albums which are \$6.98.

ABC president Steve Diener on three occasions at the convention at (Continued on page 84)

2 Million Pirated Tapes Destroyed By the FBI In L.A.

By JOHN SIPPEL

LOS ANGELES—FBI agents have destroyed almost 2 million pirated tapes confiscated in raids through the Southland over the past five years, Ted L. Gunderson, special agent in charge of the local FBI office, estimates.

A Billboard reporter accompanied agents here Tuesday (28) when they packed two truckloads of illegal 8-tracks to Municipal landfill No. 3, located off the San Diego Freeway. Both trucks were dumped

under FBI surveillance and three 22-ton bulldozers immediately plowed the loads under.

The first load, containing approximately 19,000 tapes, was originally seized by agents armed with a search warrant in a raid in October 1973 on premises where Bernard Mazel was illegally duplicating 8-tracks (Billboard, Feb. 25, 1978). The contraband tapes were held under FBI control until two weeks ago when a federal judge in disposing of the case

ruled the pirated tapes should be destroyed.

Two catalogs and a one-page catalog addendum, quantities of which were seized when the Mazel duplicating plant was raided, showed the pirate operation was offering more than 600 different best selling titles in repertoire ranging from pop rock through MOR, r&b and Latin.

The second load, which contained approximately 22,000 pirated 8-tracks, was composed of tapes seized

in a number of regional raids. It was primarily Latin repertoire. On the truck, whose load was dumped and plowed under on the landfill area, was one master duplicator, 10 tabletop slaves and two shrinkwrap machines.

An RIAA antipiracy representative, present at the dump area, estimates tape pirates spent about 57 cents each to produce a tape. The 2 million tapes destroyed therefore cost pirates an estimated \$1.4 million to manufacture.

Epic, Portrait, Associated Revamp Promotion

Al Gurewitz Streamlines Field Setup

By ROMAN KOZAK

NEW YORK—A need to streamline communications with the field is the motivation for the recent reorganization of Epic, Portrait and Associated Labels, says Jim Tyrrell, vice president of marketing for the operation.

The reorganization took the form of a new position of vice president, promotion, being established and recently filled by Al Gurewitz, who is now in charge of all promotion for the three labels. National promotion directors of the individual Epic, Portrait and the various Associated Labels and local promo managers now report to him.

"We have a bunch of local promotion men out in the field who handle all of Epic, all of the Associated Labels and all of Portrait," explains Tyrrell. "And those were being directed by three national heads of promotion, each speaking for his own entity."

See related Portrait story on page 10.

"We recognized that it was unfair to the local promotion manager. He shouldn't have to deal with the politics of determining which one of the three guys he should have to take care of first. We needed one guy to manage it, to say this is the priority, this is what you have to accomplish today," says Tyrrell.

Prior to his new position Gurewitz was the national director of sales for Epic, Portrait, Associated Labels. Gurewitz worked for a year with Delta Records one-stop in New Haven before joining Columbia in 1966. He worked promotion in Hartford, then in 1970 moved to Epic and the Midwest as a regional promotion manager in the Cleveland/Pittsburgh area. In 1973 he moved to Chicago and then to New York as the sales director.

Gurewitz and Tyrrell say that there is no effort to promote the group itself as a unique entity. They say that an EPA handle has been recently adopted internally within the company, simply as a more convenient.

(Continued on page 86)

WEA Discount Offer Divulged

LOS ANGELES—Accounts have been notified by WEA that they can earn a 5% discount on all albums and tapes released prior to Jan. 31, 1978, effective Feb. 27 through March 17.

The accounts have been notified that the discount will apply to only one order during the program period.

Payment on the order must be made by June 10, 1978, in order to get the 5% plus 2%. Payment no later than June 25, 1978, brings only the 5% discount. Back orders are carried up to March 31 with the discount provided. All returns on merchandise purchased during the program will be credited at the 5% additional discount.

The starting date of the 5% discount program coincides with the start of WEA's price restructuring program (Billboard, Feb. 4 and 25, 1978).



PAT'S POSTER—Polydor recording artist Pat Travers, left, accepts a photo rendering of a Sunset Strip billboard depicting his "Puttin' It Straight" LP from the label's national album promotion director, Jerry Jaffe.

Disk/Tape Spots On TV Accelerate 48%

By DICK NUSSER

NEW YORK—The use of television spots to sell records—from mail-order oldies to current hot product—rose a whopping 48% last year, according to the 1977 Broadcast Advertisers Reports.

Record merchandisers and manufacturers sunk a reported \$113.9 million into tv time buys in 1977, the organization's statistics claim, compared with \$77.1 million in 1976.

Most of the money was spent selling greatest hits packages representing black, MOR, country and gospel artists. But overall figures indicate a growing commitment to tv pitches among labels pushing current product.

While television viewers would agree that record advertisements are being shown in greater proportion, the firm's estimates can be misleading, particularly as to the actual dollar amount invested. The reason is that Broadcast Advertisers Reports are based on standard rate cards, not the discounted, negotiated and bulk rates which represent the reality of the marketplace. For another thing, firm estimates are based on weekly random market sweeps projected into monthly figures, and since record merchandisers seldom buy

consecutive weeks of time, these sums often represent inflated figures.

Nevertheless, buyers of tv time (Continued on page 85)

2nd Crocker Trial Will Start April 3

NEW YORK—The government has decided to retry former WBLS program director Frankie Crocker on perjury charges in Newark federal court. Trial before U.S. District Judge Frederick B. Lacey is set for April 3.

Crocker won a new trial late last year (Billboard, Dec. 3, 1977) and has since been working in a&r for Polydor.

Prosecutor in the case is Assistant U.S. Attorney Mel C. Kracov. Crocker is represented by Michael Pollack.

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Executive Turntable

Fred Haayen appointed president of Polydor Inc., New York. He succeeds Irwin Steinberg, who becomes chairman of the board of Polydor Inc., and is also named chairman of both Phonogram and Phonodisc. Steinberg retains the presidency of Phonogram, Chicago, and will operate as executive vice president of the Polygram Corp. from its New York headquarters. Haayen



Haayen

continues as vice president, Polydor International. At the same time, Dr. Ekke Schnabel is named senior vice president of Polydor Inc. and Phonogram Inc. He was vice president, business affairs, for both companies.

Jerry Wagner appointed president of CTI Records, New York, stepping up from vice president/general manager. Dick Carter named division vice president, field marketing, for RCA, New York, from vice president of product development and label liaison at Phonodisc. At RCA Records International, New York, Larry Palmacci moves to manager, international product promotion and publishing. He takes the post, newly created, from manager of product merchandising, RCA Records. H. Lee Simpson appointed to the position of national plant manager, Capitol Records, Inc., Los Angeles. On



Schnabel



Wagner

July 1, 1978, Simpson will be elected to the position of vice president, manufacturing and distribution—Records, CRI, and will be named to the board of directors of CRI. He will succeed Thomas Hopkins, who will become vice president, special projects. CRI Simpson began his career with Capitol in 1954 as an engineer and supervised construction of various Capitol manufacturing facilities and was most recently plant manager of the Winchester, Va., facility. In a major Jet Records realignment in Los Angeles, Don Arden now assumes presidency. Greg Lewerke, who had been U.S. label manager, is no longer with the company. At the same time, Sharon Arden has been appointed vice president of Jet/U.S. while David Arden is now president of Jet/United Kingdom. Also departing the company are Stan Lewerke



Carter

and Lani Fisher. Remaining with Jet are Linda Clark, director of national promotion and artist relations, and Marty Capume, director of special projects. Charlie Lourie named to product manager post at Warner Bros. Records, Los Angeles. Most recently he was general manager at Douglas Records. Rick Schultz has also been tabbed as special projects coordinator for jazz and progressive music at Warner Bros. headquartering in Los Angeles. He had been a deejay at a number of album-oriented rock and jazz stations in Colorado. Jim Sotet named national album promotion manager by Phonogram/Mercury, Chicago. He joined the company as national secondary promotion manager in December 1977. Four local promotion staff appointments also announced by Mercury: John McNamara to cover Chicago,



Arden

Pat Milanese covering Philadelphia and Eastern Pennsylvania; in Cincinnati, Stan Gleason; and covering the Carolinas, based in Charlotte, Jay McDaniel. Sheryl Busby and Mike Friedmann new West Coast appointments at Atlantic, former as r&b marketing director, latter as artist relations manager. Busby joins from a similar slot at Casablanca, Friedman from Warner Bros. where he was coordinator of Roadshow



Lourie

services. James Bullard to vice president of Roadshow Records' new Hob gospel division, working out of Los Angeles. He was general manager of Birthright Records. Paula Brown steps to associate product manager at CBS' Columbia label, New York, from staff assistant in its artist development unit. Nancy Levine takes over associate promotion for album-oriented rock/pop



Schultz

product at Fantasy/Prestige/Milestone/Stax, Berkeley, Calif. She was with Record World magazine. Other appointments within the company are Stacey Alvarado to national promotion assistant, from Bay Area station KMEL, and Andrea Salter to administrative assistant to a&r directors Hank Crosby, Orrin Keepnews and Bill Belmont, from a post in banking. At the same time, Kirk Roberts promoted to national 45 sales director at Fantasy/Prestige/Milestone/Stax. He had been with the Fantasy labels for a year. Jim Starks and Gregory Peck are new black music marketing promotion managers for CBS Records covering the New York and Chicago areas, respectively. Former was a Columbia local promotion manager in Cincinnati; latter was a special markets promotion manager at Atlantic. Also at CBS, Earl Jordan is singles record coordinator at the Pitman, N.J., service center, from dealer inventory clerk in Philadelphia for the firm. Eileen Basich, previously with Shelter Records as product manager, appointed administrative assistant at Helzer Records, Los Angeles. Barbara DeZonia becomes international publicity coordinator for A&M Records, Los Angeles, after stints with international operations in the publishing, public relations and advertising fields. Bill Bartlett joins as field promotion director of Southern album-oriented rock for Ariola. He was program director for KISW in Seattle. In other appointments: Merv Pilgrim becomes field representative for North and South Carolina and Mike Suttle becomes field promotion representative based in Nashville and director of national country promotion. Pilgrim joins from WZKQ-FM, Chattanooga while Suttle was marketing director and general manager for Elektra/Asylum's country division. Virginia Team named



Sotet



Busby

At the same time, Kirk Roberts promoted to national 45 sales director at Fantasy/Prestige/Milestone/Stax. He had been with the Fantasy labels for a year. Jim Starks and Gregory Peck are new black music marketing promotion managers for CBS Records covering the New York and Chicago areas, respectively. Former was a Columbia local promotion manager in Cincinnati; latter was a special markets promotion manager at Atlantic. Also at CBS, Earl Jordan is singles record coordinator at the Pitman, N.J., service center, from dealer inventory clerk in Philadelphia for the firm. Eileen Basich, previously with Shelter Records as product manager, appointed administrative assistant at Helzer Records, Los Angeles. Barbara DeZonia becomes international publicity coordinator for A&M Records, Los Angeles, after stints with international operations in the publishing, public relations and advertising fields. Bill Bartlett joins as field promotion director of Southern album-oriented rock for Ariola. He was program director for KISW in Seattle. In other appointments: Merv Pilgrim becomes field representative for North and South Carolina and Mike Suttle becomes field promotion representative based in Nashville and director of national country promotion. Pilgrim joins from WZKQ-FM, Chattanooga while Suttle was marketing director and general manager for Elektra/Asylum's country division. Virginia Team named



Team

Broadcast, Disk Folk Fear Puerto Rico Bill

By LORRAINE BLASOR

SAN JUAN—Puerto Rico's broadcasting and record industries are mounting a last minute lobbying drive to stop two bills which, it is felt, could seriously affect both industries.

Involved is bill 421 which states that any record (or tape) must contain among the label copy the name of the song's lyricist and composer, name of the publisher, exact date the recording was made and a statement as to whether the work has author's rights under federal law.

The second bill, 422, would require all radio and television stations to give the name of each song's composer every time it is played on the air.

Robert Bennett, executive vice president of the Midocean Broadcasting Corp. here and general manager of Radio Rock, indicates that if

(Continued on page 80)

THE BEST WAY TO END A LOVELY DAY IS WITH AN EVEN LOVELIER NIGHT.



Bill Withers' new album, "Menagerie," gives you both—
"Lovely Day," the song that's on radio around the country,
and his brand new single, "Lovely Night for Dancing."

BILL WITHERS' "MENAGERIE."
One of "The Hot Ones" on Columbia Records and Tapes.

SEE BILL WITHERS ON TOUR WITH ROBERTA FLACK:

3-10	Auditorium Theatre, Chicago, Ill.	4-1-2	Circle Star Theatre, San Carlos, Calif.	4-21	Coliseum, Hampton, Va.
3-11	Masonic Temple, Detroit, Mich.	4-5	Civic Center, Santa Monica, Calif.	4-22	Fox Theatre, Atlanta, Ga.
3-12	Civic Center, Saginaw, Mich.	4-7	Princeton University, Princeton, N.J.	4-23	Owens Auditorium, Charlotte, N.C.
3-17	Orchestra Hall, Minneapolis, Minn.	4-8	Kleinhans Music Hall, Buffalo, N.Y.	4-27	Warner Theatre, Washington, D.C.
3-18	Uptown Theatre, Kansas City, Mo.	4-9	Convention Center, Indianapolis, Ind.	4-28-29	Painters Mill Theatre, Owings Mill, Md.
3-24-26	Front Row Theatre, Cleveland, Ohio	4-14	New York Institute of Technology, Westbury, N.Y.	4-30	Stanley Theatre, Pittsburgh, Pa.
3-30	Community Center, Sacramento, Calif.	4-16	Avery Fisher Hall, New York, N.Y.	5-5-7	Valley Forge Music Fair, Devon, Pa.
3-31	Circle Star Theatre, San Carlos, Calif.	4-18-19	Music Theatre, Houston, Tex.	5-9-15	ENGLAND

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Vol. 90 No. 10



'MAN' SIGNS—Actor Richard Kiley, star of "Man Of La Mancha," autographs copies of the MCA soundtrack at Marshall Field & Co's State St. store in Chicago. The promotion was put together by the label's Chicago branch and resulted in the sale of a reported 330 albums within an hour.

Chappell Eyes Bee Gees' Songs Marketing Gibb Brothers Publishing Catalog In LP

By ADAM WHITE

NEW YORK—Chappell Music is warming up the Bee Gees' publishing catalog, which it administers worldwide for the Stigwood group beyond the group's current disk heat.

Plans are laid to promote the Gibb brothers' writing talents via a special publishers album for distribution to artists, producers and other interested parties. The emphasis will be on the Bee Gees' past as well as their present, and draw from their legacy of 11 top 20 hits between 1967-72, before their disco-boosted resurgence in the mid-'70s.

In chart terms, the Gibb brothers are the most successful composing team since John Lennon and Paul McCartney, matching that prolific pair's achievement of four songs in the top five 14 years ago.

John and Paul did it with "Can't Buy Me Love," "I Want To Hold Your Hand," "She Loves You" and "Please Let Me Be Your Love," April 4, 1964.

Barry, Robin and Maurice did it last week with Andy Gibb's "Love Is Thicker Than Water," Samantha Sang's "Emotion" and their own "Stayin' Alive" and "Night Fever."

Both teams also claimed songs lower than the Hot 100 during the week of their peak chart progress, and both were represented by material in the nation's No. 1 album of the respective day, "Meet The Beatles" and "Saturday Night Fever."

Regeneration of the Bee Gees' vintage catalog has already begun, in fact, ahead of the Chappell plans. Jackie DeShannon revives "To Love Somebody" for her new Amherst single, Benny Mardones interprets "I Started A Joke" on his Private Stock debut album, and Samantha Sang, also on Private Stock, offers "The Love Of A Woman" and "Charade" on her first LP for the label.

In Britain, Rita Coolidge's update of "Words" was a top 20 hit recently, and Bill Fredericks, one-time member of the Drifters, has a Polydor album showcasing one dozen Gibb tunes.

Latter-day songs by the Bee Gees have been attracting covers, too, says Irwin Schuster, senior vice president of Chappell Music's creative division.

He points to Johnny Mathis' "Emotion" and "How Deep Is Your Love," for release in his new

Columbia album; Connie Smith's "I Just Wanna Be Your Everything," a top 20 country hit last December; Candi Staton's "Nights On Broadway," an r&b success and a big pop hit in the U.K. in 1977; the belated Houston and Jerry Butler's "Love So Right," included in their duet LP for Motown; and Network's "Save Me, Save Me," recorded by Network on Epic and produced by Barry Gibb, Althy Galuten and Karl Richardson.

Coinciding with the Chappell song sample album, reveals Eileen Rothschild, vice president of the Stigwood group of publishing companies, will be a Bee Gees press kit, highlighting their composing work over the years. This will be distributed to the appropriate media.

Set to continue the Gibb brothers' momentum later in the year is the Stigwood movie, "Sgt. Pepper's Lonely Hearts Club Band," in which they appear as the band of the title. Lending the final irony to this and the Bee Gees' current chart accomplishments is the fact that when they first made their presence felt internationally 11 years ago, the group was accused of sounding too much like... the Beatles.

New Exhibitors Spark NARM Conclave

By STEPHEN TRAIMAN

NEW YORK—With more than one-third of a record number of 78 NARM exhibitors new members within the last year, the organization's new vitality will be much in evidence throughout the display area at New Orleans' Hyatt Regency, March 19-22.

In addition to the exhibits, the 25,000 square foot French Market area will house a 700 square foot prototype retail store, innovative consumer electronics recording and playback equipment, Time Magazine's display of original oil paintings of artists who made the magazine's cover, and the latest biofeedback and bar coding electronic equipment.

Some 31 of the 78 companies exhibiting are new to NARM, ranging from blank tape firms like Sony and TDK Electronics, to fixtures manufacturers like Ampro division of GRT, the Rack Factory and Chyenne Fixtures; accessories offerings from Ball Game and Barry Imhoff Productions (album mirrors), and bar-coding displays from Matthews International and Symbol Technologies, among others.

Other new members exhibiting include Almo Publications print division of A&M, Bowers Record Sleeve, Charles Dumont & Son, Charmdale, Checkpoint Systems, Cyros Ad Service, First American Records, Great Atlantic & Pacific

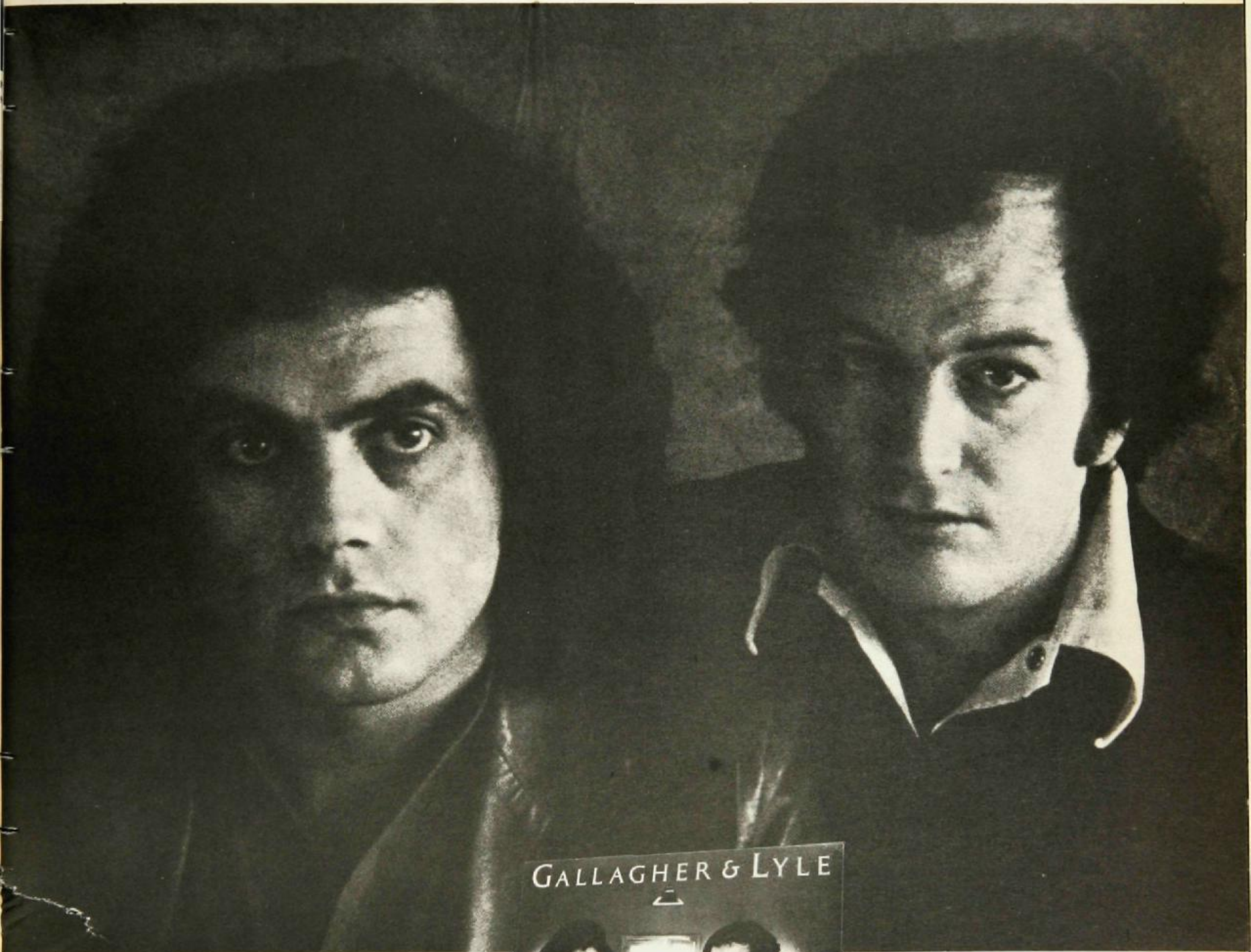
Music, Benson Co., MSI Data, Nostalgia Lane Record Co., Pacifica Manufacturing, Portal Publications, Sandpiper Records, and Televak Corp.

Three additional 10 by 10-foot booths will be set up as consultation offices for the trio of speakers on the budget approach to spending your advertising dollars panel—George Burns, Burns Media Consultants, radio; Bill Raffel, Marvin H. Frank Agency, newspapers, and Morris Baumstein, Young & Rubicam, television.

Tying in with the "creative merchandising" presentation, the prototype retail record store is being

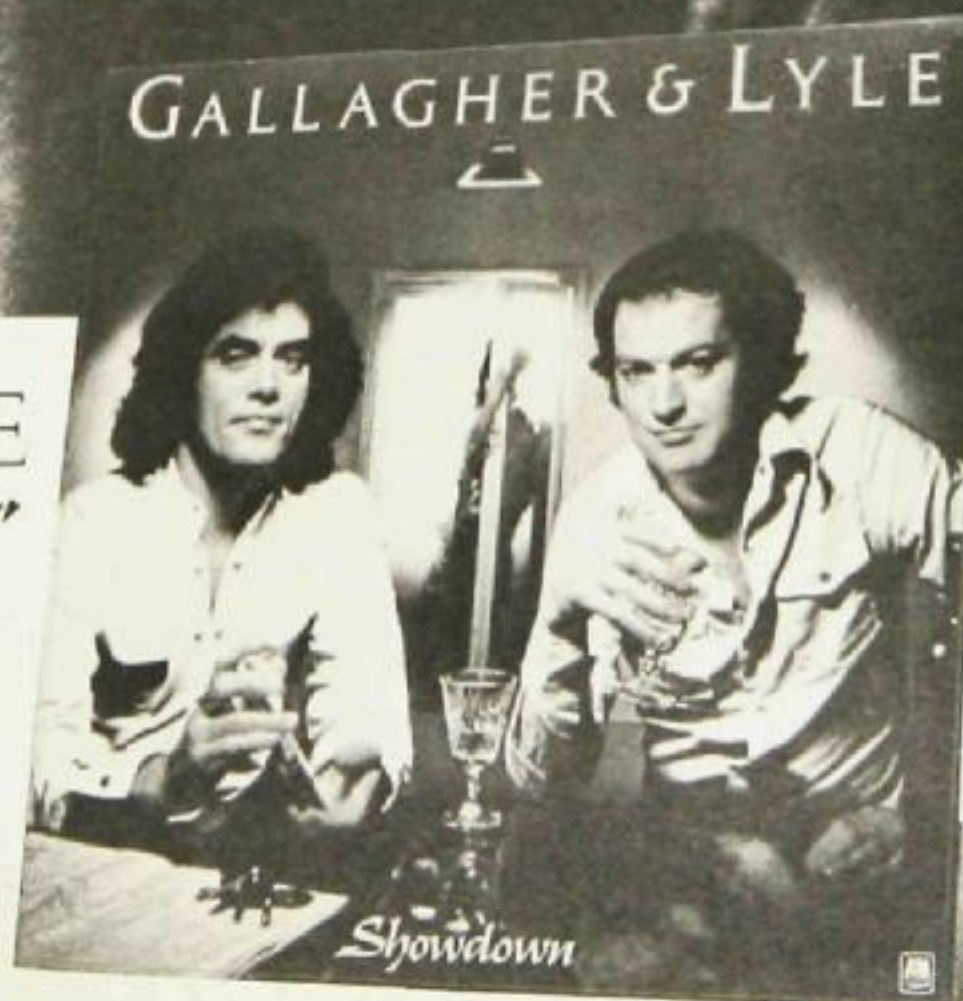
(Continued on page 84)

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PLUS PAUL WILLIAMS

Portrait Expanding With 5 New Acts

By PAUL GREIN

LOS ANGELES—Portrait Records, the CBS label which was founded in 1976 and has scored with established acts like Heart, Burton Cummings and Joan Baez, has recently signed one modest record seller (Paul Williams) and five artists which are new to the U.S. charts.

But the label's general manager, Larry Harris, insists that there has been no change in the label's concept since it was unveiled at a CBS convention in L.A. in July 1976.

"In my speech at the convention," says Harris, "I said Portrait was conceived as a label whose primary thrust would be in the direction of established artists. But I made a point of making it very clear that we were also signing new acts. It has therefore come as a surprise to all of us that everyone thinks we weren't."

"Still it's true that we will prob-

ably have a much higher ratio of established artists to new artists than other labels. That's consistent with the initial concept and that hasn't changed."

The new acts Portrait has signed include two Australian groups whose debut LPs were produced by Peter Dawkins, head of a&r for CBS in Australia. These releases are the just-shipped "Dragon" by a five-man band by that name, and Finch's "Nothing To Hide," a hard rocking effort due to ship in May.

Also signed are the McCrarys, a family act of two brothers and two sisters whose just-shipped "Loving Is Living" LP was produced by Trevor Lawrence; F.D.R., a trio (produced by Vincent Albano) whose single "Candy" was recently released; and Frannie Golde, whose

(Continued on page 87)

Audio Industries Files Countersuit To E/A's Claims

LOS ANGELES—Audio Industries Corp. here has fired back a \$13,660.46 counter-complaint against Elektra/Asylum/Nonesuch Records in local Superior Court.

The record labels filed a suit seeking repayment of \$12,258, allegedly due from Audio Industries for the sale of 3M console (Billboard, Feb. 4, 1978).

In its cross complaint, Audio Industries claims it entered into an oral agreement in April 1977, wherein the labels agreed to purchase for \$35,038.74 a professional audio mixing console to be made by MCI, Inc.

Elektra repudiated the agreement in December 1977, the suit claims, with Elektra buying the custom-made console from a competitor of Audio Industries. Audio Industries claims it was damaged in the sum of \$9,460.46.

Simultaneous with the agreement to purchase the MCI console, it's alleged that Elektra asked Audio Industries to help it sell a certain 3M recorder and a certain Audiotronics console, for which Audio Industries was to get a 15% sales commission. Audio Industries claims it sold the recorder for \$12,000 and the console for \$16,000 to third parties.

Audio Industries retained the \$12,000 and Elektra was directly paid the \$16,000 for the console. Audio Industries kept the \$12,000, because it claims it was agreed with Elektra that it retain the payments which would be credited by Audio Industries against the amount payable by Elektra by reason of the purchase price of the MCI console and commissions.

Audio Industries seeks a judgment for \$9,460.46 and an additional \$4,200, which represents commissions due.

CBS Lawsuit Vs. Clive Davis Settled

NEW YORK—The five-year-old lawsuit by CBS against Clive Davis (Billboard, June 9, 1973) for improper use of company funds has been quietly settled.

An examination of papers filed in New York County Supreme Court reveals that attorneys for CBS, Cravath, Swaine & Moore, and attorneys for Davis, Forsyth, Decker, Murray & Hubbard signed a stipulation on Nov. 25, 1977, which ended the litigation.

The agreement provides that the "action is discontinued with prejudice," which means the case may not be brought up again in a New York court. Settlement terms were not disclosed.



Happy Moment: The 1978 Anti-Defamation League of B'nai B'rith human relations award is accepted by Dick Asher, right, CBS Records International president. From left are Bruce Lundvall, CBS Records Division president; Al Berman, Harry Fox Agency president, and Cy Leslie, co-chairman, music and performing arts committee.

IN NEW YORK SPEECH

Col's Asher Blasts Over-Hype & Image

By ROMAN KOZAK

NEW YORK—Dick Asher, president of CBS Records International, cautioned the industry against over-hyping its product and conducting "ourselves like an Austro-Hungarian major-domo" at ceremonies where he was honored with the Human Relations Award given to him by the Anti-Defamation League of the B'nai B'rith.

The awards ceremony took place at the Waldorf Astoria Hotel Feb 24, and raised more than \$110,000 for a nationwide program of human relations, education, research and social action by the ADL. The event was attended by about 800 persons in the industry, the largest turnout ever.

Guest speaker was Dan Rather, CBS News correspondent, who commented on the news media's role as watchdog of the community.

In his own remarks, Asher addressed himself to what he called "the industry's public relations problem." He said that despite being "one of the biggest success stories around, we are not respected individually or as an industry. Other industries—like aerospace, steel and automobiles—are spoken about in hallowed terms, while we are frequently maligned with references to 'potheads,' 'payola,' 'groupies,' and worse."

However, he said, in terms of reaching across national boundaries and influencing people, the record industry is more influential than

most other industries, and able to reach the youth market all over the world.

"But are we viewed with awe, or even respect?" he asked. "Hardly. Yet I know, and you know, and continual investigations by the U.S. and state law agencies have only confirmed, we're an industry more sinned against than sinning."

Asher suggested three solutions to the image problem of the record business.

First, he suggested that the business stop over-hyping its records. "We don't have to over-hype our good music to have it accepted by the public and our bad music won't sell even with over-hype. To the public over-hype is a euphemism for lying. It doesn't help our image of integrity as an industry."

"The second step I am going to suggest is a little more controversial," he continued. "We don't need to conduct ourselves like an Austro-Hungarian major domo, with 14 rows of medals, six sashes and a befeathered and bejeweled uniform to prove our success. Manifestations of ego and self adulation do not improve our public image. We can be successful and still live within the bounds of good taste."

The third step that Asher urged was greater participation in civic, educational and charitable organizations. "We must each be more visibly an integral and positive part of our communities," he said.

Big Sales For Movie Themes Persist

By ADAM WHITE

NEW YORK—The trend for movie themes as hit singles, big news in 1977, continues again this year and now a three-way battle is developing over the title song from the new Henry "the Fonz" Winkler screen vehicle, "The One And Only."

The contenders are Kasey Cisyk on ABC, Maggie MacNeal on Warner Bros. and Gladys Knight & the Pips on Buddah.

They are clearly hoping to repeat the success of "You Light Up My Life," especially Cisyk, whose version of that Grammy-grabbing song was actually featured in the original soundtrack of the film, but lost out

in the record stakes to Debby Boone.

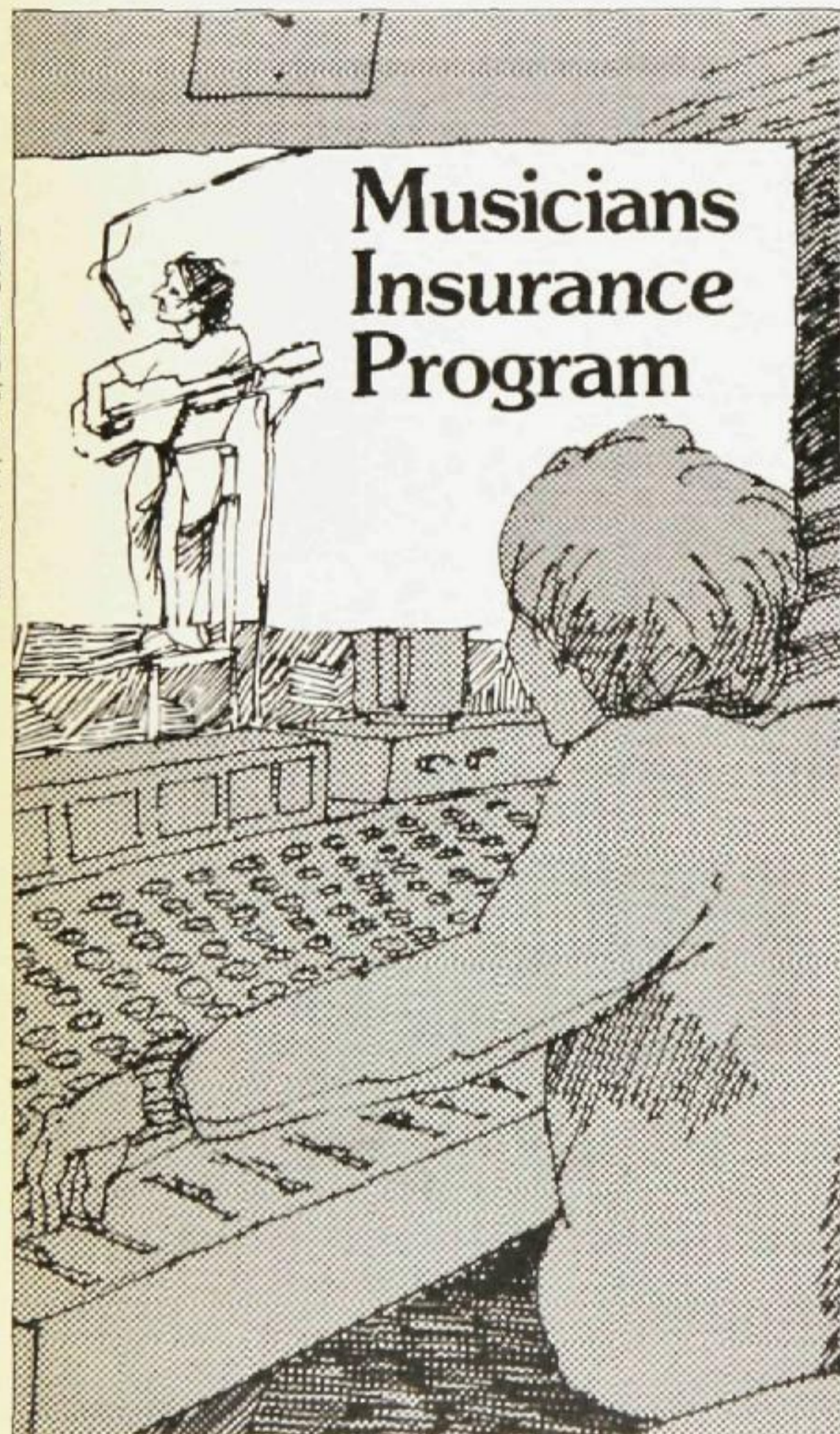
"The One And Only" was written by Alan and Marilyn Bergman, co-composers of the 1974 Grammy-winning "The Way We Were," and Patrick Williams, Steve Duboff and Williams produced the Cisyk disk.

MacNeal is Australian, a former member of Mouth & MacNeal, who scored a top 10 hit in 1972 with "How Do You Do?" Her version, the singer's first 45 for Warners, was produced by Steve Barri and Jay Graydon, while Knight & the Pips' rendering—most recent entry in the race—was by Richie Wise.

The impact upon the disk busi-

(Continued on page 94)

MARCH 11, 1978, BILLBOARD



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March 4
Nelson Center,
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March 5
Convention Center,
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March 8
The Orpheum
Madison, Wisc.

March 9
Riverside Theatre,
Milwaukee, Wis.

March 10
Masonic Auditorium,
Detroit, Mich.

March 11
Hara Arena,
Dayton, Ohio

March 12
Leona Theatre
Pittsburgh

March 14
Massey Hall,
Toronto, Ontario, Canada

March 15
Music Hall,
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March 16
Fairgrounds Coliseum,
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March 17
Commonwealth
Convention Center,
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VAN HALEN

VAN HALEN
(BSK 3075)
Featuring
You Really Got Me
(WBS 8515)
Produced by
Ted Templeman.

March 18
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Evansville, Ind.

March 19
Morris
Civic Auditorium,
South Bend, Ind.

March 22
Palace Theatre,
Albany, N.Y.

March 23
Century Theatre,
Buffalo, N.Y.

March 24
Tower Theatre,
Philadelphia, Pa.

March 25
Palladium,
N.Y., N.Y.

March 26
Calderone Theatre,
Hempstead, L.I., N.Y.

March 29
St. Paul Theatre,
St. Paul, Minn.

March 31
Municipal Auditorium,
Kansas City, Mo.

April 1
Kiel Opera House,
St. Louis, Mo.

April 7
War Memorial,
Nashville, Tenn.

April 8
Ellis Auditorium,
Memphis, Tenn.

April 9
Boutwell Auditorium,
Birmingham, Ala.

April 12
Municipal Auditorium,
Austin, Tex.

April 14
Will Rogers Theatre,
Ft. Worth, Tex.

April 15
Musical Hall,
Houston, Tex.

April 17
Coliseum,
Corpus Christi, Tex.

April 19
Fox Theatre,
Atlanta, Ga.

April 21
Hollywood Sportatorium,
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April 22
Curtis Nixon Hall,
Tampa, Fla.



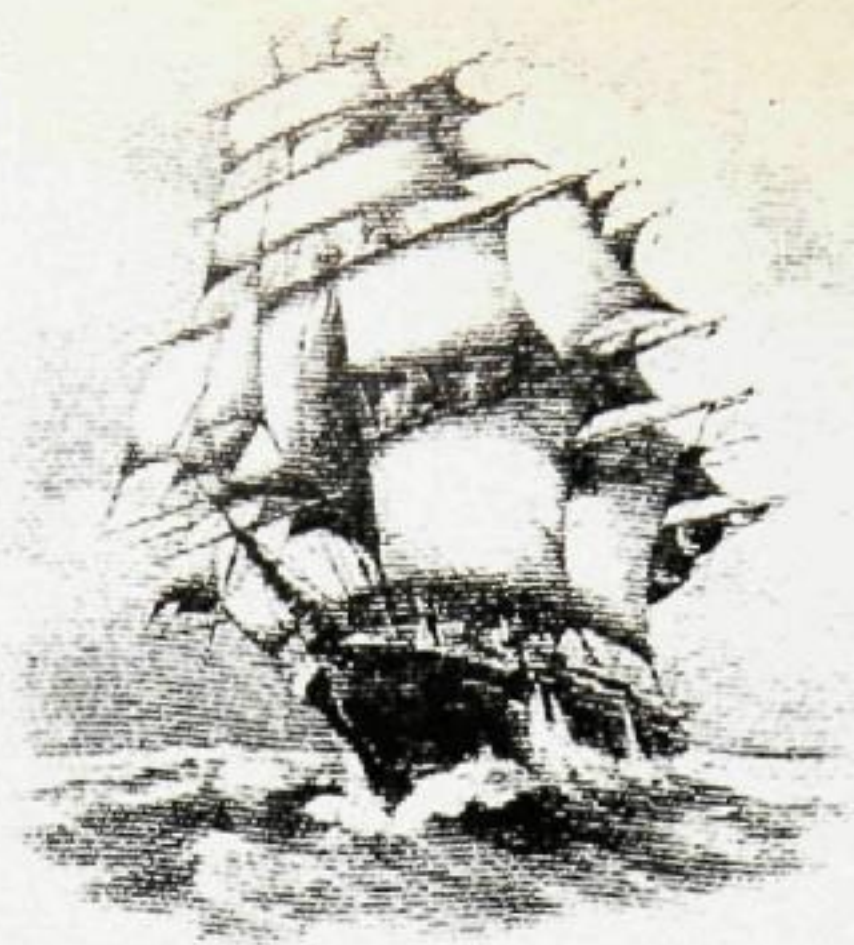
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Suspect Is Held

LOS ANGELES—James Patrick Daly, 46, of Boston, one of the members of a West Covina-based LP theft ring awaiting sentencing in Criminal Court here March 31, is also awaiting trial in Phoenix charged with burglary and grand theft of LPs.

Daly, along with William Carson, 224 Kennedy Dr., Malden, Mass., was apprehended late in August 1977 by the Phoenix police's burglary detail.

Daly was arrested Aug. 25 at a Kmart store there at 3410 W. Greenway. Daly had been observed 90 minutes earlier at another site concealing a cache of 25 LPs in a waste basket, but fled the scene.

Sgt. Mike Nickola, a Phoenix police officer working as an off-duty security guard at the first location, later identified Daly as the man he observed hiding the pilfered merchandise.

Daly allegedly was the stack man, taking the LPs and stacking them in a single location from where his booster partner concealed them in baggy clothing and then left the store.

The following day, police located the motel from which the men operated, Lt. Ralph Eckert of the Phoenix police burglary detail reported.

The pair is awaiting setting of a trial date in Phoenix.



Fancy Stepping: Arista president Clive Davis twirls actress/singer Andrea Marcovicci around the floor at the City of Hope testimonial dinner in his honor. He received the Spirit of Life award and a music industry research fellowship was established in his name.

1,000 ATTEND IN L.A.

\$200,000 Fund Raised At Clive Davis Fete

LOS ANGELES—More than 1,000 members of the recording industry turned out Feb. 24 to honor Arista Records president Clive Davis at a dinner benefiting the City of Hope's medical center here. The affair took place at the Beverly Wilshire Hotel.

Close to \$200,000 was raised, part of which goes to establish a music industry scholarship in Davis' name.

Cy Leslie of Pickwick International made the honoring speech, hailing Davis as a "visionary" and a "renaissance man."

Barry Manilow, a Davis discovery who now accounts for a sizable hunk of Arista's revenues, brought the crowd to its feet with a song titled "Enter Clive."

Repeating a theme much in vogue these days at industry gatherings, Davis called upon the audience to take their shared tasks seriously, and to take more pride in the industry. "Don't let us be raked over any more," he added.

Recalling his abrupt dismissal from the presidency of CBS Records nearly five years ago, Davis recalled his need for friends, and declared he was now publicly acknowledging those "who kept calling, who kept visiting."

"You know who you are," Davis told the crowd. "Thank you on this special night in honor of hope and of reaching out. See what can happen. See what can grow out of caring..."

"All of you know," he continues, "that our industry is so special, so different, so unique. And yet our industry is in need of all of us to care about its fate. We all can't afford for our voices to be muffled now. We suffer so much criticism and are frequently painted in such crass terms in the media that we become unrecognizable."

"And yet so many sit back and don't fight back. Executives are often painted in sleazy terms; rock is considered child-like, evanescent, ephemeral, a passing fancy. Artists are frequently painted as non-communicative addicts and bad society influences. And yet we sit back in disarray and so few of us stand up to be counted and speak out."

Alluding to the recent Grammy Awards, which he described as "a staggering array of musical talents," Davis said:

"Look what we give to the world; we should be ever so proud... the music we're helping to launch and spread provides a meaningful spot in the lives of millions."

"Say what you will about a night like this," he concluded. "The jaded can grimace at the occasional cliché and the detached observer can wonder what the fuss is all about. But to this recipient, the evening packs a power wallop."

Copyright Reports Issued By NMPA

NEW YORK—NMPA is issuing six special reports in the coming week covering regulations disseminated by the Copyright Office.

Topics discussed are: "Termination Requirements," "Deposit For Copyright," "Registration Of Copyright," "Recordation Of Copyright," "Placement Of Copyright Notice" and "Renewal Of Copyright."

Web Tapes Its Patrons With Artist

LOS ANGELES—The Sound Warehouse record/tape retail chain in Oklahoma, Texas and Colorado has injected a lasting video promotional impact to the long-time in-store artist appearance.

When Charlie Daniels did a 90-minute autograph and rap session at the chain's North May store in Oklahoma City Jan. 27, Barbara Green, the store web's ad chief, had a three-person filming crew from Video One, a local tv production firm there to tape the entire gig. Over the table where Daniels sat and spoke with many of the more than 300, who braved abnormal cold weather, was a boom mike which captured all the repartee. She estimates total cost at \$225.

Green and Video One have edited the footage down to 30 minutes during which Daniels speaks with many of the locals.

Green intends to run the 30 minutes as part of the video fare which the chain is running in the North May shop, first of the stores to be equipped with a videocassette playback unit and with so many steady customers captured in the 30 minutes, they will be in along with their friends.

Green intends to have copies of the store appearance made for use by other Sound Warehouses in Texas and Oklahoma which are being readied for videocassette playback.

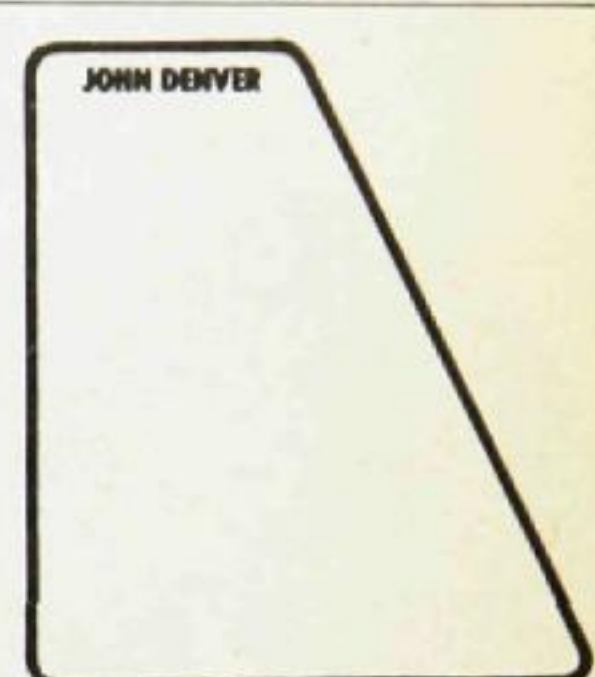
RIAA Certified Records

Gold LPs

Joni Mitchell's "Don Juan's Reckless Daughter" on Asylum. Disk is her sixth gold.

Ted Nugent's "Double Live Gonzo" on Epic. Disk is his fourth gold LP.

Lou Rawls' "When You Heard Lou You've Heard It All" on CBS. Disk is his fifth gold LP.



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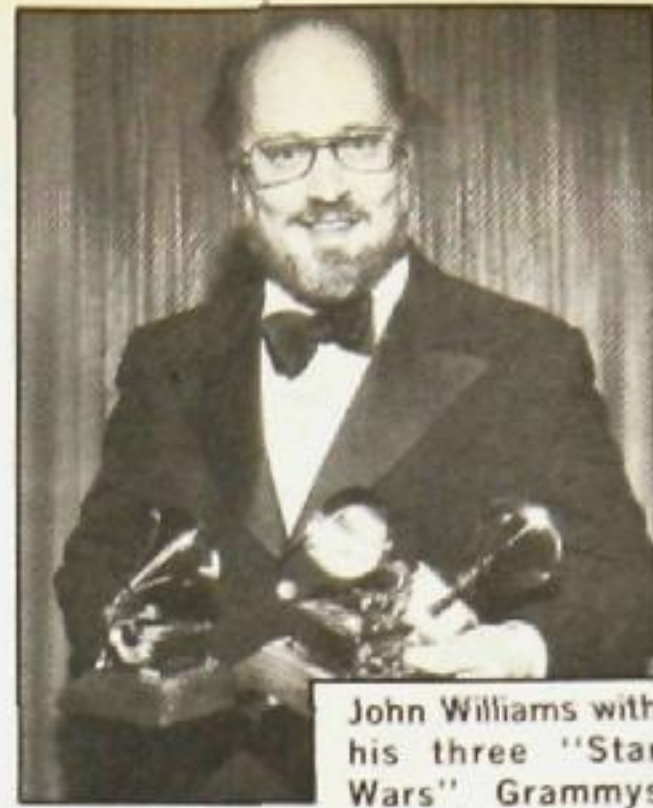
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MARCH 11, 1978, BILLBOARD

Grammy Winners With Accolades In L.A.



Three Winners: Joe Brooks, left, Barbra Streisand and Paul Williams with their Grammys for best song of the year. Brooks for "You Light Up My Life" and Streisand and Williams for "Love Theme From 'A Star Is Born' (Evergreen)."



John Williams with his three "Star Wars" Grammys for pop instrumental recording, instrumental composition and original score for a movie.



Lou Rawls, r&b vocal performance winner, with presenter Roberta Flack and James Cleveland, traditional soul gospel performance winner.



Peter Asher: producer of the year.



Crystal Gayle and Kenny Rogers, top country artists in the vocal performance field.



Fleetwood Mac, winners of the LP of the year, with producer Ken Caillat, left.

MARCH 11, 1978, BILLBOARD

THANK YOU
Barbra Streisand
Paul Williams
N.A.R.A.S.
IAN
FREEBAIRN-SMITH
1978 GRAMMY AWARD
"EVERGREEN"
(BEST ARRANGEMENT
ACCOMPANYING A VOCALIST)

FILMS:
IN RELEASE—"THE HAZING"
COMING SOON—"THE END"
 (WITH PAUL WILLIAMS)

NEW CLEARWATER STORE PROSPERS

Unique Promo At Fla. Peaches

By SALLY HINKLE

NASHVILLE—Peaches Records and Tapes in Clearwater, Fla., the largest outlet in the chain, housing some 15,000 square feet of selling space and more than \$1 million worth in inventory—has been warming winter purchases with a series of unique promotions.

Since its Dec. 9 opening, the outlet has instigated promotions with RCA and Arista for recording groups Odyssey and the Outlaws, initiated its own Superbowl promotion and a "Catch Saturday Night Fever At Peaches." Future ventures are keyed to a "Close Encounters" theme.

Dave Burnett, advertising and promotion coordinator for the outlet who has been spearheading the store's recent projects, is building a working model of the "Close Encounters" mother ship and plans to coordinate a "Close Encounters" promotion involving the giveaway of an album board replica of the "Close Encounters" soundtrack cover by contest entry.

"These 6 feet x 6 feet album boards are unique to Peaches and are made up by a company owned by Peaches on the West Coast, then shipped to each outlet location," explains Burnett.

"At this location, we have 15 of these boards displayed in-store and an additional six on the front of the building for a total of 21."

According to Burnett, the boards are purchased by record labels and have a visual life of 30 days in-store. "After that time, they are Peaches' to do with as we wish."

The working model of the "Close Encounters" mother ship, when completed, will be approxi-

mately 10 feet tall and eight feet around.

It will be composed of a clear plexiglass dome, three feet wide and 14 inches deep, which will be used as the bottom of the ship; aluminum or plexiglass tubing, used on the top to resemble the glass city; backdoor-type screening, which will be masked over and painted for the middle section; and floodlights to be projected through the ends of the tubing. Burnett estimates his investment will run around \$300.

"I'm surprised that nobody has thought of this before, with all of the publicity," says Burnett, "but it really hasn't been until recently that you've been able to really get a good look at it."

Arista has expressed an interest in obtaining the model after its completion and, according to Burnett, has agreed to reimburse his investment with "Close Encounters" product.

Kicking off its opening in Clearwater, Peaches coordinated a promotion with RCA for the group Odyssey in the form of an entry contest.

"We offered as prizes a Quasar television and an Odyssey video game," notes Burnett, "and over a two-week period, we had close to 10,000 entries."

In January, Peaches followed with a Super Bowl entry contest promotion, which ran for five days and concluded with the giveaway of \$100 worth of merchandise.

Promotional aids centered around a six-foot video screen, from which the game was televised, and consisted of artist representations of "Peaches People"

wearing Dallas and Denver football helmets, a giant 1/2-inch thick foam cord football with rules posted, and an entry box.

"WFSO radio, a progressive AM rock station, donated 41 spots, which ran from Wednesday-Saturday for the promotion and listeners were invited to come into Peaches on Friday and Saturday to enter their final scores. By kickoff, we had a total entry tabulation of more than 1,100."

The winner collected a Peaches T-shirt, a crate kit and 16 LPs from the rock bins. Runner-up prizes consisted of three Columbia LPs, including Boz Scaggs, Kansas and Billy Joel.

For February, in coordination with the official opening of the Outlaws' winter/spring tour in promotion of its new "Live" LP release on Arista, Peaches arranged for an in-store appearance by the group, and gave away an autographed album board replica of the Outlaws' previous LP "Hurry Sundown." In addition, 25 copies of the "Live" LP were given away.

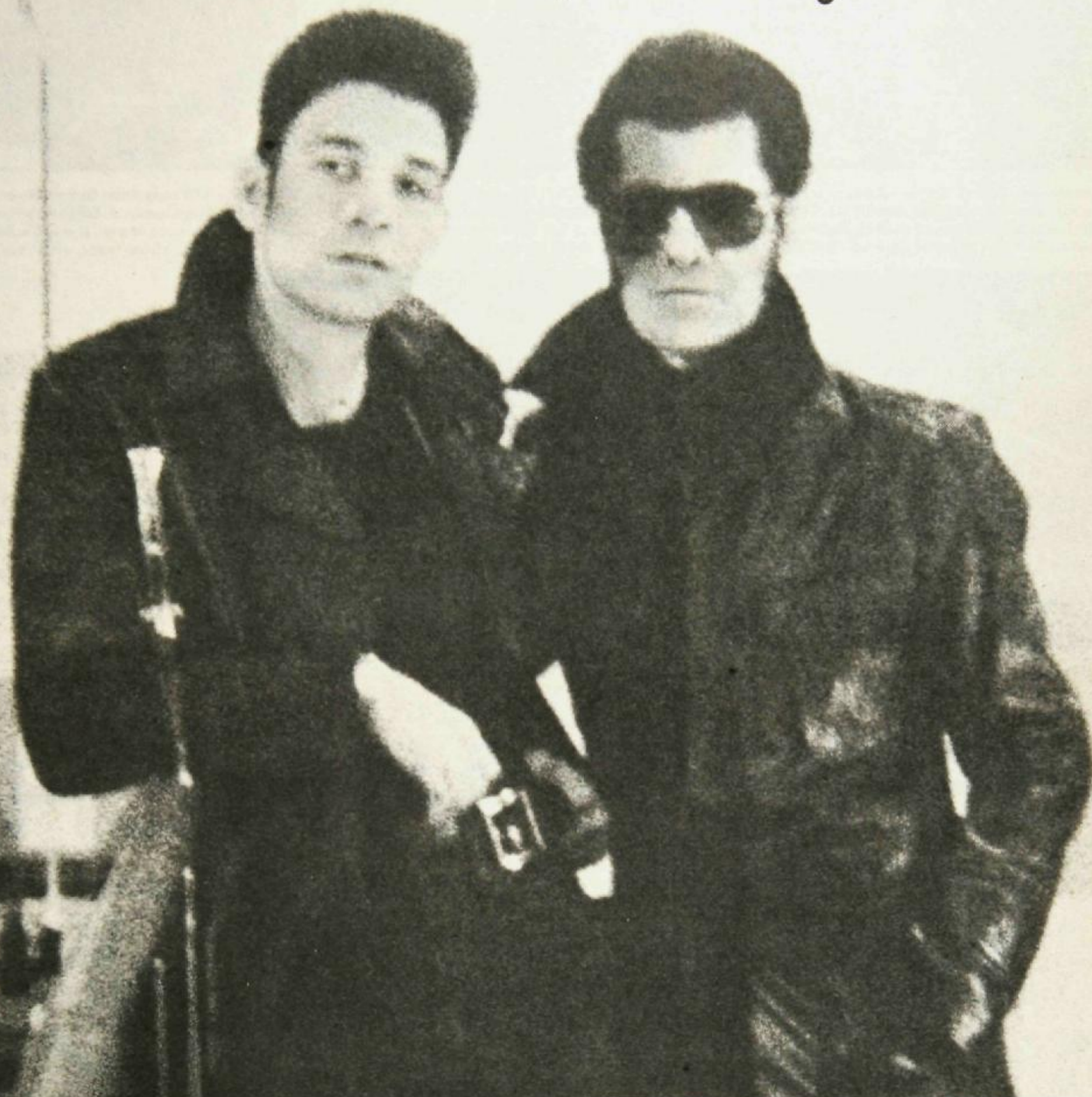
Not only unique in promotions, the Peaches outlet is unique to its market in terms of design.

"Most of the things Peaches does—the album boards, the total woodworking in the store, the all natural-type look—is extremely unique to this market and is being well received," notes Burnett.

Other staffers for the outlet include Al Compton, store manager; Vernon Trembley, store director, and day and night managers Tammy Gorr, Danny Wagner and David Rennie.

The second red hot album from **The Voice and The Guitar**

Robert Gordon/Link Wray



ROBERT GORDON, the new voice of rock and roll and LINK WRAY, the legendary guitarist, are together again! "FRESH FISH SPECIAL" follows their red hot first album - and it's a killer!

Bruce Springsteen wrote a new song for it. Elvis Presley, Gene Vincent, Eddie Cochran and Jack Scott are faithfully remembered in it.

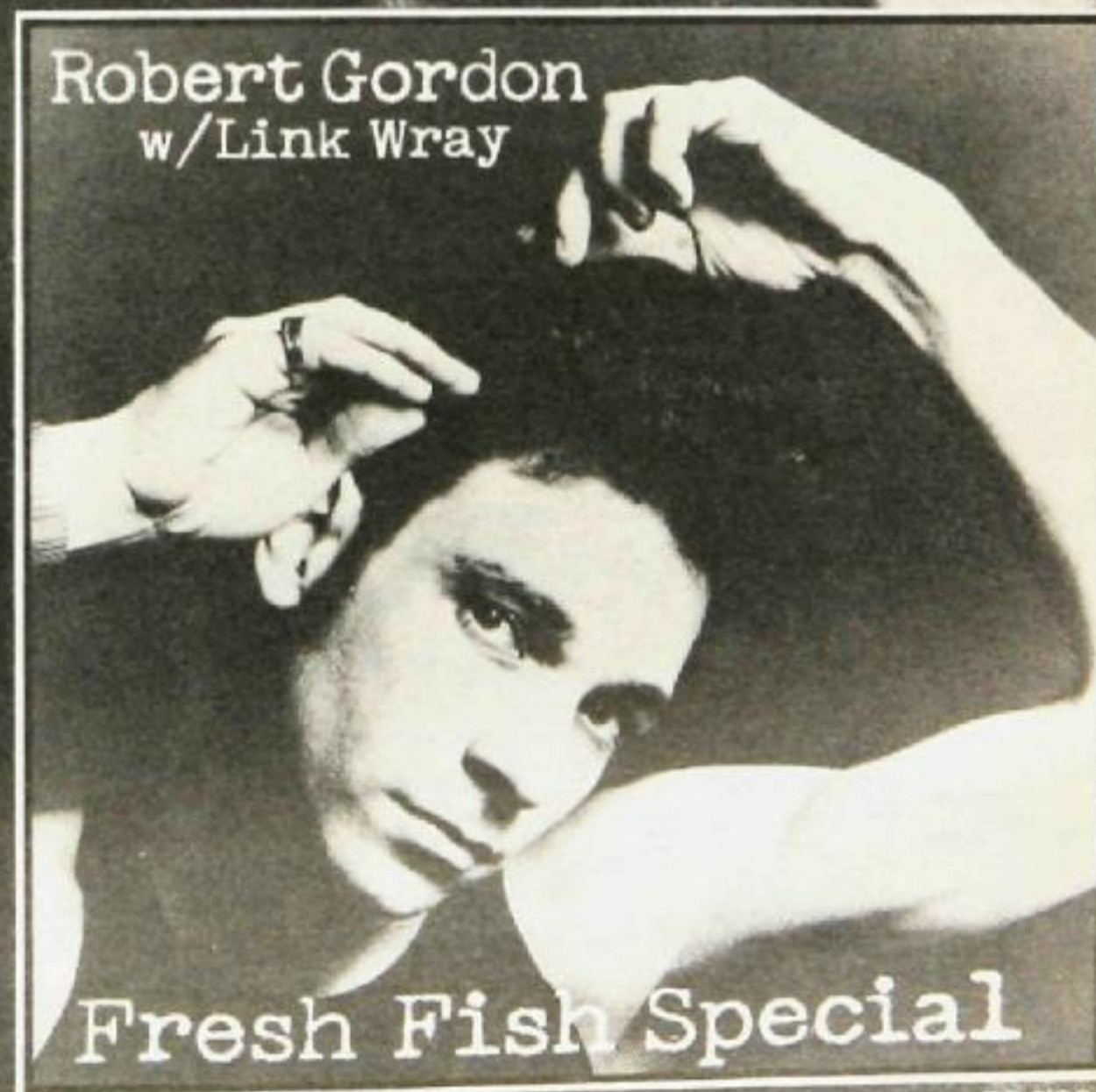
ROBERT GORDON & LINK WRAY are already an international attraction on the airwaves, television, and charts in the U.K., Holland, France and Australia as well as the U.S. Now, with the release of "FRESH FISH SPECIAL" - the whole world will be spinning to their pure rock and roll!

"An Instant Record"

Produced by Richard Gottehrer & Robert Gordon

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Robert Gordon
w/Link Wray

Fresh Fish Special

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New York NARAS Hosts Gotham Grammys



Kathy Jo Kelly, road company lead of "Annie," accepts the best show cast album (Columbia) award from author/columnist Rex Reed, left, and singer Helen Merrill at the 20th annual Grammy Awards celebration held by the NARAS Gotham chapter at the New York, New York disco.



Producer Chris Cerf, left, and musical director Jim Timmens take Grammy from composer Micki Grant for "Aren't You Glad You're You" (Sesame Street), best recording for children.



National NARAS consultant George Simon receives best liner notes award for "Bing Crosby: A Legendary Performer" (RCA) from Rex Reed, left, and Helen Merrill. It was his first Grammy in 40 years of writing album notes, after many nominations.



Thomas Z. Shepard, far left, accepts his Grammy as producer of "Porgy And Bess" (RCA), best opera recording, from Met stars Judith Blegen and Jan Peerce.



Holding the Grammy for "Concert Of The Century" (Columbia), best classical album of the year, is producer Thomas Frost, with presenters Blegen and Peerce.

MARCH 11, 1978, BILLBOARD

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"Love Theme From 'A Star Is Born' (Evergreen)"
SONG OF THE YEAR

BARBRA STREISAND
"Love Theme From 'A Star Is Born' (Evergreen)"
BEST POP VOCAL PERFORMANCE, FEMALE

JAMES TAYLOR
"Handy Man"
BEST POP VOCAL PERFORMANCE, MALE

EMOTIONS
"Best of My Love"
BEST R&B PERFORMANCE BY A DUO, GROUP OR CHORUS

IAN FREEBAIRN-SMITH
"Love Theme From 'A Star Is Born' (Evergreen)"
BEST ARRANGEMENT ACCOMPANYING VOCALIST(S)
CHARLES STROUSE & MARTIN CHARNIN, COMPOSERS
LARRY MORTON & CHARLES STROUSE, Producers

"Annie"
BEST CAST SHOW ALBUM

LEONARD BERNSTEIN, VLADIMIR HOROWITZ, ISAAC STERN,
MSTISLAV ROSTROPOVICH, DIETRICH FISCHER-DIESKAU,
YEHUDI MENUHIN, LYNDON WOODSIDE,
THOMAS FROST, PRODUCER

"Concert Of The Century"
ALBUM OF THE YEAR, CLASSICAL

JUILLIARD QUARTET
Schoenberg, "The Five String Quartets"
BEST CHAMBER MUSIC PERFORMANCE

EDWARD R. MURROW
"I Can Hear It Now"
HALL OF FAME AWARD

**THIS YEAR'S GRAMMY AWARD WINNERS
ON COLUMBIA RECORDS.**







RECORDS THAT

ALBUMS:




6 Million Sold Headed For 10 Million 




"LIVE" Platinum Headed For Double Platinum  / Second Time Around




"SLOWHAND" Gold Headed For Platinum 



"FLOWING RIVERS" Gold Headed For Platinum 



"PLAYER" Gold 



"NIGHT FLIGHT" — Just Released

The
RSO
Family

OUR HIT ALBUMS...



SET RECORDS

SINGLES:



"HOW DEEP IS YOUR LOVE" ★ / "STAYIN' ALIVE" ★ / "NIGHT FEVER" ★



"HOW DEEP IS YOUR LOVE" ★ / "STAYIN' ALIVE" ★ / "NIGHT FEVER" ★



"LAY DOWN SALLY" ★ And Still Moving Up ★



"I JUST WANT TO BE YOUR EVERYTHING" ★ / "LOVE IS THICKER THAN WATER" ★



"BABY COME BACK" ★ / "THIS TIME I'M IN IT FOR LOVE" — 79 New



"IF I CAN'T HAVE YOU" ★ And Still Moving Up — 21

PRODUCE HIT SINGLES!

THE GREAT GRAMMY SWEEP

RECORD OF THE YEAR

Hotel California
Eagles

SONG OF THE YEAR

Love Theme From A Star Is Born (Evergreen)
Barbra Streisand & Paul Williams

SONG OF THE YEAR

You Light Up My Life
Joe Brooks

BEST INSTRUMENTAL ARRANGEMENT

Perry Botkin, Jr.

BEST ARRANGEMENT FOR VOICES

New Kid in Town
Eagles

BEST JAZZ PERFORMANCE BY A BIG BAND

Prime Time
Count Basie

BEST POP VOCAL PERFORMANCE, FEMALE

Love Theme From A Star Is Born (Evergreen)
Barbra Streisand

BEST RHYTHM & BLUES SONG

You Make Me Feel Like Dancing
Leo Sayer (PRS)

BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY

Wonderful!
Edwin Hawkins

BEST COUNTRY VOCAL PERFORMANCE, MALE

Kenny Rogers

BEST COUNTRY INSTRUMENTAL PERFORMANCE

COUNTRY INSTRUMENTALIST OF THE YEAR

Hargus "Pig" Robbins

BEST COUNTRY SONG

Don't It Make My Brown Eyes Blue
Richard Leigh

BEST RECORDING FOR CHILDREN

Aren't You Glad You're You
Jim Timmens

BEST CAST SHOW ALBUM

Annie
Charles Strouse & Martin Charnin, Composers
Charles Strouse, Producer

ALBUM OF THE YEAR CLASSICAL

Concert of the Century
Leonard Bernstein

HALL OF FAME AWARDS

Leopold Stokowski
Gene Austin (*My Blue Heaven*)

ASCAP

You and Meat Loaf. Not another moment to waste.

In case you've been sunning in the Caribbean for the past few months, you ought to know that Meat Loaf's "Bat Out of Hell" is selling faster and bigger than just about any debut album released since the end of summer.

Or if you've just returned from big game safari hunting, you may be interested in the fact that "Bat Out of Hell" has brought forth more ecstatic and widespread critical praise than many artists receive in a lifetime.

Maybe you've been tackling the slopes of Grenoble — and if so, there's a chance you haven't heard about the Meat Loaf tour which is tearing up concert halls all over America. (Just ask anybody in New York after last weekend's series of sold-out Palladium shows. Or in just about every city which has hosted the most outrageous rock and roll spectacle of the year.)

Finally, for those who've been losing their shirts at the tables in Monte Carlo, you might feel a little better knowing that *after nearly six months, over ninety key AOR stations continue to devote significant airplay to "Bat Out of Hell."* And that's without the benefit of a hit single.

All that's about to change in a big way. Because "Two Out of Three Ain't Bad" is the new Meat Loaf single. And if you're planning to return to the surf, or the safari, or the mountaintop, or the casino, be prepared to hear a lot of it when you come home again.

Meat Loaf. If you haven't seen him, you haven't heard him. And if you haven't heard him, there's not another moment to waste.

"Two Out of Three Ain't Bad!" 8-50513
The new hit single from Meat Loaf's inaugural album "Bat Out of Hell!" PE 34974
On Epic/Cleveland International Records and Tapes.



Songs by Jim Steinman.
Produced by Todd Rundgren.

Management: David Sosenberg

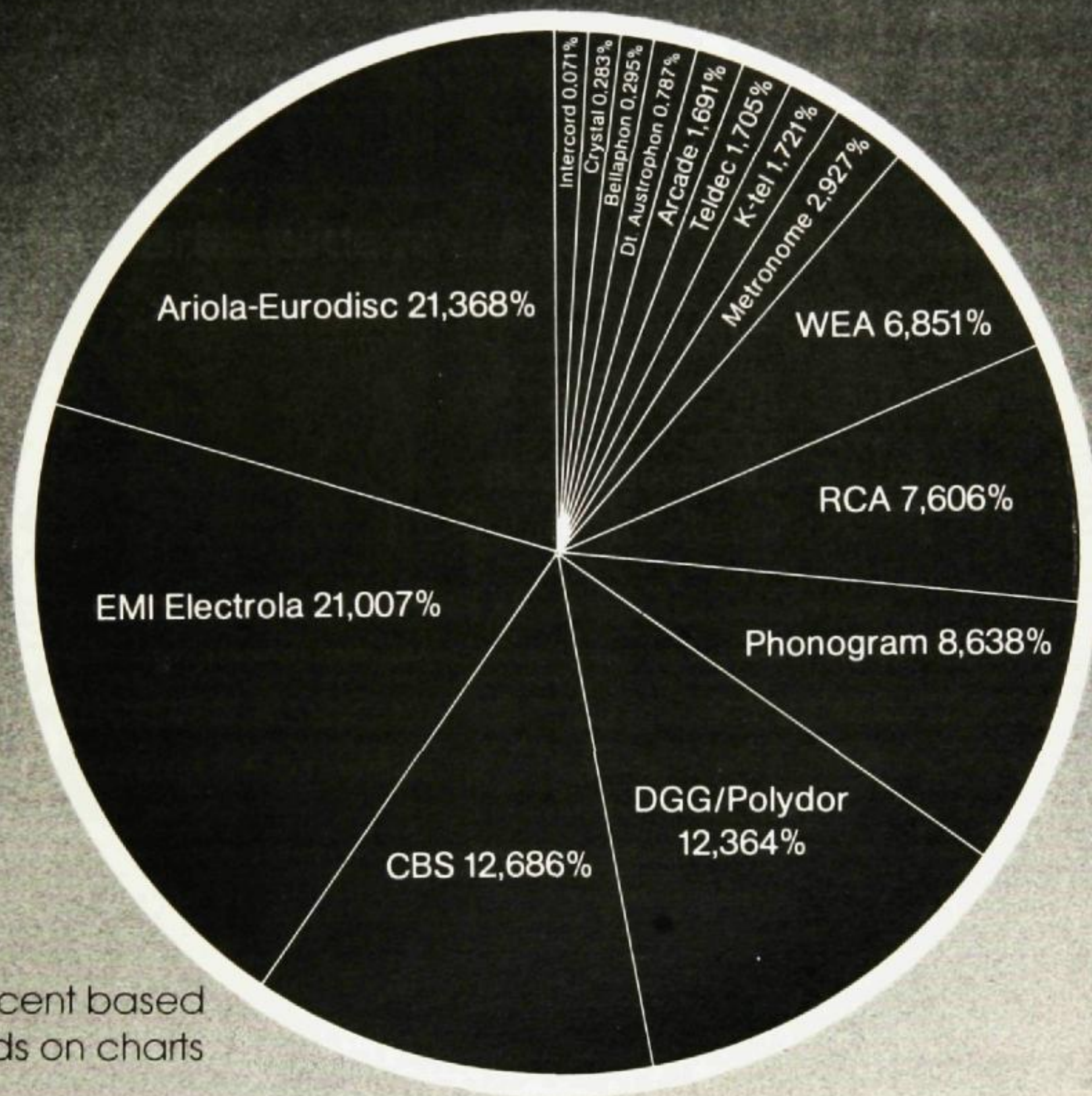
CLEVELAND

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IN GERMANY...



Total percent based
on records on charts
in 1977
Source: Der Musikmarkt 1/78

STAY TUNED NOW TO ARIOLA AMERICA



Radio-TV Programming

KFI's Lohman & Barkley: Admittedly Zany

2 Angelinos Maintain Audience Year After Year

By AGUSTIN GURZA

LOS ANGELES—It would not be difficult to write a lengthy article on radio's premiere comedy team of Lohman and Barkley and hardly mention either Al Lohman or Roger Barkley at all.

One could start, instead, talking about Maynard Farmer and his recent trip to Europe to study French agriculture under the tutelage of Messr. Manure.

It seems that Maynard was unfortunately killed there by a beautiful cow named Fifi, then was cryogenically frozen, shipped back to the U.S. and preserved in Lohman &

Leonard, Dominick Longo and Cecil Hudspeth.

And in the end, without saying a word about the creators of this menagerie, of preposterous personalities, one would have come to a conclusion that says it all—Lohman & Barkley are wild and crazy guys.

But one must wonder if there aren't others like them among KFI's management. Is it not a wild and crazy thing to do leaving this, one of the oldest and most powerful stations (50,000 clear watts) in this market in the hands of two 40ish kids to play with virtually unrestrained freedom during the four most important hours of the day (6-10 a.m.)?

And learning to immense disbelief that none of these tall tales of complex silliness are ever scripted in advance, never written down or discussed before the spontaneous air, one wonders if some nervous station manager ever tried bringing some control into Lohman & Barkley's control room.

"Every time we have a new boss," answers Barkley, "he'll ask us, 'Why don't you guys plan some more?' But we've always worked this way. We have absolutely no file, we don't keep track and we don't prepare anything in advance. It's probably dumb that we've done it that way, but it just works better for us."

"It's hard for us to work from a script," adds Lohman "because we just don't read all that well."

The pair is talking about their work during a news break one Wednesday morning about midway through their show. When they hop back on their side-by-side chairs at the console to go back on the air, it's clear that spontaneity is the key to their craft.

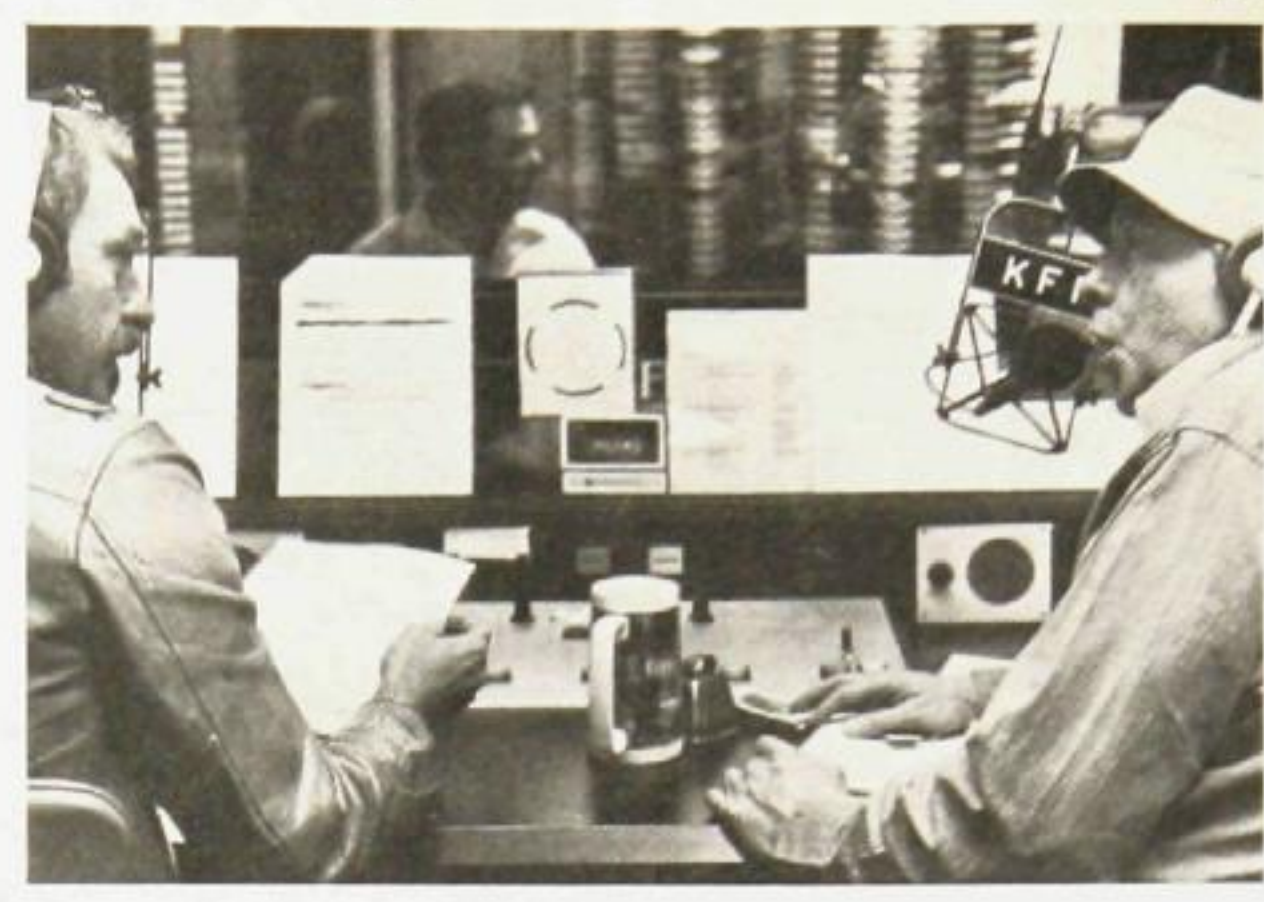
Lohman who plays all the characters, takes a cue from Barkley, the more disciplined of the two, who leads the slide into the silliness.

Coming up close to his microphone, he asks a question of Leonard Leonard, tilting his head so he can keep an eye on Lohman's instantaneous character transformation.

The tall, gangling Lohman in his rumpled clothes and fisherman's cap, curls up at his chair in front of the mike, and with an intense but controlled concentration, goes into Leonard Leonard's body before Barkley's very eyes.

And Barkley keeps his eyes on Leonard as the two descend into an unmapped pit of silliness, fighting the broad smile on his face as he tries to keep a straight voice.

Before long, the pair has finished



their work, it just happened that way.

Barkley, pointing to the morning's newspaper spread across the floor next to him indicates for example that some time back he took to looking over the paper each day to make the show more topical. But even that move wasn't given much thought.

Lohman and Barkley's play-it-by-ear style, while it may seem risky, has had a reassuring response from fans who have kept the show's ratings over the years steady and strong.

And in their 10 years at KFI (their anniversary comes this October), those ratings have held constant through all manner of management and format changes.

Just last year, John Rook took over the program director's position,



Al Lohman: He plays all the zanies which inhabit this unique radio team's world.

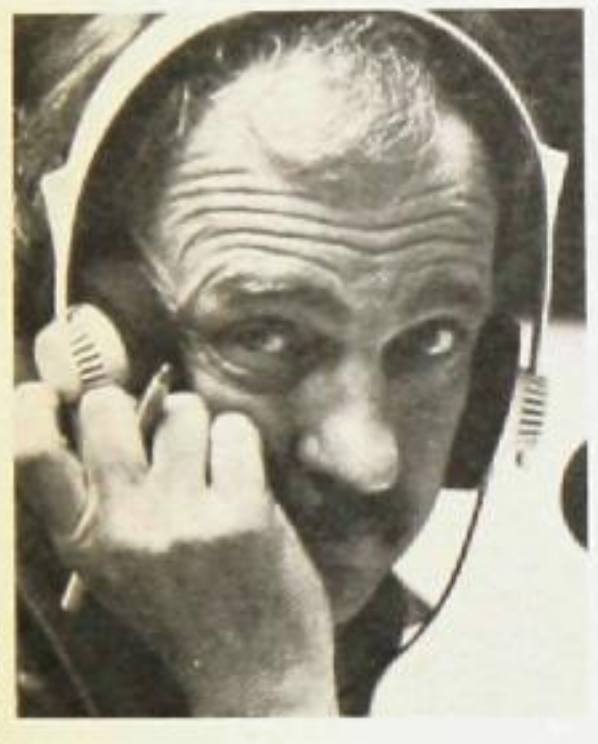
shifting the station towards its current rock Top 40 makeup.

And like before, Lohman and Barkley just let it happen and went on doing what they've done for a long time—hold on to their high ratings in the a.m. anchor slot.

Both of them say they give little thought to music programming (they're provided daily with a music list from which they select tunes) or the changes in audience characteristics which format shifts may provoke.

(Continued on page 34)

MARCH 11, 1978, BILLBOARD



Roger Barkley: "Everything we do is hometown."

Barkley's small studio at KFI which, of course, had to be kept at absolute zero until an appropriate and safe thaw-out method could be devised.

As it turns out, the remedy was simple. Just like a drying Christmas tree, the prescription for Maynard's recovery was to cut two inches off the bottom and stand him in water with aspirin.

One could go on to tell other stories of equally inspired zaniness about dozens of other characters with names like Ted J. Bologna, W. Eva Schneider Bologna, Leonard

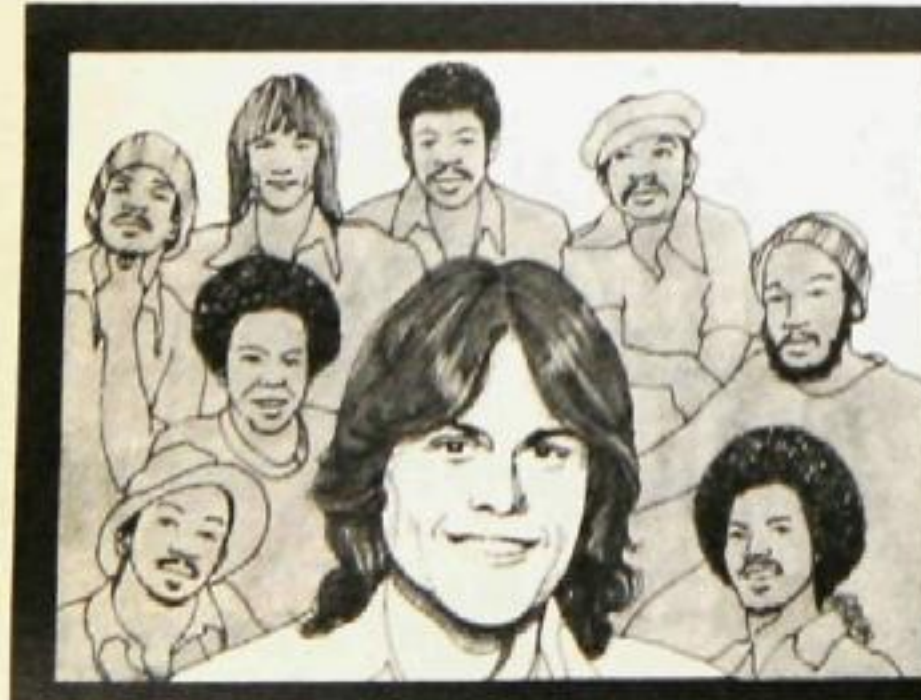
Billboard photos by Bonnie Tiegel

Al Lohman and Roger Barkley celebrate 10 years as KFI's colorful morning men, interweaving their 54 characters and situations in with the pop music. In bottom two photos Lohman slams a dinner during a skit and hits two ash trays to create "dinner sounds."

a story about as bizarre as Maynard's death at Fifi's hand, Barkley has cued the engineer, Henry Vellasco (who is also fighting off laughter), to go into the next song, and Lohman sheds Leonard's skin, unfurling from his crouch, pushing himself away from the console. Both

seem amused at what they just created.

Barkley keeps the logs and handles most of the show's technical aspects. Perhaps the division of labor reflects the different personalities of these two different individuals. But along with most other aspects of



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RITA COOLIDGE — ENGLAND DAN AND JOHN FORD COLLEY — 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

Billboard Broadcasting Corp. Presents SHOW MS!

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<input type="checkbox"/> 1 million-1,999,999	80	<input type="checkbox"/> MOR
<input type="checkbox"/> 100,000-999,999	60	<input type="checkbox"/> Country
<input type="checkbox"/> Under 100,000	50	

Name: _____

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A People's Station—Not Black, New York WBLS-FM Exec Says

By ROMAN KOZAK

NEW YORK—"We are black owned and we serve the black community. But we are a people's station. We feel we are New York," says Hal Jackson, vice president and operations manager of WBLS-FM, one of the top rated stations here.

Despite the station's recent success, Jackson feels that the "black" label put on the station has worked against WBLS in its dealings with the rating services, advertising agencies and record companies.

Leafing through a copy of the Feb. 20 issue of the *Hill Radio Report*, Jackson points to Mediatrend figures that give the station a 9.1 share and a weekly cumed of 1,606,700 for December.

"The media stats say we hold an audience longer than anybody in the country. Our turnover is small. Wanda (Ramos, the station's music director) and I program for that," says Jackson.

He says he has complained to the Arbitron ratings service recently because Arbitron has been cutting down its sample audience, something that Jackson feels will hurt the station's numbers.

"Their statement to us is that 85% of the stations in New York wanted it. Our contention is that the agencies want the biggest scope of listings. The least we want is on the front of the list an advisory to say 'we have cut back so and so...'"

"That way everybody who reads it knows they have cut down on the survey," says Jackson. In a recent company report, reprinted in the black *Amsterdam News*, Marvin Seller, general sales manager of Inner City Broadcasting Corp., parent company of WBLS, also blasted the accuracy of the ratings.

"The problem with these surveys," he said, "is that since these are

based on telephone questions, a good portion of the young community, both black and white, is not included.

"Young people, particularly younger black men, tend to be mobile. They often do not have telephones, or they move often. Since, therefore, most older blacks are reached and they tend not to listen to black stations, the results are not as high as we believe they would be if properly surveyed.

"The whole black and white thing has gotten into a delicate area," says Jackson. "It gives some of the competitors a chance to say 'they're black' and you know what that means in an agency. We have been able to overcome a lot of that.

"But you know the agencies have limited budgets. They have a black budget, a general audience budget, and so forth.

"I keep getting back to the fact that we are a people station. And

out again with the next record, then it's black again," continues Jackson.

"It's insulting to us," adds Ramos, joining the conversation.

"It's getting to the point," says Jackson, "where we are putting a mailing together to all the record companies saying 'send us all the records, or don't send us any... Because this thing about only sending black...'"

"... is a form of censorship," continues Ramos. "I want to be serviced like anyone else. For instance, we never got serviced with Crystal Gayle, the country artist. I had to go find the record. It was something we could play. And we did."

Jackson says that in picking what to play on WBLS, he seeks "the hits before they hit the charts. If you don't take the chance, then people won't be listening. We take the chance; we gamble."

For instance, he says, he was the first to take a chance on Samantha



Billboard photos by Chuck Pulin

Open Ears: Hal Jackson, WBLS operations manager and Wanda Ramos, music director, listen to new "people" music.

good music, played over and over again. Everytime you listen, you will hear something you like, have bought or will buy. Our forte in this business, as we tell the record companies, is that we can break records," says Ramos.

"We give the DJ enough leeway so he can play his music. When he first comes in, and he's feeling low, there is music he can play which makes him feel better and gives him more credibility. We are not too strict about him playing music from a list because you can't do that to a person's mind. We like the idea of a little bit of personality," she continues.

Though he says that WBLS can sell 160,000 units of an album through airplay, Jackson declares "we are a radio station, not a record company. We play what we like."

As an example he puts on a French disco version of "Singing In The Rain," which he brought back from MIDEM. "If we are excited about something like this," he says above the music, "then we will go with it.

"As far as I know nobody has this here. And people say 'you can't play it, nobody is coming out with it.' What do we care? We'll play it. The only thing I have to study is how well will it work with my other picks."

But basically, Ramos says, "I can only do as much as I can with what I get. We are following the trend of music. If I am getting a lot of disco music this month, and it is fantastic, then we have to play it. The next month we may get a bunch of slow tunes, so we will do that.

"If we are the only ones who play disco in this city, if we are the in-

novators and the creators, then people will love us for it," she adds.

Jackson says there is no number one record at WBLS. "If I believe in a record strongly enough to put it on the air, I want to give it a fair shake. I wouldn't pull it off the air the next week. My feeling is, if you get on WBLS, you are number one. So ev-



Jackson, a veteran broadcaster, enjoys playing new releases.

ery record on the air is treated like number one.

The WBLS staff is integrated, and Jackson says that since it is a music station, he does not want "a whole lot of talk. I don't want any soap box people."

Ramos is the DJ Sundays from 11 a.m. to 3 p.m. She is followed by Roscoe, Carlos de Jesus and Al Roberts. The weekday shift begins with Ken Webb from 5:30 to 9 a.m. He is followed by J.D. Holiday, La Marr Renee, B.K. Kirkland, Vaughn Harper and Al Roberts on the overnight.

However, Jackson adds, "nobody owns any hour."



Wanda Ramos pulls a Sunday trick at the mike.

from a music point we do not make a decision that black people must like a particular type of music," continues Jackson.

"You know that record companies have a particular white/black thing about music. We go on a record, maybe by the Commodores and then we get a call, 'Hey, you don't need to play that record anymore, it's gone pop.' That's amusing. Everything is r&b until it gets certain numbers. Then it's no longer r&b; it's a pop tune. But when they start

Sang's "Emotion." "And we didn't know if she was black or white or pink." According to Jackson and Ramos, they are the two who have the basic say about what record appears on the air.

They make up a playlist of about 140 tunes to which they add about four "picks" every week. There are also two "classics," as they call them, played every hour. These may range from Billie Holiday to early Motown to the last Teddy Pendergrass LP.

"The mix is basically a rotation of

St. Louis KIRL Segues Into a Country Format

By PAT NELSON

NASHVILLE—"The dawn of FM radio has hurt AM rock," notes Mike Fee, program director of KIRL which, as of Wednesday (1), is programming contemporary country sounds in the greater St. Louis market.

The 5,000-watt outlet maintained a Top 40 format for 12 years, but since realizing that the station's demographics have gravitated toward the 25-49 group, it will now combine the old and new sounds of country music by blending artists such as John Denver, Linda Ronstadt and Olivia Newton-John with the more traditional sounds of Bob Wills and Hank Williams.

"We do our own research, both passive and active, to determine our playlists which are kept very tight," says Lee who joined the station after a three-year stint as research manager of WMAQ in Chicago. "The format will be tight, too, so listeners hear more music than talk."

A current playlist of 28-30 singles is mixed with a library of 1,400 oldies. The rotation varies with the hottest records being played every 2½-3 hours down to singles which are played every 18 hours.

There's been a complete change in the air personality lineup that will now include Fee, Donna Muzey—

NEW YORK—Bonneville Broadcasting Consultants Inc. finds itself on the horns of a dilemma in the wake of disclosures that stations in New York and Cincinnati will no longer be programming its soft rock format (*Billboard*, Feb. 18, 1978).

Although Bonneville partially blames the departure of New York's WYNY-FM and Cincinnati's WSAI-FM on "intensely competitive market conditions" in both cities, it is faced with a larger, "damned-if-we-do, damned-if-we-don't" situation.

Bonneville, in addition to being a syndicator, also holds FCC licenses on 12 FM and AM outlets and two television stations.

"It's a delicate posture," admits Bonneville executive vice president

Loring Fisher. "Although our contracts do have a clause that there is to be no alteration (in the assigned format) unless we give instructions to the contrary, by virtue of the fact we are holding licenses we could be up against FCC covenants relating to the issue of control."

Therefore, Fisher adds, Bonneville can only "make recommendations" that a station follow its format as it is sent. In the case of WSAI and WYNY, where the stations began tinkering with the format, Bonneville decided "there's no point in getting into a Donnybrook."

The spectre of FCC intervention isn't the only thing that Bonneville must consider when entering a new market with either its beautiful music or soft rock packages.

Bonneville Soft Rock Impaled Via License Dilemma

By DICK NUSSER

"As our name implies, we do more than simply deliver tapes every week or every month," explains Bonneville's Dick Drury. "We're more consultants than syndicators. And when people don't take our advice it's very frustrating for us."

"We make the recommendations to the station, but the station's staff has to make it happen," adds Fisher. "Our whole orientation is to make a successful station by conceptualizing the sound of the station in its marketplace."

"The music provides a basic platform to work with but there are other elements as well that help determine the character of a station."

Among these are a cooperative staff that will work together with Bonneville, as well as adherence to

other technical criteria, from fixing levels and limits, to policing the sort of commercials to be aired.

"It's very easy to just say we supply tape libraries but if the station can't work around all those other things it's difficult to enforce that restriction clause," he adds.

One of the problems with syndication, Fisher explains, is the difficulty nearly every outsider confronts when entering a new situation.

"There's a whole chemistry and a psychology at work that can be very difficult for all concerned," Fisher states. "Some people think we're threatening their jobs. They get defensive. They feel emasculated. We have to overcome these threats to people's egos."

(Continued on page 32)

MARCH 11, 1978, BILLBOARD

Vox Jox

By RAY HERBECK JR.

LOS ANGELES—Larry Dundon has cut one block from his commuter distance by moving as promotion director from KFRC down the street to KSFO in the same capacity. Dundon, with KFRC 2½ years, lives on San Francisco's Nob Hill, only two blocks from KFRC. But KSFO is a block closer.

Tom Steal of Top 40 WCLS in Columbus, Ga., needs an afternoon drive personality and a DJ for the 7 p.m. to midnight shift. But one of the two must also be a combo engineer. Contact Steal at 404/327-3648, Box 229, Columbus 31902. **Laura Gross** has joined KRLA in Los Angeles as morning drive interviewer. **Brian Johnson**, with four years in country format and a strong broadcast news background, is looking for a country outlet in Arizona or New Mexico. Contact at 602/262-9472, 1030 N. 2nd St., Phoenix, Ariz. 85004.

Al Tanksley has been pegged new veep and general manager of KHFI-FM and KTVV-TV in Austin. **Stu Bowers** boosted to program director of KOOO-AM and FM, Omaha, moving former p.d. **Scott Young** into operations manager. **Charlie Lakefield** is new p.d. at WACO, Oshkosh, Wis., after leaving 98MZQ in Washington, D.C. Lakefield needs record service at his adult pop/contemporary outlet. Contact at 414/233-0690.

K.B. Tompkins of Visions, subscription TV service in Anchorage, also supplies his 3,000 subscribers with 12 to 15 hours of uninterrupted music each programming day. Visions plays entire albums, spanning musical tastes from classical to contemporary to jazz. He needs label

service desperately. Contact at 4672 Business Park Blvd., Anchorage, Alaska 99503, 907/276-0400.

Bob Joseph of WNBF reports the station's first radiothon for the local American Heart Assn. raised nearly \$14,000, far exceeding the goal of \$8,500. DJ **Don Daniels** coordinated the event and hosted as well, putting in a 32-hour shift. **Tony Mathes**, p.d. of KHBJ in Canyon, Tex., needs label service. KHBJ changed from KCAN last October, shifting from country to MOR contemporary. He also needs oldies. Reach him at 806/655-2589.

Terry Steen, drive time DJ at country KFEQ 680 in St. Joseph, Mo., points out that **Walter Cronkite** was turned down for a job there early in his career—and not at "KFEW" (sic), as erroneously printed in our Feb. 18 issue. KFEQ is celebrating 55 years on the air.

Dave Jesse has left KRHS in Bullhead City, Ariz., for KORK in Las Vegas. **Bill Coleman Jr.** is looking for a spot as chief engineer at a small AM or FM outlet. 919/443-7282, Box 1601, Rocky Mount, N.C. 27801. **Joe Santoro** is new program director at WZMF-FM, Menomonee Falls, the first album oriented rock outlet there. He's picked up **Benson** as new musical director from QFM in Milwaukee, along with **Mary Farrell** as new promotion director. **Mike Wolf**, former music director, now heads up production.

John Kramer has been afternoon drive host at WGST in Atlanta since its shift last October to all-news. But Kramer's been a DJ, program director and music director—including for WGST prior to the shift—for 14 years.

"They need someone who's a news writer as well as a host," he says. "I'm a DJ and the transition is just murder."

Kramer wants back into music, preferably in a major market playing pop adult or contemporary. He's now production manager at WGST, 404/231-0920.

When every retailer in Akron, Ohio reported all snowblowers and shovels sold out during the blizzard, WAKR-AM and FM located two snowblowers in a nearby city and purchased them.

At a promotional booth in the local auto show, the station announced "Let WAKR Radio Help You Through The Winter" and invited listeners to enter either in person or by mail.

Joyce Lagios of WAKR reports nearly 30,000 entries received, the most successful outside promo ever at the outlet.

University Broadcasting has bought Star Radio's KCNW in Kansas City, and is changing the former all-news outlet to MOR white gospel programming—the first in K.C. Veep **Dick Marsh** is looking for air talent to staff the new endeavor. 213/577-1224, 3844 E. Foothill, Pasadena, Calif. 91107.

KJSN-FM has dropped the country programming of its sister station, KLAD in Klamath Falls, Ore., and adopted an adult rock format, according to **Ed Beckman**, p.d. of the new "FM 92." The new format features the "Great Hits" service from More Music Enterprises.

(Continued on page 39)

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"ROCK" features over 175 previously unreleased interviews with such performers as

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- 103—LET'S HAVE SOME FUN, Bar Kays, Mercury 7-3961
- 104—DON'T BREAK THE HEART THAT LOVES YOU, Margo Smith, Warner Bros. 8508
- 105—TWO HOT FOR LOVE, THP Orchestra, Butterfly 1206
- 106—PLAYING YOUR GAME, Barry White, 20th Century 2361
- 107—WITH PEN IN HAND, Dorothy Moore, Malaco 104 (TK)
- 108—SAN FRANCISCO, YOU'VE GOT ME, Village People, Casablanca 896
- 109—ON FIRE, T-Connection, Dash 5041 (TK)
- 110—SOFT & EASY, Blackbyrds, Fantasy 809

Bubbling Under The Top LPs

- 201—LOVE UNLIMITED ORCHESTRA, My Musical Bouquet, 20th Century T-554
- 202—RHYTHM HERITAGE, Sky's The Limit, ABC AA-1037
- 203—STANLEY TURRENTINE, Westside Highway, Fantasy 9548
- 204—BILL COSBY, Bills Best Friend, Capitol ST-11731
- 205—BIG WHA KOO, Berkshire, ABC AA 1043
- 206—JAN AKKERMAN, Atlantic SD 19159
- 207—CLOVER, Love On The Wire, Mercury SRM1-3708
- 208—STARCASTLE, Citadel, Epic PE 34935
- 209—HAWKWIND, Quark Strangeness & Charm, Sire SRK 6047 (Warner Bros.)
- 210—THIRD WORLD, 96 In The Shade, Island ILPS 9443



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"ROCK" SPECIAL DEMO

NAME _____	TITLE _____
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CITY _____	STATE _____ ZIP _____
STEREO _____	MONO _____

Chicago WFYR's 'Full Service' FM Effective

• Continued from page 1

Kelly's assistant in charge of music and research. "In other words, we've combined the news service and personalities of AM with the stereo and fewer commercials of FM."

Kelly and Martin have based their approach on extensive research, both in and out of the Chicago market. As a result, Kelly programs the station more to "what kinds of music our listeners want to hear than what is selling the most in Chicago at a given time."

RKO bought the station in 1973 when it was known as WKFM, one of the earliest outlets to experiment with stereo, according to Kelly. "But its transmitter was located down in the canyons of the city's tallest buildings," he adds. "You couldn't even hear it in the suburbs."

Additionally, the production and on-air facilities were lacking, Martin says. "So, it was decided the best thing to do was place the RKO automated oldies package on the air."

Even that move had to wait nearly one year until the transmitting tower

was relocated to the top of the Sears Tower, tallest building in the world. "That gave us the strongest FM signal in Chicago," Kelly says, adding that from 1,550 feet up, the signal "goes forever" over the flat Midwest terrain.

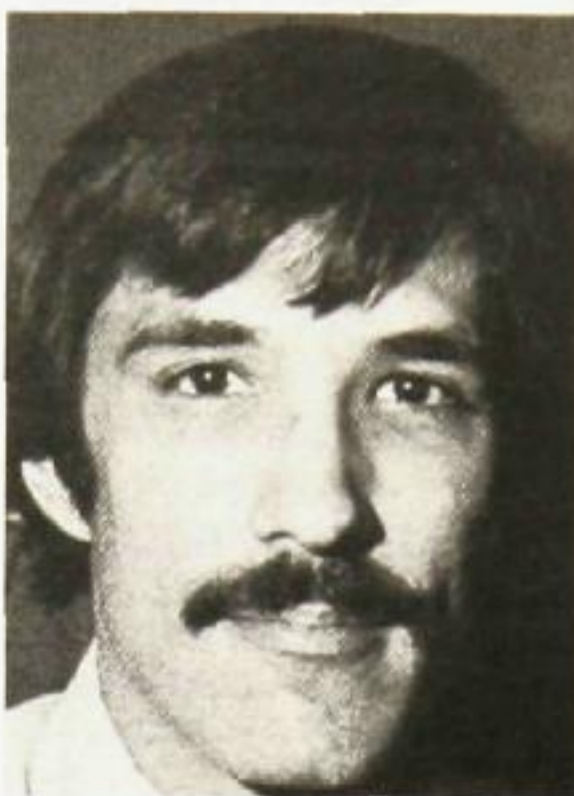
The oldies were expected to do well because at that time the same package was garnering good numbers for KRTH in Los Angeles. However, by November 1975, RKO had realized the station was stagnant.

"Chicago just didn't seem to be a good oldies market," Kelly explains, "so that's when I joined the station and initiated research to find the hole in the market for a new format." Previously, he had been with KFRC, RKO's San Francisco station.

Kelly says discussion about changing the format began in August 1976 and culminated in a decision last January. "I made a presentation to the RKO people, based on our research studies. We set a target

date of spring to make the complete transition."

Meanwhile, Kelly began the move by slowly altering the music programmed in the automated systems. By mid-March, the entire on-air staff was set, new facilities con-



Dave Martin: he heads up a unique research operation at WFYR-FM.

structed, and a news department built. WFYR-FM went live with the new format April 1.

Kelly had gathered Martin from an AM-FM combination in Madison; morning man Fred Winston and news director Lyle Dean from competing WLS; Bob Kraft from KDWB in Minneapolis and John Wetherbee from adult contemporary WKRC in Cincinnati, plus others.

"We put a staff together to form an exciting, 'alive' adult contemporary station for Chicago," he explains, "because that's exactly what the research told us to do. There was no other station competing for young adults with contemporary music."

Kelly's target primarily is the 25-34 bracket, "largest demographic group in the Chicago area," he adds. From a sales aspect, he also wants the 18-34 spread "so you can swing both ways with the station."

His playlist consists of 25 to 30 current records plus about 20 "re-currents." Kelly describes these as

"records the WLSs of the world are still burning into the ground which we take into a slower rotation." Also, thanks to the older format, the station has about 2,000 oldies.



Don Kelly: he programs WFYR-FM based heavily on Chicago listener research.

"I program to give the listener great variety of music," he continues, "through current hits, the cream of album product plus familiar oldies. This way, you're never playing 'borderline' records with little mass appeal."

Decisions to add are based on Martin's extensive research network, which consists of his own staff doing daily Chicago reports plus the consulting firm of Bill Moyes, based in San Luis Obispo, Calif.

"The first thing we do in the process," explains Martin, "which probably sets us apart from other stations is simply to listen to every record that comes into the station, no matter which artist or label. It just may be something which our listeners would enjoy, providing it fits the parameters musically."

He does not go to the trades and find the 15 records which are big that week, "and then go and listen only to them."

If a record sounds like a possibility, the next step is to check sales. Martin looks at buying patterns in the Chicago marketplace on singles and albums, "though when was the last time you saw a 27-year-old buying a single?"

Martin gets input from stores, one-stops and rackjobbers in Chicago, plus outside markets. These play a crucial role in WFYR's popularity because often, he adds, records under consideration are receiving no Chicago airplay. Consequently, there are no sales to monitor.

"So, we'll do a model research report, say, on Milwaukee or Portland," he explains. "We'll check with stations whose research we value and, if they're playing the record, we'll look much closer at it."

As a result, Kelly says "nine times out of 10 we're on the hits in Chicago before anybody else. It gives us a leg up in this competitive market."

Martin's reliance on his "secondary markets" makes sense to him because, after all, "records are developed in those markets. ... not in Chicago or L.A. This system undercuts our time in consideration of an add-on by weeks."

Additionally, WFYR-FM conducts attitude research, sometimes referred to as passive or callout. Kelly receives input in this manner on what people are listening to in Chicago.

"We feel that waiting for Arbitron or some publication to tell us what's changing here in listening patterns is simply not good programming," he says, "because when it comes out, it's after the fact. We could be steam-rolled and killed by then."

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PLEASE PRINT OR TYPE

NAME _____ TITLE _____

STATION _____ AM or FM _____ ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE (____) _____ SIGNATURE _____
area code

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We are ordering "SOUND OF '78" in the following format:

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PLEASE BE SPECIFIC
THERE ARE NO
MIXED FORMATS

- Enclosed is our check for \$40.
Overseas add \$7.50 Air Mail charges.
 Check was previously mailed.
Stations are reminded, that
their check must accompany the coupon

ORDER NOW! AFTER MARCH 31st PRICE IS \$75.

(Continued on page 39)

New On The Charts

Talking Heads
"Psycho Killer"—92

This four-member band on WB distributed Sire is the last of the CBGB regulars to debut on records, following Patti Smith (Arista), the Ramones (Sire) and Television (Elektra/Asylum).

Its music has the energy of punk but not the raucous tone and violent attitudes. In the words of David Byrne, the group's songwriter/singer/guitarist, "We don't feel that in our performance we typify that angry attitude, (though) we don't shun the primitivism."

Byrne and Chris Frantz, the group's drummer, met in 1970 at the Rhode Island School of Design, where they were studying visual and conceptual arts. Around the same time Jerry Harrison (keyboards and guitar) was in Boston forming the Modern Lovers, which recorded an album in 1972 with John Cale, released in 1976 on Beserkely.

Byrne and Frantz came to New York in 1974 and Tina Weymouth (bass) joined the lineup soon after. Last summer she and Frantz were married.

In early 1977 Harrison made the trio a four-some by forsaking his graduate studies in architecture at Harvard. Before that, in June 1975, the group debuted at CBGB's in New York, then a little-known bar on the Bowery.

It then toured Europe in the spring of 1977 with the Ramones, opened for Bryan Ferry at the Bottom Line in New York and toured with Television.

Its first album, "Talking Heads '77," was released last September along with a second single "Uh-Oh Love Comes To Town." (The first single was "Love Goes To Building On Fire" a year ago.)

Talking Heads is broadcaster's slang for television programs which have words but no action. The group says the term describes its performance, which emphasizes stripped down basics.

The Ivy Leaguers-turned-new wave artists are managed and booked by Gary Kurfurst of New York, (212) 355-6550.

Sea Level**"That's Your Secret"—88**

When Sea Level recorded its first album, it consisted of only four members. Three of these men were formerly involved with the Allman Bros. Band: Jai Johanny Johanson (percussion), Chuck Leavell (keyboards) and Lamar Williams (bass). The fourth original member of Sea Level is Jimmy Nalls (guitar).

Three new members joined the lineup prior to its second Capricorn album "Cats On The Coast." Randall Bramblett (keyboards, sax, percussion), formerly of Cowboy, had two solo LPs; Davis Causey (electric guitar), was a member of Bramblett's band; and George Weaver (drums) played on the road for the likes of Tyrone Davis, Bobby "Blue" Bland and Otis Redding.

Sea Level is managed by William H. Perkins of Great Southern in Macon, Ga., (912) 745-8693. It is booked by the Paragon Agency in Macon, (912) 742-8931.

Cazz**"Let's Live Together"—71**

This is the first chart hit for Cazz (real name: Robert C. Lewis) and for Number One Records, a new Dallas-based label run by Ernie Phillips, a 10-year veteran of independent promotion.

Number One is distributed by Big Tree, which is in turn distributed by Atlantic. Phillips broke Johnny Rivers' gold, top 10 "Slow Dancing" for Big Tree last year and also worked a pair of mid-charting Charlie Ross singles for the label in 1975-76.

Phillips does independent promotion for 14 other labels, including Polydor, which he also represented in 1975 when the label's Road Apples went to number 35 with this song. He believed it had more potential than that and recently recut it more r&b in this version by Cazz, a black singer from Wolf City, Tex., a town midway between Dallas and Shreveport.

Though this is Cazz's first record deal, it is Number One's second release, following Helen Grayco's "That's How Nature Made Him," a song sympathetic to the gay movement. Phillips reports that it was only a regional release and wasn't worked aggressively, because he didn't want to start his label with that kind of an image.

The only other artist on the label (Grayco's deal was a one shot) is Larry Keith, who wrote Player's upcoming second single, "This Time I'm In It For Love." Keith's Number One debut, set to ship in six weeks, is "What'd You Want To Do That For."

Cazz is managed by Dale Hawkins, who also

produced this single, and who as an artist hit the Top 40 with "Suzie Q" and "La Do Dada" 20 years ago. Hawkins is based in Shreveport at (318) 868-3151. There is no agent at present.

Number One Records, which was formed at the beginning of this year, is also staffed by promotion man Jim Chase. It can be reached at (214) 661-3461.

Barbara Mandrell
"Woman To Woman"—94

Since Mandrell first started hitting the country chart in 1969, she has had several top 10

country singles, including "Tonight My Baby's Coming Home" and "The Midnight Oil" on Columbia and "Standing Room Only" on ABC/Dot.
(Continued on page 73)

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Billboard

'History Of Rock' To Air April 17 On 100 Stations

LOS ANGELES—More than 100 radio stations are scheduled April 7 to premier "The History Of Rock & Roll," a 52-hour epic which traces rock from its '50s roots through the careers of its formative artists.

The production is comprised of more than 500 interviews in a format produced and narrated by Bill Drake, who also co-wrote the script with Gary Theroux. Drake-Chenault Enterprises here is handling worldwide distribution.

The show aired originally in the late '60s and has been completely re-produced by Drake and his staff. Mark Ford has supervised production, working with Bill Mousis and Jim Pierce for more than three years.

According to Jim Kefford, Drake-Chenault general manager, Metro-media, Westinghouse, RKO and Southern Broadcasting "are all planning promotions at their stations. Our commitment is to help every station achieve maximum ratings and revenues."

Toward this end, Drake-Chenault fires out a "History Of Rock & Roll Update" to signed outlets when new ideas are developed to help promote the broadcast. Additionally, marketing kits are sent to stations with posters, sales tips, contest suggestions, ad-makers, etc. In mid-March a 64-page souvenir magazine on the show will be made available as well, adds Kefford.

(Continued on page 73)

KCRW MOVING UP

For Santa Monica, 'Alternative Jazz'

By JIM McCULLAUGH

LOS ANGELES—"We offer a true alternative to commercial jazz programming in the Los Angeles area," says Ruth Hirschman, program director for KCRW, the small FM station and NPR affiliate in suburban Santa Monica here.

Since becoming program director of the station last September, Hirschman, a 10-year veteran of public broadcasting and former program director for KPFB-FM, has completely revamped the programming structure.

"KCRW has always had an excellent reputation for jazz programming," she continues, "but there were problems in the past. The schedule was erratic, for example. Now we've done the programming along the lines of traditional block programming and we did it with an eye to what other stations were doing at specific time spots.

"The block approach is a valid one. It allows people to hear certain programs at specific times during the day and it gives them a choice."

KCRW, which actually started during the post-World War II years as a training facility for veterans interested in pursuing broadcasting, spans Malibu and Redondo Beach to the north and south and Santa Monica and West Hollywood to the west and east with its transmitter reach.

Several years ago the station be-

came Corp. of Public Broadcasters qualified with Santa Monica College taking over the operation from the Santa Monica Unified School District.

With a full-time staff of five the station operates now on a budget of \$72,000 from the college as well as with \$30,000 from the Corp. of Public Broadcasting and a promotion grant of \$26,000.

While jazz is still programmed heavily on the station, KCRW is also now a cornucopia of soul, r&b, classics and folk as well as other specialty music and talk shows.

Monday through Friday the 8 a.m. to 12 noon spot is termed "Morning Becomes Eclectic" and offers an umbrella for dixieland, big band and bebop as well as traditional and progressive jazz.

In most instances, programming is put together by volunteers who also provide the music from their extensive private collections.

Certain labels, however, adds Hirschman, "are very good to us in terms of promotional albums. Pablo Records, for example."

"Strictly Jazz" occupies the weekday morning period of 6 to 8 a.m. with jazz again rounding out the night beginning at 9 p.m.

In the 4:30 to 6:30 slot during the week the program is "Sunset Concert" featuring classical music.

Folk music takes up the 2 p.m. to 3 p.m. slot while "All Things Considered: News And Public Affairs," which is the National Public Radio news broadcast, is aired nightly between 6:30 and 8 p.m.

The weekend is even more varied with individual shows devoted to jazz, soul, r&b, folk, big band, contemporary classics, poetry, theatre, radio classics and West Indian music as well as children's programs.

March 10 begins a subscription drive for the station and will consist of a 24-hour tribute to the late Bing Crosby featuring excerpts from his old radio shows.

The subscription drive, lasting for 10 days, will also consist of 1940s music of all types as well as old radio news broadcasts and will be obtained from radio collectors.

"We want to be able to upgrade our equipment," says Hirschman, "and we would like, one day, to broadcast in stereo."

"In an era of large radio stations," Hirschman concludes, "we offer what we believe is the heart of radio, a local community station. Television, unlike radio, doesn't have the technology to be local. It's too expensive. There must be a place for public radio."

Doubleday Selling San Antonio KITE

SAN ANTONIO—KITE, once a dominating influence in the Alamo City radio industry, has reached the other end of the spectrum and is now up for sale by Doubleday Broadcasting.

Program director Ted Stecker has left the outlet for a new post in South Bend, Ind.

Until the station is sold, KITE will be operating almost entirely on an automated music format with ABC radio network providing the news. The local news staff of the station has been let go. The only live voice remaining is Tom East, who will be the disk jockey in the 5:30 to 10 a.m. time slot.

KFI's Lohman & Barkley

• Continued from page 28

Says Barkley: "I suppose if we played only Glenn Miller records our demographics would change."

And Lohman pipes in, "Probably so. In fact, why don't we try that next hour?"

Aside from the music playlist, Barkley says the team doesn't "get a lot of pressure or direction" from the station.

The pair deflects all music programming questions to Rook with whom they say they have "a good relationship." Neither of them, they say, has ever asked for a voice in the music decisions that affect their show.

In fact, Lohman says that is at it should be. He cites a theory that holds a two-man radio team should "not get involved in music."

Credited for that piece of wisdom is Jim Lightfoot who, Lohman says, was the man who originally teamed them ("He sensed there was a chemistry that would work") in order to have a West Coast counterpart to a successful comedy team on the Metro-media station in New York at the time (Klaven and Finch).

They both seem content enough today to live by Lightfoot's theory. But it wasn't always so. At least not for Barkley who was once a program director at KLAC where he hired Lohman as the morning man.

Barkley had also been a solo DJ "but never liked spending four hours a day introducing records."

It was programming he loved, and as a programmer he "had devoted his life to radio," spending "20 hours a day at the job."

So how did it feel to give it up and join Lohman on the air?

"For a long time it was kind of tough. Not being allowed to hang around, seeing the closed door in the manager's office and feeling that I should have been in there helping decide the future."

Is he over it?

"It doesn't bother me a bit because I don't pay attention to music anymore, except the music that they play for us."

That music, Barkley says, is somewhat different from what is programmed the rest of the day. And Lohman adds this is in accord with "prevailing thought in radio" that the morning show must be different.

Explains Barkley: "The music is softened for the morning. And

there's more old stuff. It's all pretty well-known music. We don't do much experimenting with obscurity. The music, like the ads on Lohman and Barkley's show, often becomes part of the team's humor. Witness the following song introduction:

Barkley: "I woke up with this song in my head."

Lohman: "Oh? Barry Manilow?"

Barkley: "Yes... well, Barry was there in bed with me."

Lohman (matter-of-factly): "I hate people who sing in the morning."

But for all the humor and fun, for all the success and popularity, there are other contrasting sides to Lohman and Barkley as individuals.

There's a certain cynicism about their industry ("Nothing has changed in radio except the length of the records"), and a kind of simmering dissatisfaction even in the midst of professional success (Barkley's recent advice to his son who intends to enter the music business was to "be prepared for a lot of plans and schemes that fall apart").

And ironically, there's a sort of tired sense of routine about the job that enlivens the morning for thousands as they start off on their own routine.

"It never gets easy," says Barkley about getting up at dawn daily.

"We've been tired for 25 years," adds Lohman seriously. Then, unable to resist the punchline and the growing smile on his face, he adds, "We're really very handsome men."

Spears Bows Own Radio Service Co.

LOS ANGELES — Michael Spears, former programmer for RKO's KHJ here and KFRC in San Francisco, has launched his own radio programming service firm, New World Media.

Spears claims he will only accept a limited number of clients "to insure my personal attention with each project."

He also has consulted RKO's WHBQ in Memphis and Waterman Broadcasting's KTFM in San Antonio.

In 1972, Spears converted McLendon's KNUS-FM from album-oriented rock to Top 40.

New World Media is here in suburban Woodland Hills.

Country Format At KIRL

• Continued from page 30

the only full-time female announcer on AM radio in St. Louis and Buddy VanArsdale. Other deejay announcements will be made soon.

KIRL has been granted a permit by the FCC to begin construction of a new transmitter site enabling the station to broadcast on a 24-hour basis. The project is scheduled for completion in late summer.

Upcoming promotions will involve television, billboards, newspaper, and bus cards as well as on the air contests 365 days a year and

ABC Pacts Weeds For Country Show

LOS ANGELES—ABC-TV has signed Gene and Ron Weed to produce the 13th annual Academy of Country Music Awards telecast, to be taped April 27 at the Shrine Auditorium here. Air date will be May 4.

This will mark the fifth consecutive production by the Weeds of the country awards show and the third which will see Gene Weed direct

money giveaways every Wednesday. Live concert broadcasts are set for each Sunday afternoon this summer from several different locations.

KIRL is owned by Rice Broadcasting and is the second country music station to air in St. Louis.

KJAZ FINDS SOME HELP

SAN FRANCISCO—The San Francisco Bay Area Jazz Foundation has been formed to preserve the license of embattled KJAZ.

The all-jazz station is under fire from the Committee for Open Media which has asked the FCC to revoke its license.

The Jazz Foundation plans raising funds and gathering petitions to counter the Media Committee's contention that KJAZ "has not served the public interest."

KJAZ, out of Alameda, has a record of outstanding service to the jazz listening audience through the guidance of owner Pat Henry.

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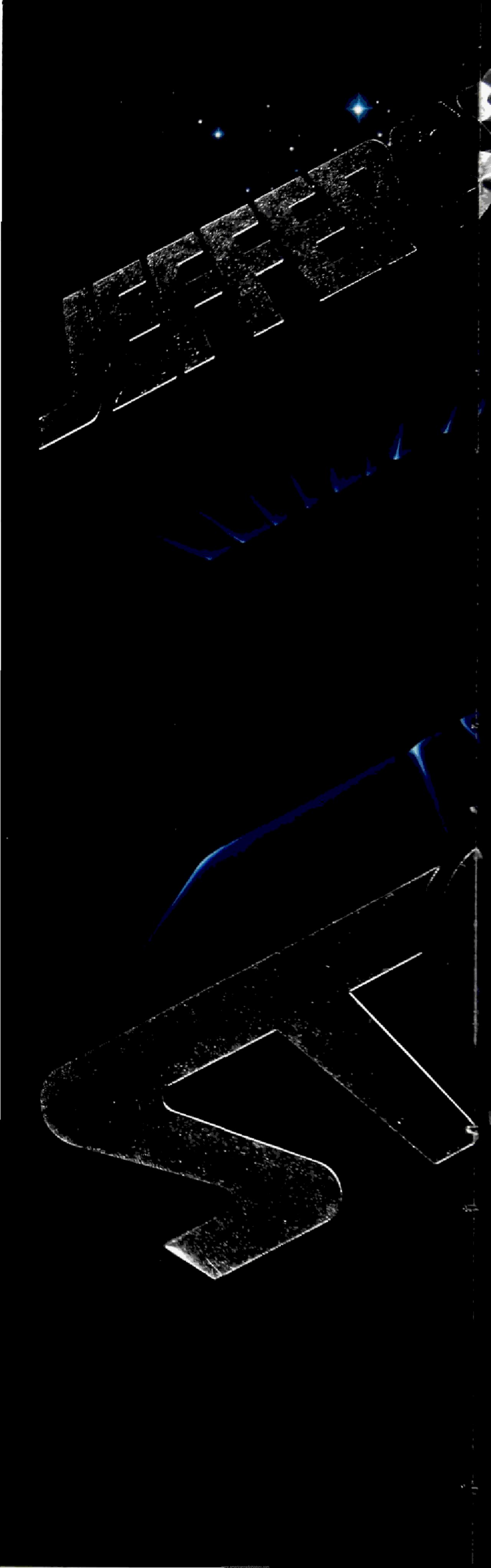
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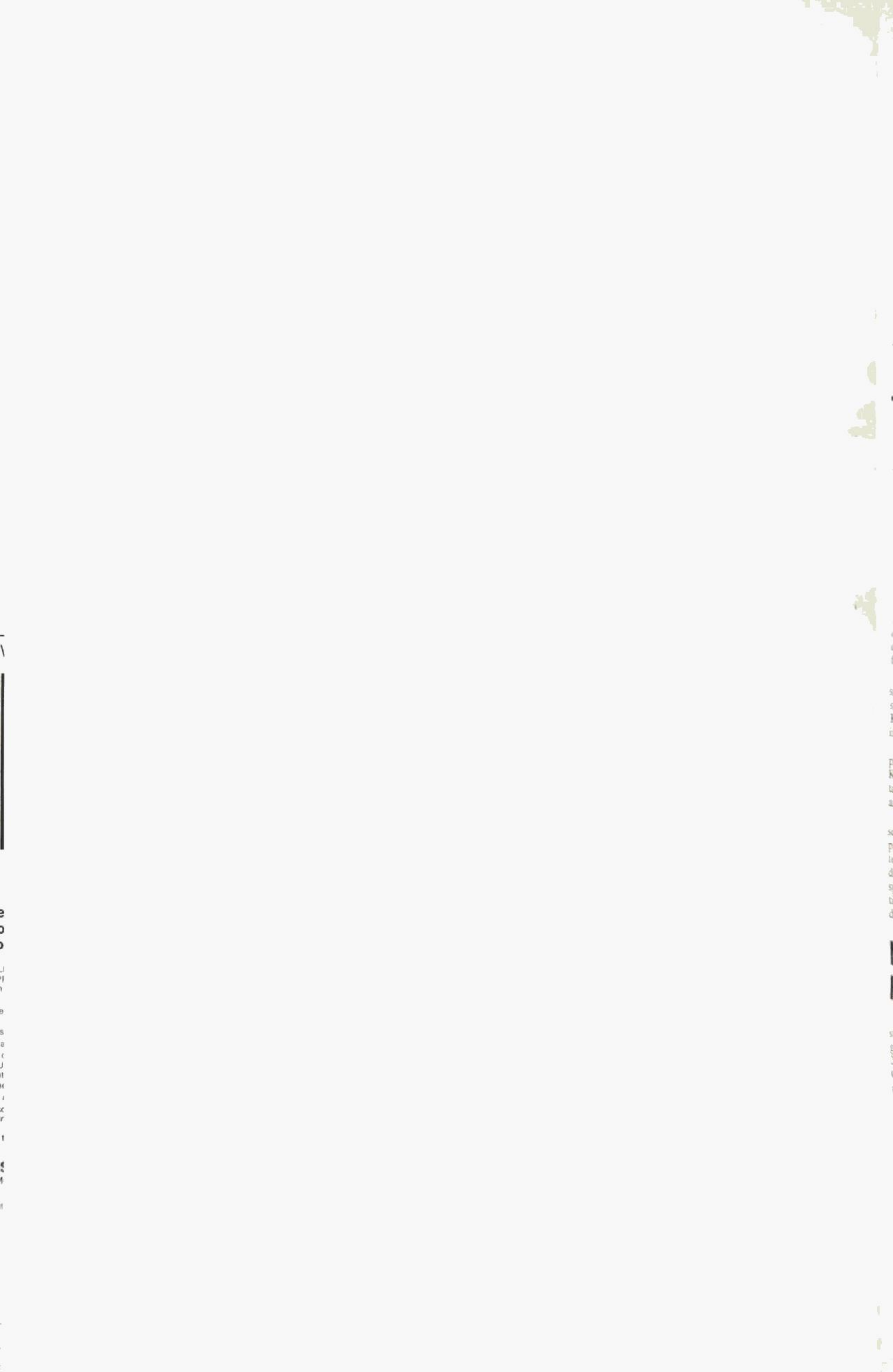
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Bonneville In FCC License Dilemma

Continued from page 30

Consequently, it often takes Bonneville six to nine months to build the kind of rapport with a station's staff that will, according to Fisher, ensure the success of the syndicated format.

"Sometimes we find that people overreact, or react hastily to what the guy across town is doing with his programming rather than sticking with it," he claims.

So far as the issue of being late with current hits is concerned, Fisher alludes to the "evolutionary nature" of the soft rock format.

"The format, first of all, does not have a mass appeal draw, it's specialized," he says, with a bias toward females 18-34. The Bonneville mix is

also carefully researched on the basis of psychoacoustics and other factors, including sales and airplay. The goal is to help an audience, and a station, "establish a musical preference."

If a song doesn't fit Bonneville's criteria, it won't be added to the tape, but Fisher claims that when they do, and show evidence of being power plays, Bonneville can add them to a station's list within a week.

"Here, the issue lies in communication with the station," he says, claiming that Bonneville's expertise is a more accurate indication of what is really a power cut than a local source may believe.

"A listener's perception, you know, comes out of a different space than the guy who is sitting at the ra-

dio station day in and day out," Fisher maintains.

And it's Bonneville's "understanding of why people listen and what they respond to," based on research and "the skillful art and craft" of programming "young person's beautiful music," that makes Fisher wish stations would trust its judgment more often.

Thus far, Bonneville programs the soft rock format to eight stations nationally, including Phoenix's KDKB; Terre Haute's WVTS; Manchester (N.H.) WGIR; Syracuse's WSYR; Albany's WWOM; Carlsbad (Calif.) KKOS; Pasco (Wash.) KORD, and an additional West Coast outlet that picks up the format April 1.

WFYR Forges 'Full Service' FM

Continued from page 42

Moyes' firm plays a large part in listener research as well as music research, "which we can't say a hell of a lot about," adds Martin. But he explains that one of the reasons Moyes has been involved in this aspect is that both Kelly and Martin admit they are not professionally equipped to interpret research results.

"We firmly believe you need a pro to do that properly," says Martin. "Time after time, we've found other stations doing this type of research invalidate their own methods through violation of simple statistical laws which, after all, they really couldn't be expected to know in the first place."

The ability to change in the face of shifting audience patterns is the result of their method of research. And Kelly and Martin cite Moyes again in this regard as providing the key.

"He gives us an overall, yearly report plus quarterly updates," says Kelly. "This way, if you make a mistake in a change, you can pull back and not have to commit for a year."

One result of the voluminous research at WFYR-FM is a new approach to promotions for adult contemporary listeners. "We've discovered that this age group has specific needs and wants," says Martin, "and those needs and wants don't necessarily jive with the two

motorbikes your sales head has provided as a contest prize."

In other words, Kelly and Martin pick carefully the premiums to be awarded and plan their contests in such a manner as "to convey a strong sense of winability," Martin adds.

"We've found the same belief of winability applies to a \$100 bill as to a \$1,000 bill," he continues. "So which do you get the most mileage from?"

The most popular prizes for their listeners have proven to be trips to Jamaica, Cadillac Seattles, stereos and videotape recorders. "Not the latest Kiss album," he adds.

Kelly sums up the entire approach as "trying to develop a 'comfort' station for listeners, where they have an image of us. We want them to feel,

'Hey... somebody gives a damn about me!'"

This carries over into news, where drive-time traffic reports hit on the half-hour and public service features air regularly. "We probably have the largest FM news staff in the country," Kelly says.

"In a sense, as RKO's flagship here, we're educating Chicago to the possibilities of FM," Martin adds. "After all, FM is just penetrating this market today, with a 48% share and growing. In 1970, it was only 13%."

"Eventually, FM will dominate the entertainment side," concludes Kelly. "And that's what we're working toward."

More broadcasting news on page 73.

Vox Jox

Continued from page 31

Todd Thayer has left KMET-FM in Los Angeles, where he was operations manager, for its sister outlet, country KLAC, where he enters sales as an account executive. . . .

Chuck Ingersoll is new p.d. at WCMF-FM in Rochester, N.Y., and he already needs a 3 p.m. to 7 p.m. air personality, someone who "really knows album-oriented rock." Also, the likely candidate should be a production director. Contact at 716/288-3200.

Stuart Goldberg has been upped to head promotion and advertising for WXYZ in Detroit. Joining as his assistant is Greg Raab, formerly of WKTQ, Pittsburgh. . . . Bill St. James joins KQFM in Portland as program director, leaving KBCQ in Roswell, N.M.

WCUE attacked the Akron area's "cabin fever" resulting from the blizzard with crabs—literally. For two weeks, DJs awarded hermit crabs and "WCUE Gave Me Crabs" T-shirts to listeners. Then "WCUE's Great Hermit Crab Race" was held at a local mall, drawing 500 spectators. The winner, at 9.2 seconds, received a deluxe aquarium outfit, a crab cape and a diamond-studded crab leash, reports p.d. Bobby Knight.

WRNU, campus station at Rutgers Univ., Newark, N.J., has slated a March 10 fund-raising concert by the Phil Keaggy Band, New Song/ABC artists. WRNU, on the air 10 years, has an application for a new FM outlet in Newark now pending with the FCC, according to Steve Planata and Rich Tirendola of the station.

Gary Washington, now working part-time at WQSN in Charleston, S.C., is looking for something a little more full-time. He is a young black broadcast engineer with 10 years' experience on stations including WJGM-FM, WANM, WLBE and WKOS. Call at 803/747-2121.

Steve Gonzalez, KWIZ-FM mid-day man in Santa Ana, Calif., has been pegged by station manager Pat Michaels to ease across the line into KWIZ-AM as late night personality. Gonzalez had subbed for ailing AM jocks and his popularity demanded the move.

Pete Porter, p.d. and operations manager at WLKK, modern country station in Erie, Pa., is moving to Dallas where he'll head the country division of TM Programming. WLKK, meanwhile, is left in need of a new p.d. Porter says to contact general manager Dave Gifford, 814/456-2096.

Syndicator Suing Missouri Station

LOS ANGELES — Drake Chenuit Enterprises, the national syndicators here, is suing KQCA-FM and Decatur Broadcasting of Canton, Mo., for \$12,985.88, allegedly due for payment of their series, "Great American Country."

The contract, filed with the Superior Court here, shows the defendants agreed in November 1976 to pay reel charges and postage the first three months, weekly installments of \$400 plus reel and postage charges from the fourth through the 15th months and \$460 plus reel and postal fees weekly from the 16th through the 27th month.

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MARCH 11, 1978, BILLBOARD

40 Pierre Cossette is one of television's busiest music-variety show producers. One of his major projects is the Grammy show, telecast Feb. 23 over CBS. What is life like for Cossette on the day of the program? To find out, Billboard's Paul Grein followed Cossette step by step through the rehearsal and throughout the actual airing. This is his report:

A Day In The Life Of Of Pierre Cossette

Veteran TV Producer Oversees 20th Annual Grammy Telecast

Pierre Cossette has had a busy week. On Tuesday night he put the finishing touches on a two-hour NBC special "The First 100 Years Of Recorded Music." On Wednesday night he was at the Shrine Auditorium until 11 p.m. rehearsing the 20th annual "Grammy Awards" show, of which he is executive producer for the eighth straight year. Now it's Thursday and he's back at the Shrine shortly before 9 a.m. with nine hours of final preparations until the telecast gets underway.

"I've done two two-hour shows in one week," Cossette says, "so excuse me if I look a little groggy."

But he's in a good mood as he sings "You Light Up My Wife," an R-rated variant of the song which is expected to dominate the awards this night.

And he's excited about the show. It's the first prime time network television show to emanate from the 6,000-seat Shrine. It's also the first Grammy show to have the general public in the audience, to use celebrity arrival shots, to use taped shots of the pre-telecast winners, and to have John Denver as host.

Cossette's first order of business is a meeting with associate producer Allan Baumrucker to arrange for a gift to be placed in Denver's trailer. "Get a floral arrangement or a couple bottles of champagne and sign the card, 'thank you and good luck, from Pierre and Marty.'"



MARCH 11, 1978, BILLBOARD

Marty is Marty Pasetta, an awards show veteran who has directed the Oscars and Emmys and is directing the Grammy show for the eighth year in a row in addition to producing it for the sixth straight year.

Cossette crosses the auditorium to greet Denver, who is making his first appearance on a Grammy show, though he cohosted tv's Emmy Awards in 1976 with Mary Tyler Moore after winning an Emmy himself the year before.

Cossette then runs into John Sharpe, stage manager, and has another directive: "Put some flowers in the dressing rooms with cards that say, 'Love to have you here.'"

Danette Herman, Cossette's production coordinator, approaches with the news that George Benson's people have complained that the 1977 Grammy winner for record of the year wasn't in any of the tv spots publicizing the 1978 show. They want an apology from Cossette. He passes the matter along to the Solters & Roskin public relations firm, which is coordinating show publicity.

Cossette hears that Dionne Warwick is in her dressing room and needs a piano track to "People Got To Be Free," the number she will sing in a tribute to Memphis. After visiting with her, he instructs Jack Elliott, the Grammy's musical conductor since the show went live, to get the tape to her.

"The individual NARAS chapters select the person to host the chapter tributes," says Cossette. "In this case their first choice was a local guy I had to turn down; it has to be a star. So we decided on Dionne."

But Warwick, who starred in a CBS special for Cossette a few years back, is performing in Phoenix, and the only way she can participate in the show is to tape her part this afternoon before the telecast.

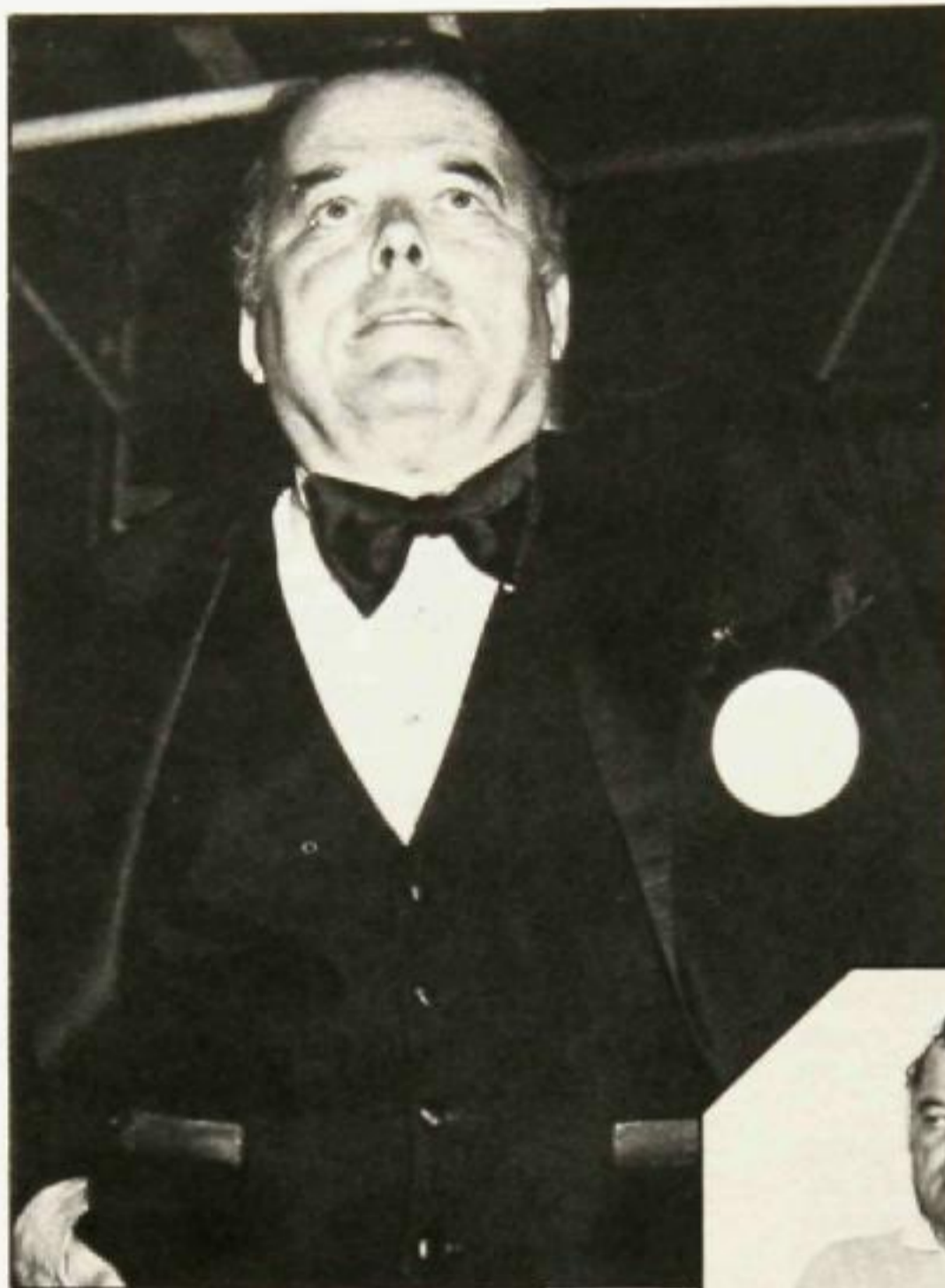
Cossette as a rule doesn't let artists tape their involvements ahead of time. "We don't take clips or allow lip synching; they perform live or they don't perform at all."

Cossette says Irv Azoff offered a clip of the Eagles performing "Hotel California" but that he turned it down. Azoff then said that the group would be at the Grammys to accept any awards, but would stay backstage rather than sit in the on camera seats in the audience.

Toward the end of the day there is another call from Azoff's office. The Eagles won't be on the show after all, but want John Denver to accept the record of the year prize should they

win. This Cossette will not allow Andy Williams as presenter of that award will accept for any winner not present.

Cossette then meets with J. William Denny, the fifth NARAS president he has worked with since becoming executive producer of the Grammy show, following Irving Townsend, Wesley H. Rose, Bill Lowery and Jay Cooper.



Billboard photos by Sam Emerson & David Ginsberg
Clockwise from the top: Pierre Cossette scans the Grammy show backstage at the Shrine; settles a rehearsal matter on the phone; and discusses a fine point with J. William Denny, president of NARAS.



Top: in the control booth Cossette is flanked by at left: Rick Benowitz, technical director, and at right, Marty Pasetta, the show's producer/director. Above: Cossette, Pasetta and George Benson, last year's record of the year winner, discuss the program.

Says Cossette, "It was a mistake to put the pre-telecast winners' mugs on the air. They were happy before. And half of them won't be here."

He also acknowledges to Denny that the enormity of the old hall is a problem. "Next year we should have one entrance for everything but the hardware. Now we have people making deliveries in 20 different places."

Things are equally busy in the audio truck, where veteran record producer Bones Howe is again serving as sound consultant for the Academy. But the hectic atmosphere is belied by a wise-cracking message to producer/director Pasetta which is posted on the wall: "Not now Marty, I'm in the middle of a Rothschild."

Just after noon, Paul Cooper, Atlantic's publicity chief, calls to say Roberta Flack will need her limo at 2:30 instead of 4:30. This causes some complications, but Cossette feels it's a reasonable request. "She is getting union scale for doing this show," he says, "and she's making NARAS a lot of money."

Fred Rappoport, CBS-TV's director of special programs, approaches with a less easily solved problem. "We've got to get off on time," he says. "The affiliates go crazy when a special runs over and delays their local news."

Cossette insists he wants to bring the show in on time. "I don't want to get into overtime," he says. "You lose 30% of the country—the small stations don't care about specials; they'll switch to their local news, and if we're one minute over I have to pay the crew and the musicians. There's not a big profit in an awards show for a production company and the royalties we have to pay NARAS are enormous."

"Still," Cossette concludes later, "when the time comes and I have to decide whether or not to pull a number, I'm going to want to keep it going. I've only cut a number a couple of times in eight years."

Cossette has a well-defined philosophy for selecting the acts which perform on the Grammy show. "First of all I'm looking for a balance of the categories of music, but I also want a theatrical balance. You don't want all dynamite, high-energy numbers; you want a mix of uppers and downers."

And, all other things being equal, he looks for a performer who has had tv exposure. Thus Shaun Cassidy, the star of ABC-TV's "The Hardy Boys" as well as a platinum-level record artist on Warner-Curb, was chosen to represent the new artist nominees rather than Andy Gibb, Debby Boone, Stephen Bishop and Foreigner, all of whom have had less tv exposure.

Cassidy had the opening number on the Grammy show with "That's Rock 'N' Roll," while the Rev. James Cleveland & the So. Calif. Community Choir had the second performance spot with the rousing gospel number, "In My Heart."

While Cossette acknowledges the number was probably unfamiliar to most of the mass audience, he denies that it might be a tuneout. "That's safe: a theatrical number which really cooks. A tuneout would be a classical soloist, but we would have one anyway to strike a musical balance."

"We always stick to artists who have been nominated that year for a Grammy. Sometimes it makes it difficult, because the nominees could be super record sellers but not super tv stars. But we have to consider our credibility factor. A lot of other music awards shows have showstopper after showstopper, but it's really just like a variety show, with a lot of unrelated elements."

Cossette's background is actually in the record business, which gives him a greater insight into the problems of putting music shows on tv than most producers. He had been president of Dunhill Records from 1965 until he sold it to ABC Records three years later. He brought in Lou Adler and had suc-

cess with the Mamas & the Papas, the Grass Roots, Barry McGuire and Johnny Rivers.

He also has managed such acts as Ann-Margret, Vic Damone, Jane Morgan, Dick Shawn and Rowan & Martin; and at one time booked Anna Maria Alberghetti.

At the Grammys this year there are more star presenters and performers than there are dressing rooms, so some of the stars have to double up. For the most part they are paired with artists of similar backgrounds, but some odd couplings are bound to occur. Steve Martin is paired with Count Basie; the Rev. James Cleveland with Joe Tex.

Olivia Newton-John arrives and Cossette asks if she's been to her dressing room yet. "Someone said I shouldn't," jokes Olivia. "Well, if they were nice we'd never get you out of there; we want you back," says Cossette.

Olivia then chats with Cossette and Paul Williams, one of her past concert opening acts. Williams kids Cossette about the producer's third annual "Super Night At The Super Bowl" special in New Orleans in January when a bus carrying a bevy of stars got lost in the cold winter weather.

"Is there a bus going to the Biltmore tonight?" he asks. "Not only that, he's having cold air imported from Louisiana."

"Hey, I'm only here for the bucks and the exposure—we all know 'You Light Up My Life' is going to win everything."

Williams scans the audience. In the first several rows there are posters with blown-up photos of stars in the seats so the cameramen can rehearse their shots. Williams spots his place in the third row and Barbra Streisand's directly behind him, in the fourth. "Why do you have Barbra behind me," he cracks. "That way she can hit me."

He explains to Olivia that his company is suing Streisand's company not over the songwriting of "Evergreen" as is commonly believed, but because he hasn't received his "two points" as music supervisor of the "A Star Is Born" film. Streisand, he says, claims Warner Bros. Pictures should pay him.

But then he passes it off with a joke. "Hey, in this town a lawsuit is like a memo—it's just a Hollywood memo."

But the members of the crew also have a sense of humor. While Paul and Olivia are rehearsing their introduction of the best male pop vocalist, the lettering on Williams' cue card shrinks almost beyond readability. Paul strains and reads the line, "You can't see this because you're so short."

Cossette takes Newton-John aside to invite her to a private party he's hosting that night at the Biltmore. "It will only take

on hour," he says. "That will give everyone downstairs a chance to settle down, and it will make the entrance a little nicer."

In all, 46 guests are invited, including Minnie Pearl, Henry Mancini, Andy Williams, John Denver, Jerry Weintraub, Denver's manager; Bob Daly, president of CBS-TV; Dwight Hemion, tv director; and Jay Cooper and Bill Denny, the past two presidents of NARAS.

Crosby, Stills & Nash, Grammy-winners in 1969 as best new artist, arrive and Cossette steps up to greet them. It is their first Grammy show and they say, "We've never done anything like this before, but I'm sure we'll have fun with it."

Later, on the show, they do. In presenting the album of the year award they jokingly announce their own album as the winner when it wasn't even nominated.

The next arrival is Andy Williams, who had hosted the Grammy show for the past seven years. Cossette also had Williams as a guest on a few specials he produced and last year served as executive producer of his half-hour syndicated variety series, "Andy," which lasted one season.



During rehearsals Cossette chats with, top, Jerry Clower and Minnie Pearl; above with Andy Williams.



Cossette grooms himself in the final moments before the taping begins.

Andy, a presenter this year, is given his copy to rehearse. It says, in part, "Just to be able to stand here and announce the record of the year winner is a singular honor."

Andy and Pierre talk about the set (designed by Charles Lisansky), which has 6,000 light bulbs and cost between \$70,000 and \$80,000. Says Cossette: "I have a bad habit of selling Grammy sets to Andy for his nightclub act. A few years ago I sold our set to him for \$8,000, but he didn't realize he'd have to pay another \$17,000 or \$18,000 to set it up once it got to Vegas. It would have cost me \$8,000 to tear it down."

With the joking over, he escorts Williams to his car and has a few private words with him, ending with an invitation to play golf.

Later Cossette says he picked Denver to be this year's host, but that like Bob Hope at the Oscars, Andy can come back and host the show in the future.

Sol Bonafede of Jerry Weintraub's office approaches Cossette to inquire if Denver's parents have tickets to the party at the Biltmore. Cossette tells an assistant to make sure six seats are set aside for the Denver party in the country room. (There are also rooms featuring a laser disco, a classical string quartet and Count Basie's band.)

In the latter part of the afternoon, with just a little more than an hour before the pre-telecast awards get underway, Cossette meets with Stu Bernstein and Eytan Keller of the Oakhurst Group, who produced the Memphis chapter tribute. Their firm also handled the tribute last year to Atlanta, which was hosted by Gladys Knight & the Pips.

The first salute to a NARAS chapter, a tribute to Chicago in 1976, was produced by Marty Pasetta.

Cossette also meets with Bob Arnott, writer of the show, who has been busy rewriting the dialog which the presenters aren't comfortable with. These revisions range from such

simple fixes as changing the word "sexy" to "good looking" in a bit Stephen Bishop is given to do with Andy Gibb, to a rather big overhaul of Crosby, Stills & Nash's album of the year introductory patter.

Cossette is feeling secure about the show because he just signed a seven-year deal with CBS-TV which guarantees he'll be producing the Grammys at least through 1985.

He has plans, too, for the next seven years. "We've already taken the show from the 1,600-seat Palladium to the 6,000-seat Shrine; in a couple of years I'd like to hold it in the Forum or the Sports Arena (both have about 18,000 capacities).

"I'd like it to be a big live event and not just a tv show. This would enable us to catch up with the Oscars," he enthuses, oblivious to the fact that the Academy Awards have a 30-year head start on audience acceptance and awareness.

Cossette is fighting for this expansion, but the Academy isn't sure he can fill these big halls. He acknowledges that the balcony at the Shrine is filled with 3,000 non paying guests of CBS-TV and students from USC (Cossette's alma mater, which is directly across the street from the auditorium). Still, he feels it could sell out next year.

Word arrives backstage just before showtime that the Five Blind Boys of Mississippi, nominees for best soul gospel performance, traditional, won't be able to make the ceremonies.



Top: Cossette accepts the good wishes of Bob Daly, president of CBS-TV. Bottom left, Cossette escorts Barbra Streisand back to her seat after the first of her two Grammy wins. At right: Lou Rawls and Cossette share a joke backstage.

This gives Cossette 10 additional tickets for "triple-A," on-camera seats to dispense.

He approaches several name personalities, from Steve Martin to Alex Haley, to see if they'd like to move up to these choicer seats.

He also approaches some of his old friends, including George Grief, one-time manager of Jose Feliciano (who starred in the first special Cossette ever produced, an NBC event featuring Andy Williams, Dionne Warwick, Glen Campbell and Burt Bacharach).

After Cossette reassigns most of the tickets, he is informed that the Five Blind Boys of Mississippi just arrived after all. "Can I have the tickets back?" asks an assistant.

A few 11th hour problems are still unsolved. Shaun Cassidy has the opening performance spot on the show and his wardrobe still hasn't arrived.

Cossette is trying to track down publicist Fred Skidmore to arrange for a photo to be taken immediately after the show with the record of the year winner and CBS-TV president Bob Daly. (The idea is of course scrapped when the non-attending Eagles win the top prize.)

Cossette also instructs the announcer to welcome the guests "on behalf of CBS and Pierre Cossette Productions," rather than just the production company.

The pre-telecast awards are being announced as Cossette tends to these last-minute details. Peter Asher, tabbed best producer, thanks his artists, "because they could make records without me, but I couldn't make records without them." Steve Martin, winning for best comedy album, has no acceptance speech per se; instead he sings a straight rendition of "The Impossible Dream" to the audience's delight.

It's now airtime (6 p.m.) and Cossette retains his outward cool; any inner nervousness is revealed only by his constant movement. At various points in the telecast he is backstage watching the show on monitors, standing on the side of the stage looking out at the audience, and walking the length of the auditorium, viewing the stage from every angle.

He looks at the monitor and worries that there are too many no-shows in on-camera seats. When Barbra Streisand wins her first Grammy Award in 12 years, bringing a thunderous

response (and a standing ovation from the general public in the balcony), Cossette frets that the show will wind up 20 minutes overtime. "We're going to be late unless we cut something," he says.

He notes, "If it were just the industry, this place would be too big to be 'warm,' but the kids up there are making it work. This hall has such theatrical overspend that nothing can slow the show down, even the classical segment," a reference to Erich Leinsdorf's reading of the winners in nine classical categories. This latter point would probably be disputed by some observers.

A great deal of confusion arises backstage as the song of the year prize is awarded. John Denver announces "Evergreen" as the winner, and the zesty applause for Barbra Streisand and Paul Williams completely drowns out Denver's mention of "You Light Up My Life" as co-winner.

When the latter song's writer, Joe Brooks, steps to the stage, many, including Cossette, figure Brooks had heard wrong; that he had only imagined his name had been called out.

Cossette hurries around to the other side of the stage, but when he gets there, it becomes clear his purpose was not to resolve this mystery, but to escort Streisand back to her seat, as he had before when she was named best female vocalist.

Cossette says he didn't ask Streisand to perform on the show, figuring she wouldn't, but says he did ask Ronstadt, who declined.

A few minutes before the scheduled time for the show to end, Bob Daly, the president of the network, approaches Cossette to lay some friendly pressure on him to get the show wrapped up.

"The affiliates go crazy when a show goes overtime," Daly says. "They'll stay with us if they know we'll only be a few minutes long," responds Cossette, who does not want to pull a number. "Yeah, it's tough," says Daly understandingly, backing down on the point. The show ultimately goes 15 minutes over.

The awards swing into their final moment as Andy Williams

Below: two Grammy record of the year winners relax at Cossette's post-telecast party at the Biltmore. Olivia Newton-John emphasizes a point for Henry Mancini.



announces the winner of record of the year. Though nominees Streisand, Ronstadt, Boone and Gayle are all on hand to accept, the award goes to the Eagles, who elected to remain in Malibu, about 45 minutes away.

A moment after the show goes off the air, the Eagles' manager, Irv Azoff, passes Cossette and says hotly, "If you'd told me they'd won, I would have had them here." When Cossette assures him no one knew the results until the envelope was opened, the tension is lifted.

Azoff, backstage now, receives congratulations from Crosby, Stills & Nash. Azoff exclaims, "You know why they won; it was four girls and them."

Many subsequently pick up on this theory, forgetting that in the record of the year nominations three years ago there were four women (Olivia Newton-John, Roberta Flack, Joni Mitchell and Maria Muldaur) and one man (Elton John), and Newton-John still won.

Several days after the show, Cossette had some pleasant news. The national Nielsen ratings showed the Grammys winning every half-hour time period, to give the event its best rating in years.

And the share of the tv sets in use that were tuned to the Grammy show climbed every half hour, from 39% at 9 p.m. to 48% at 11 p.m. It was CBS' top show of the week and number seven overall in the weekly ratings.

Part of the reason the show did so well is no doubt that all but two of the winners in the televised categories—the Eagles and James Taylor—were present to receive their awards. Winners in attendance were Fleetwood Mac, Streisand and Williams, Joe Brooks, Debby Boone, Count Basie, Lou Rawls, James Cleveland, Crystal Gayle and Kenny Rogers.

The "bumpers" on the show, short taped comments by Grammy winners on what it felt like to win a Grammy, also added star power to the show.

The ratings don't include international viewership. Yet when Cossette took over the show in 1971 there were no foreign sales, whereas the Grammys are now shown by satellite in 25 countries.

Still, he retains his wisecracking modesty to the end. When he is complimented on how smoothly the show was run, he replies, "Well, you'll notice I have lots of gray hair." Later he adds, "Next year we'll do even better. We'll know what we're doing in this old barn." Graphic design: Bernie Rollins



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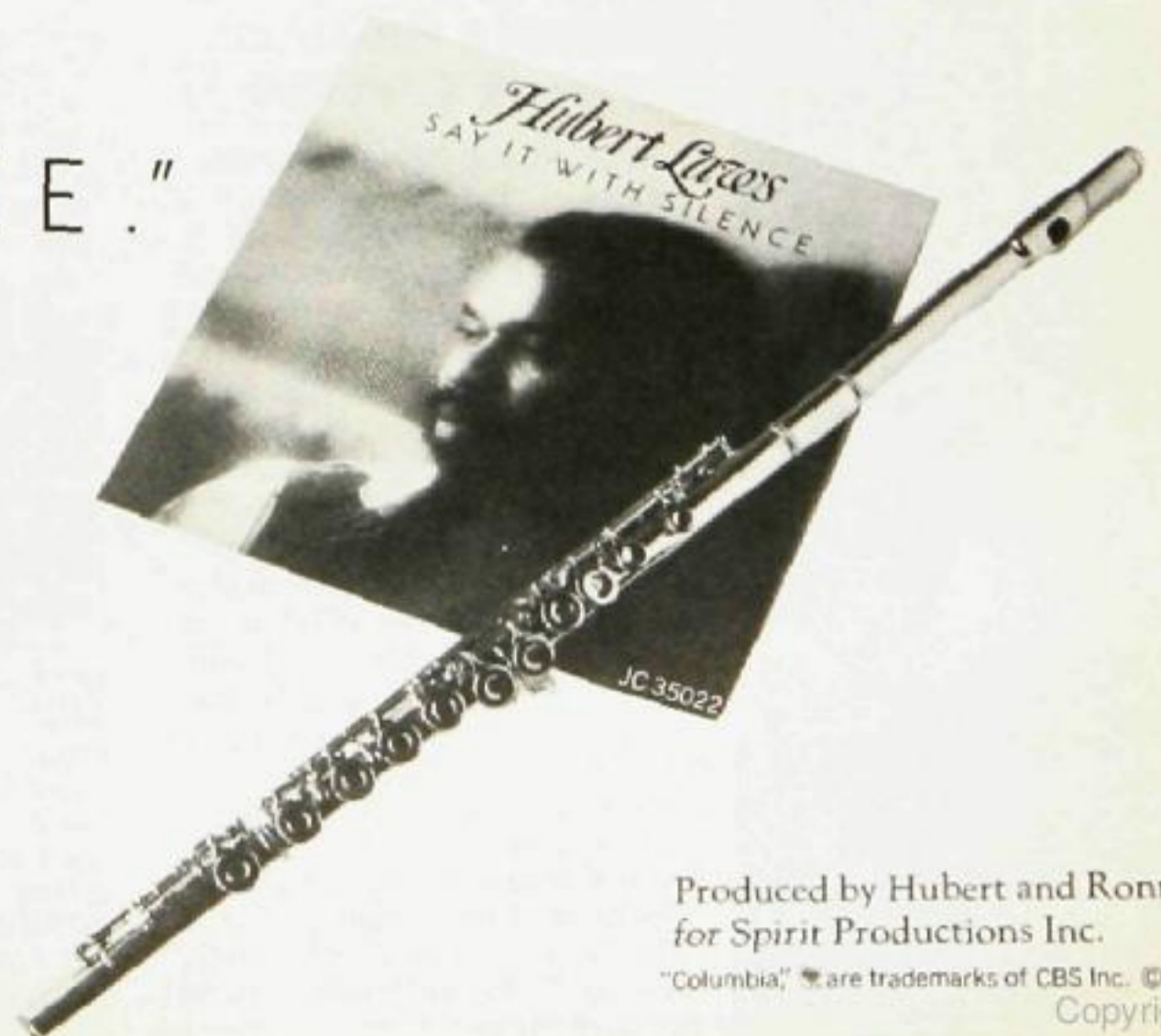
This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	3	5	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb 3139
2	1	12	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
3	2	18	HEADS Bob James, Columbia JC 34896
4	4	21	FEELS SO GOOD Chuck Mangione, A&M SP 4658
5	7	5	HOLD ON Noel Pointer, United Artists UALA 848-11
6	6	12	TEQUILA MOCKINGBIRD Ramsey Lewis, Columbia JC 35018
7	11	5	HERB ALPERT & HUGH MASEKELA Horizon SP 728 (A&M)
8	29	5	RAINBOW SEEKER Joe Sample, ABC AA 1050
9	5	9	INNER VOICES McCoy Tyner, Milestone M-9079 (Fantasy)
10	8	12	MULTIPLICATION Eric Gale, Columbia JC 34938
11	32	3	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
12	10	18	QUINTET V.S.O.P., Columbia C 234976
13	9	16	SOPHISTICATED GIANT Dexter Gordon, Columbia JC 34989
14	13	21	RUBY, RUBY Gato Barbieri, A&M SP 4655
15	34	5	EASY LIVING Sonny Rollins, Milestone M-9080 (Fantasy)
16	21	5	THE PATH Ralph MacDonald, Marlin 2210 (TK)
17	16	7	BRIDGES Gil-Scott Heron & Brian Jackson, Arista AB 4147
18	17	48	HEAVY WEATHER Weather Report, Columbia PC 34418
19	19	21	JEAN-LUC PONTY Enigmatic Ocean, Atlantic SD 19110
20	26	12	TIGHTROPE Steve Kahn, Columbia JC 34857
21	22	44	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
22	18	16	MAGIC Billy Cobham, Columbia JC 34939
23	12	38	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
24	20	40	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
25	25	12	THE MONTREUX SUMMIT (VOL. 1) Various Artists, Columbia JG 35005
26	33	36	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
27	27	40	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
28	36	3	TWO FOR THE ROAD Coryell Khan, Arista AB 4156
29	24	25	BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
30	28	40	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
31	14	18	NEW VINTAGE Maynard Ferguson, Columbia JC-34971
32	15	9	ONE OF A KIND Dave Grusin, Polydor PD-1-6118
33			NEW ENTRY THE MAD HATTER Chick Corea, Polydor PD 1-6130
34	38	21	PICCOLO Ron Carter, Milestone M 5504
35	37	18	SURVIVORS SUITE Keith Jarrett, ECM 11085 (Polydor)
36	35	5	FIRST MEDITATIONS John Coltrane, ABC/Impulse AS9332
37			NEW ENTRY LIVE IN MUNICH Thad Jones & Mel Lewis Horizon SP 724 (A&M)
38	31	9	ALONE AGAIN Bill Evans, Fantasy F-5942
39	23	27	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
40	30	38	LIFELINE Roy Ayers Ubiquity, Polydor PD 1-6108



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Jazz

RICH SWITCH

Buddy Now Going After Rock Venues, But Not Changing Style

By DAVE DEXTER JR.



Buddy Rich: the perpetual time machine seeks new audiences.

LOS ANGELES—Buddy Rich is going after the rock crowd.

The globally renowned drummer and bandleader has directed his new booker, Stu Ric of Mecca Artists, to sell his crew into "every good rock venue you can find."

Now 60, the youthful-oriented Brooklyn tubthumper insists he is not deserting jazz. He will not change the style of his seven-brass aggregation and his musical integrity will not be compromised "in any way," he promises. But he no longer cares to be pegged as strictly "a jazz cat who appeals to a limited audience."

Rich's new outlook probably came about as a result of his two recent engagements at the Starwood Club here, a bastion for rock.

"We couldn't believe the audiences," says Stanley Kay, the drummer's manager. "There were kids only nine and 10 years old yell-

ing and screaming they had never seen or heard anything like Rich's presentation."

Rich, Kay and Ric were thus motivated to begin showing off the band in places never before played by the big combos with an eye toward broadening Buddy's following and sparking sales of his records. The American Gramophone label last month released its first Rich LP and another which teams Mel Torme singing with Rich's charts will be released by the same label in about eight weeks.

To further remove him from the restricted world of jazz, appearances with the Erie, Pa., Symphony and the Tulsa Symphony have been booked for April 2 and April 15 and more gigs with classical groups are being scheduled. This week, Rich and his men with the tenor and soprano saxophones of Steve Marcus featured are playing Rosie's Club in New Orleans, a venue which plays mainly rock acts of wide repute.

And on March 16, Rich and his entire ensemble are being spotted prominently on the "Merv Griffin Show."

Rich admits he will still play the Newport Jazz Festival at New York's Carnegie Hall June 28 "but in the main we are going to be concentrating from now on on places patronized by rock fans. And of course we'll continue our heavy concert bookings at high schools and colleges."

Late next fall, Buddy and his band will play 90 dates with Sammy Davis Jr., opening Nov. 4 at the London Palladium.

"Our dates at the Starwood proved once and for all that rock fans—even little kids—appreciate our music," says mentor Kay, who once worked as second drummer in Rich's band. "Why go on restricting our venues to jazz spots? Buddy has a new direction and a new enthusiasm and there's no doubt he will attract thousands of new fans. It's a concept all of us affiliated with Buddy believe will pay off."

Jazz Beat

LOS ANGELES—First person named to the National Assn. of Jazz Educators' new Hall of Fame award is Matt Betton, who accepted the honor recently in Dallas from the organization's president, Dr. Tom Ferguson.

He's the same Betton who, in 1941, was named by Billboard as leader of "the No. 1 college dance band in the U.S." while a student at Kansas State Univ. in Manhattan. Louis Bellson, Lew Tabackin, Larry Ridley and Hubert Laws will serve as judges April 7-8 at the Notre Dame Collegiate Jazz Festival, always a mecca for talented amateurs. Willard Alexander now is booking the Thad Jones Mel Lewis big band, which in a few weeks tees a long tour which will take the New York based aggregation as far as California, Oregon and Washington.

Don Ellis' first LP for Atlantic is "Don Ellis Live At Montreux," cut last summer with 23 pieces while on tour in Europe. LP is due out in April. Stanley Clarke's newest "Nemperor" is "Modern Man" and features a guest appearance by Jeff Beck. Clarke recently produced Dee Dee Bridgewater's LP for Elektra. Stash Records of Brooklyn releases its first studio date with Slam Stewart and Bucky Pizzarelli called "Dialogue."

Universal Jazz Coalition is planning a Rahaan Roland Kirk memorial scholarship dinner. Dorthaan Kirk is honorary chairperson. Frank Foster heads the all musicians' selection committee. The event is slated for March 15 at the Blue Hawaii Club in Manhattan. The Coalition is also working on a salute to women in jazz week for April.

Concord Jazz's first six LPs out this year are by Joe Venuti and Ross Tompkins, Bob Wilber and Kenny Davern, Howard Roberts, Ernestine
(Continued on page 84)

SPONSORED BY COALITION

150 N.Y. Jazz Buffs Ask Govt. Support Of the Art

By DICK NUSSER

NEW YORK—Approximately 150 members of the jazz community here gathered at the Village Gate Feb. 15 to consider the future course of jazz. Event was sponsored by the Universal Jazz Coalition Inc.

Representatives of the New Music Distribution Service and other wholesale or retail accounts specializing in jazz product. One of the reasons cited by the sponsors for the lack of broader representation was that the original date had been cancelled because of the recent Northeast snow storm.

The discussion, which ran for three hours, pointed up the fragmentation of the jazz community and the increasing demand from many quarters for government subsidies of the art form.

While some want the state to finance concerts and other endeavors,

others believe subsidies could be used to mount an advertising campaign designed to change the image of jazz from its bawdyhouse roots to its present acceptance, at least abroad, as an art on a par with contemporary classical compositions.

The need for independent distribution networks outside the major labels was stressed, based on the majors' policy of avoiding most music that doesn't earn widespread consumer acceptance.

A plea was made to have jazz groups support efforts to have master performance rights revert to the composer if the licensee or master owner doesn't produce a record or tape within a specified time.

Non-profit foundations, including those affiliated with existing record companies, were chided for continuing to invest large sums in classical culture activities rather than native jazz forms.

Although there were no representatives of the National Assn. of Jazz Educators present, much of the discussion centered on the need to educate the public as well as radio programmers on the varying schools of jazz in an effort to obtain greater airplay, particularly for avant-garde and historical material.

Columbia Reissues Garner & Clayton

NEW YORK—Erroll Garner's 1958 opus, "Paris Impressions," is being reissued by Columbia along with two Buck Clayton disks long sought by jazz collectors.

"Paris Impressions" is a double LP featuring 18 titles composed and recorded on the spot that comprise Garner's accounting of his 1959 French tour. Some feature the late pianist/composer on harpsichord.

The Clayton material, also a double pocket LP, is a coupling of two earlier sides, "Buck Clayton Jams Benny Goodman" and "Swingin' At The Woodside," where Clayton jams with Count Basie. The new release is called "Swingin' Buck Clayton Jams Count Basie and Benny Goodman" and includes the talents of Joe Newman, Urbie Green, Jo Jones, Coleman Hawkins, Ruby Braff, Woody Herman, Buddy Tate and others.

Rock Singles Best Sellers

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As Of 2/28/78

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

- | | |
|---|--|
| 1 WE ARE THE CHAMPIONS—Queen, Elektra 45441 | 21 YOU'RE IN MY HEART—Rod Stewart, Warner Bros. 8475 |
| 2 LOVE IS THICKER THAN WATER—Andy Gibb, RSO 883 | 22 FALLING—LeBlanc & Carr—Big Tree 16100 |
| 3 EMOTION—Samantha Sang, Private Stock 45178 | 23 JUST THE WAY YOU ARE—Billy Joel, Columbia 3-10646 |
| 4 SHORT PEOPLE—Randy Newman, Warner Bros. 8492 | 24 HAPPY ANNIVERSARY—Little River Band, Capitol 4524 |
| 5 SOMETIMES WHEN WE TOUCH—Dan Hill, 20th Century 2355 | 25 I GO CRAZY—Paul Davis, Bang 733 (Web IV) |
| 6 STAYIN' ALIVE—Bee Gees RSO 885 | 26 DUST IN THE WIND—Kansas—Kirschner 84274 |
| 7 NIGHT FEVER—Bee Gees, RSO 889 | 27 COME SAIL AWAY—Styx, A&M 1977 |
| 8 THEME FROM CLOSE ENCOUNTERS—John Williams, Arista 0300 | 28 DAYBREAK—Barry Manilow, Arista 273 |
| 9 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305 | 29 EBONY EYES—Bob Welch—Capitol 4543 |
| 10 WONDERFUL WORLD—Art Garfunkel, Columbia 3-10676 | 30 THUNDER ISLAND—Jay Ferguson—Asylum 45444 |
| 11 LAY DOWN SALLY—Eric Clapton, RSO 886 | 31 DESIREE—Neil Diamond, Columbia 3-10657 |
| 12 DANCE, DANCE, DANCE—Chic, Atlantic 3435 | 32 ISN'T IT TIME—Babys, Chrysalis 2173 |
| 13 PEG—Steely Dan, ABC 12320 | 33 THE WAY I FEEL TONIGHT—The Bay City Rollers, Arista 0272 |
| 14 THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge, A&M 2004 | 34 RUNNIN' ON EMPTY—Jackson Browne, Asylum 45460 |
| 15 HEY DEANIE—Shaun Cassidy, Warner/Curb 8488 | 35 SLIP SLIDIN' AWAY—Paul Simon, Columbia 3-10630 |
| 16 WHAT'S YOUR NAME—Lynyrd Skynyrd, MCA 40819 | 36 NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley, Big Tree 16110 |
| 17 NAME OF THE GAME—Abba, Atlantic 3449 | 37 HARD TIMES—Boz Scaggs, Columbia 3-10606 |
| 18 POOR POOR PITIFUL ME—Linda Ronstadt—Asylum 45462 | 38 SENTIMENTAL LADY—Bob Welch, Capitol 4479 |
| 19 SWEET SWEET SMILE—Carpenters—A&M 2008 | 39 GOODBYE GIRL—David Gates, Elektra 45450 |
| 20 HOW DEEP IS YOUR LOVE—Bee Gees—RSO 882 | 40 CALLING OCCUPANTS OF INTERPLANETARY CRAFT—Carpenters—A&M 1978 |

Rock LP Best Sellers

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As Of 2/20/78

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

- | | |
|--|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack, RSO RS-2-4001 | 21 AJA—Steely Dan—ABC AB 1006 |
| 2 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 22 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 |
| 3 NEWS OF THE WORLD—Queen, Elektra 6E-112 | 23 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 |
| 4 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 24 ALL'N' ALL—Earth, Wind & Fire, Columbia JC 34905 |
| 5 LIVE—Barry Manilow—Arista AL 8500 | 25 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 |
| 6 BORN LATE—Shaun Cassidy, Warner/Curb BSK 3126 | 26 THE STORY OF STAR WARS—Soundtrack, 20th Century T-550 |
| 7 EVEN NOW—Barry Manilow—Arista AB 4164 | 27 BOSTON—Epic PE 34188 |
| 8 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond, Columbia JC 34900 | 28 SLOWHAND—Eric Clapton, RSO RS1-3030 |
| 9 POINT OF KNOW RETURN—Kansas, Kirschner JZ 34929 (Epic) | 29 DOUBLE LIVE GONZO—Ted Nugent—Epic KE2-35069 |
| 10 THE GRAND ILLUSION—Styx, A&M SP 4637 | 30 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 |
| 11 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 31 GREATEST HITS—Olivia Newton-John, MCA 3028 |
| 12 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 32 OUT OF THE BLUE—Electric Light Orchestra, Jet JTLA 823 (United Arst) |
| 13 ALIVE II—Kiss—NBLP 7076 | 33 ELVIS IN CONCERT—Elvis Presley—APL2-2587 |
| 14 STREET SURVIVORS—Lynyrd Skynyrd, MCA 3029 | 34 FLOWING RIVERS—Andy Gibb—RSO RS-1-3019 |
| 15 STAR WARS: SOUNDTRACK—20th Century 2T 541 | 35 HERE AT LAST . . . LIVE—Bee Gees, RSO RS-3901 (Polydor) |
| 16 SOUNDTRACK—Close Encounters Of The Third Kind, Arista 300 | 36 LONGER FUSE—Dan Hill, 20th Century T 547 |
| 17 FOREIGNER—Foreigner—Atlantic SD 18215 | 37 LEIF GARRETT—Atlantic SD 19152 |
| 18 YOU LIGHT UP MY LIFE—Debby Boone—Warner-Curb WBS 8455 | 38 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616 |
| 19 THE STRANGER—Billy Joel—Columbia JC 34987 | 39 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 20 TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA 835H | 40 LIVE—Commodores—Motown M9-894-A2 |

Response Curve Is Extended By RIAA

NEW YORK—RIAA's engineering committee has approved a revision of its Bulletin E-1 "Standard Recording and Reproducing Characteristic," extending the response curve.

The bulletin, which will be published soon, extends the response curve at the upper frequencies from 15 kilohertz to 20 kilohertz, while the low frequency response is ex-

tended from 30 Hertz to 20 Hertz.

The committee emphasizes that no change is contemplated in the time constant for recording or reproduction, which remains at 75, 318 and 3,180 microseconds.

The committee also notes the bulletin is only a guide to manufacturers and there is nothing to prevent equipment manufacturers from exceeding the specifications

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Easy Listening

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	(What A) WONDERFUL WORLD Art Garfunkel with Paul Simon & James Taylor, Columbia 3-10676, (Kags, BMI)
2	2	6	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
3	3	8	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
4	12	5	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
5	24	2	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
6	4	8	EVERYBODY LOVES A RAIN SONG B.J. Thomas, MCA 4085, (Screen Gems/EMI/Baby Chick/Stratton House, BMI)
7	5	14	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
8	11	5	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
9	6	15	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)
10	10	8	THE WAY YOU DO THE THINGS YOU DO Rita Coolidge, A&M 2004, (Jobete, ASCAP)
11	9	14	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
12	7	9	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
13	14	11	NAME OF THE GAME Abba, Atlantic 3449 (Countless Songs LTD, BMI)
14	8	15	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
15	16	7	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
16	13	11	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" John Williams, Arista 300 (Gold Horizon, BMI)
17	18	6	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
18	20	7	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
19	21	4	IT AMAZES ME John Denver, RCA 11214 (Cherry Lane, ASCAP)
20	25	5	CALIFORNIA Debby Boone, Warner/Curb 8511 (Big Hill, ASCAP)
21	17	13	SOMETIMES WHEN WE TOUCH Dan Hill, 20th Century 2355 (ATV/Welbeck, ASCAP/Mann-Weil, BMI)
22	15	8	WALK RIGHT BACK Anne Murray, Capitol 4527, (Warner-Tamerlane/BMI)
23	29	6	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
24	19	15	DESIREE Neil Diamond, Columbia 3-10657 (Stonebridge, ASCAP)
25	26	19	I GO CRAZY Paul Davis, Bang 733 (Web IV) (Web IV, BMI)
26	23	12	CURIOUS MINDS (UM, UM, UM, UM, UM) Johnny Rivers, Big Tree 16106 (Warner-Tamerlane, BMI)
27	22	16	LOVE IS THICKER THAN WATER Andy Gibb, RSO 883 (Stigwood/Andy Gibb/Joye/Hugh & Barbara Gibb/Unichappell, BMI)
28	33	11	STAYIN' ALIVE Bee Gees, RSO 885 (Stigwood/Unichappell, BMI)
29	35	3	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
30	36	2	THANK YOU FOR BEING A FRIEND Andrew Gold, Asylum 45456 (Lucky/Special Songs, BMI)
31	27	5	POOR POOR PITIFUL ME Linda Ronstadt, Asylum 45462 (Warner-Tamerlane/Darkroom, BMI)
32	30	7	PEG Steely Dan, ABC 12320 (ABC/Dunhill, BMI)
33	43	4	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
34	34	4	LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
35	31	24	HOW DEEP IS YOUR LOVE Bee Gees, RSO 882 (Polydor) (Stigwood/Unichappell, BMI)
36	40	3	THE ONE AND ONLY Kasey Cisyk, ABC 12333 (Famous, ASCAP/Ensign, BMI)
37	28	11	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE Ronnie Milsap, RCA 11146 (Chess, ASCAP)
38	41	3	WHAT'S EXPECTED OF ME NOW/BLUEBIRD Flo Lacey, Krugerrand 101 (Trustin/Mercer, ASCAP)
39	45	2	SILVER DREAMS Babys, Chrysalis 2201 (Hudson Bay, BMI)
40	32	9	THEME FROM CLOSE ENCOUNTERS Meco, Millennium 008 (Gold Horizon, BMI)
41	42	6	MINSTREL MAN Madison Street, Millennium 605 (Casablanca) (Fiddleback, BMI)
42	48	2	THE AIR THAT I BREATHE Mary Travers, Chrysalis 2202 (Landers-Roberts, ASCAP)
43	NEW ENTRY		A LOVER'S QUESTION Jacky Ward, Mercury 55018 (Times Square/Eden/Unichappell, BMI)
44	47	2	DON'T BREAK THE HEART THAT LOVES YOU Margo Smith, Warner Bros. 8508 (Gyrus, ASCAP)
45	NEW ENTRY		DO I LOVE YOU (Yes In Every Way) Donna Fargo, Warner Bros. 8509 (Spanka, BMI)
46	NEW ENTRY		ALWAYS AND FOREVER Heatwave, Epic 8-50490 (Almo/Rondor, ASCAP)
47	NEW ENTRY		TO LOVE SOMEBODY Jackie DeShannon, Amherst 728 (Cassero/Unichappell, BMI)
48	NEW ENTRY		TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Denece Williams, Columbia 3-10693 (Homewood House, BMI)
49	NEW ENTRY		LITTLE ONE Chicago, Columbia 3-10683 (Balloon Head/Big Elk, ASCAP)
50	50	2	I LOVE YOU, I LOVE YOU, I LOVE YOU Bonnie McDowell, Scorpion 149 (GRT) (Brim, SESAC)

Component Shops Boost Reel Tapes

CHICAGO—Salon-type audio hardware outlets are expected to begin stocking prerecorded open reel tapes alongside direct disks and other audiophile software.

According to John Crocker of Barclay-Crocker, New York, the open reel duplicator/distributor is seeking to reawaken the dormant retail reel tape trade through a network of hi fi component stores.

Crocker's company, which began licensing for duplication last June, todate has distributed only by mail and to Manhattan walk-up trade.

"We're going to start slowly with good high-end stores," explains Crocker. "We'll be placing them in stores that care about open reel, and take the time to care for the customer."

Crocker says he is seeking the same type of retail distribution for the stereo tapes as marketers of direct disks currently are enjoying.

"We're seeking out those stores that really believe in open reel," he explains.

According to Crocker, the firm will have 75 titles in its predominantly classical catalog when the retail effort is launched, including approximately 20 releases of Argo and L'Oiseau Lyre material.

The firm has just signed a three-year contract for these Decca (London Records) lines, and expects also to cull the Telefunken catalog.

Other labels from which the duplicator licenses include Vanguard, Musical Heritage Society, Unicorn, Desmar and Halcyon.

According to Crocker, the company presently is averaging \$200,000 per year in open reel sales, with no more than 400 copies of any title sold.

"I hope to be able to sell 500 immediately with the retail distribution," Crocker explains.

He says the firm has made contact with a number of interested audio retailers who have been ordering the 7 1/2 i.p.s. reel tapes for their own enjoyment.

Classical



BIRTHDAY TOAST—Arts benefactress Alice Tully, left, congratulates pianist Claudio Arrau on his 75th birthday. Arrau was toasted following his recent recital at New York's Avery Fisher Hall, one of 92 concerts the Chilean maestro will play during his Diamond Jubilee season.

ALLIED WITH JVC

L.A. Label Bowing \$8.98 Import Line

By ALAN PENCHANSKY

CHICAGO—A new \$8.98 list deluxe import line is being introduced by a small Los Angeles-based label seeking dramatic penetration of the classical market.

The label, Varese-Sarabande, has announced plans to begin importing records pressed by JVC of Japan, and the signing of an exclusive licensing agreement with the Japanese manufacturer.

A spokesman for the five-year-old parent company, Varese International, also reveals that the label has begun a major series of domestically-pressed reissues of historic classical recordings.

According to Tom Null, a principal of Varese International and the label's a&r director, the firm is expanding its classical release program with material licensed from a variety of sources.

Null says the agreement with JVC gives Varese-Sarabande sole U.S. and Canadian rights to the Japanese classical catalog. Varese-Sarabande also is releasing jazz licensed from JVC, he says.

According to Null, the new deluxe series will be mastered and pressed in Japan to Varese-Sarabande specifications, with packaging done in U.S.—similar to the arrangement of London and Philips.

Varese-International says its first JVC product will be introduced in the spring. Among the first issues is an album entitled "Orchestral Space," conducted by Seiji Ozawa and including works of Ligeti, Takemitsu and others.

The label also has obtained rights to the long-defunct catalog of Remington Records, which flourished in the early and mid-'50s, and has launched a collector's "Remington

Series." The reissues are domestically pressed, to list at \$7.98, explains Null.

First album in the reissue series, the only recording ever made of Sibelius's cantata "The Origin Of Fire" was released in February. Thor Johnson conducts the Cincinnati Symphony and Helsinki Univ. Chorus in this 1953 performance, being released in stereo for the first time.

Null points out that the recording was produced by Remington's Don Gabor before either RCA or CBS made their initial attempts at the new 2-channel medium. However, the recording was not mastered in stereo when originally issued.

"Enesco Conducts Enesco," "Korn-gold Conducts and Plays Korn-gold," and performances by pianist Simon Baiere are among other titles shortly to appear in the Remington series, according to the label.

Albums in both of the label's new series will feature fine art reproduction covers, according to Null.

Principals of Varese International also are Dub Taylor and Chris Kuchler, says Null, who is familiar to Southern Californian classical aficionados as the manager of the collector's department in L.A.'s Vogue Records.

According to Null, national distribution of the label is being handled out of L.A. by California Record Distributors.

Null indicates the company also has released classical material recorded by its affiliate label, Varese International of Norway, including four disks by the Norwegian Chamber Soloists of unusual music from the Romantic and Classical periods.

Classical Notes

Arts inflation: The **Three Rivers Piano Competition**, sponsored by National Public Radio, has added \$2,000 to its first prize cash award. The winner this year receives \$5,000 and the opportunity to appear with the Pittsburgh Symphony Orchestra in three regular subscription series performances. Six NPR stations contribute finalists to the contest, which is conducted and founded by **WQED, Pittsburgh**. Semifinals and finals are April 10-16.

Parkway Productions to begin broadcast packaging of **San Francisco Symphony** performances this spring. Regular concerts at the San Francisco War Memorial Opera House to be taped, with commentary by William Hawes, a senior announcer for the CBC in Toronto.

Chicago composer **Leon Stein's** five string quartets recorded by the **Chicago Symphony String Quartet**. The four-record set is available for \$10 from De Paul Univ. School of Music, 804 Belden, Chicago 60614. Stein is dean emeritus of the De Paul music school, and proceeds from the album go to the school's scholarship fund.

The Concertgebouw Orchestra under Bernard Haitink to tour the U.S. for three weeks in May, presenting an all-Beethoven series in New York and Washington. Both cities hear the complete Beethoven Symphonies and the complete piano concertos with Vladimir Ashkenazy. The tour also visits Minneapolis and Ames, Iowa.

ALAN PENCHANSKY

'Jam II' Costliest All-Time Concert

By JEAN WILLIAMS

LOS ANGELES—The construction of a temporary city within the confines of the mammoth Ontario Motor Speedway in Ontario, Calif., is reputed to be the costliest concert project in history.

Builders of this 24-hour city, producers of the California Jam II extravaganza, Sandy Feldman and Lonny Stogel along with Don E. Branker claim the basic costs alone will exceed \$1 million.

California Jam II is expected to draw between 300,000 and 400,000 persons (nearly four times the number of city residents) maybe doubling the number of spectators who attended its "Jam I" event four years ago. The firm grossed more than \$2 million from its first effort but will not estimate what it is looking to take in at the March 18 event.

Some of the logistics involved in structuring a city inside the Ontario Speedway include providing practically all the comforts of home for the concertgoers, says Stogel.

"This means we must personally provide enough water for 300,000 patrons, sanitation, food, medical facilities including constructing a hospital on the site with doctors and nurses, ambulances, a medical helicopter, insurance, and we must light the entire field and parking areas which are not normally lit," says Stogel.

Four years ago problems arose with inadequate parking facilities and not enough food to feed the 200,000 attendees.

Stogel notes that these areas were handled by the city of Ontario. However, for California Jam II, the producers will have full responsibility for everything including security. Of course, Feldman injects, the city will bring in its own police force, but no uniformed officers will be inside the Speedway.

NES is handling security for "Jam II," with the producers boasting the largest security force to ever work a concert—several thousand enforcement officers including the police.

The team explains that in order to put on such an event, it had to get approval from the Ontario city council, which required putting together a presentation, talking to members of the city's various departments; making a format presentation to the Motor Speedway, and meetings with the Ontario city manager, health department, security, traffic and fire departments.

The sound system for the 12-hour concert is reportedly the largest ever built. TFA in Los Angeles is handling it.

Consulting engineer for TFA, Jack Ingram, indicates the value of the equipment will be in the neighborhood of \$1 million.

The main sound reinforcement will consist of JBL amplifiers and speakers. One hundred and fifty JBL amplifiers will be employed, each 400-watt stereo amplifiers driven at various power loads. Ingram estimates the sound level will be in excess of 100 kilowatts.

Two custom designed 32-channel mixing boards will be used and Ingram estimates 20 TFA personnel will be onhand that day.

With an ongoing 12-hour concert, one might wonder if the crowd will begin to wander from the Speedway.

Stogel says no. "At the average concert the audience will often wait from 45 minutes to one hour between acts. We will not have this problem.

"At California Jam I, we had a five-minute turnaround. We constructed a railroad car with a stage ontop which was always present. When one act was done, we wheeled in the next act.

"This time we have designed a new stage with the same effect with wings coming in on rollers. There's little dead time during the 12 hours," adds Feldman.

The group admits it is spending about \$400,000 in advertising alone, using television, radio, newspapers, posters and handbills plus tie-ins with major companies such as Millers Outpost with a special campaign along with the Wherehouse retail record chain.

"One of our biggest promotions," says Feldman, "is our tie-in with Cal Stereo, whereas from March 1 until the concert, all of Cal Stereo's tv advertising will be devoted to California Jam II." The firm is also holding hands with JBL and Kenwood.

Advertising will be spread over several states including California, Nevada, Washington, Arizona and Colorado.

This year's event will feature none of the performers from "Jam I." Heading the list of acts slated to appear is Aerosmith, followed by Foreigner, Heart, Dave Mason, Ted Nugent, Rubicon, Santana and Bob Welch.

Feldman maintains a key problem with so many headlining acts is who will get top billing. The firm has solved that problem by having the acts appear in alphabetical order.

Indications are good that "Jam II" will far exceed "Jam I" through advance ticket sales.

Says Stogel: "In the first two weeks of ticket sales, we broke another record for the largest gross in history. The first day we sold 32,900 tickets as opposed to 'Jam I' when we sold 1,240. The second day was 10,039 as compared with the first concert when we sold 446." He claims that two weeks after tickets went on sale, nearly 100,000 were moved.

According to Feldman, the firm, which is copromoting the event with Wolf/Rissmiller concerts, is thinking in terms of the next "Jam." "We will start planning the day after this concert is over—when and where the next site will be."

He points out that although the first two are held at the Ontario Speedway, the next one might very well be in another part of the country or even the world.



Billboard photo by Fiorentino Associates

Looking over a scale model of the set for Demis Roussos' London Palladium production are Fiorentino Associates' special projects director George Honchar, left, and president Imero Fiorentino. Miniature stage—complete with lighting and production cues—is a key element of the firm's approach to sophisticated musical staging.

ENTIRE NEW MARKET

Vital Artist's Tool: Videotape

By STEPHEN TRAIMAN

NEW YORK—The discovery of videotape as an extremely valuable new tool for concert performers is pointing the way to creative opportunities for music in the new markets of cable and pay television, and the emerging home videocassette scene.

That's the strong belief of Imero Fiorentino, a leading lighting and design consultant to the entertainment industry for many years, and since 1974 more and more involved in getting the most out of many musicians' capabilities onstage and "on the tube."

For "Immy" and his group of talented artisans, including Joshua White of the Fillmore East/Joshua Light Show fame, a growing client list dotted with many of the top names in the music business is a solid testament to their basic credo.

"Lack of discipline filters from the top down from any performer," Fiorentino maintains, "and the discipline imposed by applying theatrical concepts to the production of live music performances pays off in many ways."

The company, long involved in

theatrical productions across the continent, "got into" the music industry in 1974, when ABC-TV asked Fiorentino to find solutions to massive staging problems in what was to become the famous "California Jam."

That April day-into-night, 13-hour concert at the Ontario (Calif.) Motor Speedway was turned into three highly rated 90-minute tv specials. The smooth staging and fast between-act changeovers were handled with the unique solution of using three stages, moved on and off the field via flatcars on 800 feet of leased railroad track.

Intrigued by the potential the music business offered to finding creative solutions to getting the most out of a performance, Fiorentino and his staff have become involved with an impressive group of artists.

After the "Jam," Neil Diamond asked the group to produce a videotape of his first concert dates in his 1976 tour, as it had been three years since his last major concerts. He felt the value of seeing the audio, lighting and staging in perspective would help better evaluate the overall performance.

Viewing the tape afterward, Dia-

(Continued on page 54)

JURISDICTION TO LABOR COMMISSIONER

Calif. Assembly Gets Agent-Mgr. Bill

LOS ANGELES—Legislation governing the licensing of musician booking agents and personal managers has been introduced in the California Assembly.

The bill, introduced by Assemblyman Vic Fazio, would recind the two-year-old senate bill 733 and place theatrical booking agencies and musician booking agencies under the jurisdiction of the Labor Commissioner. Heretofore these groups were licensed as employment agencies.

In addition, the name artists' managers for which booking agents are known under the California law would be changed to talent agencies.

The sponsors of the bill feel the title talent agencies more correctly describes the function of booking agencies and clearly sets them apart from personal managers.

The new bill, if passed, will require personal managers to be licensed by the Labor Commissioner under rules and regulations to be set by the Commissioner following public hearings.

Under the new bill, personal managers would not be able to seek employment for their clients and violation of this law could result in the loss of their licenses.

The bill, backed by the AFM, SAG, Artists' Managers Guild, AF-TRA, WGA, DGA and AGVA, points up several reasons the guilds

and unions want personal managers to be licensed.

One of the reasons is the proliferation and success of new rock acts which need the services of personal managers for logistical and other services. Once entrenched, some of these managers have expanded their operations into booking, although such activity is illegal and constitutes acting as a booking agent without a license.

Last December, Larry Ball, hearing officer for the Labor Commissioner (Billboard, Dec. 24, 1977), voided a Conference of Personal Managers standard contract between the rock group Burlesque and its personal manager (Management Tree) holding it a subversion of the legislative intent and an attempt to avoid a governmental licensing requirement.

On the other hand, personal managers have on several occasions in recent years tried to get legislation passed that would allow them to obtain "incidental employment" while at the same time continuing to free them from any requirement to be licensed as booking agents are required to be (Billboard Jan. 21, 1978).

Some of the differences between artists' managers (booking agents) and personal managers being pointed out in the bill, are that per-

(Continued on page 50)

Hundley Soloist With L.A. Phil

LOS ANGELES—Craig Hundley will appear with the Los Angeles Philharmonic Orchestra April 1 at Anaheim Stadium. Hundley will perform on his newly patented Hundley Luminous Beams and multi-tonal Clavichord, as well as quad synthesizers and acoustical piano.

Program will include Hundley's second symphonic piece "The Last Generation" with story by Arthur C. Clark and narrated by William Shatner.

Hundley, whose film music has recently been heard in scores of "High Anxiety," "New York, New York" and "First," has just completed the score to "Mafia On The Bounty," an independent feature film.

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BMI Restriction Threatens 600 U.S. Presley Imitators

By JOE X. PRICE

LOS ANGELES—The new "industry" of Elvis Presley imitators that has emerged since the superstar's death last August is still seething in the wake of BMI's written warning to licensees (Billboard, Feb. 25, 1977) cautioning concert promoters that effective immediately, it shall be deemed a license infringement if more than three Presley tunes are played in any one live public performance.

Reaction to the missive has been so strong that, according to Theodor Zavín, senior vice president of BMI, the society is now working on a letter of clarification to be sent out soon.

"Things have gotten so complicated," she says, "and it's all so unnecessary. We do not give out dramatic rights. You have to get that from the copyright owner."

Explaining the theory behind the three-tune limitation, Avin says: "They were trying to set some kind of guideline with that number three. The theory was that if you are doing a dramatization, then it is more than likely you are doing more than three songs. This does not mean that you couldn't have an infringing performance with just one song, however."

Precedent was set in a series of suits brought by copyright owners against producers of so-called on-stage "concert versions" of "Jesus Christ, Superstar."

Virtually dozens of suits were filed, most of them in 1975 with the copyright owner charging that the producer of these shows had infringed on dramatic performance rights for which no license was given. According to Bernard Korman, general counsel for ASCAP, the plaintiff won in each case.

Korman cites another such case which goes back some 25 years when "one of our licensees sued for having played between acts of an ongoing play. It was decided that this was not dramatic use. There are so few decisions in this area that the case was significant."

Zavín refers to another play, Noel Coward's "Blithe Spirit," in which the Irving Berlin song "Always" was played on a phonograph record during a seance scene. "The producers were not infringing because they got a license from the copyright owners."

Korman believes that now that the Presley impersonators have been warned, they will stay within the law. "That is, if there is some commentary in the show that links the songs with the life of Elvis, they'll abstain. It's a gray area of the law. It's white and black on the extremes but gray in the middle."

"They'll come as close as they can to tying it in to Presley but I think they'll be discreet about it. If they have no reference to Elvis other than in the title, it's possible that that would constitute a non-dramatic performance. Anyway, I'm sure they will not make it blatantly dramatic, now that they have their lawyers advising them."

However, the reaction to the BMI letter (signed by BMI's licensing vice-president Alan Smith and dated Feb. 1) has been so sanguine that many Presley impersonators are openly defying the decree.

"We'll be coming back to the Strip with this new, broadened concept," says Chet Actis, manager of Alan, the one-name act who has made a career of doing Elvis the past five years.

The "broadened concept" he re-

fers to is an expanded tribute show called "Elvis Fever," starring Alan, and which they plan to open May 4 for an extended run at the Aquarius Theatre in L.A. "We will continue to do the same basic show we have for the last five years."

The feisty manager maintains that the publicity which always accompanies litigation of any kind will only help his client and hurt BMI, expressing confidence that any possible legal action would result in favor of free expression, enterprise and entertainment.

It's estimated that there are around 600 Presley imitators actively performing in the U.S. today, so there is a whole new industry now threatened with annihilation.

Taking up the defensive cudgels from still another quarter is Johnny Harra, currently appearing in the

SRO show "Profiles of Presley" at the Silverbird Hotel in Las Vegas.

"I'm not worried about the BMI threat," says the 31-year old entertainer. "I've been doing this set for 13 years—not a play, but an in-concert format. I've never done anything to mark Elvis."

Harra, who spoke before a press conference at the hotel-casino in Vegas, was cool about the furor raised by the two firms, Elvis Presley Publishing (BMI) and Gladys Publishing (ASCAP), which are attempting to put the clamps to impressionists.

Signed Jan. 24 to a \$3.6 million, three-year contract, Harra's current production, managed by Glenn Pace Enterprises of Dallas, is scheduled to run through April 14 in the hotel's 750-seat Continental Theatre.

Supporting Harra's stand is Sil-

verbird owner Major Riddle and general manager Gene Lucas, who defends the current 24-weeks-a-year agreement.

"We have a contract with BMI and, according to our interpretation, neither we nor Johnny Harra are in any kind of violation," Lucas maintains. "Our instructions to him are to fulfill his contract, do his show here at the hotel and abide by the directives of his management."

Harra's musical conductor, Bobby Morris, who worked with Presley for three years in the same capacity on the road and at the International Hotel, now the Las Vegas Hilton, termed BMI's efforts as "totally ridiculous and publicity seeking."

Morris claims Harra is not in violation of copyright royalty conflicts since Presley's material was written

(Continued on page 50)

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THE PLACE SEATS 350

New Oregon Act Showcase

By ED HARRISON

LOS ANGELES—A new showcase club called the Place has opened in Eugene, Ore., filling a musical void in the Eugene/Portland area.

The 350-seat club opened its doors Feb. 1 and has thus far presented Norton Buffalo, Elvis Costello, Hometown Band, Pat Travers, Tom Waits and Roger McGuinn, and Gene Clark.

Club owner and promoter Alan Kovak cites market demographics as a major impetus behind the club's opening and future success. According to a survey, 47% of the market is 18-34-year-olds.

Until now the only other outlets in the city were the Univ. of Oregon's basketball facility and the 1,250-seat Lane County Fairground.

Also, Eugene's top-rated radio station KZEL-FM has been influential in breaking records, prompting labels to support the club with new acts the station has exposed.

"Because the station is breaking records," says Kovak, "labels are reciprocating and are enthusiastic about the situation."

The club is also convenient to agents to round out West Coast tour dates. Artists can now make the San Francisco, Seattle, Portland and now Eugene circuit.

The interior of the Place is done up in rustic decor. A 10-foot by 12-foot modular stage has the capacity to expand to 24-feet by 24-feet; there are two bars at opposite ends of the room, tables, and a \$30,000 sound system, notes Kovak.

He says his experience as a pro-

ducer has given him insight into the kinds of environment musicians enjoy playing in.

The Place is open seven nights a week with usually two shows per night. A regional act opens the show.

Ticket prices have varied so far from a low of \$1.50 for the Hometown Band to a high of \$5 for Tom Waits. Norton Buffalo was priced at \$4.50 while Roger McGuinn was \$3.50.

Kovak says his audiences are a mix of university students and regional residents. He did some mail-order shows with 24%-26% of the response coming from persons as far as 50 miles away. About 25% were students with the remainder Eugene residents.

The club has its own stage manager and lighting technician from Kovak's own in-house production company called Totally Dedicated to Artists Productions. "We're building a stable of artists that otherwise wouldn't come to Eugene," states Kovak.

While the club is now 10,000-12,000 square feet, it has the capacity to be expanded to 27,000 square feet. Kovak eventually plans on enlarging the seating capacity to 750 seats and by April book only nationally known acts.

Acts scheduled to appear in the future include the Amazing Rhythm Aces, Dizzy Gillespie, Woody Shaw, Karla Bonoff, Country Joe McDonald, James Cotton, Esther Phillips, Tom Rush, Sonny Terry & Brownie McGee and Stan Kenton.

Meat Loaf's Album Cooking After 5 Months Of Epic's Exploitation

By ROMAN KOZAK

NEW YORK—"We have been working the Meat Loaf LP for five months now, and we will keep on working it until we are sure we have exhausted its sales potential. This is not a company that gives up on an LP," says Ira Sherman, product manager of the band at Epic Records.

Enthusiasm for the LP, "Bat Out Of Hell," on Cleveland International/Epic Records got a massive booster shot in late January when Meat Loaf performed at the CBS Records beginning-of-the-year meeting at New Orleans. The band received the most enthusiastic response of any new act in memory.

The Meat Loaf LP, which was at the time 128 on Billboard's Top LPs chart, Jan. 28, picked up a new head of steam, got a star and moved up to 93 with a star in the March 4 issue.

"It was not so much that new money was allotted, though we have long since spent our original allocation on the LP, and it's not that we ever really stopped supporting Meat Loaf. It's just that the convention underscored our feelings that the company has to be committed to an artist of that kind of excitement," says Sherman.

Biggest consumer interest for Meat Loaf so far has been in Cleveland and New York, traditionally the last area rock artists normally break. But Meat Loaf sold out four shows at the Bottom Line last De-

ember on his first New York appearance. A scheduled headline appearance at the 6,000-seat Palladium was sold out within a week and a second show has since been added. It, too, sold out.

Listeners to WNEW-FM, the city's progressive rock station, voted Meat Loaf as the top new artist of 1977. Songs from "Bat Out Of Hell" have become a staple at the station rivaling Bruce Springsteen in frequency of radio play.

Sherman says that in conjunction with Meat Loaf's appearance in New York, Epic is readying a large print, radio and television ad campaign. Print and radio ads both precede and will follow the band's Palladium appearances on Saturday (4) and Sunday. The tv spots will follow the live shows.

"We have prepared two 30-second spots. We find that they are more effective if they follow the show. We are using film that has been recently done, which should be effective. We are also testing the spot in Cleveland, and preparing a major campaign in Los Angeles, using radio and print, though not tv," says Sherman.

Also on tap from Epic is a new single "Two Out Of Three Ain't Bad," from the "Bat Out Of Hell" LP which will be released soon. The single is an edited version of a song that appears on the LP.

When Meat Loaf (it is the name of

the lead singer as well as the band) was interviewed last December, he said he had five booking agents calling him. Since then he has signed to ICM for booking and is now on an extensive tour.

The live show is the strong point of this act. The band performs lengthy rock'n'roll opuses written by Jim Steinman, keyboard player and musical director of the band. He selected musicians who could play the parts he had already written.

Visual focus is Meat Loaf himself, a large imposing figure who plays the beast to vocalist Karla de Vito's beauty in the band's sweaty and barely restrained rock'n'roll show.

Meat Loaf, a former vocalist for Ted Nugent, has had extensive theatrical experience. His partnership with Steinman dates back to when both appeared together in the "Rocky Horror Show" cult movie.

David Sonenberg, manager of the band, says Meat Loaf's health permitting, the band plans to tour through spring with a major stop at Los Angeles, "an area that has totally ignored us" planned for April 1.

Except for two dates last November, right after the band was formed, Meat Loaf has not played any support dates. Sonenberg says recent popularity in Canada, Australia and England may mean the band will do a foreign tour after completing its spring dates in the U.S.

He claims "Bat Out Of Hell" has already sold about 300,000 units and is now selling at a rate of 25,000 units per week. He says he hopes this momentum will continue through the spring to force the record company to release as a single the complete uncut version of "Paradise By The Dashboard Light," a song nearly eight minutes long.

"I know that's unusual, but it has happened before. After that we will begin thinking about the second album," says Sonenberg.

Rockers Suffer In Philly Area

PHILADELPHIA—Area rock bands are without a major exposure post with the shuttering of the Other Side, a rock music club located on the other side of the Pennsylvania border and halfway between this city and nearby Wilmington, Del.

Located across the road from the Brandywine Race Track, the spot's operator, Salvatore J. Cardile, closed down both the Other Side and its adjoining room, known as Seasons Change.

The 12,000 square foot club, plagued by financial troubles since it was opened in 1974, was taken over by Cardile last April. He said that "old debts" amounting to more than \$800,000 "were too much to overcome." Cardile kept the cocktail lounge as Seasons Change catering to "an older crowd," while the large room became the Other Side when he brought in Rick Green's Midnight Sun, local rock concert promoters, to bring in the rock groups.

The Other Side booked in the area rock groups for one and two-night stands, providing them with the only large room in the area where they could be heard by concert promoters and recording execs. To popularize the room, Green staged free admission rock concerts for the first few months, but pulled out of the operation several months ago to locate at another rock club in Malaga, N.J.

'Jamboree' In July In Ohio

NASHVILLE—Based on the success of last year's initial "Jamboree In The Hills" and the optimistic outlook provided by followup surveys, the event will be staged again this year.

The country music festival will be held July 15-16 under the sponsorship of Wheeling's "Jamboree U.S.A." and Columbia Pictures Industries, Inc. The green light for the second annual event came from Fred Keshner, vice president of Columbia Pictures Radio Broadcasting, and F. Glenn Reeves, executive producer of "Jamboree U.S.A.," one of the Wheeling-based properties of the radio division.

Held last July 16-17, "Jamboree In The Hills" drew some 26,000 country music fans to the 150-acre site at Brush Run Park in St. Clairsville, Ohio. The natural amphitheatre, with a specially constructed stage, is located near Wheeling, home of the WVVA "Jamboree U.S.A."

Keshner citing the enthusiasm of last year's audience, says, "It was an outstanding success. Questionnaires distributed to a random sample of those who ordered tickets by mail indicated that 94% plan to return, and we've used their suggestions to make innovations and improvements this year."

Columbia Pictures Pay Television produced a two-hour film of the 1977 show which is presently being distributed to cable operators.

Reeves, who was responsible for the planning and talent presentations last year, notes that the 1978 event will again feature 19 hours of country music entertainment. Acts will perform from noon to midnight

(Continued on page 70)

Winters Too Tough Now?

By GERRY WOOD

NASHVILLE—The harsh winter of 1978 has divided local singers, bookers and managers into two distinct viewpoints: those who plan to take action to avoid winter road miseries next year, and those who plan to weather the storms as in years past.

Ironically, both cite the unpredictability of the wintry weather in January and February as reasons for their planned actions—or inactions.

The winter of 1978 put more than a million dollar crimp in Nashville's music industry because of cancellations, travel woes and lost time. It has forced many acts to consider—for the first time—the alternatives to facing midwinter travel conditions that range from pesky to dangerous.

Those alternatives include playing Western or Southern dates during January and February or staying at home and devoting time to other business or personal projects.

"If it's at all possible, I'd like to wait until the latter part of February or March to resume touring next year," comments Sonny James. "It'd be better for the promoters, too."

The Columbia artist claims the recent winter season has been the worst he has experienced since he began touring back in the '50s. A package tour with James, Conway Twitty and Margo Smith ran into problems in Ohio, Rochester and Kansas City. For two out of three weekends, the dates had to be shifted.

"It wasn't that the people couldn't get there, it was that we couldn't get to the people," says James, noting that the entertainers could not reach another engagement at Portland, Me.

James usually tries to avoid tour-
(Continued on page 66)

MARCH 11, 1978, BILLBOARD

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>(DENOTES SELLOUT PERFORMANCES)</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	SHAUN CASSIDY/VIRGIN—Tour Promotions Inc., Civic Center, Baltimore, Md., Feb. 25 (2)	23,732	\$6-\$8	\$180,095*
2	FOGHAT/STARZ—Brass Ring Prod./Celebration Prod., Cobo Arena, Detroit, Mich., Feb. 21 & 23 (2)	21,429	\$7.50-\$8.50	\$175,849
3	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS—Ruffino & Vaughn, Veteran's Mem. Col., Uniondale, N.Y., Feb. 20	14,836	\$7.50-\$9.50	\$134,934
4	EARTH, WIND & FIRE/DENIECE WILLIAMS/POCKETS—Lewis Grey Prod., Kiel Aud., St. Louis, Mo., Feb. 24	10,416	\$6.50-\$8.50	\$84,064*
5	ENGELBERT HUMPERDINCK—Entam, Civic Center, Wheeling, W. Va., Feb. 25	7,044	\$9-\$10	\$68,386*
6	EMERSON, LAKE & PALMER—Caravan Concerts, State Univ. Activity Center, Tempe, Ariz., Feb. 24	7,894	\$6.50-\$7.50	\$57,284
7	DAVE MASON/BOB WELCH/CLOVER—Whisper Concerts, Coliseum, Hampton, Va., Feb. 20	8,334	\$6.50-\$7.50	\$56,382
8	DAVE MASON/BOB WELCH—Dick Clark Prod., Park Arena, Hershey, Pa., Feb. 22	6,971	\$7.50-\$8.50	\$53,527
9	EMERSON, LAKE & PALMER—Concert Express/Mateo Prod., County Col., El Paso, Tex., Feb. 23	7,580	\$6.50-\$7.50	\$49,599
10	FOGHAT/STARZ—Brass Ring Prod., Civic Center, Saginaw, Mich., Feb. 24	6,874	\$6.50-\$7.50	\$49,020
11	AMERICA/MICHAEL MURPHY—John Bauer Concerts, Arena, Seattle, Wash., Feb. 20	5,473	\$7-\$8	\$41,794
12	ENGELBERT HUMPERDINCK—Sound 70 Prod., Convention Center, Pine Bluff, Ark., Feb. 20	4,020	\$6-\$10	\$39,910
13	ANGEL/THE GODZ—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Feb. 20 & 22 (2)	5,359	\$6.50-\$7.50	\$39,458
14	NAZARETH/MAHOGANY RUSH/SAMMY HAGAR—Alex Cooley Organization, Omni, Atlanta, Ga., Feb. 23	6,334	\$5.50-\$6.50	\$38,598
15	ENGELBERT HUMPERDINCK—Entam, Civic Center, Charleston, W. Va., Feb. 26	3,692	\$9-\$10	\$36,886
16	WAYLON JENNINGS & THE WAYLORS/JESSIE COLTER—Feyline Presents Inc., Lloyd Noble Center, Norman, Okla., Feb. 20	4,849	\$6.50-\$7.50	\$35,863
Auditoriums (Under 6,000)				
1	THE OUTLAWS/SEA LEVEL—Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., Feb. 25 (2)	5,497	\$6.50-\$7.50	\$40,117
2	SANTANA—California Concerts, Fox Theatre, San Diego, Calif., Feb. 24 (2)	4,812	\$7.50-\$8.50	\$39,146*
3	ENGELBERT HUMPERDINCK—Entam, Coliseum, Knoxville, Tenn., Feb. 23	3,767	\$9-\$10	\$37,455
4	ENGELBERT HUMPERDINCK—Entam, Freedom Hall, Johnson City, Tenn., Feb. 22	3,691	\$9-\$10	\$36,910
5	CHARLIE DANIELS BAND/RICK DANKO—Bill Graham, Winterland, San Francisco, Calif., Feb. 25	5,100	\$6-\$7	\$31,993
6	SHA NA NA/DR. HOOK—Landmark Prod., Austin Ice Arena, Austin, Minn., Feb. 24	5,200	\$6-\$7	\$31,200*
7	SHA NA NA/DR. HOOK—Jam Prod., Masonic Temple, Davenport, Iowa, Feb. 25 (2)	4,268	\$6.50-\$7.50	\$30,359
8	DAVE MASON/BOB WELCH/CLOVER—Chicago Prod./Belkin Prod., Civic Center, Lansing, Mich., Feb. 24	4,093	\$6.50-\$7.50	\$29,809
9	SHA NA NA/DR. HOOK—Landmark Prod., Dane County Col., Madison, Wis., Feb. 22	4,099	\$6.50-\$7.50	\$28,694*
10	JOURNEY/RONNIE MONTROSE—MorningSun Prod., Civic Aud., Stockton, Calif., Feb. 21	3,669	\$6.50-\$7.50	\$25,109*
11	SHA NA NA/DR. HOOK—Landmark Prod., Mary Sawyer Aud., La Crosse, Wis., Feb. 23	4,100	\$6-\$7	\$24,600*
12	ART GARFUNKEL/DAN HILL—Monarch Entertainment Bureau, Eastmond Theatre, Rochester, N.Y., Feb. 26	3,025	\$7.50-\$8.50	\$24,320*
13	SHA NA NA/DR. HOOK—Jam Prod., Rock Valley Jr. College, Rockford, Ill., Feb. 26	3,639	\$5.50-\$6.50	\$22,563
14	NAZARETH/MAHOGANY RUSH—Albert Prom. Ltd., Fronton Jai-Alai, Altamonte Springs, Fla., Feb. 24	3,286	\$6.50	\$21,359*
15	NAZARETH/MAHOGANY RUSH/SAMMY HAGAR—Entam, Coliseum, Knoxville, Tenn., Feb. 22	3,138	\$6-\$7	\$20,434
16	THE TUBES—Wolf & Rissmiller, Fox Theatre, San Diego, Calif., Feb. 20	2,294	\$6.50-\$7.50	\$16,857*
17	CHARLIE DANIELS BAND/RICK DANKO—Doug Clark, Celebrity Theatre, Phoenix, Ariz., Feb. 20	2,288	\$7	\$16,016
18	TOM WAITS/DANNY O'KEEFE—John Bauer Concerts, Paramount Theatre, Seattle, Wash., Feb. 25	2,324	\$6.50-\$7.50	\$15,518
19	CHARLIE DANIELS BAND—Gary Naseef, University Gym, Reno, Nev., Feb. 22	2,141	\$4.50-\$7	\$13,187
20	GARY WRIGHT/STARCASTLE—Contemporary Prod./Chris Fritz & Co., Music Hall, Omaha, Neb., Feb. 21	1,263	\$6.50-\$7.50	\$9,162
21	BILLY COBHAM/THE JAN HAMMER GROUP—Barnet Lipman, Morris Stage, Morristown, N.J., Feb. 25	1,045	\$7.50-\$8.50	\$8,680

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If you've still got a few questions, or would just like to know a little more about us give Lou Devor a call in Toronto at (416) 881-2001.

He'll be glad to hear from you. After all we didn't call ourselves Filthy Rich just for the hell of it.



Filthy Rich Record Co.

MARCH START

'Fab Forties' Package Will Cover Nation

By DAVE DEXTER JR.

LOS ANGELES—"The Fabulous Forties" is the name of a package soon to hit the road under the aegis of Joe Graydon, Toluca Lake booker, personal manager and former FBI agent.

Graydon has assembled Dick Johnson, Helen Forrest, a reconstructed Pied Pipers vocal quartet and what he calls "a truly 17-piece all-star orchestra" conducted by saxophonist Guy McReynolds for a spring trek which will be unveiled March 20 here at the Dorothy Chandler Pavilion in the city-operated Music Center.

"It won't be exclusively nostalgic," Graydon reports. "We will play many contemporary songs, but of course many of the unforgettable hits of the '40s also will be programmed."

"We are getting an astonishing response to the package," Graydon notes. "Within the first week of our announcing the project, we signed firm bookings for dates in Santa Barbara, Portland, Seattle and Knott's Berry Farm in suburban Los Angeles. By March 1, I suspect we will have firmed up about 50 contracts to run through the spring and summer months."

Haymes sang with the Harry James and Benny Goodman bands three decades ago, as did Helen Forrest. McReynolds held the lead reed chair with Sonny Dunham's band. Heading the Pipers is Jeannie McManus by arrangement with Clark Yocum. Yocum is the only member of the original Pipers combo, long featured with Tommy Dorsey, still around.

In a similar booking, Helen O'Connell and Bob Eberly, who sold millions of records in the early 1940s with Jimmy Dorsey's orchestra, were teamed for three performances March 4-5 in Los Angeles at the Pandagon Theatre along with the Gordon "Tex" Beneke orchestra. Beneke, a highly regarded tenor saxophonist, was a star with the late Glenn Miller's band. But unlike Graydon's project, the O'Connell, Eberly and Beneke package will not undertake so taxing a schedule.

Graydon is taking care, as well, with various record labels here with an eye toward producing an LP featuring his Haymes, Forrest, Pied Pipers and McReynolds orchestra collaboration. "But," Graydon admits, "that's a future goal. First, we must go out and meet the people and learn once and for all if we can inject some of the swinging, melodic music of the '40s into the '70s. I think it will happen."

Calif. Assembly

• Continued from page 46

sonal managers can sign clients for up to seven years with no right on the part of the act to void the contract except for failure to perform.

Artists' managers' contracts with clients are limited to one and three years and all must contain provisions allowing the client to terminate if a specified amount of work is not obtained in a time period, usually 90 days.

Also, personal managers fees generally start at 15% and go up as high as 50%, while booking agents commissions are limited by Guild franchise agreements to 10-20%.

Presley Imitators Deplore BMI's 3-Song Limitation

• Continued from page 47

by others and the fact that Harra has not recorded any albums as yet.

Eddie Wenrick, assistant to Glenn Pace, revealed plans for Harra to release an album on the Autumn International label in Dallas next summer.

"If allegations arose whereby we would be able to defend ourselves, we would go to court," Wenricks states. "If not, we would alter the show and not face litigation."

Other Presley projects which have

15 Acts For Country Gig

LOS ANGELES—The Riverside, Calif., International Raceway has been designated as the spot that will house what promoters are referring to as "a country music extravaganza."

The event, dubbed "Giant Country Spring Festival," is slated to take place April 22 and will run 12 hours to allow enough time for 15 acts.

Jerry Naylor has been set as emcee and among those he will introduce are: Johnny Paycheck, Emmylou Harris, Hank Williams Jr., the New Commander Cody Band, the Kennalls, Howdy Glenn, Mickey Gilley, Molly Bee, Ira Allen & the Palamino Riders, Vern Gosdin, Suzi Allanson, Tim Hayfield & Shameless, the Phantom Herd, Danny Casanova & Immates and the D.C. Maimbo Band with Robbie Lynn.

Promoter of the event, Paul Greenwood, vice president of Anaheim-based Giant Rock Productions, has set the William Boyd Agency in Hollywood as talent coordinator.

Agents Hear AFM President

LOS ANGELES—Booking agent members nationwide were to hear Vic Fuentealba, the new president of the AFM, Saturday morning (4) when he and Lou Mancini address the fourth annual convention of the International Theatrical Agencies' Assn.

Approximately 80 of the association's 110 members were expected at the two-day event which began Friday (3) at the Regency Hyatt, Chicago.

It marks the first time that an AFM president has addressed the group. Fuentealba and Mancini, who directs talent agent relations for the AFM, met late in 1977 with the board of the association at a Florida meeting.

Mac Davis & NBC Going For 9 Years

LOS ANGELES—Mac Davis and NBC-TV have agreed upon a new, three-year contract which will see Davis deliver two specials a year to the network.

His last special under the current contract tapes in May. Since Davis first signed with NBC six years ago, the new contract makes him one of a select few to sustain a nine-year relationship with the web.

Sandy Gallin and Raymond Katz, Davis' managers, will continue to be executive producers for him under the new arrangement.

Davis' managers scored consistently well for NBC. His Christmas special last year landed in the top 10 of the 34 holiday shows that season.

played Las Vegas include the successful Tropicana stint for Eddie Valiquette, Ron Young's short-lived dates at the Hacienda and Tommy Rivers' current stand at the Orbit Inn.

Assistance in preparing this story provided by Hanford Searl.

Rivers, managed by Mark Callas, son of the popular comic Charlie Callas, also appeared at hot spot disco Dirty Sally's.

Possibly the most ambitious Elvis show yet to hit the drawing boards is "Elvin—Memories Of Elvis," set to open at the downtown Mint Hotel's 650-capacity Fiesta showroom Friday (10) with a cast of 22, orchestra and media effects.

Meanwhile, back in Gotham, in the offices of the copyright owners

Signings

Tammy Wynette has signed with the Jim Halsey Co., Inc. for exclusive representation in all fields. Halsey plans to enhance Wynette's career in the areas of television appearance development, important concert dates including theatres in the round and the Nevada club circuit, as well as exploring and expanding the Epic artist's international activities.

Cornelia Wallace, former first lady of Alabama, to Top Billing. Roy Clark, Mel Tillis, Donna Fargo, the Oakridge Boys, Hank Thompson and Freddy Fender to Michael Arcaia's Filmusic Co. for representation in films and film music. Jazz trumpeter Don Rader to Discovery Records. The Runaways to American Entertainment Management.

Capitol group Maze featuring Frankie Beverly to Associated Booking for worldwide representation. The group begins a national tour Friday (10). Singer/composer Tommy Roe to International Creative Management for representation in all areas. John Lewis Parker and C.M. Lord to an exclusive publishing agreement with ATV Music Group. Lord is also an artist with the firm's production arm. Parker and Lord have had two tunes recorded by Edwin Starr on 20th Century Records. Johnny Mick to the Robert Light Agency for film composers.

Alexander Street Records has taken on jazz/rock trumpeter Paul Cacia with a long-term recording agreement. The label is planning a major marketing/advertising campaign to accompany Cacia's debut LP set to be released this month. Rick Landers to Gateway Talent Agency.

Ralph Emery, Nashville radio and TV personality, to Mae Boren Axton Public Relations. Mel Street to Buddy Lee Attractions, Inc. Rayburn Anthony, Polydor recording artist, also to the Nashville-based talent firm. Mike Pinera to Capricorn Records. Capitol artist Ray Griff to Duke Talent, Inc. Harlan White to Chandos, Inc., a publishing organization of the Mervyn Conn Organization with exclusive writer's pact. Bobby Barnett to CinKay Records. Capricorn group Stillwater to Sweet Tater Productions with management agreement.

Wayne Carson to Screen Gems EMI Music with exclusive writer's agreement. Brenda Lee McGarvey to the Johnny Dollar Agency. The British Lions to RSO Records with a debut LP "British Lions" set to be released March 13, produced and arranged by the group.

Song stylist Tony Clifton to the Rick Bloom Agency for the Performing Artists, with a long-term exclusive agreement. Actress/singer Lynda Carter to an exclusive recording deal with Epic/Portrait Records. Carter, currently starring in CBS-TV's series "Wonder Woman," is in the process of recording her debut LP with Vinnie Ponca producing.

2 Bishop Shots

LOS ANGELES—Singer/songwriter Stephen Bishop is set to appear on two television shows on the same night Saturday (11). The ABC recording artist will be on NBC-TV's "Saturday Night Live" and Don Kirshner's "Rock Concert."

Label Execs At NECAA—Collegians Get Promo Tips

By ED HARRISON

LOS ANGELES—How activities programmers can best utilize the resources available from record companies in the production of major events was the emphasis of the record company panel at the NECAA's national convention in New Orleans Feb. 22-26.

Panelists were Bob Frymire, A&M Records; Eric Doctorow, CBS Records; Bruce Tenenbaum, Atlantic Records; Marilyn Lipsius, Mountain Railroad Records; Stan Goldstein, Magna Artists; and Lew Weinstock, Albatross Records/TRT Travel.

The panel was moderated by Suzanne Young, director of the office of major events, Univ. of Michigan, Ann Arbor, and Phil Lobel, director of program council, Univ. of Colorado, Boulder.

The record company panel, perhaps more than any others, concentrated on new avenues of school/label promotions rather than on how much service the school can expect.

The business-like tone of the session was indicative of a growing breed of sophisticated student programmers interested more in making its shows successful than in pure solicitation of promotional tools.

Doctorow urged programmers to contact the record company as soon as a date is finalized. "Don't wait," he said. "The longer we have to work with you, the more effective we'll be."

Lobel pointed out that CBS' support helped make the Univ. of Colorado's production of Elvis Costello a success, while a videotape of the Tubes supplied by A&M helped increase ticket sales for its show at the same school.

Lipsius said that before a group makes a campus appearance, the market is carefully surveyed beforehand as campus newspapers and retailers are contacted and supplied with posters and other promotional aids.

She said that radio time buys aren't bought unless it's in a major

market. Lipsius added that Arista usually has three new acts on college tours and pointed to Baby Grands' recent gigs at \$600 per night plus the cost of lights.

Lipsius added that Arista tries to get local television exposure for its artists. "Time buys are based on airplay," said Lipsius. "Money won't be spent unless interest is generated through radio."

Doctorow echoed similar thoughts on the subject of time buys, saying support from CBS doesn't necessarily mean print or time buys but promotional tools. "The support you get is related to the energy you put into the show," he said.

From an agency standpoint, Goldstein said it clear that agents can't commit themselves to purchase radio buys and it must come from the label.

He also emphasized that price is not the principle variable with a new act and that exposure in major markets comes first.

Magna, he said, is pushing acts like Nova and Doucette by putting them on relatively inexpensive dates.

In response to some students who said they've been receiving negative record company support, Goldstein answered: "You're doing the record company a favor by playing the act. If you don't get service, call the agent and tell him you'll cancel the date."

If an artist is changing label, Frymire said the act will still be supported, as catalog product "can always sell."

Lobel told students to send record companies press results of the date promoted as a sign of the energy spent producing the event.

Program directors exchanged various promotion ideas that proved successful at its schools.

The best line of the session came from Doctorow when he said that CBS supports other labels' act "because eventually they'll be signed to CBS."

Campuses To See 'Comedy Store'

LOS ANGELES—The emergence of comedy on campus will reach new heights when "A Night At The Comedy Store" hits campuses across the country later this year.

Produced by Los Angeles-based Radin Associates in conjunction with Hollywood's comedy showcase club the Comedy Store, the show will feature three or four comedies performing for 30 minutes in an environment similar to that of the Comedy Store.

Murray Becker of Radin Associates is coordinating the show and declares he is selling the Comedy Store concept in a campus setting. At each school at which the comedy unit performs, the facility will reflect the Comedy Store ambience complete with matches, ashtrays, napkins and the like.

A drawing will be held at the conclusion of the show with the winner treated to a night and dinner at the Comedy Store when in Los Angeles.

One hundred and twenty-eight schools have been invited to the Comedy Store in Hollywood on April 7 for a three-hour showcase in which nine different comedies will perform in an NECAA showcase environment. Drinks and dinner will be complimentary to those attending.

Becker says that Radin Associates will pay for transportation and lodging for the acts and the profit will be split between them and the Comedy Store.

Says Becker: "I looked at the NECAA map and thought about what could be done with comedy. Kids want to laugh. Five years ago you couldn't give away comedy but now students are buying entertainment."

"The timing is right for comedy. In the past it was rock. But with budgets being cut, students are thinking why throw away \$10,000 on one show when for \$500 they can get a good act."

At the NECAA national convention, Becker said he has received enthusiastic response from a large number of schools. He is now formulating block bookings for the show.

Although the Comedy Store is familiar to Los Angeles and New York dwellers, Becker is confident schools in the Midwest and other parts of the country will buy the concept due to television exposure of the club and for the simple purpose of being entertained.

The Comedy Store has three Southern California outlets in Hollywood, Westwood and Inglewood.



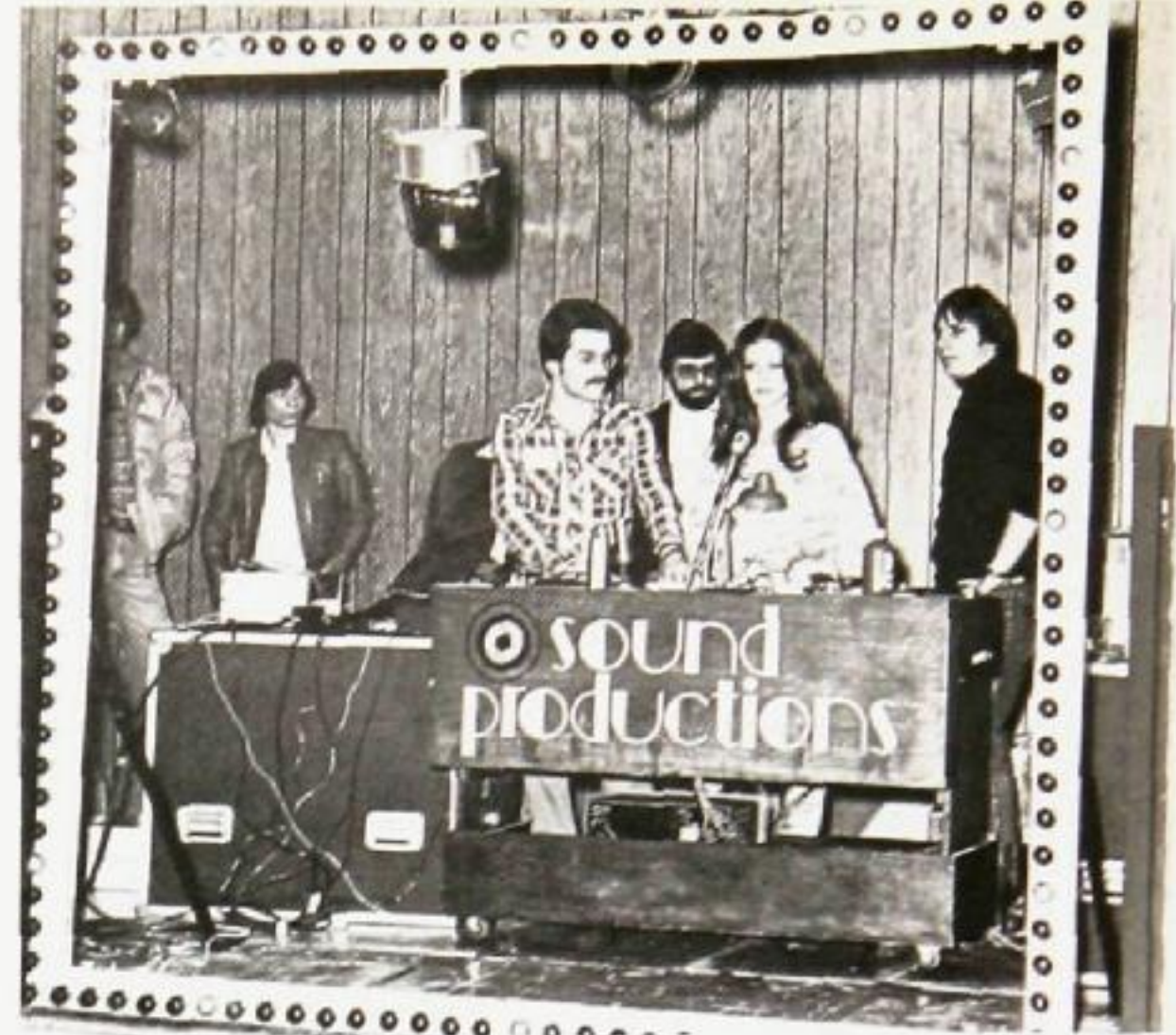
SD 19165

On Atlantic Records And Tapes





ROGERS RECORDS—Scenes from the record-breaking Detroit Hi-Fi Stereo Music Show, biggest ever in the 25 years of such events for Bob and Teresa Rogers: Above left, Ovation's Bonnie Ferguson and accompanist Mike Gerry draw steady crowds at the Sansui exhibit with their "Music Minus One" demonstration of the firm's components used in the recording chain; above right, co-producer Terry Rogers welcomes audio pioneer Saul Marantz at the opening of the Feb. 15-17 event; at right, innovative disco setup by Sound Productions brings in the firm's Jeff Wolf, Penthouse Pet of the Year Victoria Johnson and WABX deejay Dennis Frawley to judge the nightly dance contest that proved a big draw to downtown Cobo Hall. Show drew a record 31,000-plus with all exhibit space filled (Billboard, March 4, 1978).



VTR Software Vital To Build Home Mart

By ALAN PENCHANSKY

CHICAGO—The role of prerecorded software in the awakening home videocassette market is growing in importance as the number of machines in use continues to mount.

The adoption of the VTRs by an increasing number of U.S. households has enhanced the feasibility of marketing prerecorded cassettes, and as VTR unit sales approach the 500,000 mark, manufacturers have begun to stress this application of the units.

Off-air recording, viewing of prerecorded programs and home and porta-pack camera taping—all these applications must be stressed to promote mass market acceptance of the VTRs, manufacturers now are reasoning.

"It's to our best interest to see that all three features get promoted," explains Kenneth Ingram, senior vice president of sales and marketing for Magnavox.

"We still have not communicated the full consumer benefit of the videocassette recorder," says Ingram, whose company is launching a

promotion designed to heighten consumer awareness of prerecorded software.

To begin in April, the Magnavox promotion becomes the first nationwide effort of its type sponsored by a hardware supplier. The deal is being worked with Magnetic Video Corp., largest licensee/distributor of prerecorded 1/2-inch feature films.

According to Ingram, Magnavox will make available to dealers and customers the complete catalog of Twentieth Century-Fox features licensed by Magnetic Video, in addition to a Notre Dame football highlights program, specially prepared for Magnavox by the C.D. Chesley Co.

It's understood that the programs will be used as giveaway incentives to boost hardware sales, and consumers will be able to order additional Magnetic Video Corp. product through Magnavox dealers.

"One primary benefit of prerecorded software from a marketing point is to relieve the dependency on

(Continued on page 56)

Hardware & Software Key ITA Exhibits

By STEPHEN TRAIMAN

TUCSON—The most extensive exhibitor array in the ITA's eight years of professional seminars will offer an inside look at the latest in consumer and institutional tape, audio and video products and services.

From some of the newest professional and consumer VTRs, cameras and accessories to the state-of-the-art blank audio and video tape formulations in bulk and package configuration, the four-day "hospitality suite" operation will provide a solid technology update.

At least 15 blank tape manufacturers of base components, finished product or accessories will be on hand, as well as at least seven suppliers of both institutional and home VTR units. Several prerecorded program suppliers also will have updated catalogs, and the tape duplicating scene will highlight new audio and video improvements.

Among hoped-for showings are

(Continued on page 58)

Duplicating Accents: Speed, Sophistication

By JIM McCULLAUGH

LOS ANGELES—The accent will continue to be on speed and sophistication for both audio and videotape duplicating equipment at the ITA's eighth annual seminar opening Sunday (5) in Tucson.

Several firms will be offering new equipment at various hospitality suites while a portion of the audio technical workshop on Wednesday (8) will be devoted to tape duplicating.

Mort Fuji, president of Cetec Audio, a major tape duplicating equipment supplier, will deliver a paper entitled "Techniques And Considerations In 64:1 Duplicating."

Cetec offers a high speed Gauss system of duplicating with a ratio of 64 to 1 using a 3 3/4 i.p.s. master running at 240 i.p.s. with slaves running at 120 i.p.s.

Bill Cline, King Instrument marketing executive, notes his firm will be displaying its self-feed cassette loader capable of processing 1000 C-60 length cassettes every eight hours. Available for just under \$12,000,

one operator can run five loaders, according to Cline.

Cline says King may also have a new video loader on hand capable of duplicating 1/2-inch videotape adaptable for either Betamax or VHS format.

Shown at the recent NAVA show, Cline indicates the unit, available for approximately \$12,000 is capable of duplicating a two hour program (up to 1,000 feet of tape) in just under one minute. The unit loads magnetic videotape directly to the hub with automatic splicing to leader tape.

Ron Troxell of Recortec, which offers a basic cassette duplicator, tape loader and cassette feeder system using 32:1 ratio, indicates his firm has a new brochure available on the firm's tape duplicating and production capabilities.

"I think people are going stronger to 64:1 says Troxell, "because the frequency response using a 3 3/4 i.p.s. master has pretty good frequency response. It ranges from 30 to 12,000 Hz." (Continued on page 55)

MARCH 11, 1978, BILLBOARD

ITA Tucson Seminar Will Feature Key A/V Topics

400 Expected At 8th Supplier-User Confab

HOME VIDEO FORECASTS SEEN BULLISH

• Continued from page 1

end users in the entertainment, education and corporate markets, according to Larry Finley, executive director.

Four separate series of workshops will cover home video, audio, video and suppliers, with a repeated copyright update panel highlighting the most recent developments in the still murky area of crossover protection for A/V programs.

• **Home Video**—NARM's Joe Cohen will cover "Partners In Profit—Rackjobber And Retailer," in one of four sessions, outlining the expanding involvement—and solid potential—for the music industry in this new mart.

That same meeting, chaired by Bob Ahrens, VSP, and moderated by Merchandising's Aaron Neretin, will highlight his magazine's in-depth survey of retailer and consumer response to home video hardware and software. A retailer panel covering "Methods Of Merchandising" includes Gene Kahn, Columbia Video Systems; Jack Luskin, Luskin's Inc.; Gary Tobey, Platt Music Co., and Stuart Brenner, Video Theater.

Opening session, chaired by Dick Buckley, Dupont, and moderated by this reporter, includes Bob Gerson, TV Digest, history from 1962-1978; Paul Caravatt, CK Communications, "Developing Strategies For The Future;" Andy Kohut, Gallup Organization,

"Home Video And Pay Cable—Compatible Or Competitive?," and Bob Pfannkuch, Bell & Howell, "Video As The Emerging Home Movie Medium."

"Broadening Your Opportunities—Prerecorded Programming/Blank Tape/Projectors," chaired by Bill Follett, S/T Videocassette, and moderated by Bob Garbutt, Sharp, features Don Rushin, 3M; Al Eicher, Magnetic Video; Gary Ewing, Sports World Cinema; Paul Eisele, Time-Life; Ken Davis, Tele-Theatre, and Dick Kelly, Video Corp. of America (Teletronics).

A special home video programming showcase closing afternoon will be open to all ITA members who produce and distribute all types of prerecorded product in the half-inch format.

• **Audio Users**—Kickoff session on marketing audiocassettes and avoiding the pitfalls of the early 1970s, chaired by Glenn Hart, Columbia Magnetics, and moderated by George Snelgrove, Blackburn Inc., includes Nick Carter, Nightingale-Conant, Bruce DeFung, Success Unlimited; Duane Ramo, Tape Rental Library, and consultant Shad Helmstetter, formerly with Ampex.

"Taking The Mystery Out Of Quantity Tape Production—From Recording Through Packaging," chaired by Larry Hoekmeyer, Capitol Magnetics, and moderated by Dick Kraus, As-

sociated Audio Services, features Jim Lantz, Audio Magnetics, Russ Ruck, BASF; Shel Engel, Engel Marketing Services, and Ralph Garretson, Library of Congress.

Chairman Ken Herring of Ampex and moderator Jim Neiger, Tapette Corp., will cover "Audio Studio Equipment And Production For Today's Programming," with Ron Newdell, Accurate Sound; Ed Chalpin, Dimensional Sound Studios; Carl Tarajkowski, General Cassette, and Jeff Nelson, Nelson Recording Corp.

"Producing A Sparkling Audiocassette," chaired by TDK's Bud Barger and moderated by NAVA's Harry McGee, features Gerald McKee, Audio Digest; Ed Grant, Capitol Magnetics; Don Lee, Certron, and Jim Morino, Maxima III.

Final session on "Audiocassettes For Training—Ideas And Successful Case Studies," chaired by Jim Walker, BASF, with Gene Nyland, Ampex, as moderator, includes Dr. Joel Benedict, Arizona State Univ.; Bill Landon, Bell & Howell; Jack Hayes, The Innovative Group, and John Grogan, Marketing Systems For Today.

• **Suppliers**—Kickoff session on "New Opportunities And New Products," chaired by Fuji's John Dale and moderated by Joe Roizen, will offer an update on such areas as digital

(Continued on page 59)

We've made the premium cassette business profitable for everyone.



Top 20 albums by year compiled courtesy of Billboard Magazine.

When cassettes first came out, they offered low fidelity to the consumer. And for the dealer, profits were whatever could be scraped up off of a sale of two or three for a dollar.

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We turned the cassette into a high fidelity medium. Cassette recorder makers kept up the pace, and a whole procession of new and better machines followed—some costing more than \$1000. Along with the decks came a new kind of cassette customer—someone willing to lay out up to five dollars and more for a tape. Yet they still bought two or three or even ten at a time.

We didn't just produce a cassette. We invented a whole business. Better TDK dealers find this premium quality cassette business of ours as profitable as selling the machines themselves.

How profitable? Suppose we told you premium cassette sales were supposed to increase 30% last year alone, even while the overall blank tape market rose perhaps 12%? Merchandising Magazine's statistics predicted that just such an increase would occur.

Those were high expectations. But our dealers know how TDK premium quality sales grew: an average of 70%. Some aggressive TDK dealers reported growth of 200 to 300% last year.

We offer a full line of cassettes—all leaders in their class—all profitable. SA, the first non-

chrome tape for High bias, is the tape most deck manufacturers use to fine-tune chromium bias and equalization on their machines. AD is Normal bias tape, usable in any machine, with a special high frequency response which makes it perfect for rock and roll. D is our bread-and-butter line, and even better than the original hi fi cassette we introduced ten years ago. All carry a full lifetime warranty.

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FCC AM Stereo Deadline March 8

WASHINGTON—The FCC extension of time for reply comments on its AM Stereo Inquiry ends Wednesday (8). The original deadline of Feb. 6 was extended in answer to petitions from Magnavox and the Hazeltine Co.

FIorentino: NEW MUSIC MARTS

Videotape a Vital Artist's Tool

• Continued from page 46

mond and his entire crew realized a real communications gap existed. Normally all the persons who make up a concert don't relate to each other, with the result that misunderstandings happen due to lack of adequate planning and literally "on-the-stage" corrections.

The results of that first major job—to restage the Diamond worldwide tour—have since been refined into the now-standard Fiorentino approach to any concert project—whether for an extended tour, a week on Broadway or a one-nighter for tv.

The concept has been utilized by Natalie Cole for her Broadway debut at the Winter Garden, Chita Rivera and Blood, Sweat & Tears at New York's Waldorf-Astoria, Helen Reddy's show at Las Vegas' MGM Grand and subsequent tv special, and Fleetwood Mac's tour.

Last year, the Fiorentino group also was involved with Lou Rawls on Broadway, Peter Frampton at the Pontiac, (Mich.), Silverdome, and provided its "Mighty Mobius" portable theatrical roof structure for concerts with Lynyrd Skynyrd, Reo Speedy, Rex and Foreigner at Anaheim, Calif.; Black Oak Arkansas, J. Geils and Blue Oyster Cult at New Lebanon (N.Y.) Raceway; and Chicago at Veterans Stadium, Reading, Pa.

Of equal importance to the music industry is the growing involvement

with cable and pay cable tv. Fiorentino last year for Home Box Office provided lighting design and direction for Neil Sedaka at Universal Amphitheatre, Gladys Knight & the Pips at the Greek Theatre, a Frank Gorshin special and "Casino De Paris;" for Columbia Pay Television, Peter Allen and Lee Horwin & Ed Bluestone, both at Philadelphia's Bijou Cafe and for Warner Cable, two live series at New York's Barbara Ann and Copacabana clubs, featuring a variety of name entertainment, both music and theatrical.

For Fiorentino and George Honchar, vice president and director of special projects, each new production offers a creative set of challenges. As an example, the upcoming U.S. tour this summer for Demis Roussos will lean much on the concepts developed for the artist's successful London Palladium date last fall.

"The client is involved from the beginning," Honchar emphasizes, "so that he or she senses that the creative concept isn't a solo approach. We get a hell of a lot of input from the act. We have to eliminate the jealousy factor so that the team as a whole gets a thrill from a mention of the lighting and production values in any review."

Rock shows have to use a stage manager for onstage mixing, and the

audio engineer has to be complemented by a lighting engineer, both Fiorentino and Honchar maintain. "They can't do their own kind of thing, which runs the risk of getting into a late '60s or early '70s hodgepodge," Honchar points out.

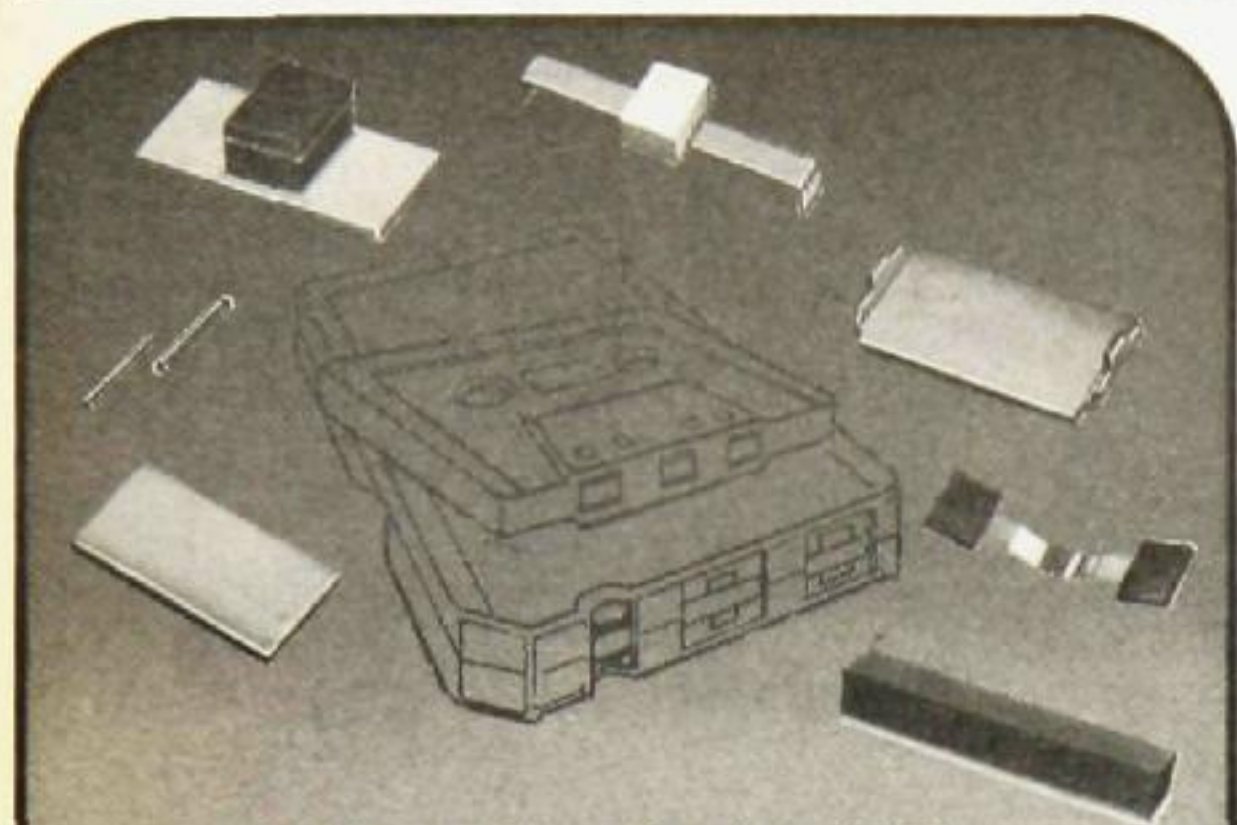
The solution is the creation of a scale model of the stage and settings, complete with lighting cues, moveable backdrops and special effects.

Created in miniature by the staff, the model has proved itself worth its weight in gold. It is easily portable, and provides the act with an actual run-through of the entire production in miniature. As a result, many of the bugs are worked out far in advance, preventing costly delays or untimely snafus.

"The input of the artist and his people—and access to them—is vital, for the artist's sensitivity is always there," Fiorentino notes. "This applies to a Helen Reddy, a Mick Jagger or a Demis Roussos. 'If you want professional set design, you have to work with us,' is what we impress on them all.

"Artists think in aural terms, and visual transitions are very different," he observes. "That's where we come in. But it's definitely his or her or their show—not our show," Fiorentino emphasizes.

Integration of video in the music world is the great thrust in marketing musical product, he believes.



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MARCH 11, 1978, BILLBOARD

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MASTRO and Mario Maccaferri pledge continued cooperation to enhance for Al Weintraub and Sani Rothberg the greatest future in tape duplication!

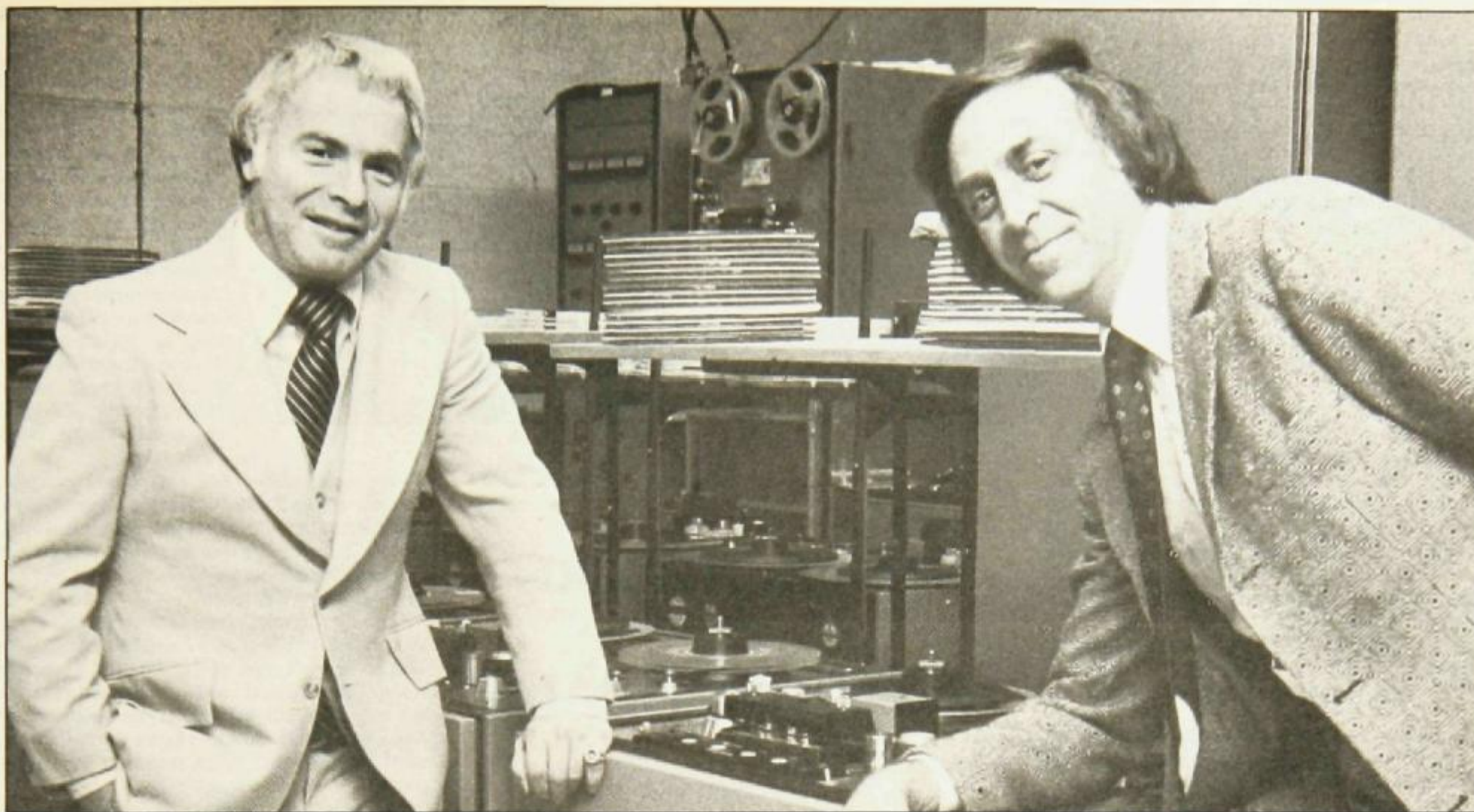


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*Manufacturers of 8-track Cartridges,
Cassettes and related items.*





ASR partners Sani Rothberg, left, and Allen Weintraub.

The ASR Story

ASR Recording Services, Inc., a custom tape duplicator, is undoubtedly one of the most proficient independent operations in the tape duplication field. Owned by Sani Rothberg and Allen Weintraub, their leadership and expertise coupled with a spectacular staff has made ASR second to none in producing quality product, dependable service and customer dedication.

ASR is more than just a unique operation. It has taken a leadership position in its field for many reasons. Primarily, the company's forte lies in the fact that it is strictly a custom duplicator. ASR has no proprietary line of its own. Consequently there is no conflict of what product gets priority, regardless of backlogs and snafus within the industry.

During the Christmas holidays, when practically every company in the country was trying to get new releases out as well as duplicate catalog material, ASR met its customers' demands with the aid of a loyal and competent staff that was expanded to work three shifts around the clock, seven days a week, 24 hours a day. Naturally, ASR's sales revenue soared.

Rothberg and Weintraub attribute this success to having put together a good company; a good team of people. "You can buy good equipment any-

where, anybody with a buck can do that. But it's the people who make the organization; our growth is due to that. We are expanding because we have loyal customers and loyal employees. We owe our success not only to ourselves because of our ability to put together an operation that supplies the need, but also to our customers who have given us the business and the loyalty and support we have needed.

"There has been a lot of attrition in the duplicating field and it's been a tough business that is just coming into its own. Over a year or two, many duplicators have gone out of business. But we have been very successful. Planning and foresight is the key. We did a lot of talking before becoming business partners. We really got acquainted, exchanged ideas and combined our expertise. We saw certain things happening down the road in this business, especially the need for the West Coast plant, before we even opened our doors in Fairfield. Collectively, our years in this business and our employees' years of expertise in various facets of the entire music industry amounts to over 150 years of working, innovating, developing and producing first class product that is reflected by our roster of satisfied customers, which we hope to continue to expand upon."

GOALS

In December 1974, although the economy was in bad shape and the record industry was "soft," both Sani Rothberg and Allen Weintraub felt this was a temporary situation.

What was very important to both was the fact that prerecorded tapes—and especially 8-tracks—were showing stronger sales percentagewise to records than before.

They also felt strongly that the climate in the industry was right for a cross-country operation in custom tape duplication—with the necessary ingredients being quality, service, competitive pricing and capacity.

Addressing themselves to these primary goals, they started ASR Recording Services.

ACCOMPLISHMENTS

- Built a customer roster that reads like a "who's who" in the recording industry.
- Developed a sales and manufacturing force of competent and dedicated people who have been associated with the industry for many years.
- Attracted service people who understand customer needs, and who develop customer schedules to make sure that all components are on the production line in time to meet those schedules.
- Stressed that ASR is an "independent" custom duplication plant, with no artists of its own, and no priority production. ASR is there to meet the needs of the industry.
- Manufactured a quality product with a finger on the pulse of the industry, attuned to the changing percentages in sales of 8-track and cassette.
- Enlarged the main Fairfield, N.J., facility within the last six months to stay abreast of the increasing needs of the industry with more automated equipment.
- Entered into phase two of the major goal of nationwide expansion with development of a West Coast facility expected in operation by April 15. Equipped with the latest in high-speed tape duplication equipment, the new plant is in the Chatsworth section of Los Angeles.

FUTURE PLANS

A Midwest facility to complete a cross-country network of quality tape duplication facilities is anticipated.

An investigation of the growing market for quality videocassette duplication for the rapidly expanding home mart is underway.

A continuing responsiveness to the needs of the individual customer is pledged, with the emphasis on quality-conscious manufacturing of competitively-priced products.

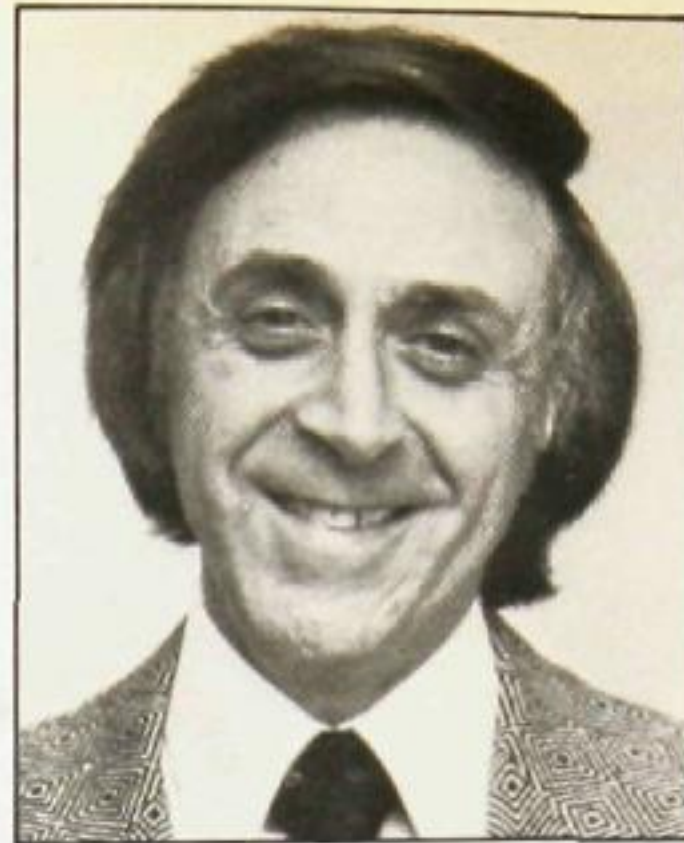
Sani Rothberg, cofounder and sales executive of ASR Recording Services, Inc. is a man constantly on the move. Working with record labels who contract his company to do its manufacturing, Rothberg keeps his customers satisfied as well. "The ASR customer is our priority" says Rothberg. "Our success is contingent upon their confidence in our performance and their loyalty and support." Rothberg's salesmanship, coupled with partner Allen Weintraub's technical expertise, has put ASR in a leadership position in the custom tape duplication field in less than three years.

Rothberg has more than 25 years of experience in and knowledge of the ever-changing manufacturing and sales areas of the industry. Twenty of those years were spent at Globe Albums, where he started as a shipping clerk. Within a short time, the young man from The Bronx was promoted to plant foreman. As the company grew from a local packaging operation into a national record jacket fabricating business, Rothberg became proficient at every level. Always the innovator, his concepts in efficient methods of four-color printing, lamination and boxing became standard procedure within the industry.

"In those days, you did everything from beginning to end," he recalls. "I became fascinated with the sales end of the business, which I believe at that point was the start of my sales career."

In 1969, Rothberg became vice president of manufacturing at Globe. His reputation was well known and respected throughout the record and tape industry and supportive services throughout the country. "But I was getting more and more into the sales operation," he adds. "I had good, dependable key people at the plant which enabled me to go out and sell printing and fabricating business for Globe. Then Globe opened an office in Los Angeles, which was becoming a mecca for record companies. Working on a sales level in that market, I became cognizant of the needs of the West Coast early in the game. They have needed a custom duplicating operation like our soon-to-open plant in Los Angeles for quite some time."

(Continued on page ASR-13)



Allen Weintraub's technical expertise, innovations and contributions to the duplicating business are unprecedented. He is an electrical engineer by vocation. Weintraub can be found any day of the week, including weekends, tinkering with the machines in the plant. He has custom-designed a myriad of special automation features on his equipment in the ASR plant, which insures top-notch quality product as efficiently as possible.

Born on a farm in the Catskills and raised in New York City, Allen Weintraub became involved in the recording industry in 1950 while working as an engineer for station WNYC. He and his first partner, the late Dan Cronin, bought a small recording operation from a couple of engineers who had a makeshift studio on Mott Street in Chinatown.

"We recorded bar mitzvahs, weddings, college graduations and air checks," says Weintraub, "until Cronin was drafted into the Korean War. I maintained the business while working at WNYC during the day and attending college at night. The company expanded, we moved uptown and became known as Bell Recording Company."

At Bell, "do-wop" groups such as the Harptones, Frankie Lymon and the Teenagers and the Crows were recorded live. The company's first major hit was Faye Adams "Shake A Hand." Bell Recording Co. quickly emerged as the leader in live recording, attracting a&r men with artists, such as Paul Anka, Steve Lawrence and Eydie Gorme, Buddy Holly and Ferranti and Teicher, to be recorded for various record companies.

"We eventually moved to larger quarters, became known as Bell Sound Studios, employed approximately 80 people and were one of the largest independent studios in the country at the time," he recalls.

With the advent of the tape market, Weintraub became more and more involved in its technical development. In 1967, he founded A&B Duplicators, which was his entree into the tape duplicating business.

Again, he excelled as an innovator and leader. "That year,

(Continued on page ASR-13)

SANI ROTHBERG & ALLEN WEINTRAUB

SANI & AL

BEST WISHES FOR CONTINUED SUCCESS FROM: THE CAPITOL MAGNETIC PRODUCTS PEOPLE



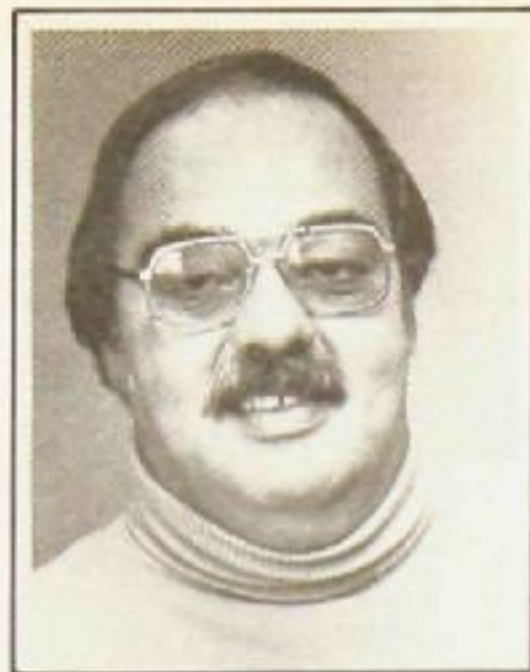
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CHARLIE CERASIA

Charlie Cerasia is vice president of sales at ASR. His daily activities include soliciting business, servicing customers, coordinating new releases and disseminating that information to the ASR sales and production personnel. "We can't write songs and we can't perform on stage, but if somebody needs a product manufactured, whether it's tape or any collateral material, we know how," says Cerasia. "We have demonstrated to the industry that we not only produce quality product but treat each one of our customers equally."

Cerasia has been in the music industry 20 years. For 15 of those years he managed Abbey Records and Premier Albums. He has worked at every level of manufacturing—printing, tape duplicating, fabricating and record pressing. Cerasia is often called upon by others for consultation. "I've been in every stage of this business. We at ASR are a part of the business. We know the business thoroughly and speak the language."

"Once I get a new customer, I make sure they get their goods on time. I see to it that they get their basic components in; the master of the recording, the graphics in form of negatives of covers that we shoot and reduce, and the labels. Then I turn it all over to production. One of the biggest problems is that when a customer sends in the graphics, they have not kept in mind that the graphic will have to be reduced 75%. Consequently, all of the beautiful detail work that looks great

(Continued on page ASR-12)



LOU MANCUSO

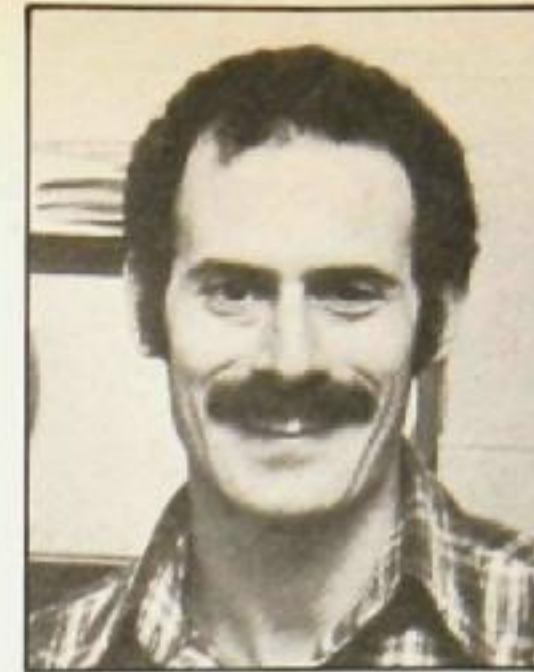
Lou Mancuso is vice president and general manager at ASR. His responsibilities include overseeing a staff of 270 employees, as well as supervising the overall operation of the plant. An engineer by vocation, Mancuso is constantly on the floor in the plant elaborating on special attachments on the machinery and improving the efficiency of the operation and the quality of the sound. Mancuso is involved with the product from the time the raw material comes into the plant until it is ready to be shipped to the customer.

"Since ASR is a custom duplicating company, a great deal of the product manufactured must have special equipment for manufacturing and packaging. This is a highly specialized business and our equipment must have a lot of automatic attachments which we build here at the plant."

Whether the equipment at ASR needs to be repaired, rebuilt or have special attachments added, Mancuso is the expert. When Mancuso joined Weintraub's staff at Electro Sound in 1966 he helped design the first Electro Sound equipment and set up systems all over the world. Mancuso also set up the equipment for CBS's first duplicating plant in Terre Haute.

In reflecting on his career, Mancuso says, "when I first went to work for Al Weintraub, most people didn't know what an 8-track cartridge was. When ASR opened three years ago, we

(Continued on page ASR-12)



STEVE PEARLMAN

Steve Pearlman is head of the mastering department at ASR, where the client's product is transferred from an album onto an 8-track or cassette format. Aside from having an excellent ear for a variety of music from classical to disco, Pearlman must be able to accurately tailor the music to fit these formats without losing any of the artistic quality of the original product.

He explains: "A cassette format is basically like an album. It has an A side and a B side. If an album comes in and the A side is 20 minutes long and the B side is 25 minutes long, the music has to be adjusted to evenly fit the two track format of the cassette without leaving a five minute blank space. Can you imagine driving around in your car or playing your cassette portable and having to wait five minutes after a song ends for another to begin?"

"For that reason, whether it's 8-track or cassette, we have to get the programs to equal very closely in time, at least within 10 seconds of each other. Ordinarily we have to take a couple of songs and switch them around. We take a longer song from the A side and switch it to the B side or vice versa to balance the time sequence. However, some customers want us to leave their tapes exactly as the songs were in sequence on the album. In that case we leave it, despite the long time gaps that inevitably occur between the songs on the tape."

(Continued on page ASR-12)

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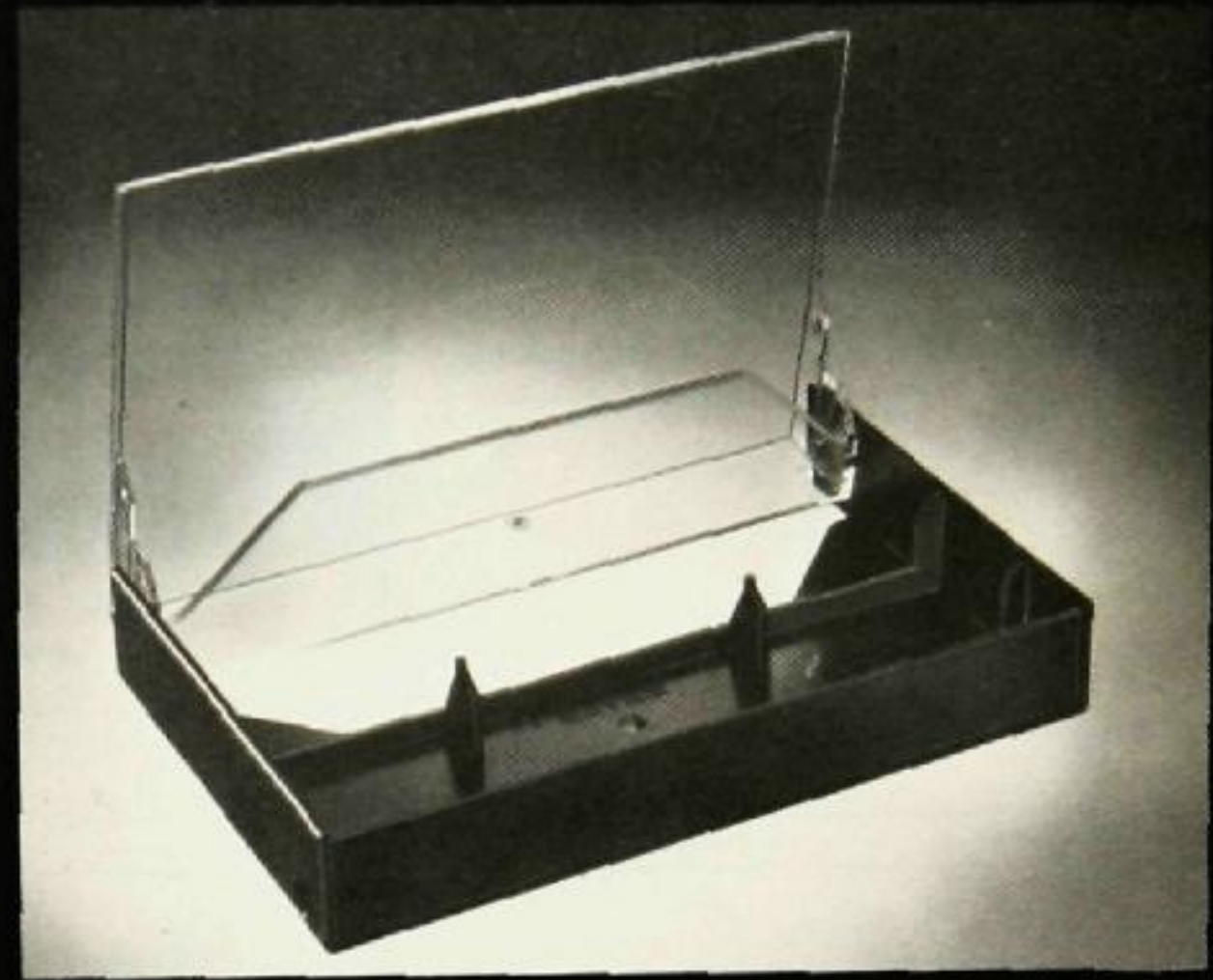
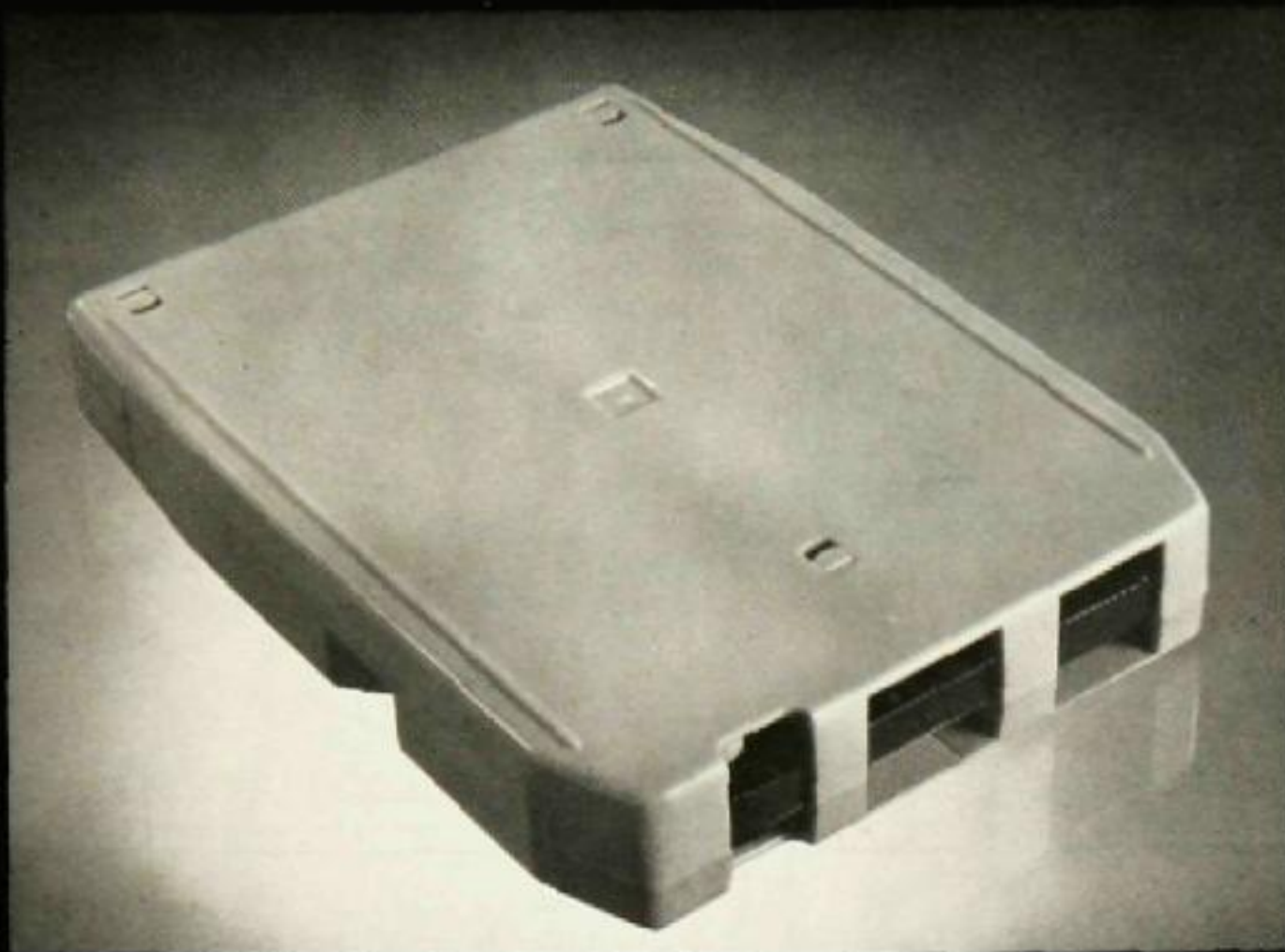
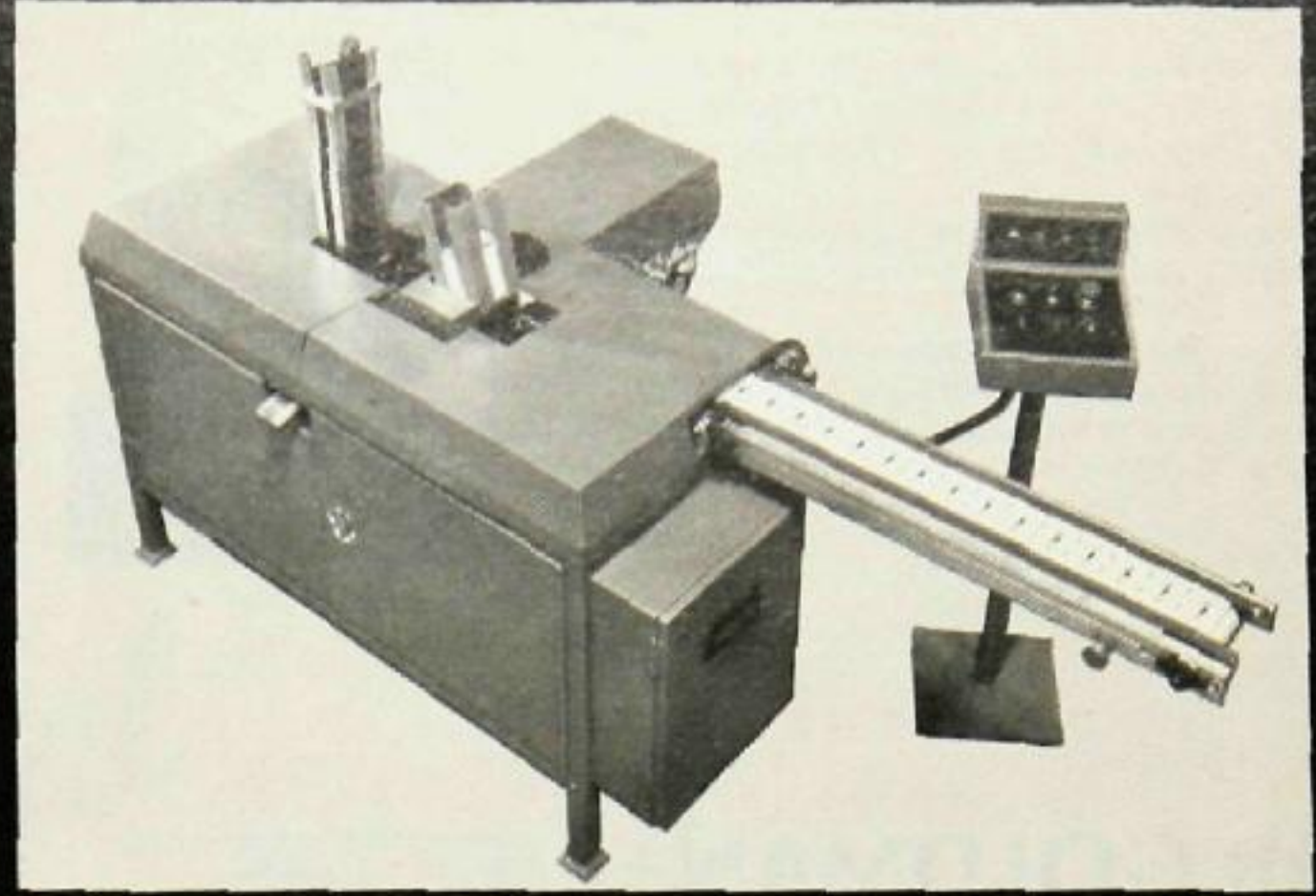
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ALLEN LICHTENSTEIN

Allen Lichtenstein, vice president of finance at ASR, recently celebrated his first anniversary with the company. His overall responsibility includes supervising a large staff as well as handling the company's assets, receivables, inventory, liabilities and negotiating terms with the banks and suppliers. "The company is only three years old but it has grown tremendously in sales revenue.

"I feel very happy to be a part of the organization and I can take both personal and business pride in what has been achieved here."

Lichtenstein attended Brooklyn College where he majored in accounting. He received his Masters Degree in taxes at City College, and has worked in the financial end of the music industry for nearly 10 years.



Allen Lichtenstein



Eddie Schlesinger

EDDIE SCHLESINGER

Production Manager Eddie Schlesinger brings more than 20 years of production and manufacturing expertise to ASR. His career in the music industry started many years ago at Globe Albums, where he was involved in record jacket fabricating and customer relations. At ASR he orders the raw materials and schedules the duplication, fabrication and production of the product. Schlesinger makes sure the final product meets the customer's promised delivery date.

"At ASR, it's not the kind of job where you come in and sit by a machine and do the same thing constantly. I feel close to my work because I'm right out there on the floor dealing with the product. I first got involved in this business 20 years ago when I worked at Globe Albums for Sani Rothberg. Nobody even thought about tapes then. I joined Rothberg at ASR two years ago and it seems like I've always been in the tape duplicating business. The tape industry is growing so fast that you can only think ahead."

BOB GOLDMAN

Bob Goldman has been appointed vice president and general manager of ASR Recordings Services, Inc.'s West Coast plant which will open within a couple of weeks in Los Angeles.

Goldman was formerly with Superscope Duplicating Products as product manager. His duties involved customer service, quality control, sales relations and after-sales services. Goldman is a native of Los Angeles and holds an associates degree in computer technology. Prior to his two and a half years with Superscope, he was active in the Army Reserves and self-employed in consumer and studio custom audio services.



Bob Goldman



Howard Shapiro

HOWARD SHAPIRO

Howard Shapiro was recently named West Coast sales manager by Sani Rothberg. Formerly with Shorewood Packaging as West Coast sales manager, Shapiro brings to ASR a background of 19 years in sales and promotion, which began with Heilicher Bros. and J.L. Marsh in Minneapolis, and included a tenure as national sales manager, prerecorded tape division of Ampex Corp. Shapiro is located at the new West Coast plant in Chatsworth, Calif.

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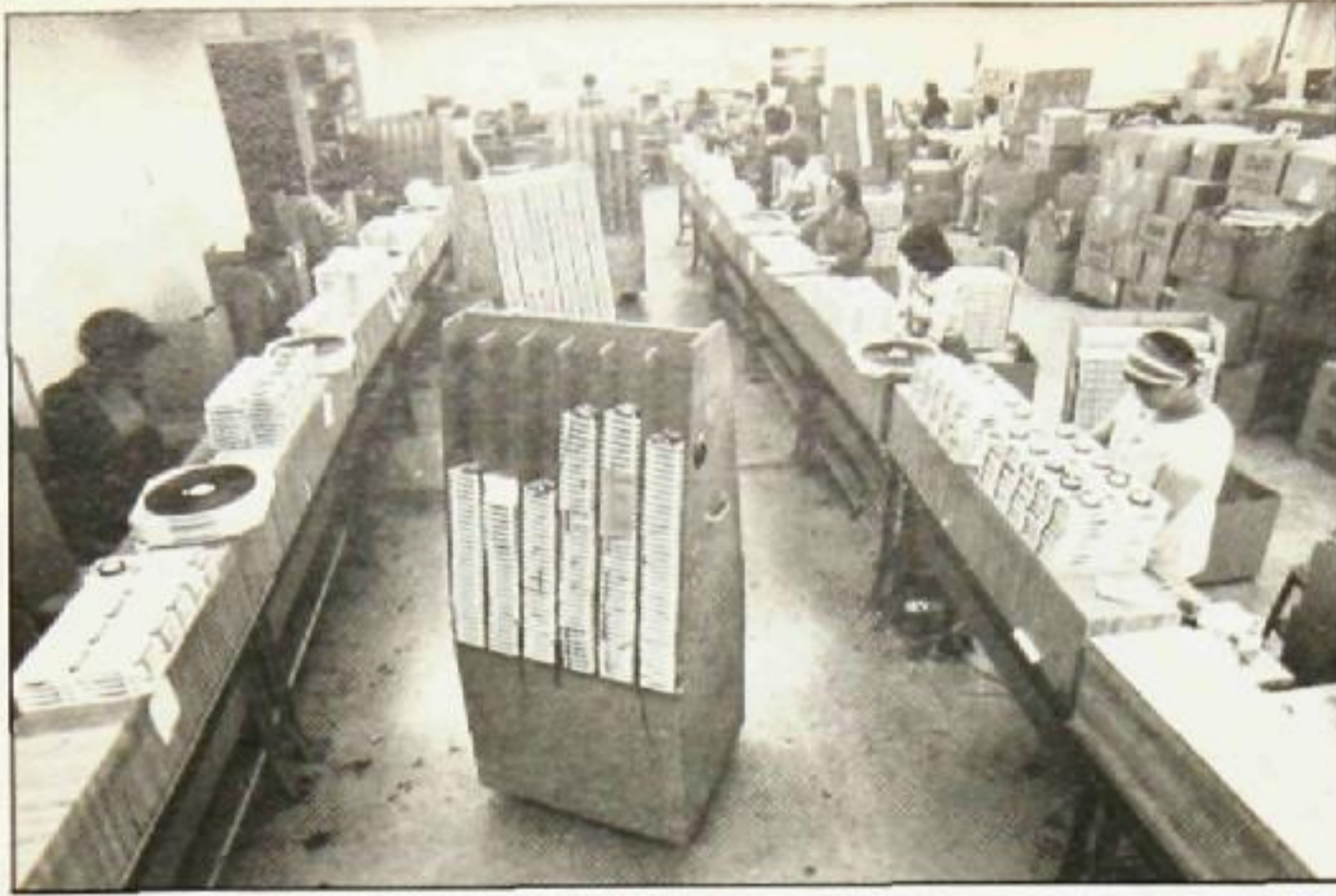
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Danny

ASR



1



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2



4

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At ASR's modern tape duplicating plant in Fairfield, N.J. (opposite page): (1) splicing, winding and casing the 8-track product on two assembly lines; (2) 8-track cartridges being wound; (3) finished product on its way to the customer; (4) automatic cassette loading equipment in operation. Continuing on this page: (5) Rothberg, left, and Weintraub, check cassette "intermaster" in high-speed duplication area; (6) Linda Thoms and her computer give ASR and its customers all the answers; (7) Mancuso, left, and Neeshan, look over the 8-track labelling operation.



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Charlie Cerasia

• Continued from page ASR-6

on an album cover cannot be easily distinguished once that cover is reduced to fit the 8-track cartridge or cassette. When tapes first came out, they were a novelty, but now the tape industry is big business.

"We are heavily involved in manufacturing tapes for the pharmaceutical industry, which are sent out with visual aids into the medical field. The educational market is growing tremendously in terms of tapes being used in schools with visual aids. Then there is the kiddie market that we are very much involved in. Getting back to music, aside from pop, rock and r&b, there is the foreign language market. The demands are not as great but these clients have very large catalogs, especially in the Latin markets in New York, Chicago and Los Angeles. The tape industry has potential in every facet of business and entertainment and is constantly growing, which is why we are expanding as well, to keep up with the demands."

Lou Mancuso

• Continued from page ASR-6

had approximately 50 employees. That number is fast approaching 300. We are constantly putting in more equipment. We have a computer which computerizes a lot of the operation we were doing manually three years ago. That computer is only six months old and we have outgrown it already!"

CREDITS

Editor: Earl Paige, special issues editor; Susan Peterson, assistant editor; Editorial direction: Stephen Traiman; Editorial preparation: Fred Murphy; Photography: Dominique; Art direction: Lee Lebowitz.

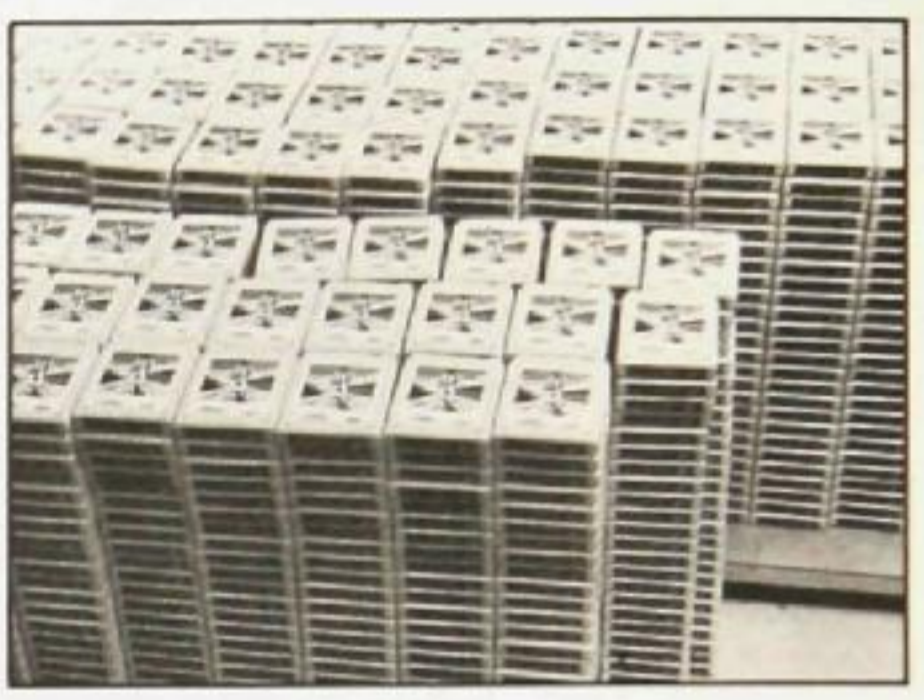
Steve Pearlman

• Continued from page ASR-6

"Sometimes we have to edit the music by either removing some part of the song to make it shorter or we may have to lengthen a song by repeating some of the music. For example, a disco song may be very repetitive. Maybe the end of the song goes on and on with the same music over and over. In that case, we might be able to take off 15 or 20 seconds to fit the tape format. In a case with three songs of varying lengths on an album, you wind up with a lot of fading in and out. The problem is, you can't stop a song abruptly. You fade it at one point but it picks up immediately on the next track, without breaking the continuity.

"The next step is rather simple. We just copy the quarter inch tape on to a half inch tape so that it can be mass produced. We make a giant version of the actual finished product and produce maybe thousands of units. The most difficult part of this job is the editing. You have to get to know the music and how to deal with the client—can I fade this out, or can I edit this time in. Clients should consider beforehand what kind of things are going to be done to an album in converting it to cassette or 8-track. They might consider working out some things of their own, some alternatives with their music that might fit in with their artistic ideas in converting the songs."

Steve Pearlman majored in violin at the Manhattan School of Music. In 1965 he joined Al Weintraub's Bell Sound Studios and nine years later came with him to ASR.



ASR scenes: At top, Steve Pearlman shows off his mastering domain; below, an array of 8-track cartridges is stacked and ready for final packaging; at left, the customer is ASR's priority, as evidenced by the wide range of custom duplicated products.



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Al and Sami*

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Allen Weintraub

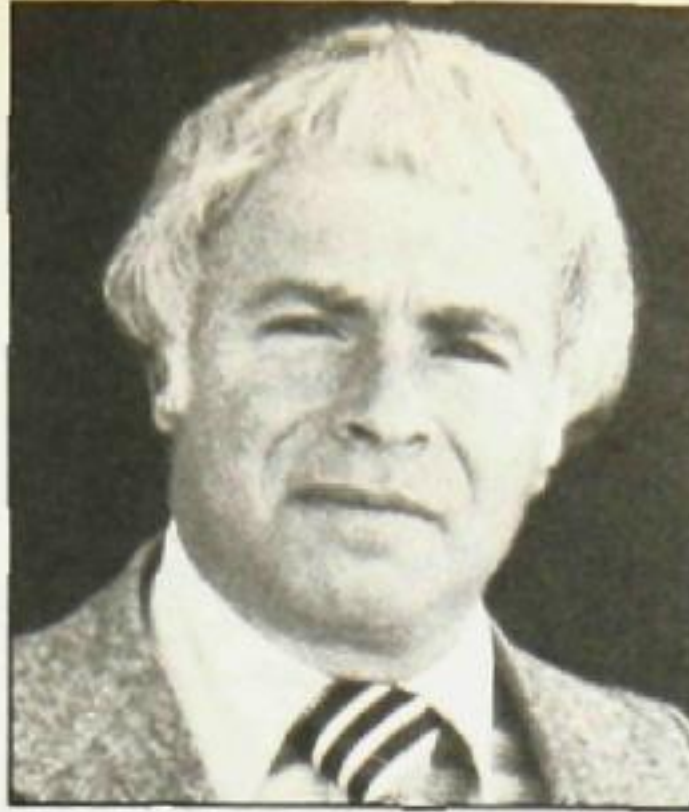
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8-track became an important item, but Ampex was the only one who made the equipment, which was expensive and could not easily be converted to accommodate other formats such as four track and cassettes."

Weintraub built a system that could be converted within minutes. The success of that system led to the emergence of his third company, Electro Sound, which is still the world's largest manufacturer of high speed tape duplicating equipment.

In 1969, two years after Cronin's untimely death, Weintraub sold all three companies to Viewlex but remained on board as president of those divisions. He continuously developed techniques in duplicating. The C-Zero cassette, which is now the standard method for cassette loading used throughout the world, was his development.

Weintraub and Rothberg had been friends as well as business associates for years, and in 1974 they launched ASR. "We know the full gamut of the record business," says Weintraub, "which enables us to be more responsive to our customers' needs because we understand what those needs are." In responding to these needs, in part, ASR is opening a plant in Los Angeles.



Sani Rothberg

• Continued from page ASR-4

In 1970, Globe Albums was purchased by the Viewlex Corp. Rothberg continued to oversee the manufacturing end of the operation and did the selling as well. His sales expertise developed so rapidly that within three years he was promoted to national vice president of sales for the entire Viewlex custom division. Because of his knowledge of qualified personnel and the nature of the national marketplace Rothberg quickly and effectively established a competent network of salesmen across the country. During Rothberg's tenure in that position, he landed one of the biggest record and tape sales offers ever broadcast on television. Meanwhile, Weintraub had been purchasing 8-track slip cases and labels from Rothberg for years. Their friendship and mutual foresight into the industry's future lead to the ASR partnership.

Today, Sani Rothberg, who is listed in the 15th edition of *Who's Who in the East*, lives in Dix Hills in Huntington, Long Island, with his wife, Micki and two of their children. The Rothbergs were married in 1951, a year after Sani's two year hitch in the Army. Their daughter Michele is married with one child. Their oldest son Barry is working towards his masters degree in business finance at New York Univ.

Despite his hectic business schedule, Rothberg still finds time for his family and community activities. Last year, the Rothbergs took their son Howard to Israel for his Bar Mitzvah. Rothberg is head of the division of 12 year olds in the Huntington Little League and is a Cub Scout leader for the Dix Hills Cub Scouts. When time permits, Rothberg takes off to the ski slopes of Vermont, Colorado or Switzerland where he enjoys his favorite pastime.

In reflecting upon his career, Rothberg says, "While growing up in The Bronx, I had no idea of what was in the future for me. When I took the job at Globe I had a wife and a baby on the way. After being in the business a few years, I saw where I could make a career for myself and provide security for my family. In those days, I was involved from receiving parts in for a job right down the line to shipping the order out. When we made a promise, we kept it. This is really the heart of the business today—keeping the customer satisfied. In the early years, we didn't have the sophistication we have today. We worked by word of mouth. We didn't have computers to tell us if we had 10,000 slicks available or what was in stock or out of stock. Today, it is much easier. As long as we program and feed the computers properly, we can get this kind of information quickly and accurately. This enables us to provide our customers with first class service.

"Naturally, I have always wanted to have my own business. Weintraub and I had known each other for years and shared the same thoughts about the future of the industry. We thought that the tape duplicating business had going for it a very good future. When we opened ASR on December 6, 1974, we knew that there was a vast market of not only music but educational, pharmaceutical and publishing duplication as well. It's all in the marketplace but you have to know where it is."

Obviously, with ASR's sales figures tripling, Sani Rothberg knows exactly where it's at.

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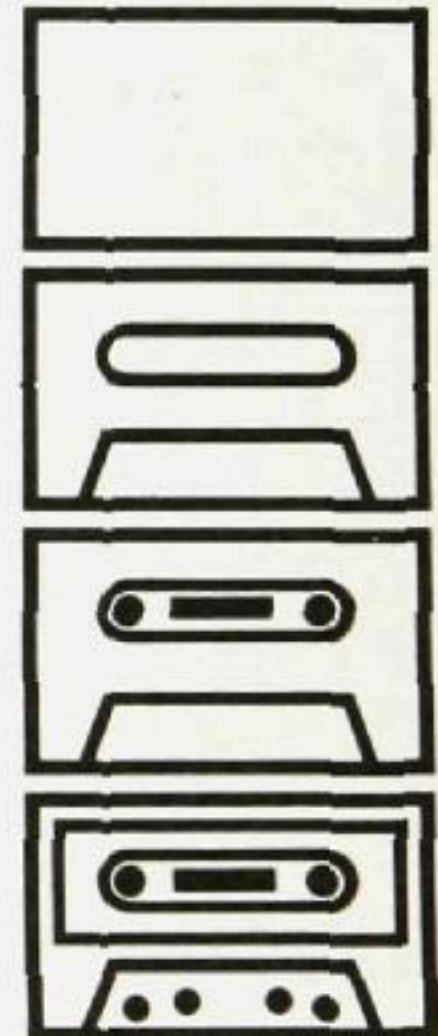


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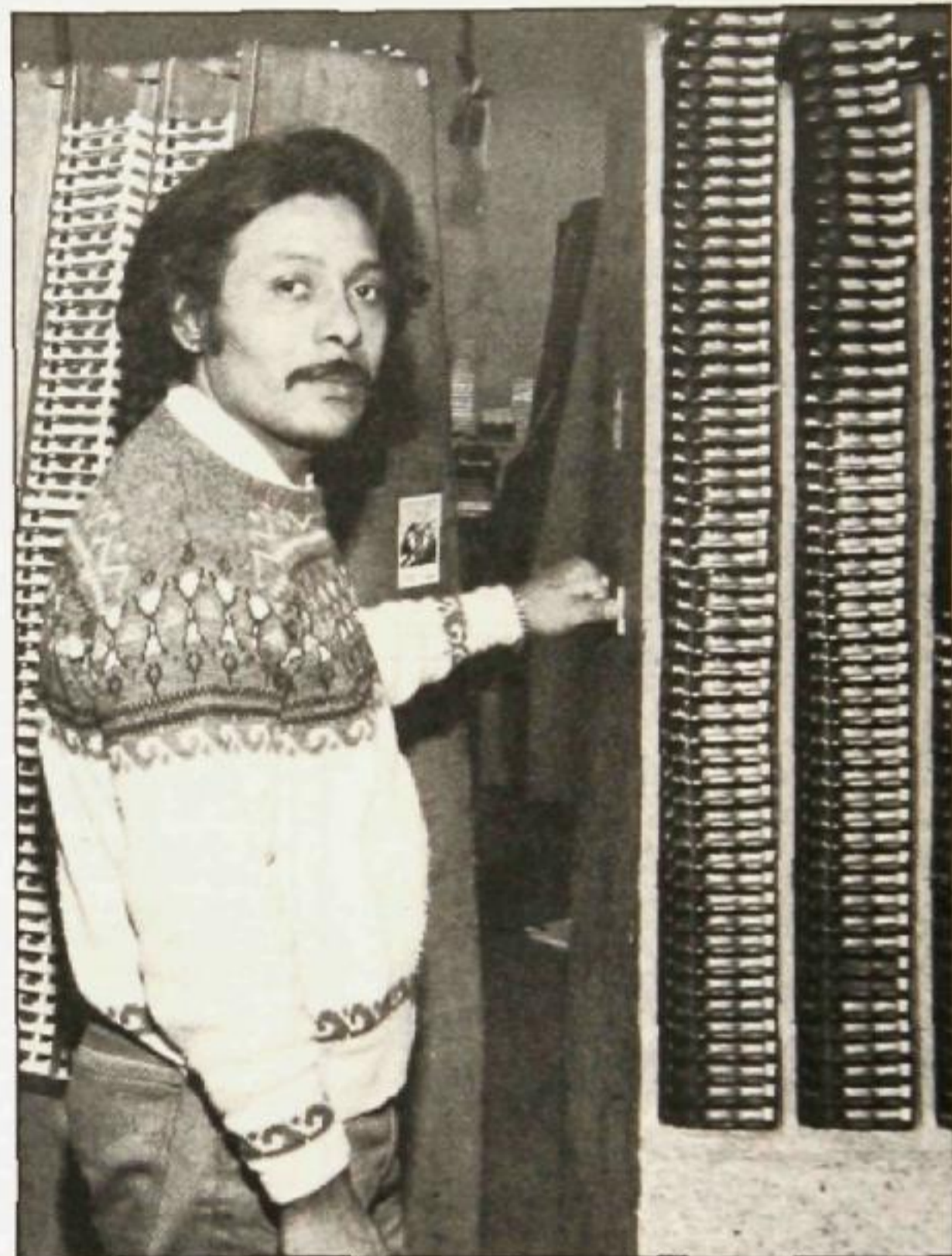
ASR



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ASR scenes:

- 1. This modern plant in Fairfield, N.J. houses ASR Recording Services.
- 2. Mancuso, (left) and Cerasia, look over vital production schedule figures.
- 3. Rothberg welcomes visitors to the plant.
- 4. Weintraub relaxes in his office.
- 5. Cassettes are seen ready for final packaging and shipping.

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Audiophile Recordings

CHECK UP YOUR SOUNDS, VOL. 1—Various artists, RCA Japan RVL-1, distributed by Audio-Technica, \$14.95 list.

The very excellence of sound on this most intriguing album may work to defeat its purpose—to evaluate equipment by ear alone. One suspects that it will make even relatively mediocre playback systems sound several grades better. Buyers may be so thrilled at what they hear that they feel no improvement is needed, or even possible. Neither direct-to-disk nor digital, the disk nevertheless demonstrates the high standard that can be achieved by knowledgeable attention to every link in the recording chain. Apt microphone choice and placement, the use of wide-range tape (Scotch 250) and tape speed of 30 i.p.s. both in recording and mixing, all contribute to the superior results.

Side one features a listenable "Audio Symphony" that presents sections of the band in various combinations, with full score and suggestions of what to listen for in the accompanying booklet. Also heard on this side is a piece for voice and orchestra. Side two returns to a demonstration format popular in the early days of hi fi, but never done better. Single instruments—percussion, strings and winds, plus two Japanese instruments (clappers and plucked "bwa") are recorded, band by band, with utmost fidelity. And to show the effect of the recording environment, each is heard in both dry studio and resonant auditorium. The 16-page booklet with the album is loaded with technical information.

TCHAIKOVSKY: CONCERTO FOR VIOLIN; SERENADE MELANCOLIQUE—Jean-Jacques Kantorow, violin; Tokyo Metropolitan Symphony Orchestra (Watanabe), Denon OX-7103-ND, distributed by discwasher, \$14.95 list.

This is first of all an excellent performance of the popular concerto, to which the clarity of the Denon digital PCM process adds measurable dividends. Kantorow is a brilliant virtuoso who makes even the most knotty passage work sound fluent. And he's not at all reluctant to season his reading with modest doses of schmaltz. The orchestra under Watanabe paces every tempo variation in this free-flowing interpretation perfectly. The "Serenade" is an attractive filler.

HEICHIRO OHYAMA AND THE CREMONA CHAMBER ENSEMBLE PERFORM VIVALDI—Sonic Arts Corp., Laboratory Series No. 8, distributed by Audio-Technica, \$14.95 list.

This recording offers an exciting "liveness" and immediacy, a result of spontaneity in the performance and an excellent job of direct cutting. If you doubt that direct mastering can matter substantially, listen to the tonal warmth, the attack transients and the subtle changes of instrumental color that are transmitted here, and ask how often these properties come through so dramatically on tape. This is Sonic Arts' best classical effort to date, both in the natural sound of the recording and the quality of the performances, led by solo violinist Ohyama. The program, recorded to commemorate the 300th anniversary of Vivaldi's birth, includes "Spring," from the Italian's famous "Four Seasons," a concerto grosso from Opus 3, and a sonata for violin with harpsichord and cello accompaniment. The trio instrumentation contrasts with playing of the larger string ensemble in another exciting live effect. Sample the sonata (side one, band two; side two, band one) in which marvelous sound highlights glance off violin and harpsichord.

A LIFE—Bill Elgart, percussionist, Mark Levinson Acoustic Recording Series Volume Three, distributed by Mark Levinson, \$15 list.

The Levinson disks reflect a sound purist's outlook, an unwillingness to interfere at all with natural site acoustics. This philosophy extends from simple stereo microphone setups that favor hall ambience, to high-speed wide-band tape recording without limiters and noise reduction and to scrupulous pressing standards. The resultant series of extremely listenable, highly natural recordings has transported listeners to some acoustically excellent churches and auditoriums in the proximity of the Hamden, Conn.-based company. For this solo program, percus-

sionist Elgart has prepared a series of short, subdued sketches, themed to the stages of existence, "Birth," "Feeling," "Nirvana," "Sleep," "Death," etc. While many audiophiles will miss the dramatic close-up effects—Elgart's ideas are very understated—the experience of "being there" is quite spectacular in itself. Reportedly, Elgart's program was designed to be taped without edits—a sort of carry over from direct disk.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Jan. 7, 28; Feb. 11, 25.

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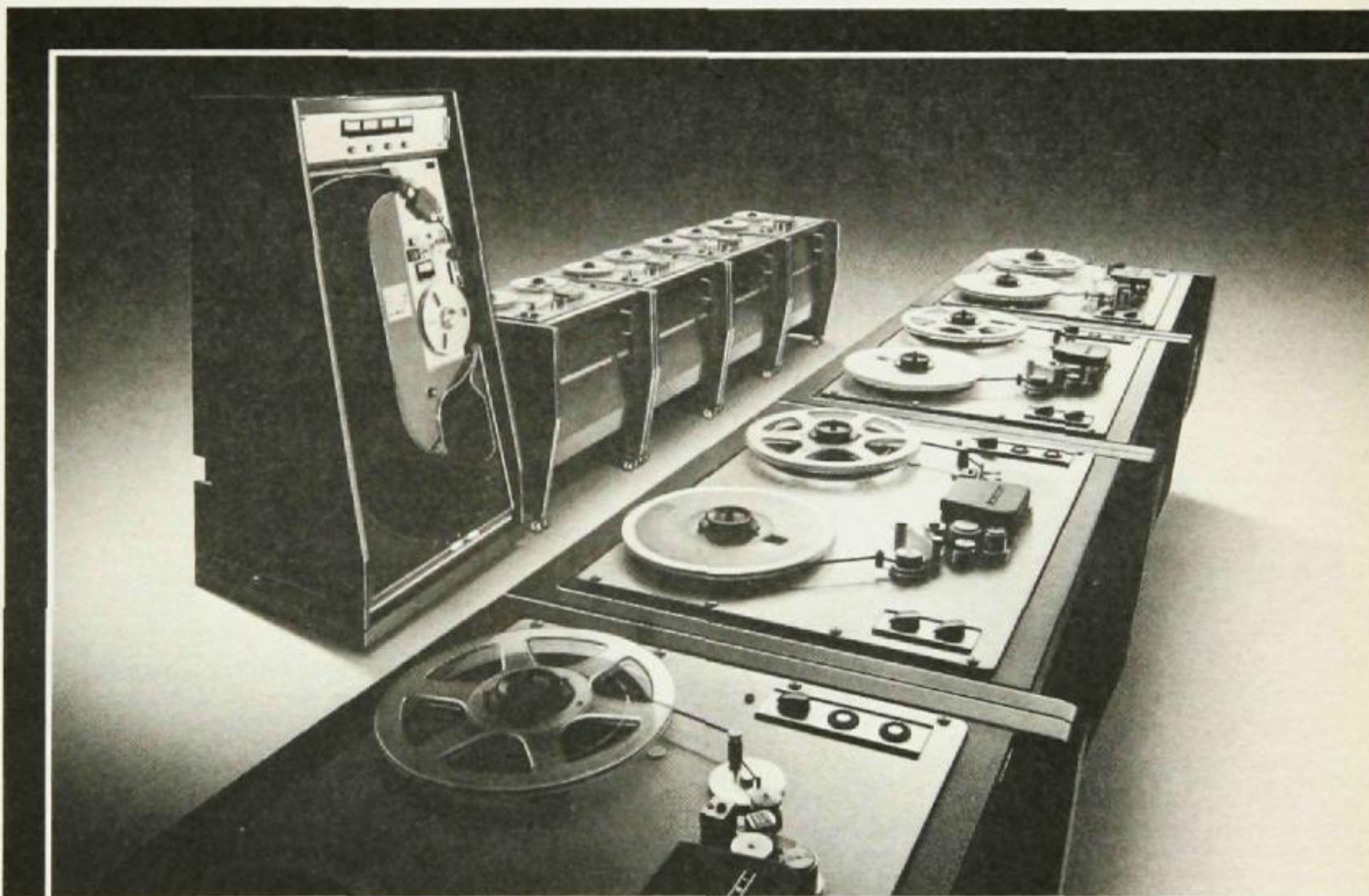


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OTARI's DP-6000 gives you duplications at 64:1!



Tape Duplicators

• Continued from page 52

Troxell notes his firm's business has been very good of late while the company is also offering a new unit which evaluates video cassettes.

Designed for users who re-record on videocassettes, the Videocassette Evaluator, model BCE-750, available for \$5,000, lets users know the quality of the tape before they re-record and is shipping now.

While not attending ITA, Ned Padwa of Superscope Tape Duplicating indicates his company is prepping a new loader with fully automated attachment feeder for the upcoming AES expo in Los Angeles.

Available in two pieces the loader
(Continued on page 59)

OTARI's DP-6000 duplicator is designed for quality sound duplications at the super high speed of 64:1! Its uniquely slanted loop bin insures smoothest 240ips transport of your 3 3/4ips master. Up to 10 slave units are centrally and automatically controlled. A quartz-crystal bias generator is employed, and crystal-coated ferrite heads assure clean, clear duplications for years on end.

Behind this sophisticated system stands the proven reliability of Otari

technology. Otari studio master recorders, duplicators, QC monitors and tape loaders are meeting rugged everyday production schedules with the highest performance standard in every sector of audio recording and duplicating industries.

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DP-6000

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Company _____

Address _____

Billboard

VTR Software Seen Vital To Build Mass Mart

• Continued from page 52

price competition alone in selling the VCR," Ingram explains. "Price alone will not sell the VCR and in this relatively new industry, that is

the least desirable way to get the videocassette recorder story across to the consumer."

Ingram concludes: "The VCR market should not rely only on the

desire of the customer to tape television programs."

Distributors for Zenith Radio Corp. also have launched a program to broaden consumer awareness

about programmed software and enhance hardware sales. The manufacturer's Northern Illinois distribution branch is channelling software from Magnetic Video Corp. to its dealers,

while San Diego-area Zenith dealers have tied-in to a pre-pack deal with Video Warehouse, a New Jersey 1/2-inch program supplier with a catalog of 80 films drawn from cable tv sources.

"Zenith dealers have been active in buying cassettes for giveaways," explains Ron Obsgarten of Video Warehouse.

In addition to Magnetic Video Corp. and Video Warehouse, licensee/packagers of VCR software include Time-Life Multimedia, which supplies a variety of educational programs in 1/2-inch, including many former PBS-TV offerings, and Sportsworld Cinema, an emerging sports documentary packager.

A group of small mail-order companies also is flourishing, offering public domain properties, X-rated films, and some handling pirated material.

Average cost of the VTR features is about \$50-\$60 to purchase, with many retail and direct mail companies offering rental pricing. Suppliers say rental use could play a large role in the developing consumer market.

Both retail and direct mail distribution and a combination of the two are being employed in supplying the prerecorded software. To allow retailers entry into this still nascent field, sales programs calling for minimal inventory have been devised by duplicator/distributors.

Video Warehouse, for example, is offering to create outlets for its product in record stores, appliance stores, and hi fi and video specialty shops, for only a \$50 investment. The sales program, which has customers ordering at retail with delivery direct from Video Warehouse, includes in-store display and catalog materials, sampler program cassette, and use of toll-free wats number for retailers to place orders.

According to Obsgarten, Video Warehouse has enrolled 300 retailers in the program, in addition to more than 70 dealers buying tapes direct.

"We feel that the future rests with strong dealers, and manufacturers should deal with retailers," Obsgarten explains.

The duplicator says business is growing daily, with some retailers ordering quantities of up to 100 tapes.

Time-Life also is working through retailers in promoting subscriptions to a "cassette of the month" program. This just emerging promotion enlists retailers as order-takers, with product shipped directly to consumer. Price is in the neighborhood of \$300 for eight program installments.

Magnetic Video Corp. is supplying direct to retailers and also has introduced a mail subscription program Video Club of America being advertised in major daily newspapers. Enlistment fee is \$10, and subscribers are offered 50% return credit on programs that are returned, giving the program sales and rental dimensions.

Meanwhile, the Sony/Paramount joint programming venture, announced with much fanfare early last year, appears to be in relative limbo—though not quite dead. New Sony of America president Kazuo Iwama acknowledges that the movie industry is torn two ways—looking at the home video market on one hand and the potential loss of theatre patrons on the other.

Both RCA and Zenith are offering blank videocassette promotions to boost sales of their respective VTRs. Between mid-March and the

(Continued on page 58)

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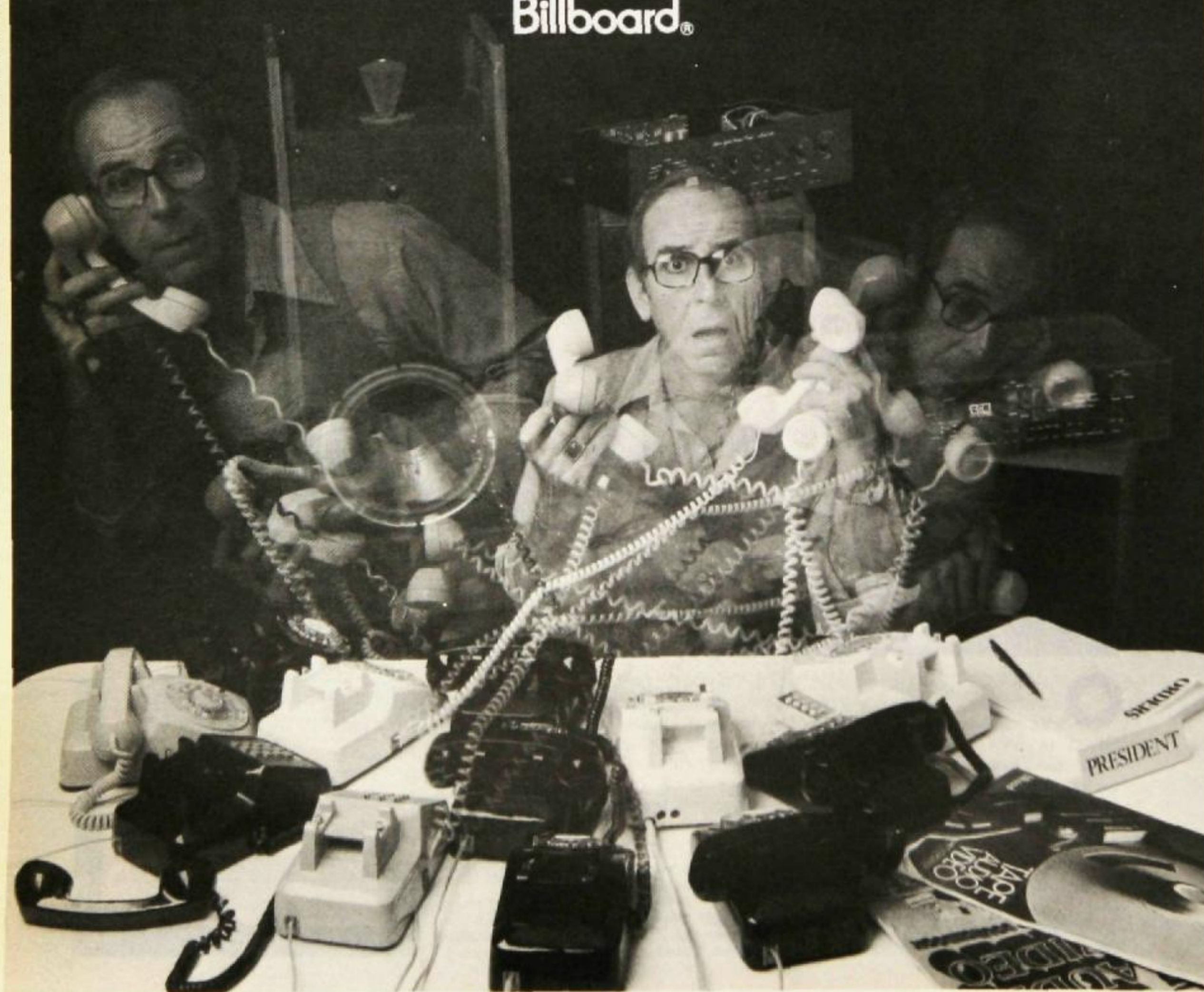
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Tucson Exhibits Highlight A/V Technology & Software

• Continued from page 52

the new King Instrument videocassette loader that takes either Beta or VHS format tapes; samples of the Sony L-750 90 minute/3-hour Beta-tape set for a spring U.S. bow; the Matsushita-built automatic video programmer shows with both Quasar and Panasonic 4-hour VHS units at the Las Vegas CES, and a new prerecorded program package from Columbia Pictures, to be available in both Beta and VHS formats.

In the blank tape area, in addition to the new Sony Betatape, Ampex will have its new Grand Master consumer line derived from its professional mastering formulation. BASF will show its new Professional I, II and III cassette line (normal bias, chrome, and ferrichrome respectively). Also: Capitol Magnetics will have its bulk line and master lacquers; Columbia Magnetics will have samples of its new high-performance bulk cassette pancakes; Dupont will have its own U-Matic videocassettes and highlight its chrome power for audio tape as well, and was hoping for samples of its new Beta and VHS-format tapes to be introduced later this year. Also: Fuji will show its new Fuji I and II high-end audiocassettes, and samples of its VHS-format tapes; 3M has its new Master I, II and III audiocassettes, and its Scotch Beta and VHS videotapes; Maxell will show its full range of consumer and A/V audio and video tape. Also: Memorex will have its new U-Matic videocassette debuted at the recent NAVA expo; TDK will showcase its own branded four-hour VHS tape as well as its improved AD and SA audiocassettes and expanded A/V and bulk lines.

On the hardware side, Ampex will highlight its professional video equipment line. Bell & Howell will show its new color and blank & white cameras; Convergence Corp. will demonstrate its new video editing equipment; JVC will have both its institutional and consumer Vidstar units; Magnavox will show its 4-hour VHS color camera and new program display with Magnetic Video; Panasonic will have its two-hour institutional VHS system and four-hour Omnivision; Quasar will have its two-hour Great Time Machine and new four-hour VHS unit, and its hi fi Audio Spectrum tv sets, and Sony will show its improved 300 series of portable institutional Beta-max components.

In tape duplicating, W.H. Brady will have its full line of splices and special tapes; Cetec Audio will showcase its new high-speed equipment; General Cassette Magnetic Video, RKO National Tape Service, S/T Videocassette and Video Corp. of America (Teletronics) will highlight their duplicating services; Intercontinental Televideo will feature its expanded tape format transfer service; King Instrument will demonstrate its new video loader and winder, and Pratt-Spector will offer its full line of accessories.

Among other exhibitors, Celanese and ICI America will feature their

advanced base films for tape; Emil Ascher and Thomas J. Valentino will showcase their expanded background music libraries; Blackburn will offer its full multimedia packaging line; Corporex will highlight

the expansion of its turnkey blank tape plant operations abroad; Lenco will show its 10-tape automatic cassette player and tape care line, and Morehouse Industries will offer information on its high-speed disper-

sion equipment and small media milling systems for bulk tape manufacturing.

In the programming area, Home Box Office will showcase its cable lineup; Magnetic Video will have its

expanded VHS/Beta library availabilities; Sports World Cinema will highlight its expanded sports features, and Teletheatre will showcase some of its music-oriented programs and large-screen projection tv.

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Bob Liftin,
Recording Engineer,
Regent Sound Studios,
New York City

"Sure, they'll know Grand Master sounds better. But they won't know how much better unless they actually test it."

Roy Cicala,
Recording Engineer,
The Record Plant,
New York City

VTR Software Vital

• Continued from page 56

end of April the RCA "Bonus Pack" program will offer two two-hour and two four-hour VHS cassettes with the purchase of each \$1,000-list SelectaVision machine—in addition to the single two-hour tape that is packed with every unit. Retail tape value is \$104. Zenith dealers are offering a package of five two-hour Beta-format tapes with each Sony-manufactured machine sold, a retail value of about \$100.

Music Marketing Input Seen For ITA Seminar

• Continued from page 52
video, Teletext broadcast, satellite communications, video games, magnetic tape recorders and videodisks. Marketing session, chaired by

Maxell's Gene LaBrie with moderator Dom Saccacio. Audio Magnetics, features Guy Berthier. Societe La Cellophone, "Report From Europe," Al Eicher, Magnetic Video,

"Home Video—What's In It For You," and Jack Berman, head of his own rep firm, "New Psychological Tools In Selling." Audio technical workshop,

chaired by Walter Krauss, ICI U.S., and moderator Sam Burger, CBS Records, has Warren Simmons, Ampex, "Design Criteria For Digital Audiotape," John McCracken, 3M,

"High Performance Digital Recorder," Mort Fujii, Cetec Audio, "Techniques And Considerations In 64:1 Duplicating," Gene Sakasegawa, Saki Magnetics, tape recorder headwear: George Preston, CBS Records, noise reduction, and John Jackson, AudioMagnetics, "Standardizing The Sound Of Music."

Bill Madden of 3M moderates a special Suppliers' workshop with Dave Lachenbruch, TV Digest, "Home Video Market Trends—A Look At The Future," and a market development panel with Dick O'Brien, JVC; Charles Dolk, Magnavox; Irwin Tarr, Panasonic; Tony Mirsbelli, Quasar; Jack Sauter, RCA, and Mort Fink, Sony.

• **Video Users**—Leadoff session on designing a cost-effective media system, chaired by Gerry Citron, Intercontinental Televideo, and moderated by Willard Thomas, Organizational Media Systems, features Jeff Tassini, 1st National Bank of Chicago; Paul Eckert, Gulf Oil; Donna Oliver, Phillips Petroleum, and Rich Elmer, Weyerhaeuser.

Followup segment on managing a cost-effective media system, chaired by John MacPherson, HBO Studio Productions, and moderated by Vic Johnson, Amoco, includes Max Ewing, Arco; Lewis Jones, National Science Foundation; Marv Winchester, State Farm Insurance; Stan Hankin, U.S. Labor Dept.

"The Impact Of Advanced Technology," chaired by Ted Cutler, Memorex, and moderated by Joe Roizen, Telegen, has Carlos Kennedy, Ampex; John Campbell, Convergence Corp.; Max-E Losel, Fairchild Semi-Conductor; Jerrold Gundersen, GE; John Findlater, MCA Disco-Vision, and Warren Singer, Thomson CSF.

Frank Carr, Trans-America Video, chairs a session on "Programming Ideas And Concepts," with moderator Bob Hider, Arthur Young & Co., and speakers Bill Hight, Bell System Center; Jim Ruwoldt, Coca-Cola; Holden Potter, Holiday Inn Univ.; and Don Frischman, IBM.

A special video program showcase will highlight excerpts from cassettes successfully used in organizations, with moderator Jack Errion, Caterpillar Tractor.

• **Copyright**—"Rights And Obligations Under The New Copyright Law," chaired by Joe Bellon, CBS News, and moderated by Ernest Meyers, LaPorte & Meyers, and ITA copyright counsel, includes such experts as Sidney Diamond, Kaye, Scholer, Fierman, Hays & Handler; Jules Yarnell, RIAA anti-piracy special counsel; Jim Bouras, MPAA; Homer Porter, FBI; and Tom Valentino Sr., Thomas J. Valentino Inc.

Tape Duplicators

• Continued from page 55
will run approximately \$7,000 while the feeder will be \$3,000.

Padwa indicates the firm is concentrating on duplicating digital cassettes in large quantities which are companion cartridges for Superscope's new Pianocorder system.

At its Chatsworth, Calif., site, Padwa adds, the company maintains a fully equipped recording studio where material for Superscope Story Teller cassettes are produced.

Both Cetec Gauss and Superscope tape duplicating equipment turn out cassettes and cartridges in great numbers.

Olivari is offering its 16:1 duplicator, model DP-1000, capable of producing cassettes and open reels in either 2 or 4-track configuration from 1/4-inch or 1/2-inch masters.

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We asked Bob Liftin and Roy Cicala if audio buffs are ready for a tape as sophisticated as Grand Master.

They should know. Both are nationally famous recording engineers who've been using Grand Master Studio Mastering tape since it first came out in 1973.

Bob said, "Sure they're ready. Grand Master's dramatic 4 to 8 dB improvement in signal-to-noise ratio allows a guy to hit the tape 3 to 6 dBs harder and still get better distortion figures."

Roy wasn't so sure. "Of course, Grand Master's lower distortion and higher output mean a lot to pros. But I wonder how many home systems are sensitive enough to pinpoint the improvement. Unless you run side-by-side tests with identical equipment, you can't tell how much better it is."

Noting the difference of opinion, we asked other top engineers. Most agreed with Bob.

(Sorry, Roy.)

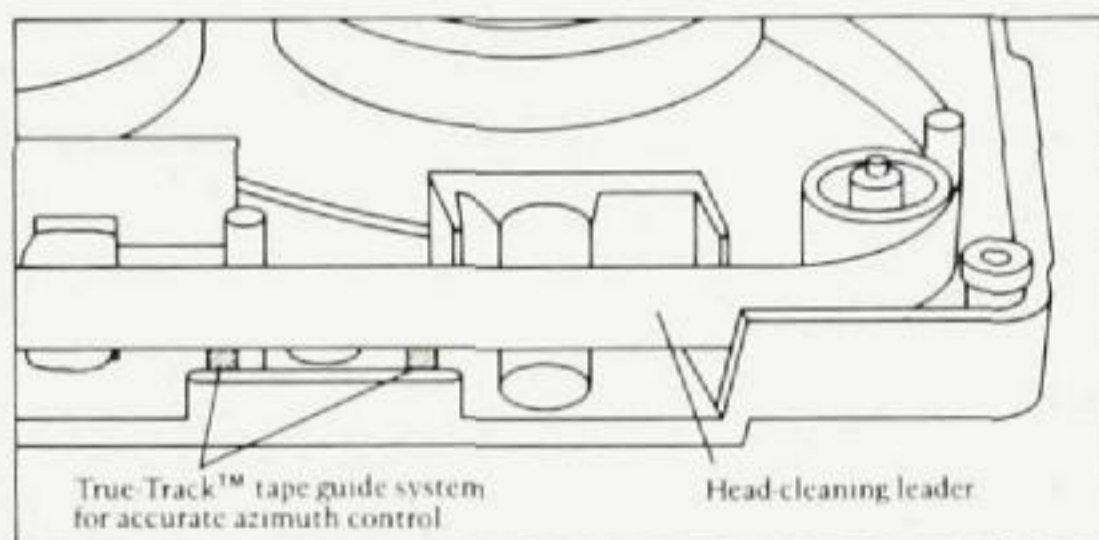
They felt the uniform response of Grand Master would allow a more realistic playback. And yield a crisper, cleaner sound as an end result.

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Discos

Disco Label Fatal, Says Paiva

NEW YORK—Record labels specializing in disco music are limiting the market potential of those products by labeling them as disco releases. This is the feeling of Bob Paiva, national promotion director of London Records.

Paiva, whose responsibilities at London include acting as a liaison between the label and radio stations across country, says the disco label on a product is taboo in most radio stations, and that few general managers and program directors will even consider such a release for airplay.

Paiva continues, "A record can only be considered to be a hit if it goes pop, and that essential pop crossover factor can only be realized through extensive airplay."

He adds, "However, radio stations

have a mental block about disco. They see the label as being even more limiting than r&b. And in a highly competitive business where they are continually looking for music with the most universal appeal, that is tantamount to sounding the death knell for a disco record."

Paiva stresses that rather than being discouraged by this prognosis, record companies should stop looking for that particular disco beat and stop labeling their music and artists as disco.

"They should strive instead for a universal pop sound that would assure them, their artists and their products of a realization of their full potential," he states.

Paiva discloses this is what is being done at London. "We are trying to create dance music with a uni-

versal appeal," he says. "We are grooming our present artists for this format and we are looking for new acts with potential for development in this area."

Paiva stresses that discotheque operators and deejays should also have the foresight to see the limitations of developing what he calls an elitist attitude toward disco music.

He feels that a perpetuation of this attitude places the record label in a dilemma of having to decide which of two masters it should serve.

Paiva's views are supported by Billy Smith, London Records national disco promotion director. Smith praises New York-based disco deejays for flexibility in programming, and the willingness to experiment with sounds other than those with a straight disco beat. He expresses the hope that spinners in other parts of the country will follow their lead.

He emphasizes that although London had no intention of deserting the lucrative disco market, it will, in future, pursue a policy of releasing products with crossover potential.

Meanwhile, Smith states that London has no intention of deserting the commercial 12-inch disco disk. He points out that the extra wide grooves of this configuration allows for better mixing and that his company has enjoyed success with those 12-inchers it has released commercially. **By RADCLIFFE JOE**

Whimsey's In Boston Shuts Doors

NEW YORK—Whimsey's, the posh Boston discotheque which last year ran up against Massachusetts lawmakers for alleged discrimination against blacks, has gone out of operation.

The club, located in the downtown Copley Plaza Hotel, cited high operational costs and sagging attendance as the reasons for its demise.

The club originally operated six nights a week, but after business began to dwindle toward the end of last year, it was forced to cutback operations to two nights a week.

Alan Tremain, president of Hotels of Distinction which ran Whimsey's for its owners, the John Hancock Insurance Co., states that it was costing an estimated \$50,000 a month to run the club, and that a two night a week opening was "just not generating enough revenue to cover operating costs and turn a profit."

Tremain blames the fickleness of the disco crowd for the club's financial woes. He also states the club found difficulty in coping with the growing discotheque competition in the area because it was located in a high rent district, as opposed to its competitors which are, for the main part, housed in the low rent neighborhood of Faneuil Hall.

Whimsey's had its liquor license suspended for several days last year when it was accused of a policy of discrimination against blacks. It eventually agreed to make restitution, and the license was restored.

The closing affects a staff of 35 bartenders, waitresses and cashiers, but according to Tremain, most of them will be absorbed into the Copley Plaza Motel with its 500 employees.

BAY AREA'S DISCO CENTRAL

Retailer Praises 12-Inch Records

By RADCLIFFE JOE

NEW YORK—Disco Central, a San Francisco-based retailer of disco records, has come out in support of continued release of commercial 12-inch disco disks. The retailer claims that manufacturer apathy is largely to be blamed for the poor performance of the product on the retail market.

Ernie Lazar of Disco Central claims a recent poll of his store's customers revealed they would continue buying 12-inch product even if the selling price was increased by 50 cents or more over the present retail tag, and that they buy both 12-inchers and albums.

Lazar feels one of the reasons for sagging 12-inch sales is because manufacturers and distributors alike fail to encourage and support retailers to maintain an inventory of the product.

He laments that in the San Francisco Bay Area, there are just three record retail shops which aggressively pursue the 12-inch disco disk market. And these do it with little assistance from the labels.

Pointing a finger at independent distributors as prime culprits in the negative attitude toward the commercial 12-inch disk, Lazar states that when these middlemen refuse to handle certain disco releases whether they be 12-inchers, LPs or 45s, then the labels should take their products directly to the retailer, rather than forfeit all sales potential in that market.

Lazar also claims that many major disco labels maintain a policy of shipping new releases to West Coast distributors at a much later date than East Coast middle man. He complains that this practice forces many West Coast retailers to purchase their products from East Coast one-stops, thereby souring their relationship with their West Coast suppliers.

Lazar feels that many labels have an attitude of indifference to input from deejays, pools and retailers on the West Coast, and release 12-inchers by marginally successful artists, instead of concentrating on the hot acts. He feels that this attitude further erodes 12-inch sales.

Lazar also berates disco deejays for being too secretive about the music they spin, and states that they (the deejays) must accept a major share of the responsibility if the 12-inch disco disk fades into oblivion.

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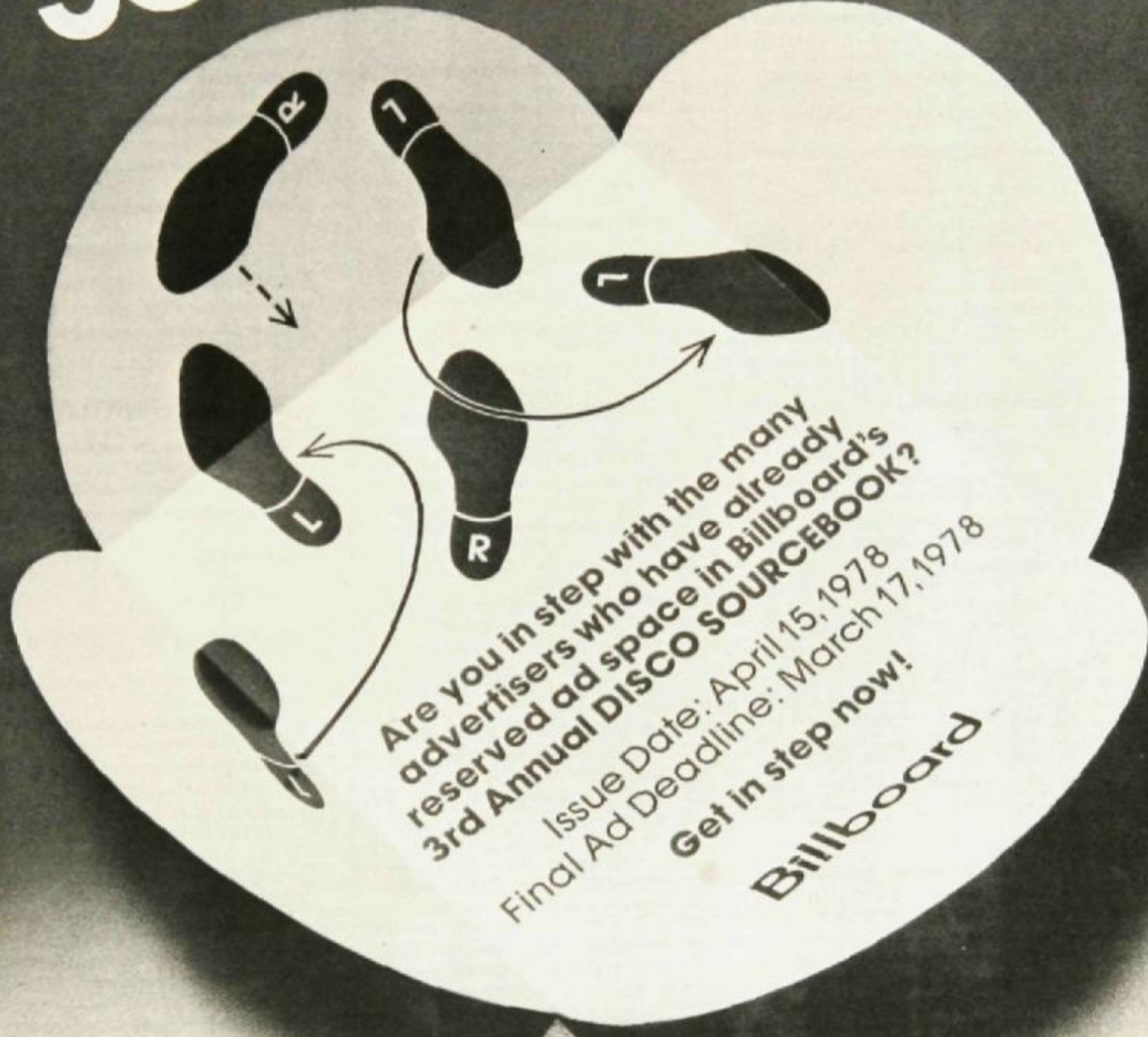
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National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
1	1	BIONIC BOOGIE (egtrio LP)—Bionic Boogie—Polydor (LP/12-inch)
2	3	ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
3	4	GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
4	2	LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
5	5	CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
6	7	DANCE WITH ME—Peter Brown—Drive (LP/12-inch)
7	6	COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—TK (LP)
8	6	STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch)
9	13	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
10	10	GALAXY—War—MCA (LP/12-inch remix)
11	11	VOYAGE—all cuts—Polydor (LP import)
12	9	SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
13	14	THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
14	17	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
15	12	ONCE UPON A TIME (LP)—Donna Summer—Casablanca (LP)
16	15	MELODIES—Made In U.S.A.—Delite (12-inch)
17	19	SHAME—Evelyn King—RCA (12-inch remix)
18	21	I FEEL GOOD—Al Green—Hi (Cream) (12-inch/LP)
19	25	HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)
20	16	TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
21	27	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (LP)
22	20	WHICH WAY IS UP—Stargard—MCA (12-inch/LP)
23	—	NIGHT FEVER—Carol Douglas—Midson (12-inch)
24	24	TRUST IN ME/HALF AND HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)
25	23	A DANCE FANTASY—Montana—Atlantic (12-inch)
26	—	NUMBER ONE—Eloise Laws—ABC (12-inch)
27	18	I WAS BORN THIS WAY—Carl Bean—Motown (12-inch)
28	22	LOVE MACHINE/JOHNNY, JOHNNY PLEASE COME HOME/LEVIN' FEVER—Claudia Barry—Salsoul (LP)
29	31	IT'S SERIOUS—Cameo—Chocolate City (LP)
30	37	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orchest.—AVI (12-inch)
31	36	HOUSE OF THE RISING SUN—Revelacion—Crosco (LP import)
32	33	I DON'T KNOW—Sweet Cream—Bareback (12-inch)
33	39	EVERYBODY DANCE/YOU CAN GET BY—Chic—Atlantic (12-inch remix)
34	34	SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
35	29	LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)
36	32	TOUCH TO TOUCH/SWEET MUSIC/AFRICANO—Timmy Thomas—TK (LP)
37	26	ON FIRE (Getting Higher)—T Connection—TK (12-inch)
38	28	MR. LOVE/ORGAN GRINDER/AUF WIEDERSEHEN DARRIO/TRANSISTOR MADNESS—Dr. Buzzard's Original Savannah Band—RCA (LP)
39	—	THE PATH—Ralph McDonald—Marlin (TK)
40	—	THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—United Artists (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

ATLANTA

- This Week
- 1 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO
 - 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 3 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
 - 4 WHICH WAY IS UP—Stargard—MCA (LP)
 - 5 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
 - 6 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 7 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - 8 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 9 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 10 GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - 11 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 12 A DANCE FANTASY—Montana—Atlantic (12-inch)
 - 13 HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)
 - 14 DON'T COST YOU NOTHING—Ashford & Simpson—Warner Bros. (12-inch)
 - 15 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)

BALT./WASHINGTON D.C.

- This Week
- 1 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 2 LOVE'S COMING—BABY LOVE/COME INTO MY HEART—USA European Connection—Marlin (TK) (LP)
 - 3 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 5 VOYAGE—all cuts—Marlin (TK) (LP)
 - 6 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 7 AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (LP)
 - 8 I DON'T KNOW—Sweet Cream—Bareback (12-inch)
 - 9 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - 10 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 11 HOUSE OF THE RISING SUN/QUASIMODO SUITE—Santa Esmeralda—Casablanca (LP)
 - 12 AFRICANISM/GIMME SOME LOVIN'/DR. DOO DAH—Kongas—Polydor (LP)
 - 13 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
 - 14 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 15 AFRICANO/SWEET MUSIC—Timmy Thomas—TK (LP)

BOSTON

- This Week
- 1 GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
 - 2 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
 - 3 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 4 RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)
 - 5 MELODIES—Made In U.S.A.—Delite (12-inch)
 - 6 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 7 IT'S SERIOUS—Cameo—Chocolate City (LP)
 - 8 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 9 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 10 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
 - 11 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 12 GALAXY—War—MCA (12-inch remix)
 - 13 NIGHT FEVER—Carol Douglas—Midson (12-inch)
 - 14 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (12-inch remix)
 - 15 THE GHOST OF LOVE—Tavares—Columbia (LP)

CHICAGO

- This Week
- 1 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 2 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
 - 3 DANCE WITH ME/YOU CAN DO IT—Peter Brown—Drive (TK) (12-inch)
 - 4 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
 - 5 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 6 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch remix)
 - 7 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 8 VOYAGE—all cuts—Marlin (TK) (LP)
 - 9 SUPERNATURE (all cuts)—Cerrone—Cotillion (LP)
 - 10 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 11 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 12 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 13 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 14 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
 - 15 MELODIES—Made In U.S.A.—Delite (12-inch)

DALLAS/HOUSTON

- This Week
- 1 GALAXY—War—MCA (12-inch remix)
 - 2 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - 3 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP)
 - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 5 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 6 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - 7 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 8 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 9 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 10 GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - 11 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 12 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 13 HOUSE OF THE RISING SUN—Revelacion—Crosco (LP import)
 - 14 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
 - 15 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12-inch remix)

DETROIT

- This Week
- 1 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 2 BIONIC BOOGIE—all cuts—Polydor (LP)
 - 3 GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
 - 4 TRUST IN ME/HALF AND HALF/FEELS SO GOOD/DON'T TRY TO WIN ME BACK—Vicki Sue Robinson—RCA (LP)
 - 5 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 6 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 7 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 8 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
 - 9 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 10 HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)
 - 11 THE PATH—Ralph McDonald—Marlin (TK) (LP)
 - 12 AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (LP)
 - 13 MELODIES—Made In U.S.A.—Delite (12-inch)
 - 14 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 15 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)

LOS ANGELES/SAN DIEGO

- This Week
- 1 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 2 GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
 - 3 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 4 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
 - 5 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 6 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
 - 7 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch remix)
 - 8 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 9 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 10 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 11 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)
 - 12 GALAXY—War—MCA (12-inch remix)
 - 13 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 14 VOYAGE—all cuts—Marlin (TK) (LP)
 - 15 EVERYBODY DANCE—Chic—Atlantic (12-inch remix)

MIAMI AREA

- This Week
- 1 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 2 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch remix)
 - 3 CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - 4 GALAXY—War—MCA (12-inch remix)
 - 5 SUPERNATURE/GIVE ME LOVE/LOVE IS HERE—Cerrone—Cotillion (LP)
 - 6 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP)
 - 7 FROM EAST TO WEST/POINT ZERO/BIENT EXPRESS/LADY AMERICA—Voyage—Marlin (TK) (LP)
 - 8 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH/TATTOO WOMAN—Kongas—Polydor (LP)
 - 9 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 10 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 11 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 12 DANCE WITH ME/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK) (12-inch)
 - 13 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - 14 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 15 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch)

NEW ORLEANS

- This Week
- 1 GIMME SOME LOVIN'/DR. DOO DAH—Kongas—Polydor (LP)
 - 2 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN/RAINY NIGHT IN RIO—Tuxedo Junction—Butterfly (LP)
 - 3 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 4 FROM EAST TO WEST/POINT ZERO/LATIN ODYSSEY—Voyage—Marlin (TK) (LP)
 - 5 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 6 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 7 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
 - 8 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
 - 9 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 10 GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - 11 TWO HOT FOR LOVE/EARLY RISER—THP Orchestra—Butterfly (LP)
 - 12 SOMETHING'S UP—Wayne St. John—Salsoul (12-inch)
 - 13 GALAXY—War—MCA (12-inch remix)
 - 14 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP)
 - 15 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)

NEW YORK

- This Week
- 1 RISKY CHANGES/DANCE LITTLE DREAMER/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)
 - 2 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP/12-inch remix)
 - 3 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 4 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 5 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - 6 VOYAGE—all cuts—Marlin (TK) (LP)
 - 7 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12-inch)
 - 8 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 9 SUPERNATURE (entire LP)—Cerrone—Cotillion (LP)
 - 10 GALAXY—War—MCA (12-inch remix)
 - 11 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 12 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch remix)
 - 13 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - 14 YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (LP)
 - 15 HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)

PHILADELPHIA

- This Week
- 1 DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO—Bionic Boogie—Polydor (LP/12-inch)
 - 2 CHATTANOOGA CHOO CHOO/VOLGA BOATMAN—Tuxedo Junction—Butterfly (LP)
 - 3 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - 4 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 5 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 6 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 7 STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees—RSO (LP)
 - 8 A DANCE FANTASY—Montana—Atlantic (12-inch)
 - 9 VOYAGE—all cuts—Marlin (TK) (LP)
 - 10 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 11 GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - 12 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 13 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 14 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 15 SHAME—Evelyn "Champagne" King—RCA (12-inch remix)

PHOENIX

- This Week
- 1 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP)
 - 2 CHATTANOOGA CHOO CHOO/TUXEDO JUNCTION/RAINY NIGHT IN RIO/MOONLIGHT SERENADE—Tuxedo Junction—Butterfly (LP)
 - 3 MELODIES/SHAKE YOUR BODY—Made In U.S.A.—Delite (12-inch)
 - 4 NIGHT FEVER—Carol Douglas—Midson (12-inch)
 - 5 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 6 GALAXY—War—MCA (12-inch remix)
 - 7 WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orchest.—AVI (12-inch)
 - 8 THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—United Artists (LP)
 - 9 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 10 DANCE WITH ME—THE SINGER'S BECOME A DANCER/FANTASY LOVE AFFAIR—Peter Brown—Drive (TK) (12-inch/LP)
 - 11 THE BEAT GOES ON AND ON—Ripple—Salsoul (12-inch)
 - 12 NUMBER ONE—Eloise Laws—ABC (12-inch)
 - 13 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 14 HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (LP)
 - 15 DANCE LITTLE DREAMER/RISKY CHANGES/WE MUST BELIEVE IN MAGIC/STOP THE MUSIC—Bionic Boogie—Polydor (LP)

PITTSBURGH

- This Week
- 1 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 2 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 3 RISKY CHANGES/DON'T LOSE THAT NUMBER (Mumbo Jumbo)—Bionic Boogie—Polydor (LP)
 - 4 GALAXY—War—MCA (LP/12-inch remix)
 - 5 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12-inch remix)
 - 6 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP)
 - 7 DANCE WITH ME—Peter Brown—Drive (TK) (12-inch)
 - 8 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 9 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
 - 10 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 11 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - 12 MELODIES—Made In U.S.A.—Delite (12-inch)
 - 13 WHICH WAY IS UP—Stargard—MCA (12-inch)
 - 14 GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (LP)
 - 15 TRUST IN ME/HALF AND HALF/FEELS SO GOOD—Vicki Sue Robinson—RCA (LP)

SAN FRANCISCO

- This Week
- 1 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 2 RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (LP/12-inch)
 - 3 GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
 - 4 GALAXY—War—MCA (12-inch remix)
 - 5 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 6 VOYAGE—all cuts—Marlin (TK) (LP)
 - 7 DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (TK) (12-inch)
 - 8 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 9 I FEEL GOOD—Al Green—Hi (Cream) (12-inch)
 - 10 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12-inch remix)
 - 11 PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (LP)
 - 12 AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (LP)
 - 13 NUMBER ONE—Eloise Laws—ABC (12-inch)
 - 14 MELODIES—Made In U.S.A.—Delite (12-inch)
 - 15 LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (LP)

SEATTLE/PORTLAND

- This Week
- 1 GIVE ME LOVE/LOVE IS HERE/SUPERNATURE—Cerrone—Cotillion (LP)
 - 2 BIONIC BOOGIE—all cuts—Polydor (LP/12-inch)
 - 3 LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (12-inch)
 - 4 ROMEO & JULIET—Alec R. Costandinos & The Synchronic Orchestra—Casablanca (LP/12-inch)
 - 5 CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (LP)
 - 6 STAYIN' ALIVE/NIGHT FEVER—Bee Gees—RSO (LP/12-inch remix)
 - 7 ONCE UPON A TIME (entire LP)—Donna Summer—Casablanca (LP)
 - 8 GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
 - 9 TWO HOT FOR LOVE—THP Orchestra—Butterfly (LP)
 - 10 WHICH WAY IS UP—Stargard—MCA (12-inch)
 - 11 COME INTO MY HEART/LOVE'S COMING—BABY LOVE—USA European Connection—Marlin (TK) (LP)
 - 12 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - 13 GALAXY—War—MCA (12-inch remix)
 - 14 NIGHT FEVER—Carol Douglas—Midson (12-inch)
 - 15 ON FIRE—T Connection—TK (12-inch)

MONTREAL

- This Week
- 1 LET'S ALL CHANT—Michael Zager Band—Quality (12-inch)
 - 2 HOUSE OF THE RISING SUN—Santa Esmeralda—TC (LP)
 - 3 DANCE TO THE MUSIC—G.B. and the Tacks—Alta
 - 4 CLOSE ENCOUNTERS—Gene Page—Meco—Quality Capital
 - 5 IT TAKES TWO—Claudia Barry—Ronnie Jones—London (12-inch)
 - 6 DOWN BY THE DOCKS—Sailor—CBS (12-inch)
 - 7 GALAXY—War—MCA
 - 8 CHATTANOOGA CHOO CHOO—Tuxedo Junction—RCA (LP)
 - 9 ROMEO AND JULIETTE—Alec R. Costandinos & The Synchronic Orchestra—Polydor (LP)
 - 10 DISCO DANCING—Billy Preston—RCA (12-inch)
 - 11 THE BEAT GOES ON AND ON—Ripple—RCA (12-inch)
 - 12 VOYAGE—Voyage—RCA (LP)
 - 13 AFRICANISM—Kongas—Polydor (LP)
 - 14 CONQUEST OF THE STARS—Space Project—RCA (LP)
 - 15 MACHO MAN—Village People—Polydor (LP)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

DISCONET NEEDS INPUT

Watches Given For Making Evaluations

NEW YORK—Disconet, the disco music programming service based here, has begun offering a 12-function, solar-powered LCD wristwatch as part of an incentive plan to get its participating deejays and club operators to complete and return the evaluation slip which accompanies each new batch of records.

The watch, valued at \$150, will be awarded for prompt and conscientious return of the valuable slip, which is used by record labels to determine audience reaction to a record.

Meanwhile, Disconet has released its sixth program, and its first two-record set prepared by award-winning New York deejay Tom Savarese.

According to Mike Wilkinson, head of Disconet, Savarese reviewed 138 new disco releases before selecting 15 for remixing into four sets of continuous music of between 15 and 20 minutes. The programs are provided to subscribers on custom-pressed 12-inch 33 1/2 r.p.m. disco disks.

The new package includes Johnny Melfi's "Find My Way (Part 1)," "Macho Man—A Real One," by Celi Bee and the Buzzy Bunch; "Ain't No Smoke Without Fire," Eddie Kendricks; "Night Fever," by Carol Douglas; John Paul Young's "Standing In The Rain;" a pre-disco boom song called "Phases Of Real-

ity" by William Bell; "The Gigolo & I," by Dr. Buzzard's Original Savannah Band; "Let's All Chant," the Michael Zager Band; "Be With You," Pierre Clery; "Sapodilla Soca," Kalyan; "Dance Down," Kathleen Del Casino; "Conquest Of The Stars," Space Project; "House Of The Rising Sun," and "Revelacion Suite," Revelation; and "Melodies," by Made In U.S.A.

The records are released by Disconet through arrangement with such participating labels as MCA, RCA, RCA (Canada), Crocos (France), De-Lite Records, Trolley Records (France), Private Stock, Stax, Mid-song, Arista, T.K., CBS International and Black Sun Disque (France).

Disconet, which started off with 10 subscribers last fall, now goes to 300 nationwide. The number of participating record labels has also increased noticeably, and Wilkinson attributes this to the fact that his company has satisfied record company executives that the programs are not being discounted on 42nd St.

N.Y. Firm To Design, Build German Clubs

NEW YORK—Design Circuit, the Manhattan-based disco design firm, has been contracted to design and build three major American-style discos in Hamburg, Munich, and Berlin, according to Bob Lobi, head of the company.

The rooms, to be constructed at an estimated cost of \$1.5 million, will each have a capacity of about 1,500 and will be jointly designed by Lobi and George Heyward, Design Circuit's senior designer.

The contract was awarded to Design Circuit on the basis of work done on the popular Paris-based Elysee Matignon. It will be used as a proving ground for the firm's newly-developed "Nemo" computerized controller, which provides for the pre-selection of new light patterns while others are still running. The Hamburg club will also be used for the debut of the firm's new "Nova" strobe lighting system.

The unit will be used in all three clubs in conjunction with "Nemo's" forerunner, the Aluminerra, with which it is said to be compatible.

New Jersey Base For Farr Records

NEW YORK—Farr Records has shifted the base of its operations from Los Angeles to New Jersey, and the emphasis on its product releases from country to disco and r&b.

The firm is also in the process of structuring a Farr Music Publishing division.

First release under the label's new policy is "Terry's Theme" from "Looking For Mr. Goodbar" by a group called Danny Welton & the New Marketts. The disk will be simultaneously available as a 12-inch, 33 1/2 r.p.m. disco disk, and as a 7-inch single.

Farr Records is headed by Daniel Glass. Its promotional director is Susan Ackerman.

UA STUDIO TO DIAMOND

LOS ANGELES—Artist Neil Diamond has purchased the United Artists studio complex here located at 3rd St. near Robertson Blvd.

The deal, consummated at the first of the year, included UA's live studio room measuring 60 feet by 40 feet with control room measuring 20 feet by 15 feet.

Also included were a 16-track board as well as 16-track 3M tape machines, various outboard equipment, microphones, sundry musical instruments and several offices.

United Artist mastering activity, tape editing and duplicating as well as library, located at the complex, will shift March 31 to a UA warehouse site in Hollywood near label corporate headquarters.

UA, which does about 85% of its own mastering, will also add a second lathe at its new site soon.

Washington College Has Sound Courses

LOS ANGELES—Evergreen State College of Olympia, Wash., is offering a course designed to teach recording studio sound, reinforcement and mixing sound to film and tv.

Called the "Audio Module" and taught by Ken Wilhelm, the year-old program covers such topics as tape editing, consoles, tape recorders, acoustics and engineering/mixing as well as other related areas.

The college itself has 4-track, 8-track and 16-track recording facilities which students work with in the course of the instruction.

New Model Mixer Bows From TEAC

LOS ANGELES—TEAC has introduced a new version of its model 2 mixer, called the Model 2A.

The new unit, with a suggested list of \$400, features a tougher construction, according to the firm, as well as the addition of treble and bass controls and is designed for multi-channel recording.

At the same time, the company is introducing the model A-6600 open reel tape deck, a 1/2-track, 2-channel, four-head machine for professional use.

The new open reel unit features full IC logic control, automatic reverse with sensing foil and automatic repeat play. Suggested list is \$1,300.

Cincy Organization Offering 24-Track

LOS ANGELES—Fifth Floor Recording Studios, located in Cincinnati has expanded to 24-track with the addition of an MCI 24-track recorder with auto locator.

The facility, which began as a rehearsal hall in 1970, will also continue to offer 16-track, and continues to do live broadcasts with artists aired over local WEBN-FM.

API Console In N.Y. Remote Truck

LOS ANGELES—The New York Record Plant Studios has acquired a new remote recording truck equipped with an API 44 x 24 console.

The truck, designed by the studio's Dave Hewitt and Pen Stevens, will be operational by late spring, at which time the Plant intends upgrading its original truck.

Sound Business



RESORT RECORDING—Executives of Playboy Clubs International examine an automated MCI 24-track console, part of a new studio opened in the Playboy Lake Geneva, Wis. resort (Billboard, March 4, 1978). Andy Waterman, standing right, proprietor of the new facility, instructs the group.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Chuck Mangione working on final mixes for his upcoming LP at Larrabee, Mike Guvauski engineering with Betsy Banghart the second. In other activity there, Bob Este producing D.C. LaRue, Bob Stone engineering with John Bergman assisting, Kim Fowley producing Helen Reddy's upcoming Capitol LP, Taavi Mote behind the console helped by Sherry Klein; the Rev. James Cleveland laying down tracks with Randy Tomanaga engineering along with Betsy Banghart.

Busy Capitol Studios activity includes: Al Schmitt producing Paul Horn for Mushroom, Rick Ruggieri and Don Henderson engineering; the Sylvers, along with Al Rose and Bob Cullen, producing themselves for Capitol on an upcoming LP project, Hank Cicalo and David Cole working the console, and Tommy LiPuma producing Michael Franks, Al Schmitt and Hugh Davies engineering.

Glen Campbell cutting basic tracks and adding vocal overdubs to a new Capitol project at Producer's Workshop, Tom Thacker producing and Charles Ferris handling engineering chores. Also, Alan Abrahams producing Pure Prairie League there for RCA, Mark Smith engineering.

Geoff Emerich supervising cutting of Paul McCartney & Wings Capitol LP entitled "London Town" at Kendun with John Golden the mastering engineering. Golden also cutting a new Bill Withers single with Withers producing.

Maxine Nightingale working on an upcoming UA album at Devonshire, Denny Diante producing. Ken Scott producing and engineering Happy The Man's second Arista LP at Chateau.

Engineer Dennis MacKay, who recently engineered the upcoming John McLaughlin album for CBS in New York, indicates he wants to shift gears away from jazz rock and engineer more rock projects. The 26-year-old engineer who has worked with Supertramp, David Bowie, Billy Cobham, Average White Band, Alphonso Johnson and Pat Travers can be reached through Jack Nelson & Associates in Los Angeles.

Caldera set to go into Capitol's Studios to begin a third album for the label, Eduardo del Barrio co-producing with Jorge Strunz, Chris Brunt engineering.

Ben Vereen working on an LP project at Crystal Studios. . . . REO Speedwagon into Record Plant to do vocals on its upcoming Epic LP, vocalist Kevin Cronin and lead guitarist Gary Richrath co-producing along with engineer Paul Grupp; Andre Fischer producing Tata Vega for Motown, Kelly Kotera at the board; and Danny Seraphine, drummer for Chicago, and Dave "Hawk" Wolinski, keyboard player for Rufus, producing Jerry-Kelly, Steven D. Smith engineering. Bill Schnee also producing a new Pablo Cruise LP at the Plant's Sausalito facility while Larry Graham producing Graham Central Station there for Warner Bros., Tom Flye at the board.

Gary Bartz doing work on his new Capitol LP at One Step Up, Chuck Davis producing and Kevin Kern engineering. Also, Spencer Proffer producing Allan Clarke for Atlantic, Larry Brown engineering.

Dottie West and Kenny Rogers finishing off a duet LP for United Artists at Jack Clement Stu-

dios, Nashville, Larry Butler producing and Billy Sherrill engineering.

Heart doing some work for a new Portrait LP at Seattle's Sea-West, Mike Flicker producing with engineering help from Rick Keefe.

Recent projects at New York's Sound Ideas include albums by the Main Ingredient and the Imperials, produced by Tony Silvester and engineered by Jeff Titmus; overdubs for Cat Stevens upcoming album; and sides for Flora Purim and Maxine Nightingale, produced by Michele Columbier.

At Secret Sound, New York, Chuck Plotkin producing Harry Chapin with Jack Malken at the board while Michael Zager and Jerry Love co-produce the Michael Zager Band for Private Stock, Rick Rowe at the board.

Soundmixers, New York, hopping with sessions for Meat Loaf on Epic, John McLaughlin for CBS, Sylvia Sims for A&M and Bob James producing a Wilbert Longmire LP for his Tappan Zee label.

Producer Tony Clark producing final mixes for the upcoming Moody Blues reunion album at Little Mountain Sound in Vancouver, Canada, Roger Monk engineering. Initial tracks were put down at L.A.'s Record Plant and Indigo Ranch.

Shelly Yakus, vice president and director of engineering at Record Plant, N.Y., producing Machine for Hologram.

Navarro set to begin a second Capitol LP at Northstar, Boulder, Colo., John Palladino producing with Duane Scott engineering. Palladino and Scott also just completed editing on a new Wings single there.

The Record Plant Studios, New York, recently dispatched its 24-track remote truck to Aqueduct Raceway in Long Island, N.Y., to cut a horse neighing for an overdub on a Cab Calloway Hologram Records single.

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Soul Sauce

New Slant, Sidemen On Womack LP

By JEAN WILLIAMS

LOS ANGELES—"What I have to do is retouch base with my audience because I have been away for a while," says Bobby Womack.

The Columbia recording artist who recently released his second LP for the label says his new LP "Pieces" is the old Bobby Womack but with an updated approach. "We're using a lot of young, up-and-coming musicians.

"I really wanted to do a lot of different types of things on this LP but Don Davis, producer, convinced me I have time to do anything I want with my music but first I must let people know that I am still around and not to drastically change my sound."

He explains that for his "Pieces" LP he pulled together some artists he has wanted to work with for some time such as Michael Henderson, who plays bass, while David Ruffin assists with background vocals along with Candi Staton.

Also on the session were Brandye singing background, Barry Beckett, keyboards; Roger Hawkins, drums; the Horny Horns, horns; Rudy Robinson, background vocals; Bruce Nazarin, keyboards, synthesizer, clavinet, vibes; Aaron Willis and Anthony Willis, bass and guitar; and Eddie Willis, guitar.

Womack, possibly best known for his gutsy, energetic approach to music, says his new LP is "loose," more than his past albums. However, "On the next LP I plan to really stretch out."

The singer/composer/musician will shortly embark on a 15-city promo tour. Womack is also set to host "Midnight Special" prior to leaving on a tour of 51 one-nighters with Aerosmith. He will follow that trek with a European tour and then go back to the studio.

David Ruffin is said to have left Motown after about 15 years with the label, first as lead singer with the Temptations and later as a solo artist.

Warner Bros. has for some time been seeking a national promotion director for its black product. Rumors are that Cortez Thompson, program director at WOL in Washington, D.C., may have the inside on the position.

PFW-FM in Washington, D.C., celebrated its first year on the air Feb. 25 with a 10-hour, continuous music jazz concert.

The concert, held at the North West Gardens, drew about 17 different jazz groups which performed free.

According to Byron Morris, announcer at the station, who also is a jazz saxophonist, some of those participating included Max Roach, who played a 30-minute solo set; Andrew White, Bill Harris, Shirley Horn and Morris.

The station, which airs 104 hours of jazz weekly sprinkled with jazz extension music such as Latin, presented a 24-hour special featuring music by Dexter Gordon Monday (27).

Morris notes that periodically the station selects jazz acts for special recognition. Some of the others who

(Continued on page 65)

MARCH 11, 1978, BILLBOARD

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/11/78

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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))			
★	1	7	FLASH LIGHT—Parliament (G. Clinton, B. Worrell, W. Collins), Casablanca 909 (Rick's/Motbu, BMI)	★	44	4	ALL THE WAY LOVER—Millie Jackson (B. Labmore, Spring 179 (Polydor) (Sherlyn, BMI)	69	57	9	PRECIOUS, PRECIOUS—D.V. Wright (D. Crawford, J. Moore), Hi 77506 (Cream) (Cotillon, BMI)			
	2	11	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lauer), (Desert Moon, Willow Gul, BMI-Desert Rain, Sky Tower, ASCAP), Roadshow 1124 (United Artists)	35	32	14	BABY, BABY MY LOVE'S ALL FOR YOU—Deniece Williams (V. White, R. Wright), Columbia 310648 (Verdugo/Kee Drick, BMI)	70	61	18	SHOUTING OUT LOVE—Emotions (Wilkes, Smith), Stax 3700 (Fantasy) (East/Mempho, BMI)			
★	9	6	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI)	36	36	7	BABY, YOU GOT MY NOSE OPEN—Harold Melvin & The Blue Notes (J. Jones), ABC 12327 (Hal Met-New Beginning, BMI)	★	81	2	I LOVE MY MUSIC—Wild Cherry (R. Parson), Epic 8-50500 (Sama/RWP, ASCAP)			
★	5	8	STAYIN' ALIVE—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor), (Stigwood, BMI)	37	28	20	FFUN—Con Funk Shun (M. Cooper), Mercury 73959 (Val-Lee, BMI)	72	52	8	WHAT YOU GONNA DO AFTER THE PARTY—Willie Hutch (W. Hutch), Motown 1433 (Stone Diamond, BMI)			
	5	3	12	ALWAYS AND FOREVER—Heatwave (R. Temperton), Epic 8-50490 (A&M/Rondor, London LTD, ASCAP)	★	46	6	FIND ME A GIRL—The Jacksons (K. Gamble, L. Huff), Epic 8-50496 (Mighty Three, BMI)	★	83	3	WE FELL IN LOVE WHILE DANCING—Bill Brandon (J. Boyce, M. Dillard), Prelude 71102 (Song Tailors/Dicks/Trumar, BMI)		
	6	6	15	WHICH WAY IS UP—Stargard (N. Whitfield), MCA 40825 (Warner-Tamerlane, May 12th/Duchess, BMI)	★	47	6	FREAKY DEAKY—Roy Ayers (E. Boding, R. Ayers), Polydor 4451 (Phonodisc) (Michelle Bird/Roy Ayers Ubiquity, ASCAP)	★	84	2	RIDING HIGH—Faze-O (K. Harrison, T. Gram, R. Aikens, R. Parker, R. Neal, Jr.), SWE 8700 (Atlantic) (Playtone, BMI)		
★	18	5	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3463 (Scarab, Enigma, BMI)	40	31	17	GALAXY—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40820 (Far Out, ASCAP)	★	85	4	IF I CAN'T STOP YOU—C.B. Overton (McQueen, Roberts, Williams), Shock 9 (AR/Jam/Song Pen/Penetrated, BMI)			
	8	7	17	OUR LOVE—Natalie Cole (C. Jackson, M. Tancy), Capitol 4509 (Jay's Enterprises/Chappell, ASCAP)	★	71	2	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kuper, J. Vallins), Columbia 310693 (Homewood House, BMI)	★	86	4	LETS ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), Private Stock 45184 (Sumac, BMI)		
★	12	11	REACHING FOR THE SKY—Peabo Bryson (P. Bryson), (P.B., ASCAP), Capitol 4522	★	53	5	EMOTION—Samantha Sang (B. Gibb, R. Gibb), Private Stock 45178	★	87	2	RUMOUR HAS IT—Donna Summer (D. Summer, G. Moroder, F. Bellotti), Casablanca 916 (Rick's, BMI)			
	10	10	11	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Sunmax, BMI), Gold Mine 4008 (Salsoul)	43	43	6	CAN YOU GET IT—Mandrill (C. Wilson, L. Sloan, R. Wilson, C. Cave, J. Jessup, N. Santiago, W. Wilson), Arista 8304 (Mandrill, ASCAP)	★	88	2	BOOGIE SHOES—K.C. & The Sunshine Band (H. W. Casey, R. Finch), TK 1025 (Sherlyn, BMI)		
★	14	7	AM I LOSING YOU—Manhattans (A. Fields, B. Moor, D. Steader), Columbia 3-10674 (Sumac/Scaraborn, BMI)	44	34	13	SOFT AND EASY—The Blackbyrds (D. Saunders), Fantasy 809 (Blackbyrd, BMI)	★	89	2	THINK OF YOURSELF—Templations (R. Ytson, A. Selder, N. Harris), Atlantic 3461 (Go Strings/Golden Fleece, BMI)			
★	16	8	DON'T COST YOU NOTHING—Ashford And Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick O'Val, ASCAP)	★	56	5	EASY COME, EASY GO—Spinners (L. Bell, C. James, T. Bell), Atlantic 3462 (Mighty Three, BMI)	★	90	NEW ENTRY	LOVE IS—Byrthers Johnson (L. Johnson, G. Johnson, Q. Jones, P. Jones), A&M 2015 (Kidada/Golgotha, BMI)			
★	15	8	WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (Pecle, BMI)	47	27	11	FOR YOUR LOVE, LOVE, LOVE—Joe Simon (T. Randazzo), (Randazzo, BMI), Spring 178 (Polydor)	★	91	3	THIS TIME THEY TOLD THE TRUTH—Z.Z. Hill (F. Knight), Columbia 3-10680 (Two-Knight, BMI)			
	14	11	12	AIN'T GONNA HURT NOBODY—Brick (R. Hargis), Bang 735 (Caliber Music/Good High Music, ASCAP)	48	40	12	YOU AND I—Lavin' Prof (V. Bollock, C. Gordon), Jugar 532 (Lense/Black Girl, BMI)	★	92	NEW ENTRY	IT'S ALL IN YOUR MIND—Side Effect (Johnson, Maza, Patton, Henderson, St. James), Fantasy 818 (Relaxed/Happy Birthday, BMI)		
	15	4	12	TOO HOT TA TROT—Commodores (I. McClain, M. Williams, W. Orange, L. Richie, R. LaPrade, W. King), Motown 1432 (Jobete/Commodores Entertainment, ASCAP)	49	49	11	MAKIN' LOVE IS GOOD FOR YOU—Brook Benton (T. White), (Tennessee Swamp Fox, ASCAP), Old World 1100	★	93	4	TRUST ME—Milt Matthews (M. Matthews), H & L 4692 (Boca, ASCAP)		
	16	8	11	PLAYING YOUR GAME BABY—Barry White (A. Johnson, S. Hudson), (Sa-Vette, BMI), 20th Century 2361	★	70	3	HEAVEN IS ONLY ONE STEP AWAY—Controllers (D. Camon, Juana 3416 (T.K.), (Every Knight, BMI)	★	94	NEW ENTRY	MISS BROADWAY—Belle Equipe (E. Leitch, A. Wayman), Big Tree 76308 (Atlantic) (Prom Lense, ASCAP)		
	17	17	17	JACK AND JILL—Raydio (R. Parker, Jr.), Arista 0783 (Raydola, ASCAP)	★	66	4	LOVE IS ALL YOU NEED—High Inergy (C. Drayton, Gordy 7157 (Motown) (Jobete, ASCAP)	★	95	2	WHERE DID LOVE GO—Lenny Hudson (G. Askey), Custom 0134 (Warner Bros.) (Androsk, BMI)		
★	50	3	FANTASY—Earth, Wind & Fire (M. White, E. del Barrio, V. White), Columbia 3-10688 (Sagfire, BMI)	★	62	3	WISHING ON A STAR—Rose Royce (B. Cabell, Whitfield 8531 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	96	NEW ENTRY	PASADO—Pockets (I. Burke, C. Burke, R. Marrero), Columbia 310687 (Golgotta, BMI, ASCAP)			
★	39	4	NEVER GET ENOUGH OF YOUR LOVE—LTD (R. Dabouge), A&M 2005 (Sister John/Sigaffe, BMI)	53	42	8	OUT OF THE GHETTO—Isaac Hayes (I. Hayes), Polydor 14446 (A&R, BMI)	★	97	NEW ENTRY	CAUSE YOU'RE MINE NOW—R.B. Hudson (D. Daley), Columbia 34613 (Atlantic) (Unart/Sunshine Rabbit, BMI)			
★	35	5	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 4269 (T.K.) (Sherlyn/Deobel, BMI)	★	64	3	YOUR LOVE IS GOOD TO ME—Diana Ross (K. Patterson), Motown 4436 (Poncher/Selsa, BMI)	★	98	2	I CAN'T STAND THE RAIN—Eruption (B. Bryant, A. Prebles, B. Miller), Arista 7686 (Burlington, BMI)			
	21	21	16	LOVE ME RIGHT—Denise La Salle (D. LaSalle), ABC 45-17231 (Warner-Tamerlane/Ordona, BMI)	★	65	4	OCEAN OF THOUGHT AND DREAMS—Dramatics (E. Robinson, D. Davis), ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)	★	99	NEW ENTRY	IF I HAD MY WAY—Walter Jackson (I. Moore), Chi-Sound 1140 (United Artists) (Garefata/Jada, BMI)		
	22	22	7	L-O-V-E-U—Brass Construction (R. Mueller), United Artists 1120 (Desert Rain/Big Boss, ASCAP)	★	56	45	7	NEW HORIZON—Sylvers (L. Sylvers, R. Sylvers), Capitol 4532 (Roy, ASCAP)	★	90	NEW ENTRY	YOU ARE MY REASON—Fifth Dimension (N. Johnson), Motown 1427 (Jobete, ASCAP)	
★	29	8	DO YOU LOVE SOMEBODY—Luther Ingram (I. Baylor), K&N 728 (Klondike, BMI)	★	73	4	I COULDN'T HAVE LOVED YOU—Moments (Not Listed), Stang 5075 (Unichappell/Beigma/Fedora, BMI)	★	91	72	9	THAT'S ALRIGHT, TOO—Brian And Brenda (B. Russell, B. Russell), Rocket 40809 (MCA) (Kempson, ASCAP)		
	24	24	8	INTIMATE FRIENDS—Eddie Kendricks (G. Glean), Taeta 54790 (Motown) (Sak, ASCAP)	★	69	4	GHOST OF LOVE—Tavares (K. St. Lewis), Capitol 4544 (Bull Penn, BMI)	★	92	96	2	SITTIN' ON A POOR MAN'S THRONE—Bobby Bland (R. Hiller, R. Waino, B. Mancoske), ABC 12330 (Unichappell, BMI/Chappel, ASCAP)	
	25	23	14	SHOUT IT OUT—B.T. Express (B. Nichols, M. Riner, A. Williams), Columbia 310649 (Triple G/Biller/B.T., BMI)	★	59	59	4	LOVE THAT WILL NOT DIE—Johnny "Guitar" Watson (J. Watson), DJM 1034 (Amherst) (Vir Ion, BMI)	★	93	94	4	NIGHT PEOPLE—Lee Dorsey (A. Toussaint), ABC 12325 (Manant, BMI)
	26	20	11	LET'S HAVE SOME FUN—Bar-Kays (J. Alexander, I. Dodson, A. Jones, W. Stewart, M. Beard, C. Allen, H. Henderson, L. Smith, I. Thompson), (Bar-Kays/Warner-Tamerlane, BMI), Mercury 1391 (Phonogram)	★	60	41	13	I LOVE YOU—Donna Summer (D. Summer, G. Moroder, P. Bellotti), Casablanca 907 (Rick's, BMI)	★	94	60	8	SISTER FINE—Impact (McLean/McDaniels), Fantasy 813 (West, BMI)
	27	26	13	LADY LOVE—Lou Rawls (V. Gay, S. Marshall), Philadelphia International 83634 (CBS) (Mighty Three, BMI)	★	75	3	GET ON UP—Tyrone Davis (J. Graham), Columbia 3-10684 (Contest/Tymora, BMI)	★	95	67	9	STAY BY MY SIDE—Bo Kikland and Ruth Davis (B. Kikland, R.L. Kikland, B. Mancade), Clardge 432 (Clardge/Bekirk, ASCAP)	
	28	19	15	BABY COME BACK—Playas (P. Booker, T.C. Crowley), RSO 879 (Polydor) (Fourth of Gold/Cowback/Stigwood, BMI)	★	62	48	14	SPANK YOUR BLANK BLANK—Morris Jefferson (J. Shelton, M. Commander), Parachute 504 (Casablanca) (Skidoo/Lu Cor, ASCAP)	★	96	NEW ENTRY	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson, R. Moore), Hi 78509 (Cream) (Muscle Shoals Sound, BMI)	
	29	13	16	LE SPANK—Le Pamplemousse (W.M. Lewis, L. Bender, G. Karson, D. Williams), Egenox, BMI (A1 153)	★	63	63	8	PRIVATE PROPERTY—The Dells (E. Moore, R. Tyson), Mercury 537 (Phonogram) (Balyer/Top Bound/Sin Stripes, BMI)	★	97	NEW ENTRY	DANCE—Sun (K. Cheatham), Capitol 4538 (Greenwood/Deteate, ASCAP)	
★	38	6	THE PARTY SONG—Slave (M. Adams, C. Bradley, J. Diner, M. Hicks, I. Luckell, I. Miller, R. Turner, S. Washington, D. Webster, O. Whitaker), Cotillon 44231 (Atlantic) (Cigar Iron/Cotillon, BMI)	★	74	2	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), Delite 901 (Phonogram) (Delightful/Gang, BMI)	★	98	78	7	CALL MY JOB—Albert King (A. Perkins, Detroit Jr.), Tomato 10001 (Perks, BMI)		
	31	25	20	DANCE, DANCE, DANCE—Chic (K. Lebonan, B. Wards, N. Rodgers), Atlantic 3435 (Cotillon/Kreemers, BMI)	★	80	2	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 889 (Stigwood, BMI)	★	99	92	5	DOUBLE MY PLEASURE—Leon Haywood (L. Haywood), MCA 40849 (Sun-Edd, BMI)	
	32	30	15	WITH PEN IN HAND—Dorothy Moore (B. Goldblum), Malaco 1047 (T.K.) (Unart, BMI)	★	77	4	TRUST YOUR HEART—Bobby Womack (B. Womack, L. Ware, O. Davis), Columbia 310672 (Tracebob/Unart, BMI) (Jobete, ASCAP)	★	100	90	5	YOU LIKE IT, WE LOVE IT—Southard Connection (L. Job, D. Gillman), Mahogany 12772 (Mahogany, BMI)	
	33	33	8	CLOSE ENCOUNTERS OF THE THIRD KIND—Gone Page (J. Williams), Arista 0102 (Gold Horizon, BMI)	★	68	68	5	FEELS SO GOOD—Chuck Mangione (C. Mangione), A&M 2001 (Gates, BMI)					



IMPORTANT SIGNING—Cream/HI recording artist Al Green signs autographs for fans at Los Angeles' VIP retail outlet prior to his appearance at the Dorothy Chandler Pavilion. Green signed 750 autographs for an estimated 1,500 fans who showed up at the store.

STARTS WEDNESDAY (8) IN BURBANK

Hold WB Black Marketing Meet

By ED HARRISON

LOS ANGELES—Warner Bros. Records' annual regional black marketing meetings get underway Wednesday (8) at the label's Burbank headquarters.

Tom Draper, vice president of black music marketing, says the meetings will deal with promotion concepts and sales as they relate to the overall marketing of black product at Warner's.

The three-day confab will also focus on the interaction between Warner's regional black marketing reps with the local reps at the WEA level. Attention will be paid to artist development, publicity in trade and consumer publications and its effects on the artist and public.

The meetings, says Draper, come on the heels of a strong first quarter as George Benson's new live album

was recently certified gold and albums by Bootsy Collins and Ashford & Simpson both approach gold status.

Emphasis will be placed on Warner's new jazz and progressive music department and its interaction with the r&b marketing staff.

The meetings kick-off with an artist showcase featuring Eugene Record.

Regional marketing reps in attendance will include: Bob Frost, New York; Harold Burnside, Philadelphia; Jocko Carter, Atlanta; Ron Ellison, Chicago; Ted Joseph, Detroit; Jackie Thomas, Dallas; and Andre Perry, national jazz marketing manager in New York.

Also attending will be Warner's Burbank executives including board chairman and president Mo Ostin,

Stan Cornyn, executive vice president; Ed Rosenblatt, vice president sales and promotion; Russ Thyret, vice president and director of promotion; Derek Taylor, vice president creative services; Bob Regehr, vice president career development; Ron Goldstein, director of the jazz department; Lou Dennis, vice president and national sales director; Adam Somers, merchandising director; and Bob Krasnow, vice president for talent.

Other Warner's personnel will include Eddie Gilreath, national sales manager for black music; Oscar Fields, vice president black music marketing for WEA; Alberta Rhodes, publicity, New York; Marylou Badeaux; Carolyn Bennett; Linda Fields and Rita Heyer.

Bell Producing For ABC Issue

By JEAN WILLIAMS

LOS ANGELES—Al Bell, chief of Independence Corp. of America which recently signed Billy Eckstine, is building his own label while for the first time taking on outside production projects including Bobby "Blue" Bland for ABC.

According to the former head of Stax Records, he not only plans to breathe new musical life into veteran acts, but his aim is to cultivate black writers while offering them outlets of exposure.

He notes he does not have a production deal with ABC. "It's a deal whereby both the label and I agreed the company was having problems trying to save Bobby (Bland) as an artist.

"Bland is a part of the black culture that should not be lost and we can bring him back while still making a profit for everyone."

As the result of the agreement with ABC, Bell says he, with his staffer Monk Higgins, will produce Bland with a production budget and no advances.

"I don't want Steve Diener (ABC Records' president) to pay me anything for this. But I asked for the kind of money necessary for my marketing people to market Bobby properly."

(Continued on page 84)

Soul Sauce

Continued from page 64

have been featured were Duke Ellington, John Coltrane, Charlie Parker and Eric Dolphy, with Mary Lou Williams planned.

Producer, drummer, songwriter, singer Harvey Mason, whose new Arista LP "Funk In A Mason Jar" is on the jazz and soul charts, has recovered from a skiing accident. Mason, who is an avid athlete, suffered a hairline fracture in his left leg at Mammoth Mountain in California.

Mason, one of the busiest musicians in L.A., recently scored an upcoming PBS-TV film "The Trial Of Moke," which centers around the trials and tribulations of the first black graduate of West Point. He also played drums and percussion for the soundtrack of the new tv series "Quark" and a new Walt Disney movie.

Mason also produced a new LP for Merry Clayton, who sings on Mason's new LP for Alpha Records in Japan.

The talented entertainer is heard playing drums on George Benson's "Weekend In LA" LP and he produced CTI's Seawind, which was nominated for a Grammy.

over for a 90-minute Donna Summer special, with a tentative taping date in April. Summer will bring on other Casablanca acts as guest performers.

Kahuna's Disco, in Redondo Beach, Calif., in conjunction with VIP Records, one of the largest volume West Coast black retailers, hosted a "celebrity night" for Marilyn McCoo and Billy Davis Jr.

During the evening, the ABC duo autographed copies of its latest LP "I Hope We Get To Love On Time" and participated in a question and answer session with the audience.

Al Green will be featured in a one-hour "Sound Stage" PBS-TV special performing tunes from the past as well as his new LP "Belle." While Green will have his band backing him, there will be no other singers on the program.

Kenny Gamble and Leon Huff, heads of Philadelphia International Records, are putting the final touches on new LPs by the O'Jays and People's Choice expected to be released in early spring.

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

Merv Griffin will turn his show

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	SATURDAY NIGHT FEVER Various Artists, RSO RS-74001	31	27	22	ACTION Blackbyrds, Fantasy F9535
2	2	14	ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	32	31	12	THE BELLE ALBUM Al Green, Hi HLP6004
3	3	12	FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	33	33	11	MR. MEAN Ohio Players, Mercury SRM 13707
4	4	5	WEEKEND IN L.A. George Benson, Warner Bros. ZWB-3139	34	44	2	THERE'S NO GOOD IN GOODBYE Mankhattars, Columbia JC 35252
5	5	11	BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	35	30	12	FUNK BEYOND THE CALL OF DUTY Johnny "Guitar" Watson, DJM DILPA714
6	6	13	THANKFUL Natalie Cole, Capitol SW 11708	36	34	16	SONGBIRD Deniece Williams, Columbia JC 34911
7	7	4	STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	37	37	22	ODYSSEY Odyssey, RCA APL1 2204
8	8	7	ONCE UPON A DREAM Enchantment, Roadshow RS 811 (U.A.)	38	42	17	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H
9	9	5	GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	39	32	6	PLAYER Player, RSO RS-1-3026
10	10	8	LIVE AT THE BIJOU Glover Washington, Jr., Kudu KUX 3637 (Motown)	40	36	20	REACH FOR IT George Duke, Epic IE 34683
15	2	2	PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bros. BSK 3093	41	38	19	MENAGERIE Bill Withers, Columbia JC 34903
12	11	17	FLYING HIGH ON YOUR LOVE Bar Kays, Mercury SRM 11181 (Polydor)	42	NEW ENTRY	STARGARD Stargard, MCA MCA2321	
13	12	14	GALAXY War, MCA MCA 3030	43	41	20	TRUE TO LIFE Ray Charles, Atlantic SD 19142
14	17	13	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International IZ 35036 (CRS)	44	43	12	THE HARDNESS OF THE WORLD Steve Coltrane, Atlantic SD5201 (Atlantic)
15	18	27	BRICK Brick, Bang BLP 409 (WEA)	45	46	4	RIDING HIGH Faze-O, SHE SH 740 (Atlantic)
16	19	12	CHIC Chic, Atlantic SO19153	46	45	5	LET ME PARTY WITH YOU Bunny Sigler, Gold Mind 7502 (Salsoul)
17	13	24	SECRETS Coo Funk Shun, Mercury SRM 1-1180	47	39	33	SOMETHING TO LOVE LTD, A&M SP 4646
18	16	29	IN FULL BLOOM Rose Royce, Whittfield WH 3074	48	47	11	THE BITCH IS BAD Denise La Salle, ABC AB1027
19	14	17	LIVE Commodores, Motown M894	49	57	4	ELOISE Eloise Laws, ABC AB 1022
20	21	5	WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	50	NEW ENTRY	AT HIS BEST Eddie Kendricks, Tamla T 354 (Motown)	
21	20	27	FEELIN' BITCHY Millie Jackson, Spring SP166715 (Polydor)	51	59	2	GOOD TO SEE YOU Walter Jackson, Chi-Sound/U.A. CH-LAB44
22	22	7	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	52	51	22	COME GO WITH US Pockets, Columbia PC34829
29	2	2	DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENNETT RCA AF15 2402	53	48	15	DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Casablanca NBLP 7080
24	25	5	REACHING FOR THE SKY Feabo Bryson, Capitol ST 11729	54	53	19	COCOMOTION El Coco, AVI 6012
25	23	25	BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T 543	55	55	21	TURNIN' ON High Inergy, Gordy G-978
26	24	34	TOO HOT TO HANDLE Heatwave, Epic PE 34761	56	56	3	SKY'S THE LIMIT Rhythm Heritage, ABC AA 1037
35	3	3	SHOUT IT OUT B.T. Express, Roadshow/Columbia JC 3507	57	49	14	NEW HORIZONS Isaac Hayes, Polydor PD 16120
28	28	22	SENT IT Richard & Simpson, Warner Bros. RS3088	58	54	8	THE FORCE Kool & the Gang, De-Lite DRS 9501
29	26	16	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2	59	52	15	SUNSHINE Emotions, Stax 4100 (Fantasy)
40	2	2	RAYDIO Raydio, Arista AB 4163	60	50	4	LE SPANK Le Pamplemousse, AVI 6032

More Push On Country Music Seen At Capitol

Promotion Chief Shift To West Spurs Action

By JIM McCULLAUGH

LOS ANGELES—Capitol Records has begun to place renewed marketing, merchandising and promotional emphasis on country product, according to Ed Keely, national country promotion manager for the label.

While still maintaining a&r offices in Nashville headed up by Frank Jones and Chuck Flood, Keely recently shifted his base of operations away from Nashville to the label's Vine St. tower complex in Hollywood.

The shift is reflective, indicates Keely, of more total label commitment to the country market and input with the greater merchandising departments for coordinating national programs.

The added emphasis is already paying off with nine charted singles on Billboard's Hot Country Singles chart, the most the label has had on that chart in several years.

"For years," explains Keely, "Capitol held a relatively dominant position in country and had a stable country base. That slipped somewhat in recent years but now we are committed

to building the label's country base to what it was and go beyond that.

"The marketplace for country is too important and too real to be ignored," he continues.

Also reflective of the concentrated push is the addition of new artists to the roster such as the recent Billy "Crash" Craddock and Lee Clayton signings.

Charted Capitol artists on the singles chart include Anne Murray, Merle Haggard (now with MCA), Kenny Dale, Bill "Crash" Craddock, Mel McDaniel, Freddie Hart, Gene Watson, Lee Dresser and La Costa.

The overall country roster now includes Asleep At The Wheel, Marcia Bell, Glen Campbell, Connie Cato, Lee Clayton, Jessi Colter, Michael Clark, Kenny Dale, Freddie Hart, La Costa, Mel McDaniel, Anne Murray, Colleen Peterson, Gene Watson, Bill "Crash" Craddock, Pam Rose, Original Texas Playboys, Dusty Chaps and Lee Dresser.

"I certainly think," adds Keely, "that there is crossover potential with a number of these artists."

Barring a smash crossover single or album,

notes Keely, country can be a solid 10% and more of the label's sales activities.

Keely points to the South, upper Midwest and Pacific Northwest as being particularly strong markets for country product.

Keely, who joined the label in 1961 in the Chicago sales branch, indicates he will be on the road in a promotional capacity approximately one-half to one-third of the year coordinating activities with Capitol's field sales force nationwide. The label does not maintain any regional country specialists.

The first Capitol LP from Craddock is due this month along with new albums from Freddie Hart, Kenny Dale and Marcia Ball.

Point of purchase sales material such as posters and displays for in-store use will be based on each country artist's activity, notes Keely.

"We will be doing more in the way of merchandising aids," Keely points out, "and more of our artists will be involved in actively supporting their product with personal appearances at radio stations and retail outlets, for example, in addition to touring."

Nashvillians Mull Frigid Winter: Too Tough To Travel?

• Continued from page 48

ing during January because "the odds are it will be a very wintry month." He prefers to take off at the beginning of December and return sometime in February. James says his experiences this winter confirm the wisdom of his policy.

"The South will probably be flooded with concerts next January and February," says Bill Golden of the Oak Ridge Boys. Like most ma-

nor country music acts, the ABC Records group travels by bus.

"The bus can get through places where cars and trucks can't," advises Golden, adding that the group spent two snowbound days in Toronto before flying out to another engagement. "We were in Las Vegas last year at this time," he recalls with envy.

"If this keeps up, all our acts will be asking for Florida or Caribbean cruises in January and February,"

comments Charles Hailey, operations manager of the Jim Halsey Agency in Tulsa. The agency lost an Oak Ridge Boys date in Cleveland, Mel Tillis in Wheeling and Don Williams in Norman, Okla. The dates have been resnet.

"We lost \$80,000 in bookings in January and February because of the weather," moans Dale Morris, manager of Billy Crash Craddock. The Capitol artist was able to make only eight of 28 dates during that period.

"We'll try to avoid booking these areas during January and February next year, and perhaps concentrate on the West Coast," adds Morris. Craddock was set to play Kansas City before that city was inundated by a major snowstorm.

Craddock's situation could get worse before it gets better; he's scheduled for a Canadian tour in March and April. When road conditions prevented Craddock from using his bus, he tried to fly to some of the dates, but the airports were socked in.

Little David Wilkins was forced to cancel two weekends in January because he couldn't get out of Nashville. One week in January and one in February were cancelled by the promoter.

The MCA Records singer is considering taking off Dec. 15-Jan. 15 next year, and has talked with his booking agent—United Talent—about concentrating on Southern

dates during the January-February period next year.

Wilkins, who travels by GMC motorcoach, would like to put more emphasis on the songwriting and publishing aspects of his career during this period in his future years.

Wilkins will be using an approach initiated by Tom T. Hall, except Hall normally doesn't hit the road between Dec. 15 and April 1. "I take that time off to work on my songs, make albums, write and rest," reports the RCA artist.

"Entertainers are expected to work seven days a week, 12 months a year," says Hall. "I decided to take the winter off because traveling is tough and business is falling off."

Hall has taken advantage of his winter lull this year by finishing a biographical book.

"We're in for more bad winters," predicts Warner Bros. artist Margo Smith, who adds, "and everybody's going to have to live with this."

She lived with it intensely for six hours stalled in her bus in a snowdrift en route to Oshawa, Canada. Cancellations also came in Rochester, Altoona, R.I., and Buffalo ("If it snows anyplace, it snows in Buffalo").

ABC Records artist Tommy Overstreet was snowed in at Montreal. Mercury's Faron Young missed one wintry weekend when 17 inches of snow fell in Thomasboro, Ill., according to Billy Deaton of Deaton dates are reset "as soon as possible."

United Talent lost more than \$80,000 in cancelled bookings during the January-February blitz. MCA's Cal Smith missed three weekends in a row.

"It didn't make any difference

where you were playing," comments Jimmy Jay, general manager of United Talent, noting that winter storms are now besieging the once snowless South.

A Craddock/Mickey Gilley show was cancelled twice in the same town, and now they're going back for the third time, says Jay, who reveals that some of his acts are wanting to work Western states during the two peak winter months.

But, should acts all decide to head South and West during the winter of 1979, Jay cautions about what could develop into another major problem: oversaturation of the market. "We can't all work in the same area," observes Jay.

Shorty Lavender of Lavender Blake Agency has another point: "You can't base next year's weather on this year's weather. It'd be nice if you could work Florida and the South in the winter and work Northern cities in the summer, but it just doesn't work out that way."

Judge Fiddlers

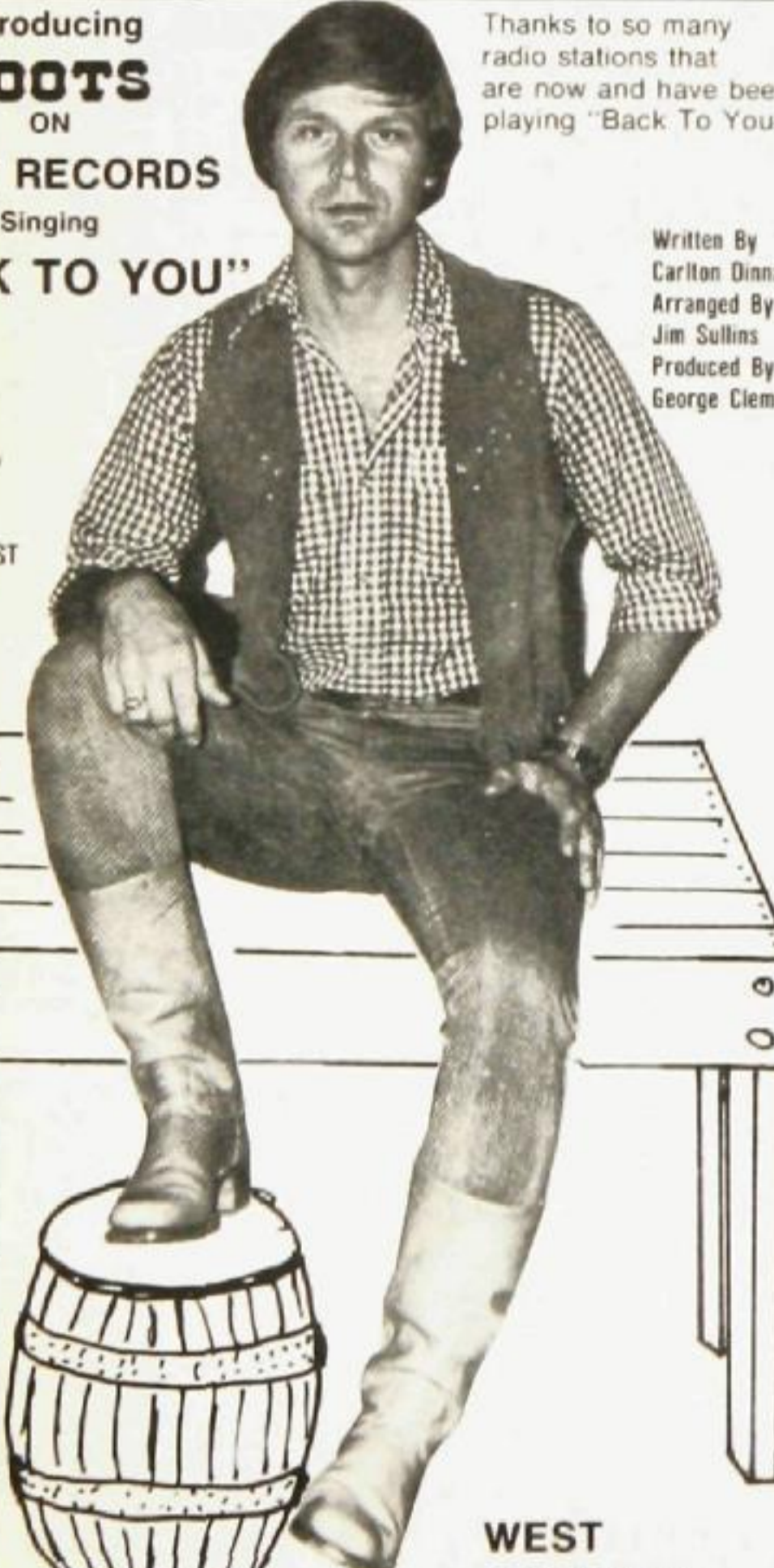
NASHVILLE—Kenny Starr and Ronnie Sessions took advantage of some time in their home town recently to participate in a fiddling contest staged by Nashville's WJRB radio. The MCA artists helped judge the amateur fiddling contest.

Smith To Washington

NASHVILLE—After performing his new MCA single, "I'm Just a Farmer Like You," at a farmers' rally in Augusta, Ga., Cal Smith has been invited to go to Washington, D.C., to perform with farm strikers in April. Smith also performed at a similar rally in Clarksdale, Miss.

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BUCKETS OF AVA PROMO

NASHVILLE—In support of Ava Barber's single release, "Bucket To The South," Los Angeles-based Ranwood Records mailed about 300 miniature bucket replicas to national country program directors.

According to Larry Welk, general manager of Ranwood, the company found itself in a cover record situation and designed a campaign to give its release more prominence.

"Colleen Peterson had one out on Capitol, which shipped earlier than ours," says Welk. "So we tried to design a campaign that would not only serve as a reminder, but when coordinated with trade ads would ensure a continuing amount of interest in the record."

Apparently, the promotional efforts have paid off gaining Barber a starred 32 position in Billboard's Hot Country Singles chart.




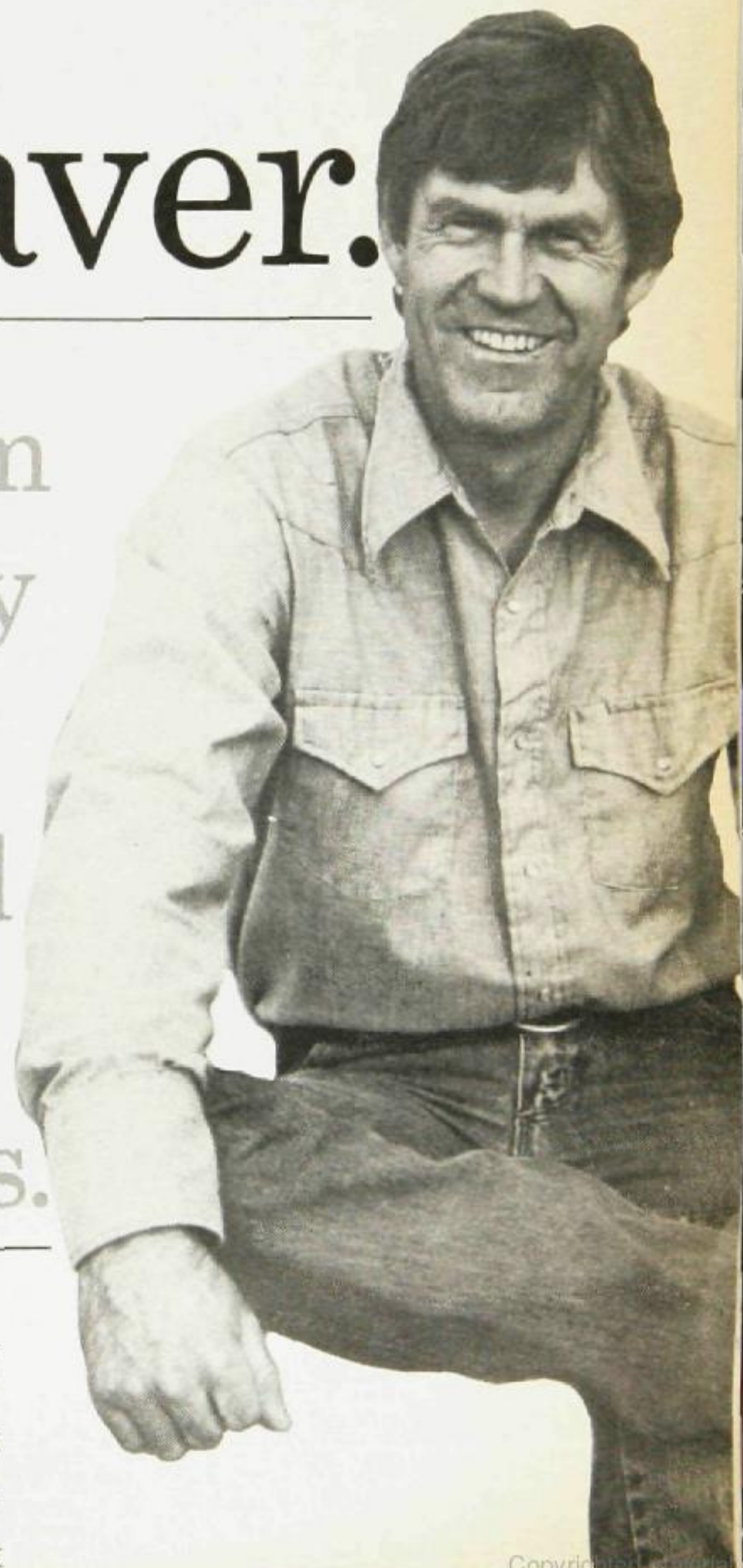
BEST FRIEND—MCA artist Conway Twitty presents a diamond wedding ring set to Carol Pipkin, winner of the WKDA "Georgia Keeps Pulling On My Ring" contest. Dale Turner, music director of the Nashville station, left, and Fred Pipkin, husband of the winner, attend the presentation in Twitty's office.

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KTCR, Minneapolis
WWVA, Wheeling

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WDEN
KPRB
KATR
KSHA
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KTOM
KNOE

WSDS
WCMS
WELE
WWNC
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Billboard

Hot Country Singles

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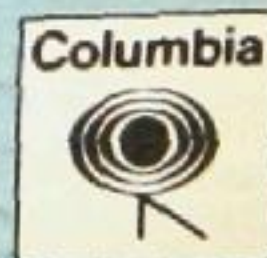
Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and a section for STAR PERFORMER. Includes songs like 'Mamas Don't Let Your Babies Grow Up to be Cowboys', 'Deeper Water', 'Here in Love', etc.

From Columbia Records

'THIS IS THE LOVE'

Sonny James

3-10703





Billboard photo by Gerry Wood

Tootsie's Orchid Lounge: Nashville's original country music hall of fame.

Tootsie's Run Ends, But Nashville Will Remember

By GERRY WOOD

NASHVILLE—"She had the longest running show on Broadway," intoned "Grand Ole Opry" announcer Grant Turner.

It will go down as one of Nashville's classic—and classiest—statements. It came in a eulogy delivered for that woman dressed in an orchid gown and lying in an orchid casket.

Hattie Louise Bess. Just call her Tootsie.

Why would so many music business personalities turn out for the funeral of a woman who ran a slightly seedy bar on Broadway in Nashville?

Why did Connie Smith sing at the funeral? Why were the pallbearers such music luminaries as Tom T. Hall, Justin Tubb, Dave Barton, Don Madden, Ralph Davis and Glen Davis? Why were Roy Acuff, Faron Young, Doyle Wilburn and Jimmy Ridley crowded into the funeral home for this glorified barmistress?

Because this was THE Tootsie of Tootsie's Orchid Lounge. She was one of those unforgettable characters who have colored the Nashville music scene, making truth far stranger than fiction.

Almost touching the rear of the old home of the "Grand Ole Opry," Ryman Auditorium, Tootsie's Orchid Lounge attracted hundreds of country music artists and musicians who whisked out the Ryman back door into Tootsie's for a quick cold one... or two... or, sometimes... three.

Because the stars were there, the funky bar also drew thousands of fans, hoping to catch a glimpse of their heroes through the everpresent smoky haze. And because the stars were there, the bar attracted those who wanted to be stars.

Especially songwriters.

If heaven is short on patron saints for songwriters, Tootsie has already been put on the job.

She listened, she learned, she gave advice and she gave a shoulder to lean on and cry on.

"To many young musicians, Tootsie was a small finance company, a booking agent and a counselor," observed Tom T. Hall.

Besides slipping money, food and drink to downtrodden writers and musicians, Tootsie was known to pitch their wares to her more successful music business clients. Perhaps even more

important, she'd make sure that their songs—however weak—were placed on her jukebox right next to the strips hawking Ernest Tubb and Marty Robbins.

She ran a tight ship. If patrons got out of hand, she'd show them the door—and if they resisted, she'd pull her legendary hatpin and apply the final persuasion herself.

"She put on a tough front with that hatpin and all," concedes Ernest Tubb. "But she was the softest touch in town."

Her walls were lined with yellowing photos of greats, near-greats and never-greats. Tootsie's Orchid Lounge was Nashville's original country music hall of fame.

Not only did she aid and abet writers and musicians, she had songs written about her and because of her. She once recorded a recitation fittingly titled, "The Wettest Shoulder In Town."

She opened her bar in 1961 and it soon became a Nashville tourist attraction, quenching the thirsts and stoking the dreams of fans and would-be stars. She had a loud voice and a jolly manner. She was the Mother Confessor.

Tootsie was queen of an era in Nashville that has gone forever. When deals were sealed through the smoke and smell of a dimly lit tavern instead of modern, fluorescent-lit, Naugahide-gilded office of some slickly dressed dude.

When performers sweated at the "Opry," and that show's announcers would have scoffed at the idea of wearing matching jackets. When a \$5 handout bought another week of existence in this city that kills a thousand dreams before yielding a narcotic ray of hope.

It's tough out there. So, Tootsie—with her magnificently misnamed Orchid Lounge—made it gentle inside.

For that, she will be remembered with fondness and love.

Cancer entered her life two years ago, and, fighting as hard as she could, Tootsie just couldn't kick it out the front door like some boisterous customer. She died Feb. 18 with 64 years of good, tough and soft living under her belt.

Grant Turner effectively summed up Nashville's feelings for Tootsie: "When you leave this world, the only thing you take is what you give away. Tootsie had a lot to take."

'Jamboree' Will Repeat At Ohio Site

Continued from page 48

on Saturday and from 11 a.m.-6 p.m. on Sunday.

Major stars slated to appear at the 1978 jamboree include Roy Clark, Ronnie Milsap, Charley Pride, Mel Tillis, Tom T. Hall, Bill Anderson, Moe Bandy, Dave & Sugar, Dave Dudley, Stella Parton and Mary Lou Turner.

Several of the regulars on the "Jamboree" will also appear. The live country music show has been broadcast weekly on WWVA for the past 45 years.

Prices will hold at last year's level—\$25 for a two-day admission, and \$15 for a single day. Children, six to 12, pay half price, and those under six are admitted free.

"Jamboree In The Hills '78" will be broadcast over WWVA in its entirety, similar to last year. Producing the event will be Mel Lawrence who has coordinated such major outdoor music festivals as Woodstock and the Monterey Pop Festival, and last year's Jamboree.

Food will be available on the site.

Among the innovations inspired by the questionnaire replies will be the addition of reception tents, providing shaded areas where the audience can sit and mingle.

Tickets may be ordered by calling 800-624-5456 or writing "Jamboree In The Hills" at 1015 Main St., Wheeling, W. Va. 26003. Tickets will also be available at Ticketron and other Northeast outlets.

The Jamboree office also offers a list of hotels, motels and camping sites in the area. Camping will be available at the site for self-contained vehicles.

Officials are working on fly/drive packages with airlines for the festival, and other travel packages will be available.

Show Due At Seminar

NASHVILLE—The ninth annual Country Radio Seminar's "New Faces Show" and banquet will take place Saturday evening (18) at the Nashville Airport Hilton.

The yearly show, which regularly follows the two days of broadcasting seminars, gives the radio industry an opportunity to see performances by recording artists who are breaking into the country music field.

Appearing this year will be Janie Fricke, CBS; Vern Gosdin, Elektra; Con Hunley, Warner Bros.; Don King, Con Brio; Zella Lehr, RCA; Ronnie McDowell, Scorpion; Peggy Sue, Door Knob; Ray Sanders, Republic; Kenny Starr, MCA; and Gene Watson, Capitol.

Eddie Kilroy and Charlie Monk are producing the show with Monk also serving as master of ceremonies. Jackie Straka is assistant producer.

Musical support for the show will be provided by Bobby Dyson, Jerry Whitehurst, Dave Kirby, Bobby Thompson, Stu Basore, Billy Stanford, Buddy Spicher, Eddie Anderson, and the Lea Jane Singers.

Information or registration forms for the seminar can be obtained through Ellen Tune, (615) 254-9461.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 3/11/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	6	6	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
2	2	7	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835-H
★ 4	6	6	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
4	5	22	SIMPLE DREAMS—Linda Ronstadt, Aylum 6E104
5	3	20	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
6	6	15	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
7	8	34	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771-G
★ 11	22	22	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DO2093
★ 12	5	5	ELEVEN WINNERS—Merle Haggard, Capitol ST 11745
10	10	28	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
★ 14	8	8	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
12	7	27	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1 2439
13	13	5	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
★ 18	26	26	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
15	9	20	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
★ 20	4	4	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
17	15	30	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
18	19	43	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
★ 26	4	4	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
20	16	62	GREATEST HITS—Linda Ronstadt, Aylum 7E-1092
21	22	14	I WANT TO LIVE—John Denver, RCA AFL12521
22	17	17	GREATEST HITS—Olivia Newton-John, MCA 3028
★ 23	28	5	THE BEST OF JERRY LEE LEWIS, VOLUME II—Jerry Lee Lewis, Mercury SRM 15006 (Phonogram)
24	24	12	DON'T LET ME TOUCH YOU—Marty Robbins, Columbia KC 35040
25	25	22	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
★ 31	19	19	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
27	27	15	GREATEST HITS—George Jones & Tammy Wynette, Epic KE 34716
28	21	27	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
★ 29	35	9	LOVE'S UPS AND DOWNS—Barbara Mandrell, ABC/Dot DO 2058
30	33	19	YOU LIGHT UP MY LIFE—Debbie Boone, Warner Bros. BS3118
31	29	47	KENNY ROGERS, United Artists UA-LA689-G
★ 32	40	2	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
33	30	17	LOVES TROUBLED WATERS—Mel Tillis, MCA 2288
★ 34	42	35	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
35	23	11	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
36	36	24	HOW GREAT THOU ART—Elvis Presley, RCA LSP 3758
37	34	79	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
38	41	17	MY FAREWELL TO ELVIS—Merle Haggard, MCA 2314
39	37	16	COUNTRY MEMORIES—Jerry Lee Lewis, Mercury SRM 15004
40	32	8	BEAUTIFUL COUNTRY—Gene Watson, Capitol SP 11715
41	38	12	THE FIRST TIME—Billy "Crash" Craddock, ABC/Dot DO 2097
42	48	4	T.G.—T.G. Sheppard, Warner Bros. BSK 3133
43	45	9	THE BEST OF FREDDY FENDER—Freddy Fender, ABC/Dot DO 2079
44	46	11	ROSES FOR MAMA—C.W. McCall, Polydor (not listed)
45	44	7	HOOKIN' IT!—Roy Clark, ABC/Dot DO 2099
46	43	13	LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell, Capitol SWBC 11701
47	49	3	GENTLE TO YOUR SENSES—Mel McDaniel, Capitol ST 11694
48	39	5	NEW TRAIN—SAME RIDER—Tom T. Hall, RCA APL1-2622
49	NEW ENTRY		LIVE AND KICKIN'—Original Texas Playboys, Capitol ST 11725
50	NEW ENTRY		ON THE ROAD—Jerry Clower, RCA 2281

King & Woodward Honored By Wiljex

NASHVILLE—Don King and Dave Woodward were presented with plaques as Con Brio Record's ASCAP publishing company, Wiljex Publishing, held its annual awards of merit ceremonies.

King and Woodward scored with three songs each on the national country trade charts during 1977. Also attending the ceremony held at the Con Brio office were Bill Walker and Jeff Walker of Con Brio and Ed Shea and Judy Gregory of ASCAP.

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Nashville Scene

By PAT NELSON

Ronnie Milsap, whose RCA album "It Was Almost Like A Song" has been certified gold, appears on "Midnight Special" Friday (10) before heading to England for the Wembley Festival on

March 26. While in Europe, Milsap will also perform in Sweden, Holland, Finland and Norway.

Joe Ely is on tour in conjunction with his latest MCA album release "Honky Tonk Masquer-

ade" with dates including the Caboose in Minneapolis, Monday (6) Wednesday (8), the Quiet Night in Chicago, Thursday (9) Saturday (11); and the Other End in New York, Monday (13)-

Wednesday (15). Then he's also off to England for the Wembley Festival as well as a series of European dates with Merle Haggard. Ely is one of the most individual artists to emerge in coun-

try music in the last couple of years and this album is an impressive demonstration of his performing and writing distinctiveness.

Elektra artist Sammi Smith collapsed before her Saturday (25) show in Lake Charles, La. She is now at the Parkview Hospital in Nashville, where her illness has been diagnosed as pneumonia. . . . Hank Williams Jr. was in Los Angeles in February recording material for his next Warner/Curb LP. . . . The Oak Ridge Boys will be the special added attraction at radio KTOW's seventh spring show at the Tulsa Assembly Center, April 2. Roy Clark, Buck Trent, Jimmy Henley and Hank Thompson will also be featured on the annual event.

George Hamilton IV began a one-week promotion tour in Atlanta for his new ABC single "Only The Best." He's continuing on to Houston, Dallas and Memphis, among other cities, in support of his first "cajun" style record. Written by Jim Rooney and produced by Allen Reynolds, the single features Buddy Spicher on fiddle.

BMA Records artist Ken Sheldon can't lose on his latest single release. His producer, Gene Kennedy, thought they should release "I'm Having A Heck Of A Time (Getting Over You)" as his next single rather than the one originally planned. Kennedy believed in it so much that he's putting up the money for Sheldon's next release if this one doesn't chart. But with the initial response he's gotten on the record, Kennedy doesn't think he'll be out any money.

DOLLY PARTON'S DECEMBER 18th CONCERT DREW A RECORD AUDIENCE: 4 MILLION PEOPLE.

It was the Paramount Theater in Portland, Oregon where Dolly's startling performance thrilled an audience of 4 million. But wait a minute . . . the Paramount Theater seats only 3,000. How is this thousand-fold extra exposure possible? Simple. Filmways' "Country Concert" radio series - heard on more than 200 radio stations throughout the nation.

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Concert" features the performances of such country greats as Johnny Paycheck, Tom T. Hall, Kenny Rogers, Tammy Wynette, Jerry Reed, Mickey Gilley, Larry Gatlin, Jim Ed Brown & Helen Cornelius, and many more.

"Country Concert" - a whole new experience for the radio listener who senses every aspect of the live performance, just as if he or she were actually there in the audience. Already a proven programming success, "Country Concert" is nominally priced and accommodates local commercials for station profits.

"Country Concert" drew a record audience for Dolly Parton. It's drawing record audiences for other country superstars and radio stations all over America.



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KENDALLS SOAR-Performing during their latest tour, Royce and Jeannie Kendall have climaxed their duo success as the Kendalls by winning the Grammy Award for "best country vocal performance." The father/daughter combo records for Ovation Records.

Johnny Carver's successful debut at the Goldrush Club in Reno garnered him an instant re-booking at the club in May. . . . It was bound to happen sooner or later. "Close Encounters Of The Cheatin' Kind" is the new Sherri Williams single on Mercury Records. It was produced and co-written by Mercury's Jerry Gillespie who also wrote "Heaven's Just A Sin Away."

Cornelia Wallace, former first lady of Alabama, has inked a management and booking contract with Top Billing, Inc. in Nashville. She appeared regularly with Roy Acuff's Smoky Mountain Boys 20 years ago as a singer-guitarist and later moved to New York where she worked for MCA and studied drama at night.

When she returned to Montgomery she pursued acting. One of her roles was Stella in "A Streetcar Named Desire." Interested in tv, professional modeling and possibly movies, Wallace isn't sure what she'll be doing but promises that the public will be seeing a lot of her.

Linda Ronstadt was on hand for the Kendalls' debut engagement at the Palomino in North Hollywood, only two nights before they captured the best country vocal performance Grammy at the NARAS Awards Show.

Cin-Kay Suing

NASHVILLE-Seeking damages of \$100,000, Cin/Kay Record Co. has filed suit against Gene Kennedy Enterprises and Rick Smith.

The suit alleges the defendant breached recording and production agreements with Cin/Kay regarding two artists, Linda Cassidy and Rick Smith. The case is expected to be heard in chancery court in Nashville this month.

Talent Talk

Joni Mitchell's RIAA certification for "Don Juan's Reckless Daughter" gives her eight gold LPs, a total exceeded among female artists only by Barbra Streisand. Helen Reddy also has eight gold albums; Aretha Franklin and Carole King each have seven. ... Carole Bayer Sager named one of the best new international female artists in France's Revelation De L'annee (a year-end poll by one of the country's leading radio stations). Her LP appeared on the French charts before it was officially released in the country.

A "Rock Wars" musical is slated for Broadway this summer with a battle of the bands format planned. Performing will be For Shake's Sake, Za-Zu-Zazz and the Year One band, the last named last heard of when it performed and filmed its show at the Grand Canyon during the Independence Day holiday. ... Expect rock event involving the Twin Towers in New York soon. ... Fans barricaded the doors when the Stranglers played the Paradiso club in Amsterdam. More than 2,000 crowded into the 1,500 capacity former church and latter-day hashish haven.

Militant rocker Tom Robinson told WNEW-FM's Scott Muni that the \$36,000 limo Capitol had waiting for him when he landed in New York last week (24) was later stolen from outside Studio 54, where he had been taken to see the writhing denizens of the Big Apple. Not only stolen, but driven to Harlem and set afire, Robinson chuckled. "Some Karma," he added.

Seven months after Styx released its seventh LP, "The Grand Illusion," the LP went double platinum, A&M says. ... Trudy Richards Moreau resumes her pop career with a performance at New York's La Chansonette Monday (6). She will be there for the next three Mondays. ... David Bowie will tour the U.S. between March 29 and May 8. The tour comes between two movie stints, the just completed "Just A Gigolo" with Marlene Dietrich and Kim Novak, and "Valley" about expressionist painter Egon Schiele, to be filmed in July.

Foreigner on an "Around The World In 42 Days" tour of the world. ... Leif Garrett on a promotional tour of Australia. The young star has already criss-crossed the U.S. and Europe doing promo stints.

Max's Kansas City in New York is negotiating for the Vortex Club in London, which Max's owner Tommy Dean hopes to open as Max's Kansas City (London) in April. ... The opening of the CBGB Theatre in New York has been postponed because of delays in getting electrical work done at the venue. A new tentative opening date has been set for March 16. Casualty of the delay has been Robert Gordon who was set to play the weekend beginning Thursday (2).

Coming to the CBGB club this week will be the Motor City Review, a punk package tour from Detroit featuring the Niggers (the world's first black punk act), the Traitors and the Pigs. The Traitors opened for the MC5 when a new punk club, Bookies Club 850, opened in Detroit recently.

New On The Charts

• Continued from page 33

But her two biggest hits are both remakes of old r&b tunes. "Married But Not To Each Other," which crested at number three country last year, was a remake of Denise LaSalle's 1976 r&b hit, while this song, the first Mandrell single to crack the pop chart, is a new version of Shirley Brown's 1974 hit which went No. 1 r&b and top 30 pop.

Born in Houston on Christmas Day 1948, Mandrell is said to be the youngest member of the "Grand Ole Opry." She has had four albums on Dot, the latest being "Love's Ups And Downs." Mandrell got her first break years ago working Joe Maphis' show in Las Vegas; she also toured with Johnny Cash and has a featured spot on the Red Foley show.

Mandrell is managed by her father, Irby Mandrell, (615) 824-0092. The star who plays more than 200 dates a year is booked by Lavender Blake in Nashville, (615) 383-0881.

THE TUBES

Pantages Theatre, Los Angeles

On a good night the Tubes can unleash an assault on the senses, lifting the audience through a visually outrageous, musically resourceful and zany reflection of America's rock generation.

With all its power and stimulating sequences however, an off night, when the intricacies and subtleties overcome the spontaneity, energy and delicate timing, formula begins to outweigh the inspiration, placing a blanket of routineness over the group's liveliest sequences.

The first of a five night run had a bit of both on Feb. 22, its flaws due partially to an unripe opening and a cut in the group's personnel.

Musically the show's 21 selections ran almost exactly like the group's latest live album, leaving few surprises. Though the guitars, synthesizer, keyboards, bass and percussion showed an increased cohesiveness, periods of self indulgence and lackluster presence, at times, dulled the set.

The two-hour performance moved up and down rather than climbing steadily to its highly anticipated climax, dragging through an introductory overture, two new songs and choreographed instrumental, "God Bird Change" before taking off in "What Do You Want From Life."

Introducing new material strong enough to challenge the popularity of the old standards is a problem the group must solve. Though a limp "Don't Touch Me There/Mondo Bondage" and a comparatively saggy "Boy Crazy" and "Stand Up And Shout" made new material "Got Yourself A Deal," "Show Me A Reason," "Be Mine Tonight," and "One Helluva Party" (a commando/terrorist number where the group high-jacks the theatre) more noticeable. A lack of focus and familiarity put these tunes on the back burner.

However, those moments of brilliant musical and visual parodying, unique to the Tubes, erases whatever flaws may exist on a particular night.

A refreshing and entertaining silliness came with "It's Not Unusual" and "Haloos" while a punk rock parody featuring Fee Waybill on chainsaw, "Smoke," and the group's elevating anthem to teenage America "White Punks On Dope," offered the best of the Tubes' characteristic animated and true-to-life inventiveness.

KEVIN MERRILL

DRAMATICS MANHATTANS

Pantages Theatre, Los Angeles

The Dramatics began a three-night, five-performance here Feb. 17 by being upstaged by its opening act.

The five-man group was introduced by a somewhat over-enthusiastic announcer as "the No. 1 attraction in the world today." In its hour-long, 14-song set it mixed recent hits like "Be My Girl" with songs from its upcoming ABC album, "Do What You Want To Do."

With this emphasis on newer material, the group's classic early '70s hits were condensed almost beyond recognition in a brief medley near the end of the show. These songs included "Me And Mrs. Jones," "In The Rain" and "Whatcha See Is Whatcha Get," one of the most dynamic, super-charged singles of the '70s.

The group, which features Ron Banks, has an intense, dramatic style which contrasts with the Manhattans' more breezy, accessible approach. It also deals in more raucous humor and in more of a cliched "let's party" lyric sensibility.

The visual element of the group's show was poor, from the stark green outfits the men wore to the overabundance of garish Las Vegas production effects like special lights, a mirror ball and a silver curtain of tinsel.

Columbia's Manhattans opened the show with a 50-minute, 12-song set, mixing older hits like "One Life To Live" (which showcased the veteran quartet's street corner doo-wop harmony sound) with newer songs like "There's No Good In Goodbye."

Backed by a 12-piece orchestra (as were the headliners), the group also offered the mellow ballad "There's A Place For Us" from "West Side Story," its own sleek, smooth No. 1 single "Kiss And Say Goodbye" and a wild, funky "Don't Leave Me This Way," with congas and palm trees on either side of the stage giving the song a tropical flavor.

Another highlight occurred when Gerald Alston gave a classy and not at all melodramatic solo reading of "The Way We Were."

The set clicked because of the excellent choreography and appealing costuming, coupled with the group members' easy-going personalities and vocal performances. PAUL GREIN

Talent In Action

ELVIN BISHOP SEA LEVEL EDDIE MONEY

Palladium, New York

This triple bill turned out to be an excellent albeit lengthy evening of rock'n'roll on Feb. 17. Each act delivered a substantial and satisfying set but the show was overlong due to stage waits that averaged 40 minutes between each act.

Many in the audience used the waiting time to chemically alter their sensibilities. By the time headliner Bishop hit the stage the 85% full house was, collectively, as high as King Kong's nostrils. But Bishop's jumping set was enough to reach the most catatonic nodder in the house as the guitarist and his fine eight-piece band woke up everyone with 90 minutes of grade A Southern boogie.

Bishop is an enthusiastically entertaining showman and his music is simple and fun. The band features vocalist Mickey Thomas who is becoming an accomplished performer in his own right. This may not be the most creative act in rock today but it is certainly one of the most amusing.

High points in the 13-song set included a fine blues number, "Little Brown Bird" and two Bishop standards, "Rock My Soul" and "Traveling Shoes."

Sea Level's 10-song, one-hour set was also entertaining though it lacked the theatricality of Bishop's show. This six-man band is good enough to get by on its musicianship alone. Former Allman Brothers pianist Chuck Leavell and multi-instrumentalist Randall Bramlett were particularly impressive in the set.

Highlights included "Country Fool" and "What Kind of World Is This," two songs featured Bramlett's vocal work.

Like Bishop, Eddie Money is short on creativity but long on entertainment. There is nothing unique about him, he is just a hard working rock'n'roller with a good five-piece band. But that was enough for those in attendance.

Money's songs, like "I Want To Be A Rock 'N' Roll Star" and "Two Tickets To Paradise" are good rockers and the band's execution is flawless. Money's only real flaw is that he cavorts about the stage as if he were rehearsing for the title role in the film version of the Rod Stewart Story.

But the crowd loved Money and called him back for a well deserved encore at the end of his 11-song 50-minute set. ROBERT FORD JR.

ROSE ROYCE BAR-KAYS CON FUNK SHUN STARGARD

Forum, Los Angeles

Without a doubt, Rose Royce is one of the most professional groups on the scene today. In its Feb. 18 presentation before a close-to-capacity crowd, it demonstrated why its latest album, "In Full Bloom" has gone almost double platinum.

In its 75-minute, eight-song set it offered hits such as "Wishing On A Star" and "Makes You Feel Like Dancing."

The soul of the group is provided by attractive vocalist Gwenetta Dickey who with her pleasant voice and stage presence gave a sensual touch to her interpretations.

The excellent band is composed of Kenji Brown, lead vocal and guitar; Henry Garner, drums and vocal; Tral Santiel, congas; Lequent "Duke" Jobe, bass and vocals; Michael Moore, sax; Michael Nash, keyboard; Freddie Dunn,

New Como Special Inks Kenny Rogers

LOS ANGELES—Kenny Rogers, Grammy winner as country male vocalist for '77, will be a guest star on ABC-TV's "Perry Como Special," set to air in late March.

Rogers will perform aboard a 19th century frigate in San Diego, where he will be joined by the Navy Sea Chanters for a production number.

The Chanters are a 17-man team of Navy singers and musicians whose function is to "preserve the heritage of sea songs."

Also appearing on the special, to be produced and directed by Stephen Poulit, will be Grammy-winning Debby Boone, voted best new artist of '77.

trumpet; and Kenny Copeland, lead vocal and conga.

The latter must be credited with a superb vocal job on "I Wanna Get Next To You." So must Gwenetta for "Ooh Boy" on which she was joined by a spontaneous chorus of vocals from the audience. The group closed its set with the inevitable "Car Wash."

Preceding Rose Royce was the spectacular Bar Kays, a solid and consistent 10 piece group of exceptional power.

Its 45-minute, six-song set was a constant turn-on for its fans, who danced in excitement provoked by the erotic movements of its lead vocalist as well as by contagious rhythms. The group's "Flying High On Your Love" is flying high on the charts.

This soul/funk marathon was opened by Stargard, three good looking female vocalists backed by a nine-piece band.

Stargard offered an incredible amount of style and vitality, while its backing group rounded its set perfectly. The professionalism of this group says that although new as a unit, it has been performing for quite some time. The group's less than 40-minute set was highlighted by "Which Way Is Up?"

Another hit group, Con Funk Shun, followed Stargard's opening set, with a performance which, although competent, was the least impressive of the evening's performers.

Despite the long bill, the show was developed smoothly and with ease, avoiding the dangers of disjointing set changes. The audience was demonstrably appreciative. ABELARDO HERNANDEZ

AVERAGE WHITE BAND

El Mocambo, Toronto

For this one date, the silky smooth sounding AWB band chose to play a high-rolling tavern instead of a large venue and the audience appreciated the goodwill by packing the 500-seater to capacity and roaring approval between numbers.

The emphasis on the approximately 10-tune, more than hour long Feb. 20 show was definitely on classic AWB material such as "Put It Where You Want It," "Cut The Cake" and "Pick Up the Pieces." Since it was the band's first appearance in this city, many in the audience were only familiar with the Scottish soul band on record and were encouraged to find the onstage vitality to be far superior to wax versions.

The tightness of the six piece was stunning and the subtle interplay of instruments, an extraordinary experience to take in at the club level (even if it was the same one used by the Rolling Stones close to one year back).

Not taken to dramatic stage posturing, the two horn players, bass and lead guitarists,

Punk Rock Seen On KNXT-TV

LOS ANGELES—If punk rock indeed dies from undernourished airplay, it will not be the fault of KNXT-TV, CBS-owned station here.

A segment of its locally-produced "Talkabout" series will focus Friday (17) on the new wave, using live and taped interviews with seven proponents and 10 cuts from typical artists.

Additionally, action clips of Britain's Generation X and Jam will be employed in the 90-minute show.

Guesting will be Kim Fowley, Richard Meltzer, critic and lead singer with punk act Vom; Doug Weston, owner of the Troubadour club here; Rodney Bingenheimer, L.A.'s only new wave DJ; John Montgomery, vice president of Sire Records; Robert Merlis, Warner Bros. publicity man for the Sex Pistols' recent tour, and Stan Sobel, guitarist for local punk act, the Dickies.

Cuts to be featured are "Anarchy In The U.K." by the Sex Pistols, "In The Flesh" and "Fan Mail" by Blondie, "Lookin' Out For Number One" by the Boomtown Rats, "Sonic Reducer" by the Dead Boys, "Don't Worry About The Government" by the Talking Heads, "Sheena Is A Punk Rocker" by the Ramones, "Miracle Man" by Elvis Costello, "The Modern World" by Jam and "Blank Generation" by the Voidoids.

drummer and keyboardist engaged the audience with compact solo runs and well rehearsed counterpoint melodies that mix that soul and jazz style so much the trademark of this anything but average white band. Few shows come off with full marks, this is one that did, and CHUM-FM's radio broadcast of the 11 p.m. set must have had much to do with the extra effort put forth by the band. DAVID FARRELL

DAN HILL GARY EDMOND

Other End, New York

Hill is the type of personal performer who seems in short supply these days. Performing at the intimate room on Feb. 15, he was especially effective.

Alone with only a guitar accompaniment, Hill performed 12 songs in 70 minutes. By the time he was through just about everybody in the SRO audience felt they had just made a new friend.

Hill's set was predominately autobiographical. Many of his songs were about him being a songwriter and performer, and recently a rather successful songwriter and performer. But he also sang some very effective songs about his sister and about his parent's interracial marriage.

Another pretty and delicate song in Hill's repertoire was "No One Taught Me How To Lie," about the artist having to face the truth with a lady love after a lifetime of chronic, even if harmless, tall tales.

Between songs Hill was witty and relaxed, just as could be expected from a performer who comes out in a work shirt and is shoeless.

But what the audience really wanted, and what it got was Hill's performance of "Sometimes When We Touch," the hit he wrote with Barry Mann. For this song he had the help of another musician accompanying him on piano.

Opening the show was Gary Edmond, a comedian and rock'n'roll impressionist. He sang Christmas carols as they would have been interpreted by David Bowie, Lou Reed, Bob Dylan and Jim Morrison.

He also did his version of Jackson Browne doing an Oscar Meyer weiner commercial and Neil Young. It was funny. ROMAN KOZAK

PETER HAMMILL

Other End, New York

An appearance in New York by Hammill is as rare as it is welcome, and the SRO crowd on Feb. 17 got just what it wanted.

Both by himself and as mainstay of a group called Van Der Graaf Generator, Hammill has had great success in Europe, especially Italy, but at home in England and in the U.S. he is only a cult figure.

His music brings to mind early Genesis with phrasing sometimes reminiscent of David Bowie. He was alone on stage, calling his show, "less of a performance than a skeletal rendition." But even alone he had all eyes and ears on him.

Playing for 75 minutes, with no encore—he told the audience he doesn't do them—Hammill performed about nine songs, moving between piano and guitar.

Hammill's songs are convoluted, complex and dark, with many shifts in time and melody. As he performed, Hammill would play with a rare rage, his voice bordering on the histrionic as he went up and down the scale, from shriek to growl.

Hammill did not announce the names of his songs; he merely went from one to another. But he covered material in his Visa Records' greatest hits LP called "Vision." Some songs that sounded familiar included "The Institute Of Mental Health (Burning)," "The Comet, The Course, The Tail," and "Vision."

Peter Hammill is not an easy artist to listen to on record. He is too intense, requiring complete attention. It is not casual background music.

In concert, however, it worked very well. The man is an obvious original, consistent to his own vision. And even if he doesn't sell that many records, an artist he is. ROMAN KOZAK

'History Of Rock'

• Continued from page 34

Early stations signed include WASH-FM, Washington, D.C.; WIP, Philadelphia; WXLO-FM, New York; WQXI-FM, Atlanta; KIMN, Denver; K101, San Francisco; K100, Los Angeles and WIND, Chicago.

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MARCH 11, 1978, BILLBOARD

RETARDS TALENT DEVELOPMENT

Asian Industry Meet Blasts Piracy

• Continued from page 1

turned to piracy as the key inhibiting factor holding back area development.

Present were representative of record industry associations in Europe and the U.S., and key executives of such multinational companies as WEA, EMI, CBS, RCA, Polydor and United Artists.

The conference was organized by Dave Young, regional IFPI director headquartered in Hong Kong, and James Dy, president of PARI, the local industry association. UNESCO also played a part in staging the confab.

Speaking on behalf of Philippine foreign minister Gen. Carlos P. Romulo, under secretary of foreign affairs Jose D. Ingles stressed the position of his government is that record piracy is outright theft and can no longer be tolerated.

In his keynote address before the conference at the Manila Hotel the official stated that his government is also placing a high priority on becoming a signatory to the Geneva Convention.

Under that treaty, promulgated in 1971, contracting states agree to bar

the production or importation of unauthorized recordings.

Gen. Romulo's view is that while international music is welcomed in the region, interchange presupposes a two-way process, and Asian music should also be marketed in the developed countries of Europe and North America.



WORLDWIDE KARMA—The man behind Silver Convention and other major World recording names, Michael Kunze, signs his newly formed Karma label to Polydor International, and will develop a roster of new acts aimed at the worldwide market. Heading the outfit is industry veteran Helmar Kunte, involved in building up the Brain and Jupiter labels. At the Hamburg signings are, seated, Polydor International vice president Roland Kommerell (left) and Kunze; standing, from left, are Polydor International vice president Walter Stein-Schomburg, DGG managing director Richard Busch, Polydor International president Werner Vogelsang, and DGG director Wolfgang Arming.

Speakers at the conference pointed up impressive growth statistics in the Far East music industry, but all agreed that rampant piracy still cuts deeply into legitimate sales.

Territories identified as most beset by the problem include Indonesia, Thailand and Taiwan, where unauthorized record and tape product

comprise but a tiny fraction of totals marketed.

Tokugen Yamamoto, based in Japan and responsible for regional market development for RCA, noted that music business volume had more than doubled since 1972 to a cumulative total of \$1.1 billion in 11 Far Eastern countries. Excluded from his tally were China and Indonesia.

He declared that over the past decade differences in Asia between international and local popular music has virtually diminished to the point of language alone. Yamamoto maintained that many artists of the region are now ready for international exploitation, but there is still a lack of enthusiasm apparent in multinational companies.

(Continued on page 81)

Punk Seen Aid To Single Sales In French Mart

PARIS—As it gains popularity in France, punk rock will lead to an improvement in singles sales, according to Le Monde writer, Alain Wais.

His view is that disk companies have been turning out rock group product on a kind of made-to-measure formula, meeting less and less consumer response. As Wais sees it, punk's mission is a revolt against the alleged sophistication of rock, now no longer so popular among the young.

New wave was initially received here with overt hostility, and linked with political extremism and a mix of eroticism and violence.

Despite his predictions, Wais believes that most punk acts will have short professional lives, and that most musicians involved will soon "give up and find useful jobs."

CBS Affiliates Off To Rio For Latin Product Confab

NEW YORK—Executives representing RCA Records in 20 countries, including subsidiaries in Europe and Brazil, Mexico and Argentina, and licensees from throughout South America, will confer March 8-9 at a Latin American product meeting being hosted by the company's international division in Rio de Janeiro. Location is the city's Othon Hotel.

Product presentations will form the base of the confab, according to Richard Schwartz, manager of RCA Records' international marketing services, to enable attendees to hear what is being released in other territories, and to generate cross-pollination of ideas.

Schwartz will make the U.S. presentation, showcasing albums by Vicki Sue Robinson, Jefferson Starship, Helen Schneider, Odyssey, Bill Quateman, Valentine and Dr. Buzard's Original Savannah Band, all available for worldwide distribution by RCA.

He will also present repertoire by Abba, Manfred Mann's Earth Band, Cheryl Barnes, Uriah Heep and Eruption, available via RCA International for Latin American distribution.

Chairing the meetings will be Karl Kurz Jr., division vice president, RCA Records International. Accompanying him from the company's New York headquarters will be Arthur Martinez, division vice president, finance; Joe Vias, director, international operations planning; Larry Palmacci, newly named manager, international product promotion and publishing; and international marketing specialist, Jorge Pino.

The two-day event will be climaxed by stage appearances by recording acts from Argentina, Brazil and Spain, in a show to be recorded and commercially released.

There is an ironic twist in the contract for it was during a trip to the U.S. three years back that O'Keef saw how children's recordings were an important part of the disk scene there and returned to London to launch Maiden Music.

Maiden Has Deal For Kid Records In U.S. & Canada

LONDON—Maiden Music, with Barry O'Keef as managing director and a company specializing in children's recordings, has set a six-album deal for London Records in the U.S. and Canada, the first time any Maiden product has been released in North America.

O'Keef also concluded a three-album deal with London Records in the U.S. and Canada, the first time any Maiden product has been released in North America.

(Continued on page 81)

ROADSHOW & SALSOUL

2 U.S. Labels Devise Ploys To Thwart 'Parallel' Importers

• Continued from page 1

are being airfreighted and sold abroad with such speed now that licensees are finding that initial sales in their territories, vital to creating early chart and radio activity, have been eroded.

Disco repertoire is most vulnerable because of the importance that fans attach to being first on their block with the records after they've been aired in the clubs. This plays into the importers' hands, and works against the licensees' sometimes slow or busy release schedules.

Roadshow president Fred Frank sees simultaneous worldwide issue of label product as the key, while Salsoul president Joe Cayre believes that shipping U.S. copies of new albums to licensees before they become available to export/import outfits is the answer.

With this latter approach, the licensees can sticker the disks with their own catalog numbers and effect immediate distribution to retail outlets.

First album to be so shipped abroad by Cayre's company is the new Salsoul Orchestra album "Up The Yellow Brick Road." U.S. pressings have been made available to licensees at cost, allowing them to charge their local dealers the regular list price.

All future Salsoul product will be distributed overseas in the same way, says Cayre.

Frank is going the contractual route, and will put a clause in future foreign deals to the effect that unless the licensee ensures the release of new product simultaneous with the U.S. or "within a reasonable amount of time," the repertoire will revert to Roadshow.

For its part, Roadshow will ensure

that licensees have all the necessary information and parts to meet the condition, and will contractually allow them to ship the disks with "lookalike" covers—the artwork for which will be provided in advance—if materials are late arriving from the U.S.

First beneficiaries of this plan will be new Roadshow act the Winners. (Frank has tended to license his product overseas artist by artist.) As options for other label acts come up, the "simultaneous release" clause will be written into contracts, he declares.

"To do business internationally, you have to release internationally. We don't want to antagonize our licensees, because we're looking for

their support. But we've tried every other way of beating this problem in the past and we feel the only way is by contract. This automatically puts it onto a positive basis."

Frank asserts his licensees have seen countless sales lost through imports. Citing the first Brass Construction album as an example, he explains that it was "all over Europe" within 72 hours of its American availability. France was just one territory where between 25,000 and 40,000 sales were creamed off in this manner.

Cayre makes similar claims for past Salsoul product, and points out how demoralizing it can be for the licensees.

Both company chiefs say their respective plans were drawn up after extensive consultations with foreign representatives at MIDEM and other occasions, and both claim positive response abroad. Cayre adds that he will be happy to insert his plan into contracts if the licensees want it so.

Frank is also using the plan to expand Roadshow's overseas commitment, preparing more merchandising and point-of-sale material for distribution worldwide—in some cases, directly to retailers as well as to licensees—and organizing artist films and tours in support of new releases.

Among the first of these developments is a major European trek by Brass Construction, beginning May 9 in Britain and taking in Germany, France, Holland and Belgium.

Roadshow will open an international office in London, too, within the next six months, to work with all its overseas people. "Communication is the key," concludes Frank.

Pirates Skim \$12 Mil From Belgian Market

BRUSSELS—Pirates are estimated to account for some 20% of total Belgian sales on disks, and for cassettes the figure is believed to be nearer 40%.

In financial terms, this points to piracy plunder in the region of \$12 million. Of that, 25% would go in taxes, so that the government is losing \$3 million in revenue.

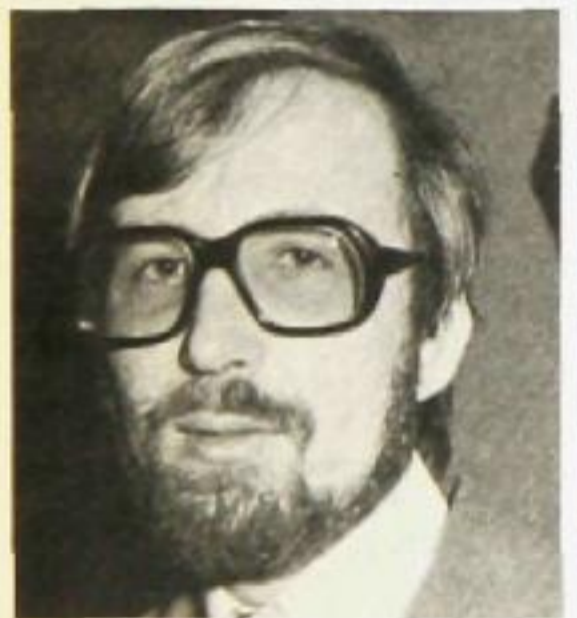
A new-to-Belgium form of piracy now is the import of several lesser-known singles from the U.S. and putting them into a pirate album with a symbolic sleeve and with no group or artist named. Sales pitch for this product is to disk jockeys searching for "exclusive" material to play and the albums sell at anything from \$15 to \$22.

Main Belgian piracy centers are Antwerp, Dendermonde and Gent.

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From The Music Capitals Of The World

LONDON

Membership of the U.K. Elvis Presley Fan Club has doubled since the singer's death in August last year, according to organizer **Todd Slaughter**. ... Caedmon, U.K. spoken-word label, won 1978 Golden Scroll Award from the U.S. Academy of Science Fiction, Fantasy and Horror Films.

Dead here is **Mrs. Mills**, pianist who found fame at the age of 40, 15 years ago, and had many big-selling albums produced for EMI by **Norman Newell**. ... First release, **Ram and Tam's "Maybe"** on Hawk described as "soul meets funk meets reggae." ... **Stiff Records**, leading local new wave outfit, now distributed by Arista in the U.S., with Arista boss **Clive Davis** saying: "Stiff makes a definite statement by showing a keen ear for unique talent, presenting it with style, wit, originality and know-how."

Genesis and **Jefferson Starship** to co-headline the Knebworth 12-hour open-air festival June 24, the only 1978 U.K. appearance by the former, and first ever show here by the latter.

ATV Music held a contract writers' conference in Marbella, Spain, to talk over tax affairs, contracts and copyrights.

New distribution deal with CBS for Saga, B&C, Trojan and Shannon, the four labels controlled by **Marcel Rodd**, Saga managing director.

Members of **Fleetwood Mac** suing London copyright company Leosong for around \$45,000, money allegedly received from Warner Brothers in 1973 as advance royalty payments.

Larry Page, Penny Farthing chief, launched his new Rampage label with "Like A Superstar," single by Belgian band **Amadeo**. ... Logo Records first big signing here: **Roly**, otherwise **Ray Styles** and **Rob Davis**, two members of chart band **Mud**, whose lead singer **Les Gray** has also made solo records.

One-day seminar organized by **Phonogram** here for university and college social secretaries who were given talks on the running of a major record company. ... **Andy Gibb** in for promotional work, backed by a major campaign by Polydor. ... Advance order of 30,000-plus for **Charly Records'** entry into the Scotland soccer world Cup stakes, a single "Roar Of The Lion" a tribute to Scotland team manager **Ally McLeod**.

Check for \$7,000 handed over to the Musicians' Union Benevolent Fund by **Geoffrey Bridge**, director-general of the British Phonographic Industry, part proceeds of the BPI Centenary Britannia Awards dinner. ... Gold disk to Anchor Records from Arcade for \$600,000-plus sales of last summer's **Mama's and Papa's** compilation album. ... Five-year recording deal with Private Stock for **Junior Campbell**, one-time guitarist with **Marmalade**.

Singer-guitarist **Joe Brown** split from Power Exchange Records here and now looks for new recording deal. ... First 10,000 copies of "Life On The Line," single from **Eddie and the Hot Rods** (Island), in 12-inch format with three live tracks on the B-side. ... **Albion Band** album "Rise Up Like The Sun" (Harvest) features vocal back-up from **Julie Covington**, **Kate McGarrigle**, **Richard and Linda Thompson**, **Andy Fairweather Low** and **Martin Carthy**.

Walt Disney Productions here say the **Mickey Mouse** Birthday Party at the Alexandra Palace, May 28-29, will pull crowds of over 100,000 to make it the biggest children's event of the year. ... **Gilbert O'Sullivan**, on tour in U.K., backed for the first time by a rock band, four-piece **Wilder**, spotted by him playing a suburban gig.

Reissue by Charly Records of the **Carl Perkins** single "Blue Suede Shoes," linked with his visit here, and also repromoting his albums from Sun, "The Original Carl Perkins" and "Rocking Guitarman." ... Almost blanket promotion coverage for newcomer **Kate Bush** in media terms and her single "Wuthering Heights" looks like a chart-topper. ... Reuniting of **Cliff Richard** and the **Shadows** at the London Palladium pulled in sellout audiences and ecstatic reviews.

Roy Wood, with new **Wizzo Band**, back on the road after a two-year career gap caused by contractual problems. ... Former **Fleetwood Mac** guitarist **Peter Green**, who quit music, back in the studios for the first time in seven years, cutting a guitar instrumental. ... **Genesis** now a five-piece, with addition of guitarist-bassist **Daryl Steurmer**. **PETER JONES**

PARIS

Mort Shuman, the U.S. composer and singer living in Paris, has written the music for the movie "Hotel de la Plage," with the soundtrack out through Phonogram. ... The largest hall in Paris, the Pavillon de Paris, originally designed as a slaughterhouse, has provided a stage for many top artists. Now **Albert Koski** is to arrange classical concerts there, one of the first by Hor-

bert von Karajan and the Berlin Philharmonic.

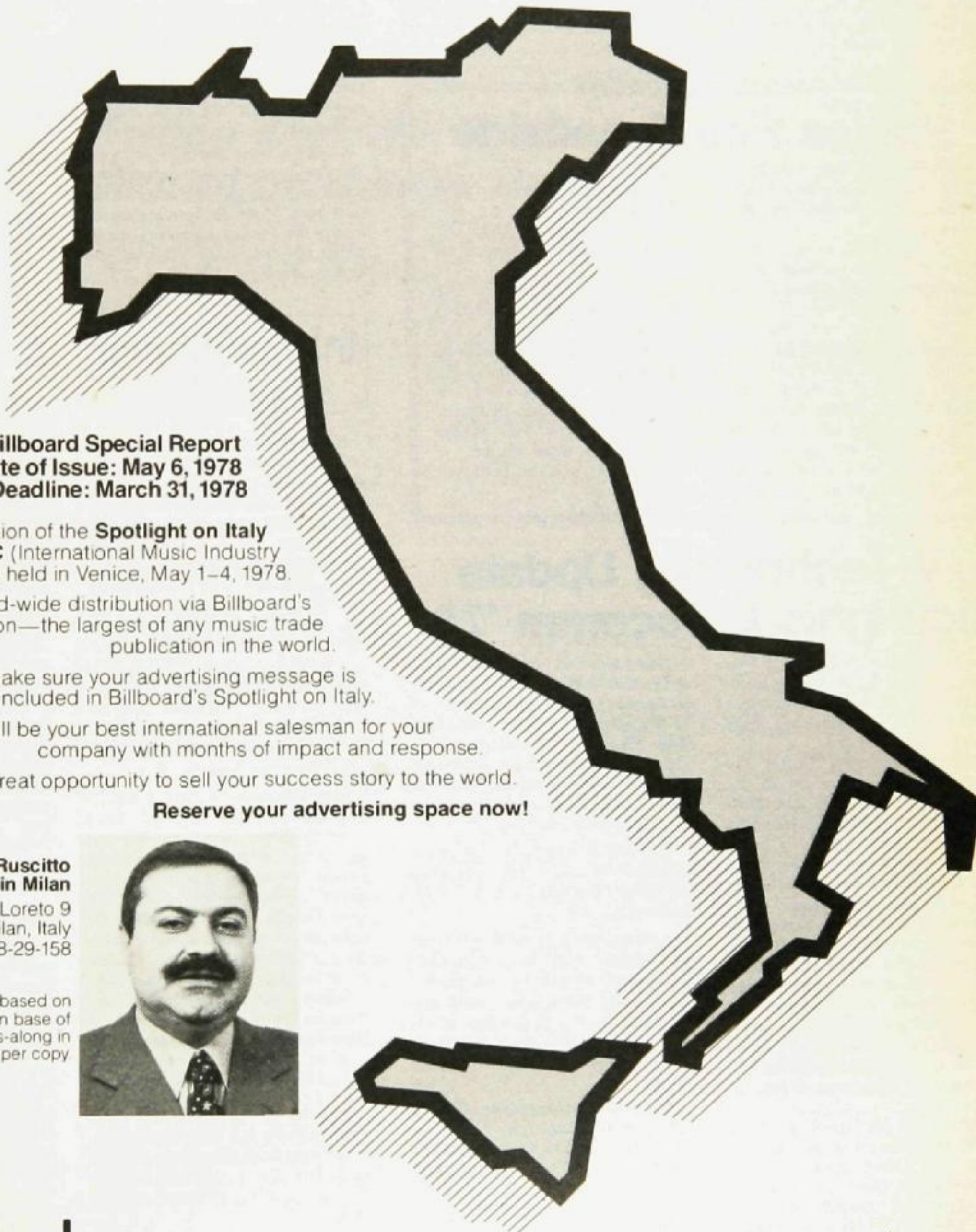
The **BBC Singers** gave a series of concerts in Paris with the **Orchestra National du France**. ... **Clifton Chenier**, so-called "king of Cajun," gave 10 concerts in Paris at the Palace Theatre. His

records here go through Barclay. ... Barclay has announced a worldwide distribution of disco products in agreement with the Hollywood-based Soul Galore company directed by **Simon Soussan**.

Jacques Brel recorded a single in Flemish when on his "secret" visit to Paris, "Mijn Vlakke Land," and it will be marketed by Barclay affiliates in Holland and Belgium, with a subsequent album of all-Flemish songs by Brel.

An Antwerp court threw out a complaint by Catholic students against the **Jacques Brel** song "Les Flamingants," which they claimed was insulting to the Flemish people. ... **Marie Louise** (Continued on page 79)

SPOTLIGHT ON ITALY



A Billboard Special Report
Date of Issue: May 6, 1978
Advertising Deadline: March 31, 1978

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MARCH 11, 1978, BILLBOARD

TV Dims As Medium For U.K. Disk Promo

By PETER JONES

LONDON—Post-Christmas merchandising of albums via television in Britain has been sharply curtailed as compared to the situation a year ago.

A recent chart shows 12 tv-promoted albums in the Top 50, whereas there were 18 in the corresponding week of 1977.

Added evidence comes from the fact that most of the albums in the recent chart were given main plugging on tv before Christmas. Just five have had a promotional push on the small screen since the start of 1978.

The new ones include: "Beatles' Love Songs," a two-record set released last fall, but only just pushed on tv; Andy Williams' "Reflections;" and the Warwick release "Country Boy Meets Country Girl." At the same time, k-Tel leads the way in chart terms over the other tv-merchandisers.

Now the mood at record companies is one of caution, with a general policy of selectivity. K-tel managing director Tony Johnson says: "We're moving carefully. The tv-merchandising market is flat right now because most companies are

convinced there should not be a repeat of the 1977 situation when at this time there were four albums all featuring pianists on the market.

"In 1977, everyone lost out and now we have all learned from those mistakes."

Ian Miles, managing director of Multiple Sound Distributors, says: "There had to be a time when caution was exercised. The market hasn't been too bad since Christmas. But rate cards are very much at the top end now, so that companies have to hold out on their releases.

"Costs really are unbelievably high and have to level out soon. Otherwise companies will be driven off the television scene."

Now Ronco has two albums coming, a disco-hit package "Boogie Nights" and "The Stud" movie soundtrack, while accepting that the market is "soft." United Artists is working on a tv campaign for Carl Perkins in selected areas.

Chrysalis is on the tv-merchandising scene for the first time with "Mary O'Hara Live At The Festival Hall."

FRENCH HEADACHE

Pirates Fire Broadside

PARIS—One day recently all 20 pirate radio stations in France broadcast at precisely the same time, 6 p.m.

The aim of the exercise was to give the official French Radio and Television Direction a headache.

Since pirate radio stations started in France, the TDF, as the official control agency is known, has resorted to jamming where and when possible. Weak stations have been blotted out, but others have managed to get through. It became obvious that the TDF could not jam all the

stations.

With the whole pirate network operating at the same time, officialdom was helpless. The TDF chief, Jean Autin, refused to comment.

But on March 12, first polling day of the two in the French elections, ecologist leader Brice Lalonde will appear on television to comment about pirate radio. He accepted the invitation only on condition that the program should be heard over Radio Verte, his own pirate station.

Against its will, the TDF had to agree.

A/V Technology Update Highlights Eurocomm '78

LONDON—"New Signals In New Society" is the theme of the Eurocomm '78 exhibition and conference to be held in Copenhagen's Bella Center, May 30-June 1.

The exhibition will feature the most advanced equipment in the fields of communication and information from countries throughout the world, including video hardware, combinations of telephone and television, data processing equipment and optic cables.

Keynote speaker at Eurocomm '78, organized by the Bella Center in cooperation with Nord Media Ltd., a London-based new joint venture involving two major publishing houses, Esselte of Sweden and Gutenberghus of Denmark, will be R. Buckminster Fuller, who will deliver the Peter C. Goldmark Memorial Lecture.

His address will analyze the effect of the cheapness and diversity of modern and future communications on human life and will consider the rise in cost of transporting people compared with the fall in cost of putting them into electronic touch.

BILLBOARD IS BIG INTERNATIONALLY

International

Japanese Tape Output Increases As Records Dip

By HARUHIKO FUKUHARA

TOKYO—Japan's output of records and tapes seesawed last year—records were down and tapes were up—with total volume, at \$927 million, down marginally over 1976.

According to the Japan Phonograph Record Assn., 184 million records were turned out, down 8% from the year before, and their value leveled off at \$681 million.

But a 10% increase in tapes to 34.6 million units worth \$246 million, up 8%, helped roll back the decrease in the total combined output value for records and tapes to 2%.

It was the first time in more than 20 years that the value of records had dipped from the level of the previous year, and it underscores the general slowdown in consumer spending.

The number of singles produced fell by 13%. Their value slipped 7%. LPs inched down 3% in quantity and up 2% in value.

The upswing in tapes reflects the booming penetration and use of cassette tape recorders and decks. In December alone, a traditionally hot sales month, quantities and value scored 38% and 50% gains, respectively, over the same month of 1976.

Cassettes increased 27% last year in quantity and 34% in value, compared with losses of 20% and 33% for cartridges. These declines are attributed to the waning popularity of cartridge car stereos in favor of the handier cassettes.

International Turntable

David Buskell is the new Mechanical Copyright Protection Society manager in Dublin, having been five years with Phonogram in London working on copyright, copyright accounting, contracts, business affairs and marketing. He has been in the music business for 15 years, starting out as a musician and record store proprietor. He worked for the MCPS in Streatham, South London, before moving into publishing and then into record company work. He replaces Vincent Smialek, who set up MCPS in Dublin, and is based at 15 Herbert St., premises shared with the Performing Right Society.

Ben Edmonds has been named a&r director, Arista U.K., and head of international operations. He will be based in London and will be mainly responsible for the acquisition of talent for the label in the U.K. He will also be involved in the collection of material and producers for Arista acts, and work as talent scout for acts who may have a U.K. affiliation but are free outside the country. Edmonds was formerly West coast director of talent acquisition at Capitol Records, having signed Mink DeVille to the label.

Also at Arista, former a&r chief Andrew Bailey has been made director of artist development and special projects. Currently he is working on two new acts, the Pleasers and Roy Hill.

Named news editor of U.K. trade magazine Music Week is Jim Evans, formerly holding that position with Record Mirror. He was previously with D.C. Thomson's Fleet Street office as entertainment writer.



WISHBONE WELCOME—Rudolf Gassner, chief of Metronome, Germany, hosts a special reception for Wishbone Ash in Hamburg to celebrate album sales boosted by the British band's concert tour of the country. With the group are (right) Metronome marketing chief Klaus Ebert, and (left, seated) international manager Horst Hohenboeken and press chief Hans Joachim Simon.

SACEM REBUTS CHARGES

Artists Hit French Society For Neglecting Pop Music

By HENRY KAHN

PARIS—A bitter attack has been launched on SACEM, the French copyright society, from a very unexpected quarter, the Syndicat of French Artists-Interpreters.

The syndicat has referred to SACEM as "a tentacular monster with a colossal budget" and complains that it has spent almost \$600,000 encouraging symphonic music but virtually nothing on encouraging new pop songs.

It further charges that the reason SACEM is continually criticized by hotel proprietors and dance organizers is that it is simply an organization to collect royalties without concern where the money came from.

"SACEM is a private concern. The state has no right of examination of it, any more than groups and other users of music." The syndicat adds that SACEM is guilty of favoring the strong at the expense of the weak.

But the syndicat stresses: "The honesty of the organization, or that of its staff, is not questioned. On the contrary, the expenses necessary to administer SACEM, as revealed, are not excessive: 22% for SACEM and 10% for SDRM, which handles mechanical rights.

"The more music played, in the streets, public places or radio and tv, the more SACEM is pleased. But pop must find a rightful place. As it is now, the nature of SACEM does not even permit that point to be put."

SACEM replied, claiming that the way the syndicat launched its criticism showed it was basically seeking a row.

The society said that of all music, symphonic is economically in the worst position. That is why it is given priority. But even so, certain jazz festivals had been subsidized.

Indeed, the society insists the prosperity of pop helped to finance and encourage classical music. It said there is solidarity between hit-song composers and symphonic writers when it comes to helping aged creators in financial difficulty.

SACEM said it realized that a society which collects royalties could not expect to be popular with everyone. However, it is disturbed when grievances are aired in public. A recent poll of 35,000 members showed that 80% were in favor of international differences being kept private.

The society drew the syndicat's at-

tention to a report by Jean-Loup Tournier, SACEM general director, in favor of French songs and a resolution voted by its general assembly which condemned plugging.

"At a time when the heavy hand of the state weighs on so much of the artistic and cultural life, it is a good thing that the creators of music should be masters in their own house."

The SACEM view is that the syndicat attack was in effect an attack on the "whole economy of music in the west. Most members of the syndicat are composers and interpreters of their work. For this reason the two organizations should work closely together to defend the interests of professionals."

Albion Records Formed In U.K.

LONDON—Albion, the company behind the Stranglers and 999, two of the U.K.'s leading new wave bands, has set up a new major record label, Albion Records.

First release is "Come On," a debut single by former Brinsley Schwartz singer/guitarist Ian Gomm. Distribution for the label in the U.K. is through United Artists.

Albion, with Dai Davies and Derek Savage as joint managing directors, has named independent publicist Alan Edwards, who handles Blondie, the Buzzcocks and the Stranglers, as label manager.

Jimmy James Wins In Vagabond Hassle

LONDON — Singer-composer Jimmy James was granted a High Court injunction here banning three former members of his backup group from using the name "The Vagabonds."

The Jamaican-born singer was granted the ban against musicians Russell Courtneay, Christopher Garfield and Alan Kirk.

The judge said: "They must change their name because the goodwill of the Vagabonds was obtained by Jimmy James and the name has never been abandoned by him. These musicians should choose another name and I see no reason why they should not indicate, in doing so, they were formerly the Vagabonds."

From The Music Capitals Of The World

• Continued from page 77

Damien, known just as **Damia**, and one of the leading French singers of pre-war days, has died, aged 88. Among her most famous songs were "Les Goelands" and "C'est Mon Gogolo." She gave up singing in 1967, allegedly "disgusted" by singers who had to use microphones in order to make themselves heard.

Reportedly **Jacques Brel** will make no profit from his latest album, his first new product for eight years, as he has ordered that 90% of the income goes to cancer research and the other 10% to his wife and children who live in Brussels. He lives in the Marquise Islands.

The Repertoire des Societes de Radio-Television Francaise is publishing a catalog of French radio and tv, covering all three programs and also research and production divisions. The 19th Festival du Son to be held here (March 6-12) in the Palais des Congres, and include a hi fi exhibition.

SACEM and its Russian equivalent VAAP to organize a mutual campaign to promote Russian and French music in their respective areas, following a visit to Russia by SACEM director-general **Jean-Loup Tournier**. Death of **Simon Waintrub** may lead to the winding up of his record company WIP. U.S. band **Kansas** to appear (6) at the Pavillon de Paris.

HENRY KAHN

HELSINKI

Representing Finland in this year's Eurovision Song Contest will be RCA artist **Seija Simola** and the **Reijo Karvonen** composition "Anna Rakkaudelle Tilaisuus." The first cassette single in Finland has been produced by Scandia Musiikki for APU magazine and features two songs by top-selling duo **Danny and Armi**.

Antti Einio, managing director of Metronome booking agency, is copere of MTV's new musical quiz program "Saturday Games." **Baccara** (RCA), whose debut album and single are chart topping here, visiting on a four-day tour. **Kisu**, after years with EMI Finland, has signed a new recording contract with Scandia Musiikki. Greek singer and composer **Mikis Theodorakis** made two highly successful concert appearances, one with **Arja Saijonmaa**, a Finnish girl doing well in Sweden.

Vesa Nuotio, former producer with MTV, named Finnlevy's new press officer. "Daddy Cool" by **Darts** (Magnet) tops the national disco chart here and looks a huge seller. Original Records, operating from Tampere, is a new Finnish record club specializing in classic jazz, rock and blues material.

Raha-Automaattiryhdistys, the biggest Finnish jukebox operation, with some 2,500 machines, grossed from music some \$4.6 million in 1977, up 20% on the previous year, whereas the organization's total gross income, including money-paying games, was \$49.2 million, up 23.5% on 1976.

KARI HELOPALTO

MEXICO CITY

Greater international movement of label executives indicates an increase in interchange for Mexico this year. Among recent treks were: **Carlos Camacho** and **Luis Moyano** (Gamma) to MIDEM and other European stopovers; **Andre Toffel** (Polydor) to Miami, Puerto Rico and Santo Domingo; **Frank Segura** and **Alberto Vega** (Musart) to MIDEM, Paris and Madrid; **Peter Ulrich** (Peerless) to Germany and MIDEM; **Jorge Acosta** (Rex) to several cities in the U.S.; **Luis Baston** and **Herbe Pompayo** (Polydor) to Los Angeles; **Manuel Villareal** and **Armando De Llano** (CBS) to New Orleans; **Guillermo Acosta** (CAS) to New York; **Federico Riojas** (Coro) to Los Angeles; **Rogelio Azcarraga** (Orfeon) to New York, and **Fernando Hernandez** (Ariola) to Germany and MIDEM.

RCA's newly appointed vice president and general manager **Guillermo Infante** hosted a special press preview and conference of Mecca at the one major disco in the Zona Rosa, El Quetzal, on Feb. 7. **Estrellita** opened in a Las Vegas-type revue in Salon Versailles of the Del Prado Feb. 9. Package was generated by **Hugo Lopez** of Artimexico. **Jose Dimongo**, popular Spanish deejay and singer, arrived week of Jan. 30 for promos on his initial Melody LP release in Mexico. Initial press conference Feb. 3 was hosted by label owner-president, **Nacho Morales**.

CBS mounting mammoth promotional campaign for **Julio Iglesias'** first LP and single for the label. Same company's **Vicente Fernandez** honored in Brownsville, Texas, weekend of Feb. 3 as "Mr. Amigo of 1978." Ranchero singer has sustained maximum popularity for close to a

decade throughout the nation and in U.S. border cities. Former EMI Capitol promotion director and current local tv personality **Jorge Alberto Riancho** recently hosted a top OTI (Organizacion Television Iberoamericana) show from Madrid. Reports out of Buenos Aires that the tango and other Argentine music styles will get an international push during the World Cup Soccer Championship there in June.

MADRID

The Chilean group **Inti-Ilumani** (Movieplay), currently exiled in Italy, visited Spain for a 10-concert tour, their live released albums having sold over 100,000 units. **Janvier del Moral**, formerly with Discos Zafiro, now promotion director of Discos Hispavox.

Elsa Baeza (CBS) has topped all sales and popularity charts in Spain with the theme by the Nicaraguan composer **Carlos Mejia Godoy** (CBS), "Credo," produced by **Oscar Gomez**. CBS has signed an exclusive pact with **Pati Andion**, **Rosa Leon** and **Laventa**. **Don Julian** is a new discotheque which will have live shows, and it opened with **Trigo Limpio** (Fonogram). Spanish representatives at the OTI Festival.

Record producer **Clemente Tribaldos** has opened a new studio, Acuario. Madrid now has more than 20 top-level studios capable of creating international results. Two **Baccara** singles, "Sorry I'm A Lady" and "Yes Sir I Can Boogie," plus the duo's first album, gaining tremendous sales here.

"Y Seras Capaz," by new singer-writer **Jose Maria Puro** (Movieplay) already in the Top 30. His first album "Alma" is coming out. Epic obtaining strong results from radio promotion, with hits in the popularity charts including "Bellisimo," by **Gonzalo**; "Terminando," by **Albert Hammond**; and "Te Amo," by **Humberto Tozzi**.

Another sales smash is "El Ultimo Guateque," by Spanish trio **Laredo**, produced by **Oscar Gomez** for CBS, and including several old excerpts of Spanish rock group hits of the 1960s. "Eusko Gudariak," old hymn of the Basque soldiers during the Civil War, at last released after 40 years and surprisingly already in the chart.

Following the success of the album "Rumours" by **Fleetwood Mac** (Hispavox), CBS has released as a single the group's old "Albatross." Death of **Terry Kath** from **Chicago** (CBS) caused great sadness here because the band has become very popular here through concerts and records. New tour of **Lolita** (CBS) through Ecuador, Colombia, Caracas, Mexico, Puerto Rico and the Dominican Republic ends at the Madison Square Garden in New York.

Much airplay here for the **Neil Diamond** single "Desiree." Instant sales success of "Vete" by **Los Amaya** (RCA) accents the Spanish Andalusian sound, a mixture of pop and rock, the group already out with a new album "Nosotros Los Gitanos."

Hispavox artist **Leif Garrett's** performance on Spanish television, and his promotional tour, did not obtain good sales results but his face is now very popular in the women's magazines. Massive promotional campaign by CBS for the launch of "Amor Mio, Como Estas" by **Miguel Bose**. **Maria Ostiz** (Hispavox), winning all awards at top local female singer, has "Maria," her seventh album in the chart.

FERNANDO SALAVERRI

AMSTERDAM

Leonard Bernstein conducted four concerts by the Amsterdam Concertgebouw Orchestra, three in Amsterdam and one in The Hague, and CBS launched a big Bernstein promotion campaign on a special album, featuring Ravel's "Bolero."

The 25th anniversary of the Amsterdam Philharmonic Orchestra was celebrated with a special concert. Much local interest in the first Dutch punk-rock festival, featuring local bands **the Flyin' Spiderz**, **Ivy Green**, **Whizz Guy**, **the Speed Twins**, **Panic** and **Blitz**. Dutch "sex king" **Jan Bik** has decided to support financially Dutch-U.K. punk team the **Softies**, which features former **Beatles'** chauffeur and **Damned** manager **Big Mick**.

Singer guitarist **Cornelis Vreeswijk** switched labels from Phonogram to Ariola, and his new album contains Dutch language covers of Chilean revolutionary songs. CNR signed a new Dutch pop group called **Dominic Savio Gits**, with a debut single "I Need It." The box office smash U.S. movie "Saturday Night Fever" goes on release here April 13.

(Continued on page 81)

Panel To Urge More Quebec Disks On Radio

OTTAWA—Canada's radio programmers will be asked to consider supplementing the 30% Canadian content quota of music with disks of Quebec origin, a move that will likely be tabled this fall by the government in its first AM Radio Policy paper.

A review of the seven-year-old 30% Cancon legislation has just been completed for the Canadian Radio, Television and Telecommunications Commission here. The findings conclude that the percentage of domestic content should remain fixed, allowing a give and take situation for classical and instrumental formats.

The thought behind emphasizing Quebec disks, according to the CRTC's deputy director of Broadcast Programs, is to expand the range of repertoire available to major market stations.

At present few Quebec based labels service English language radio stations outside the province. But with the commission endorsing a mixed language airplay format, it is presumed that direct mailings across the country will become standard practice in very short time.

Treble Clef Will Market More Local Indie Product

OTTAWA—"The way I see it, the time is right for Canadians to start buying Canadian," says **Harvey Glatt** of Treble Clef Ltd., explaining his company's move away from European and British imports to concentrate on marketing domestic indie productions.

The shift came at the beginning of the year when the Canadian dollar plunged downward and the pound continued to rise. For Glatt the new strategy was no overnight decision, but part of a long range plan he had been toying with since 1957 when he opened up his first retail store with

Mid-Price Classics At Polydor

MONTREAL—Following two years of preparation, Polydor Canada is ready to launch two mid-priced classical lines bearing the DG and Philips logos, manufactured in Canada exclusively.

The concept was developed by **Vas Pollackis**, director of classical marketing for the label, who wanted to cultivate a new line for the two labels, revive some dormant repertoire and, more importantly, find a pressing plant that could manufacture disks equal to European imports in terms of sound quality.

While details are still sketchy as to the pressing plants to be utilized, the two lines are to be launched this spring under the slogan "Buy a \$9.98 album for \$5.98."

The DG records will carry a Resonance sub-label while Philips will carry Festivo. The repertoire is drawn from titles deleted or previously unreleased in Canada between 1960 and 1975.

Some 89 titles are to be released this year in the DG line, and 26 from the Philips catalog. Both lines utilize identical price structures for albums and cassettes. Most releases will feature liner notes in French and English.

Canada

NEWS LEAK

Separatist 'Blueprint' Impacts On Industry

By DAVID FARRELL

TORONTO—The music industry in Quebec was rocked last week when two predominantly English media outlets leaked confidential information contained in the Parti Quebecois blueprint for an independent nation (Billboard, Nov. 26, 1977).

The news reports say that the Quebec government's recent efforts to aid local culture, including the music business, is part of a grand design to grasp the reins of power and declare the province an independent nation state.

Maclaine's magazine made the story its March cover article under the heading "Levesque's Blueprint For The New Republic," while the CTV network simply called the issue a break from the confederation.

Music industry spokesmen in the province are reluctant to take a stand on the controversy until the White Paper is discussed in the Government House in Quebec City. But one member of the l'Adisq says that "it sounds as though culture is going

to be everything and anything from the design of the house we live in to the type of bumper on your cars."

Recommendations in the White Paper, first printed in Billboard, include possible quotas on out-of-province recordings, a provincial surtax applied to records and tapes of non-Quebec origin, and provincial control of cable and pay television.

It also now appears that the Parti Quebecois is prepared to inject large sums of money for the establishment of pressing plants and one-stops, and to finance a distribution network for disks and other culturally related items. Money is also available for the setting up of a number of trade missions in France and the U.S.

The Quebec provincial government has dismissed the latest press reports as inaccurate and damaging, but failed to peg a date for the White Paper's release.

Only two multinational labels have head offices in the province. Polydor and London executives say that they intend to remain in the province whatever the outcome of the separation movement.

Canada Turntable

The election of **Edward Preston** as a director, RCA Ltd. has been announced by **G. Denton Clark**, chairman, president and chief executive officer of the Canadian company. Preston joined RCA in 1967 and is vice president and general manager of RCA Canada's Record Division.

Cathy Hahn has been appointed national coordinator for Island Records in Canada. Previously working at RCA's Montreal branch in promotion, Hahn moves to the label's Toronto office where she will be responsible for promotion and marketing of Island disks, distributed nationally by RCA.

Jay Gold, national promotion director for the Vancouver based Mushroom Records label, has assumed duties of national press officer for the label in addition to his regular promo duties.

Anthem Records, Canada, has announced the appointment of **Tom Berry** to the new post of executive vice president. Berry is to continue his role as managing director of the label. New to the company is **Mike Tilka**, formerly bassist with the Max Webster band. Tilka becomes a&r officer for Anthem, reporting directly to Berry.

Allan Matthews, vice president UA Canada, has announced the appointment of **Jacques Amann** to the seat of director, marketing and promotion, eastern Canada region. **Dave Deelay** is named to a similar post for Ontario and western Canada.

CBS Canada has appointed **Don Lorusso** to a&r manager. Duties include producing, reviewing material and coordinating artist activities with management and agency personnel.

Copyrighted material

2 Bills Shake Up Puerto Ricans

• Continued from page 4

necessary his company will ask the federal court for an injunction against implementation of the law.

Bennett, who wrote a letter to this publication (Billboard, March 4, 1978), asking for industry support to defeat the two bills, says his station is currently giving out the titles of songs in 40% of the cases.

To add the name of the song's composer would "present very serious technical problems which the station simply could not handle."

Chimes in David Gleason, vice president and general manager of WQ11 and Sonorama, a stereo FM operation: "I'll go to jail before complying with the law." He too, says he is considering the federal court alternative.

According to Gleason, the two bills do not contribute in any way to the prosperity of local composers. "You can't legislate fame," he states. "That is something earned."

The radio executive says he objects to the bills on two counts. Philosophically, he claims the bills represent a clear cut case of interference by the local government in local programming that is contrary to the fed-

eral government's own hands off policy.

Pragmatically, Gleason says that the requirements are difficult to comply with and could, in the case of some stations, lead to their disappearance from the market.

For example, he says a station like Sonorama, which "provides a type of soft music for people who don't want to be talked to and thus limits all interruptions to a minimum" would be forced to hire from five to six new full-time persons to comply with the regulations. "Sonorama could not exist," he warns. "Expenses would be higher than revenues."

Gleason believes the whole problem with the bills is that they were written without anyone having any real knowledge of how they could affect the record and radio industries.

As things stand, bills 421 and 422 are now under study before three House committees: Commerce and Industry, Education and Penal and Legal.

A hearing called by the Commerce and Industry committee was expected to be postponed due to the fact that many of those planning to attend had not been properly notified.

Rep. Antonio Sagardia Sanchez, head of the Commerce and Industry committee, says that he plans to back the bill and in fact wants to add still another requirement on the

record labels: i.e. the composer's country.

Sagardia Sanchez says the bills originated because of complaints by the Puerto Rican Assn. of Composers and Lyricists. This group alleges that many record companies get away with not paying royalties to composers whose names do not appear printed on the label. "The bill," says the representative, "would give composers a legal base for when

they take a record company to court."

Sagardia Sanchez says he expects the bills to go before the House floor within the next three weeks. Which means that broadcasters and record industry members have a limited time in which to fight to overturn the controversial legislation.

Under the bill, any person who manufactures, records, distributes or sells a disk or tape in Puerto Rico which does not meet the requirements is liable to fines of up to \$100 and not less than 10 days in jail. Or both.

Latin Scene

MIAMI

Spanish vocalist **Lolita**, whose excellent rendition of "Te Voy A Dejar" is pushing her to the top of the favorite list, will begin her U.S. tour in March. The first slated stop is San Juan, Puerto Rico, with **Jose-Jose** and **Juan Gualberto Castro** sharing the bill. Although details for a Miami show, presumably on March 18, are still sketchy, the concert at the Felt Forum in New York's Madison Square Garden on March 19 is a definite deal. In the latter she will appear with **Jose-Jose**, **Elio Roca** and **Tomas de San Julian**.

Ramon Segura, senior vice president of Ariola Eurodisc & Ariola America, made a stop in town on his way to Europe. When asked the reasons behind the **Juan Gabriel** departure from the RCA lines, he responded, "The basic issue was discontent with their promotion. We have made a strong commitment, specified in the contract, to launch him internationally with emphasis in the European market where we believe he can accomplish great success." Ariola looks like a strong contender in the battle for Mexican talent. Segura has indicated that the next signing will be that of **Armando Manzanero**. However, a source from Ariola's Mexican branch, states that the Mexican composer will sign as a performer since the publishing rights to his music, most likely material from the Manza Music catalog, has already been assigned to this label. Manzanero scored heavily with Japanese audiences in his recent Far East tour.

Ricky Corrooso, newly appointed national promotion manager of Alhambra Records, reports that "Alhambra's promotion is taking an aggressive stance in '78. We are beginning the personal contact policy with a trip to Texas, where I plan to stay for two weeks. A Chicago jaunt is also in the planning." He adds that they are presently involved in producing a San Antonio group, **Tropa Tropical**, and that their latest release, by Venezuelan group **Inmensidad**, is being targeted for the L.A. area. "One of our major objectives is, at this point, servicing Arizona, New Mexico and Texas more effectively," Corrooso says.

Betty Diaz, in charge of Borinquen's local promotion, is elated with the excellent reception for the first **Danny Daniel** release on that label. Among their new products, she reports **Ednita Nazario's** latest etching "Mio," a new version with some lyric changes of **Miguel Bose's** hit song "Linda." Also out, "Rompele O Matame," the title that gave **Oscar Solo** a third place at the OTI '77 Songfest. **Susy Leman**, a bit disillusioned by her first album's poor results, has obtained the release of her contract with Vico Records. Her signing to a three-year recording contract with Caytronics is in the offing. **Latinissima**, the show that ran successfully at New York's Chateau Madrid for over three months, became one of the worst season disasters at the La Ronde room of the Fountains Hotel in Miami Beach. Observers wonder whether the sudden departure of **Georgina Granados**, the prima donna for whom the extravaganza was created, due to differences with her long time producer, **Victor del Corral**, was a deciding factor. Since a viable replacement was not available on such a short notice the main attraction was **Margo & Augie**, a dancing team.

Rafael Labrada, vice president of South Eastern Records, announces via letter a new distributing outlet for their lines **Discolor**, **Mate**, **Kubanay**, **Don**, **Sonart**, **Audio Mex**, **Gavi**, **Harb** and **Chico**. **Dimarco Valdes** (Gavi), recently named v.p. in charge of sales for South Eastern, will direct the newly formed corporation. Universal Recording & Distributing Corp. If **Jose-Jose's** new song "El Volcan," on the Roto label, hits the racks before it begins a descending course on the local radio charts, there is little doubt that it will be a strong followup to his controversial "Gavilan O Paloma." A couple of over-anxious "Gavilan" programmers, whose capricious moves in the name of "offering their audience

an exclusive product" have turned costly in terms of sales, got a hold of the yet unreleased (in the U.S.) single and decided to jump it to their playlist.

MIMI KORMAN

NEW YORK

Veteran conguero/bandleader **Mongo Santamaria** was awarded a Grammy for best Latin recording of 1977 for his last LP on Vaya Records "Amanecer" (Dawn). Vice president in charge of promotions **Alex Masucci** was on hand to accept the award for Santamaria who is at La Tierra Studio working on his next recording entitled "Mongo A La Carte." Santamaria appeared at the Bottom Line room March 4.

Felipe Luciano, NBC television news reporter and former deejay, is busy working on a Latin music museum project. Together with musicologist **Joe Conzo** and musician **Andy Gonzalez** they are gathering old instruments, costumes, uniforms, posters, photos and other memorabilia to be exhibited at Lincoln Center beginning June 23 through Labor Day. The Latin roots exhibit will cover the history of Latin music in New York beginning from 1930 through 1970. Luciano, Conzo and Gonzalez are asking for contributions from anyone who has relics of Latin music history to loan for three months. For further information call 212-868-3793.

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Billboard SPECIAL SURVEY For Week Ending 3/11/78

Billboard Special Survey Hot Latin LPs™

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MIAMI (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	1	LOS HUMILDES Besitos, Fama 560
2	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	2	CHELO La Voz Ranchera, Musart 10638
3	ROBERTO CARLOS Amigo, Caytronics 1505	3	CHELO Con Manachi, Musart 10585
4	WILKINS No Se Puede Morir Por Dentro, Velvet 1523	4	COSTA CHICA Tapame, Fama 549
5	LOLITA Mi Carta, Caytronics 1506	5	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554
6	JUAN BAU Vol. 5, Zahro 512	6	YNDIO Herida De Amor, Miami 6165
7	NAPOLEON Hombre, Raff 9066	7	NAPOLEON Hombre, Raff 9066
8	LOLITA Abrazame, Caytronics 1489	8	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
9	TANIA Increible, Top Hits 2014	9	VICENTE FERNANDEZ La Muerte De Un Galiero, Caytronics 1492
10	HUGO BLANCO Si Te Vas, Te Vas, West Side Latino	10	LEO DAN Leo Dan, Caytronics 1504
11	SUSY LEMAN Vico 722	11	VICENTE FERNANDEZ El Mijo Del Pueblo, Caytronics 1441
12	LISSETTE Justo Yo, Borinquen 1306	12	RICO TOVAR Romantico, NovaVox 322
13	BASILIO Demasado Amor, Zahro 513	13	LOS HUMILDES Numero 4, Fama 541
14	JULIO IGLESIAS El Amor, Alhambra 23	14	LEO DAN Leo Dan, Caytronics 1442
15	MIAMI SOUND MACHINE Renacer, Audioton 5426	15	NAPOLEON Vive, Raff 9055
16	NAPOLEON Pajarillo, Raff 9065	16	JULIO IGLESIAS America, Alhambra 27
17	DANNY DANIEL Nunca Supe La Verdad, Borinquen 1327	17	JOSE-JOSE Reencuentro, Pronto 1026
18	JOHNNY PACHECO The Artist, Fama 503	18	RONDALLA LAS FLORES Vol. 3, Gavi 4168
19	CHEO FELICIANO Mi Tierra Y Yo, Vaya 69	19	LOS BABYS Regresa Ya, Peerless 1999
20	MARIO ECHEVERRIA En Este Momento & A Esta, Horas, Latin Int'l 6036	20	LEO DAN Leo Dan, Caytronics 1497
21	NELSON NED El Romantico De America, West Side Latino 4114	21	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373
22	ALMA Alhambra 148	22	NAPOLEON Pajarillo, Raff 9065
23	JOSE-JOSE Reencuentro, Pronto 1026	23	LUCIA MENDEZ Arcano 3401
24	CANMILO SESTO Rasgos, Pronto 1025	24	JULIO IGLESIAS El Amor, Alhambra 23
25	JOSE LUIS Tu, Top Hits 2021	25	LUCIA MENDEZ Puede A Parte, Arcano 3362



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Colleges Fight C'right Fee

Continued from page 1

Stathas says there is little opposition to the blanket 13-cent fee to cover entertainment costing less than \$1,000. The controversy arises on major concerts in excess of \$1,000 where BMI and ASCAP have established concert schedules based on seating capacity equivalent to about one cent per seat. The ASCAP license also takes ticket prices into consideration.

"The school has no control over what a performer plays," says Stathas. "They're in the best position to obtain the license and pay the royalty."

"It's ludicrous to ask the university to pay an extra \$300 for music. If a performer wants to come in and play for \$7,500, he should pay for it or don't play at all. It's adding insult to injury."

Bob Bush, director of student activities at the Univ. of Wisconsin,

Stevens Point, maintains that payment of royalties is not the issue, but rather who should be responsible for paying it—the school or artist.

Heated controversy is also brewing within the Tennessee university system where reports of hardline opposition have filtered down. The student activities director at the Univ. of Tennessee says there was "a fair amount of concern over the copyright law although its stand now is not quite as strong."

However, the president of the Univ. of Tennessee has reportedly issued a letter to the state's other institutions voicing disapproval over the license and to hold off on payments. Shifting liability to the performer is also the main issue.

Meanwhile, a meeting is scheduled in Washington Wednesday (8) to review and finalize the license documents.

Attending the meeting will be

Sheldon Steinbach, staff council for the American Council on Education who has been the chief negotiator for the educational organizations along with representatives of the NECAA and other educational organizations.

Steinbach believes the BMI, ASCAP and SESAC licenses will be in the mail within two or three weeks, with the SESAC license arriving possibly even sooner.

In the interim, the moratorium on royalty payments will remain in effect until the licenses are delivered.

Cannes Show Sells

LOS ANGELES — A recent Cannes Music Festival starring Stevie Wonder, Isaac Hayes and the Pointer Sisters will be distributed as a two-hour musical special to closed circuit outlets and cable affiliates in the U.S. by the Telemine Company.



FLANKED BY COWBOYS—RCA Records' recent Gotham party for Waylon Jennings and Willie Nelson is the setting as Windsong artist Helen Schneider meets with Jennings, left, Mel Ilberman, RCA's division vice president of creative affairs, and Nelson.

Executive Turntable

Continued from page 84

and general controller. . . . Kathryn Schenker joins ESP Management, New York, as director of creative services, from East Coast director of press and artist relations for Capitol. . . . Rick Sales is now director of artist development and promotion at MJL Management, New York. He has been with the company two years. . . . Randy Greenfield moves to college agent and account executive at Headliners West, Los Angeles. He was formerly an agent with Headquarters Talent. . . . Stan Schnier appointed managing director of Janis Ian's publishing outfit, Mine Music, New York. He moves from the U.K., where he was an artist and producer. . . . Alvin Ross appointed executive vice president of Aucoin Management, New York, from president of The Press Office. . . . Kelli Ross, vice president and general manager, Sunbury/Dunbar Music, resigns her post at RCA effective with the impending closing of the sale of the division's catalogs. . . . Ellis A. Cohen, formerly head of worldwide publicity for the William Morris Agency, has joined the Solters & Roskin agency as an account executive in Los Angeles. . . . Fred Vail, national pop promotion director for GRT Records for the past three years, has left that company to join John Fisher and Associates, Nashville-based independent promotion and marketing firm.

Doug Hall joins Billboard's New York office as radio-television editor. He is the founder of the Hall Radio Report, a weekly newsletter for broadcasting executives, which will now be published by Billboard. Hall continues as its editor, publisher. He founded the report three years ago after serving five years as associate editor of the Gallagher Report. His previous journalism experience includes stints with Women's Wear Daily and the Bergen Record in Hackensack, N.J. He will also direct Billboard's International Radio Programming Forum.

Cam Lipman joins Associated Artists in Los Angeles as Western regional coordinator. She's a veteran agent. . . . John Felice, former vice president of marketing for Farfisa Musical Instrument Co., becomes vice president of marketing for Sight & Sound International, Waukesha, Wis. . . . Gloria Bell becomes vice president, management division, of S.A.S., Inc., New York. With the firm four years, she had been an associate manager. . . . Tom Trbovich named director of the "Midnight Special," basing in Los Angeles. Most recently he directed "Sugartime," a situation comedy for ABC-TV. Tom Anderson resigning the presidency of Pacific Stereo, effective March 1, to pursue outside business interests. He will be replaced at the retail audio chain's corporate headquarters in Emeryville, Calif., by Norman McMillan, who has been vice president of marketing and development for Target, a \$700 million division of Minneapolis-based Dayton Hudson stores. . . . Junzo Wachi appointed general manager of consumer audio products at Sony Corp., New York. He transfers to the post, newly created, from assistant branch manager in Detroit and Chicago.

Ringer Endorses Royalty

Continued from page 3

could be a compromise between the Danielson bill and the legislative suggestions made by the Register of Copyrights in her report to Congress.

A hearing scheduled for March 21 by the Kastenmeier subcommittee, with Register Ringer as the sole witness, has been cancelled due to committee conflicts, and no new date has been set as yet.

At the Kastenmeier subcommittee hearings in California no one expects any compromise to emerge in the year's-long, bitter standoff over giving recordings the same right to performance royalty, as the music itself.

Present subcommittee members, in addition to the chairman, are Reps. Robert Drinan (D-Mass.); George Danielson (D-Calif.); Allen E. Ertel (D-Pa.); James Santini (D-

Nev.); Thomas Railsback (R-Ill.) and M. Caldwell Butler (R-Va.).

The second part of the Ringer report (which has suffered the same delay from work pressure as the first part) backs up the earlier conclusion that the economic impact of the record royalty would not be harmful to broadcasters. This second installment of the report contains a rebuttal of the heavy outpouring of broadcaster objections to the economic impact study made for the Copyright Office by Rutenberg, Friedman, Killgallen, Gutches and Assoc.

Using the fee schedule in the Danielson bill, the study found "no significant effect on either broadcaster profits or their ability to stay in business."

It also noted that the record producers who share the royalty 50-50 with performers, would make less than one-tenth of one percent of their total sales from the record royalties.

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General News

Asia Picking Up On Disco Fever But Clubs Are Unique In Design And Type Of Clientele

NEW YORK—The discotheque concept has exploded on the Asian market with as big a bang as it invaded this country a few short years ago.

In the vanguard of the Asian disco boom is Juliana's of London with joint-venture clubs in Singapore, Jakarta, Hong Kong, Guam, Malaysia, and Kuala Lumpur.

According to Oliver Vaughan, head of Juliana's Hong Kong-based Asian office, the Asian clubs, although based along the same concept as their Western counterparts, differ in design and the type of clientele to which they cater.

The clubs which are run on a strict membership basis, solicits patronage

from among upper middle class business people and politicians, and the leisure class. Unhampered by discrimination laws, the clubs employ guest relations managers, usually women, whose jobs it is to screen prospective applicants, and decide whether or not they are suitable for membership.

Emphasis in the Asian clubs is usually on decor and sound, with extravagant light shows and other gimmicks which characterize U.S. rooms taking a back seat.

Unlike the U.S. where a plushly outfitted club can cost a cool million, Vaughan states that a top quality Asian room can be outfitted from the ground up for about \$200,000.

The rooms are generally located in the best Asian hotels, and are given such a snob value that, according to Vaughan, it emerges as a very prestigious thing to be accepted as a member.

The top Asian discos cater to a 25 to 60 age group, and are open seven nights a week. Music offered ranges

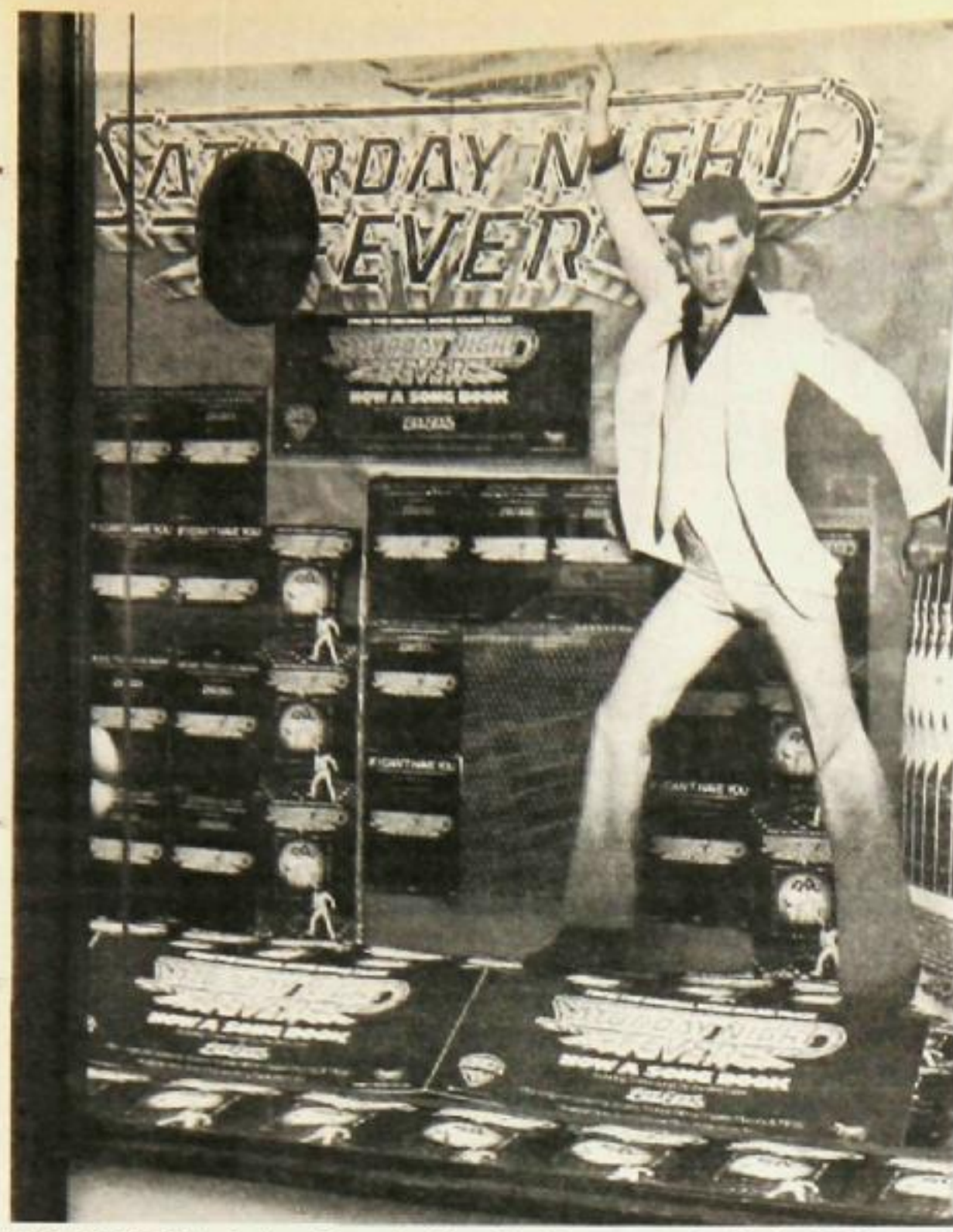
from classical to rock to jazz to pop to big band and golden oldies and South American rhythms.

In rooms operated by Juliana's of London, the firm with offices in London, New York and Hong Kong, supplies design, and sound and lighting equipment, and personnel ranging from deejays to hostesses. Juliana's also programs the music played.

Admission price for guests of members, ranges from \$7.50 per person in Singapore, to \$12.50 per person in Jakarta.

Asian clubs constructed and operated by Juliana's during its 18 months of operations in the area, include, the Eagle's Nest in Hong Kong, Juliana's, Guam; The Pit Stop and the Oriental Club in Jakarta; Ginta, Malaysia; the Club, in Singapore; and the Tin Mine in Kuala Lumpur.

Juliana's is currently gearing to open additional rooms in Australia, Indonesia, the Philippines and Hong Kong.



UNIFIED PITCH—Colony Records (New York) promotes both the RSO soundtrack LP from "Saturday Night Fever" along with the sheet music and folios from Warner Bros. Music in its entire double window area. It is the first time the store has tied disk and sheet music into a window promotion, the label claims.

N.Y. Campaigns To Aid Theatre

NEW YORK—Stars of several of Broadway's leading musicals have teamed up on a \$1 million New York state sponsored promotional program aimed at boosting theatre in the city as a major tourist attraction.

Among those lending their talents to the television, print and radio blitz are stars of such shows as "Annie," "Grease," "The King & I," "Gin Game," "Chapter Two" and "Dracula."

The campaign which, according to Harvey Sabinson of the League of New York Theatres and Producers, marks the first time the government has subsidized Broadway theatre promotions, is being presented in several markets including Washington, Baltimore, Philadelphia, Boston, New Haven, Hartford, Burlington, Vt., and Syracuse, Buffalo, Albany and New York City.

The promotion put together by the advertising firm of Wells, Rich & Green is the off-shoot of a \$4 million tourism promotion campaign launched last year by the Dept. of Commerce of the state of New York.

The money was allocated for the theatre promotion campaign following a study which revealed that the Broadway theatre was the major attraction for visitors to the city.

The jingle "I Love New York," around which the promotion is structured, was written and produced by Steve Carmen and Thor Baldursson. The music is performed by a group called Metropolis, and has been released on a 7-inch single by Salsoul Records to radio stations around the country. It will also be released commercially as a 12-inch 33 1/2 r.p.m. disco disk.

The program was officially launched Valentine's Day with a luncheon attended by Gov. Hugh Carey followed by a disco party at Studio 54.

The campaign is being supported by special theatre/hotel packages offering substantial discount rates.

Movie Next For Rock Producer Nader

NEW YORK—Richard Nader, popular rock concert promoter, has launched a new career as a movie producer. The man behind the successful production of rock revival concerts, will first produce a made for television movie titled "Murder At The Mardi Gras" and will follow this up with two 90-minute specials for "Wide World Of TV," a two-part, four-hour special on Elvis Presley, and a major motion picture.

In spite of his hectic new schedule in movies, Nader will not abandon the lucrative rock revival series. He plans to stage volume 74 featuring Tommy James, Sha Na Na, the Four

Tops and Jay Black & the Americans at Madison Square Garden March 3.

"Murder At The Mardi Gras" will be shot on location in New Orleans with Didi Conn, David Groh, Ron Silver, Harvey Morgen, Bill Daley, Joyce Van Patten and others in starring roles. The plot revolves around six persons who witness a murder in New Orleans at the annual carnival.

Co-producing with Nader is Matt Hermann. Jerry Abrams is the executive producer. Ken Annakin, who directed such films as "The Longest Day" and "Battle Of The Bulge" will direct.

PUBLISHERS FETED IN N.Y.

New Exhibit At Tuners' Fame Museum

NEW YORK—A large number of composers and publishers gathered Tuesday (14) at the Songwriters' Hall of Fame museum here to launch the latest major exhibition of its 13-month existence.

This one honors music publishers, with exhibits designed to document their role in the development of the American popular song, and augment the museum's permanent displays of such memorabilia as the desks of George Gershwin and Victor Herbert, and Fats Waller's piano.

It is now open to the public at the museum's location on the eighth floor of 1 Times Square. The previous exhibition saluted America's female songwriters.

Overseas visitors as well as school, scout and community groups have patronized the museum in considerable numbers over the past year, according to managing director Oscar Brand.

A limited budget has restricted advertising, but generous press coverage and word of mouth continues to be effective in publicizing the museum, open between 11 a.m. and 3 p.m. Monday to Saturday.

Board director Louis Alter also disclosed that the city of New York has granted the museum two full-time archivists, to work on the large amount of historic material held by the museum.

At the Tuesday (14) launch, veteran cleffer Sammy Cahn paid tribute in song to his many songwriter and publisher friends and associates present.

Hawaiian Acts Play Benefit For 'Auntie'

HONOLULU—More than 33 local entertainers participated in a benefit performance Feb. 25 for the late "Auntie" Pauline Kekahuna, singer and guitarist who died Jan. 30 two weeks after suffering a heart attack.

Known to island residents and visitors as "Auntie Pauline," the long-time entertainer accrued considerable expenses during the two week coma she lingered in before her death.

Sign Kim Fowley

LOS ANGELES—Kim Fowley has been signed by the Entertainment Company as a producer on selected projects, beginning with the forthcoming Helen Reddy album, now being completed here. Fowley, who also produced Reddy's last album, "Ear Candy," will continue to work independently in a variety of areas, including production and publishing.

N.Y. Hurrah's Shifting To 'Theatrics' In New Policy

NEW YORK—Hurrah's discotheque here has modified its entertainment policy to include old-time burlesque shows and other forms of live entertainment.

The new policy was unveiled recently by club operators Robert Boykin and Barbara Lackey. The first show in the series features stage and screen personality Divine, as a stripper in an old-time burlesque show titled "Neon Woman." The production with a cast of 12, was directed by Ron Link who also directed the much-acclaimed Grace Jones New Year's eve show at Studio 54.

Boykin and Lackey feel that theatrical disco is the only viable club concept for the future, as fickle club audiences make it difficult for disco to survive in its present conventional format.

The couple predict that as the trend gains popularity, more and more disco acts will begin packaging live shows for the club circuit. They feel that this trend will in turn result in a shift away from huge, impersonal rooms to more intimate bistros.

Boykin and Lackey also see the changing patterns in club policy as opening the door for live appear-

ances by rock'n'roll and punk rock performers in discotheques.

The young entrepreneurs believe that if any segment of the conventional disco format survives these sweeping changes, it will be the gay clubs, whose patrons are much more loyal. "The heterosexual disco crowd, is a frustratingly disloyal star gazing group," they state.

They concede, however, that this lack of loyalty keeps club operators on their toes, forcing constant innovation, and an unending quest for untapped entertainment formats.

Theatrical disco was first brought to the New York Club scene by Stewart Feinstein and Marlene Backer, of Le Clique, at a Long Island-based private disco party promotion company (Billboard, March 4, 1978).

For its new entertainment policy, Hurrah's has instituted a \$5 cover charge for its members and \$10 for guests of members. Shows will run for about 90 minutes and will be followed by conventional disco dancing.

A number of other shows and performers, including Village People, are scheduled to play the club when "Neon Woman" completes its run.



CONTEST MAN—Super Bowl winner, John Guimond of Seminole, Fla., packs up \$100 worth of merchandise courtesy of Peaches. See story on page 16.

MARCH 11, 1978, BILLBOARD

DO YOU BELIEVE IN MAGIC—Shaun Cassidy SEE TOP SINGLE PICKS REVIEWS, page 92

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Main chart table with columns: 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), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALF = Alfred Publishing, ALM = Alma 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 Moguli 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) table listing song titles, artists, and publisher/licensee information.

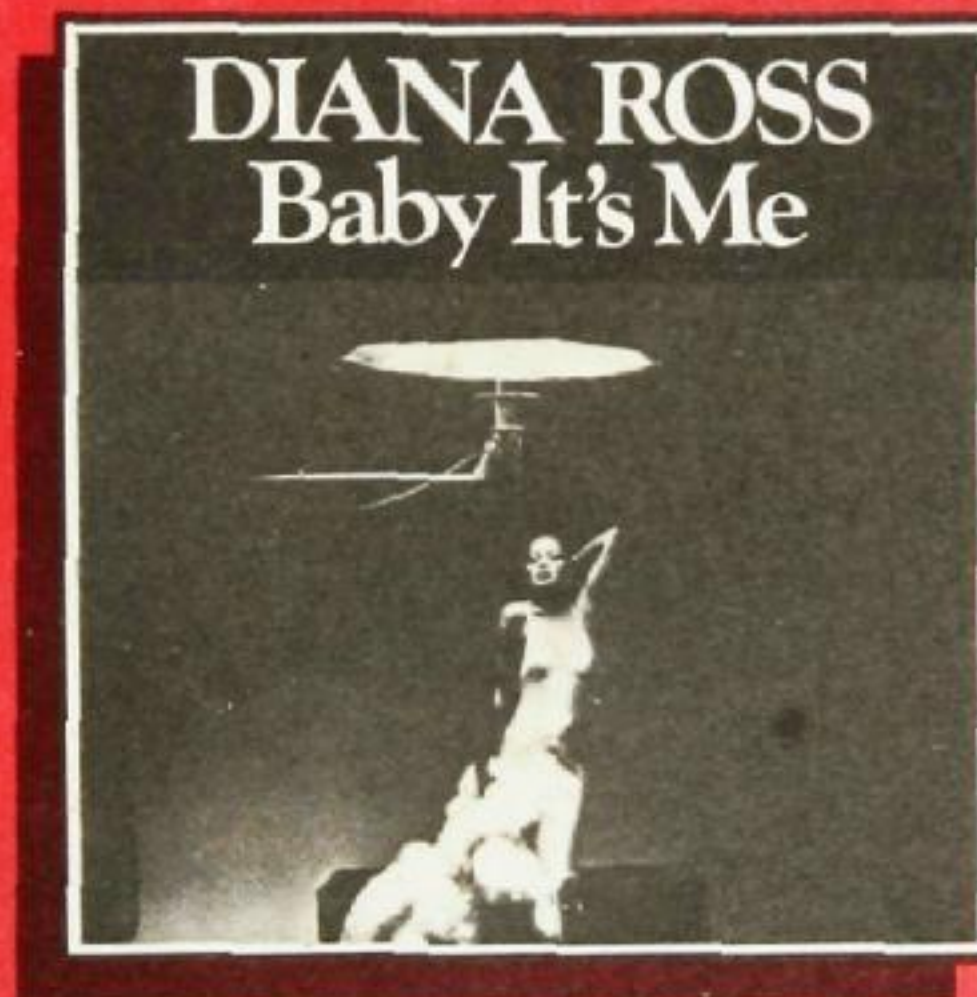
"YOUR LOVE IS SO GOOD FOR ME"

M-1436F

BB-POP



The second hit single
from the hit album



M7-890R1

"BABY IT'S ME"

Produced by Richard Perry

On Motown Records



LOOK OUT FOR #1.

**Soulful congratulations to The Brothers Johnson
on the occasion of their first Grammy.**

Best R&B Instrumental Performance:



From the album "Right On Time!"

PRODUCED BY QUINCY JONES FOR 



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	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL		
106	106	65	LINDA RONSTADT Greatest Hits A&M 6E 106	7.98		7.98		7.98			179	3	ANNIE HASLEM Annie In Wonderland Sue SR 6046 (Warner Bros.)	6.98		7.98		7.98			
107	105	77	BOSTON Epic JE 34188	7.98		7.98		7.98			180	3	CLAUDIA BARRY Claudia Salsoul SA 5525	6.98		7.98		7.98			
109	101	16	NEIL YOUNG Decade Reprise 3RS 2217 (Warner Bros.)	14.98		14.98		14.98			181	2	ANNE MURRAY Let's Keep It That Way Capitol ST 11743	6.98		7.98		7.98			
120	2	MANHATTANS There's No Good In Goodbye Columbia IC 35252	7.98		7.98		7.98				172	166	104	BOZ SCAGGS Silk Degrees Columbia JC 33920	7.98		7.98		7.98		
121	4	CAMEO We All Know Who We Are Chocolate City CCLP 2004 (Casablanca)	7.98		7.98		7.98				173	171	197	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98		
112	115	19	HIGH INERGY Turnin' On Gordy GS 97851 (Motown)	6.98		7.98		7.98			184	2	SUPERTRAMP A&M 4665	7.98		7.98		7.98			
123	11	SIDE EFFECT Goin' Bananas Fantasy 9537	7.98		7.98		7.98				175	169	18	DAVID BOWIE Heroes RCA ASL 1 2527	7.98		7.98		7.98		
124	8	PAUL DAVIS Singer Of Songs, Teller Of Tales Bang 410	7.98		8.98		8.98				176	176	15	JAMES TAYLOR Greatest Hits Warner Bros. BS 2979	7.98		7.98		7.98		
125	5	VICKI SUE ROBINSON Hall & Hall RCA AFL 1 2294	7.98		7.98		7.98				177	NEW ENTRY	CHIC COREA Mad Hatter Polydor PD 1-6130	7.98		7.98		7.98			
116	122	9	STYX Equinox A&M 4559	7.98		7.98		7.98			178	182	26	BARRY WHITE Songs For Someone You Love 20th Century T 543	7.98		7.98		7.98		
127	8	LE PAMPLEMOUSSE Le Spank Amigo 6032 (AMI)	7.98		7.98		7.98				179	178	94	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	7.98		7.98		7.98		
128	5	STARZ Attention Shoppers Capitol ST 11730	6.98		7.98		7.98				180	183	27	FOGHAT Live Bearsville BRK 6971 (Warner Bros.)	7.98		7.98		7.98		
119	111	28	CRYSTAL GAYLE We Must Believe In Magic United Artists UA LA771-G	6.98		7.98		7.98			182	185	7	MCCOY TYNER Inner Voices Milestone M 9079 (Fantasy)	7.98		7.98		7.98		
120	112	24	VILLAGE PEOPLE Casablanca NBLP 7064	7.98		7.98		7.98			183	186	38	TED NUGENT Cat Scratch Fever Epic JE 34700	7.98		7.98		7.98		
131	4	WILD CHERRY I Love My Music Epic JE 35011	7.98		7.98		7.98				184	116	12	STEVIE WONDER Looking Back Motown M 804	11.98		11.98		11.98		
122	60	13	BETTE MIDLER Broken Blossom Atlantic SD 19151	7.98		7.98		7.98			185	NEW ENTRY	SAMANTHA SANG Emotion Private Stock 7809	7.98		7.98		7.98			
133	4	JOHNNY PAYCHECK Take This Job And Shove It Epic RE 35045	6.98		7.98		7.98				186	109	22	EL COCO Cocomotion A&M 6012	7.98		7.98		7.98		
134	6	THP ORCHESTRA Two Hot For Love Butterfly FLY 005	6.98		7.98		7.98				187	110	15	GENESIS Seconds Out Atlantic SD2 9002	11.98		11.98		11.98		
135	35	ALAN PARSONS PROJECT I Robot Arista AR 7002	7.98		7.98		7.98				188	191	64	EAGLES Hotel California A&M 6E 103	7.98		7.98		7.98		
126	130	16	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	11.98		11.98		11.98			189	188	20	GEORGE DUKE Reach For It Epic JE 34883	7.98		7.98		7.98		
137	7	BIONIC BOOGIE Polydor 106123	7.98		7.98		7.98				190	189	15	JOHN DENVER I Want To Live RCA AFL 1-2521	7.98		7.98		7.98		
128	74	13	SLAVE The Hardness Of The World Columbia SD 5201 (Atlantic)	7.98		7.98		7.98			191	118	8	WET WILLIE Manorisms Epic JE 34983	7.98		7.98		7.98		
139	4	SWEET Level Headed Capitol SKAO 11744	6.98		7.98		7.98				192	126	21	JOAN ARMATRADE Show Some Emotion A&M SF 4663	7.98		7.98		7.98		
130	88	15	EMOTIONS Sunshine Stax 4100 (Fantasy)	6.98		7.98		7.98			193	136	12	AL GREEN The Belle Album Hi HLP 6004 (Cream)	6.98		6.98		6.98		
149	2	RALPH MacDONALD The Path Merlin 2210 (TK)	7.98		7.98		7.98				194	138	8	CERRONE Supernature Atlantic SD 5202	7.98		7.98		7.98		
132	132	19	SANTANA Moonflower Columbia C2 34914	9.98		9.98		9.98			195	140	14	EMERSON, LAKE & PALMER Works Volume II Atlantic SD 19147	7.98		7.98		7.98		
143	4	ISAO TOMITA RCA ARL 1 2616	7.98		7.98		7.98				196	NEW ENTRY	MARY TRAVERS It's In Everyone Of Us Chrysalis CHR 1168	7.98		7.98		7.98			
134	129	29	ROSE ROYCE In Full Bloom Whitfield WH 3074 (Warner Bros.)	6.98		7.98		7.98			197	142	7	KOOL & THE GANG In Force De-Lite DRS 9501	7.98		7.98		7.98		
145	23	BLACKBYRDS Action Fantasy F 9535	7.98		7.98		7.98				198	163	18	BEATLES Love Songs Capitol SKBL 11711	11.98		11.98		11.98		

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

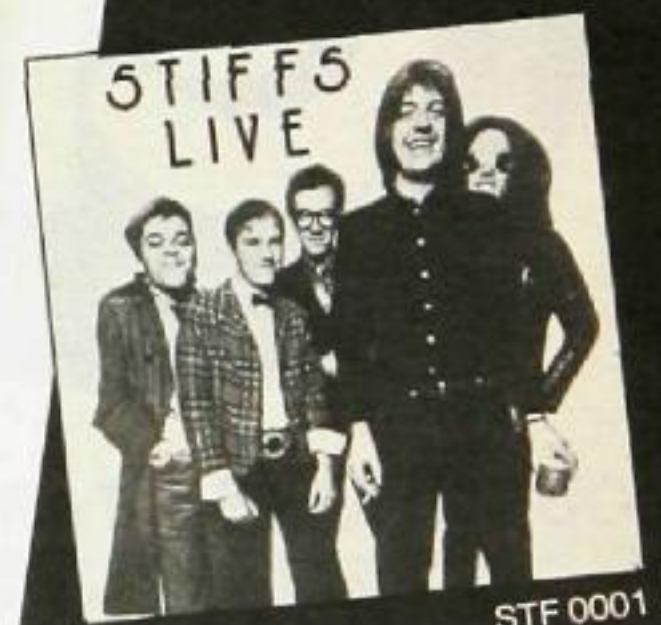
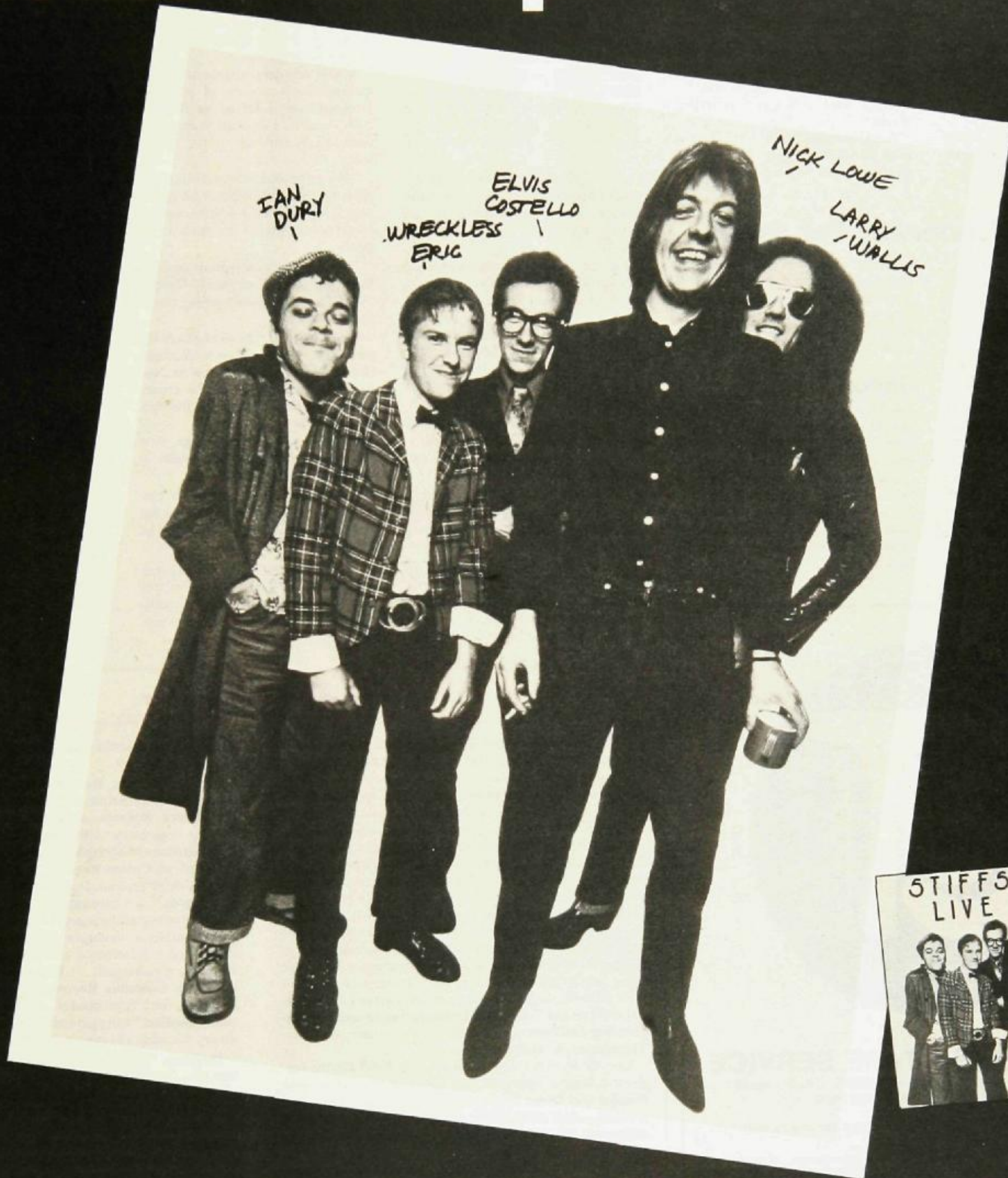
Abba	49	Peter Brown	61	Fleetwood Mac	15, 154	Le Pamplemousse	117	Dolly Parton	78	Sweet	129
Aerosmith	62	B.T. Express	87	Roberta Flack	25	Gordon Lightfoot	24	Johnny Paycheck	123	Supertramp	174
Herb Alpert	79	Cameo	111	Foghat	180	Little Feat	53	Tom Petty & The Heartbreakers	63	T-Connection	165
Angel	58	Shaun Cassidy	80, 96	Foreigner	44	Little River Band	95	Pink Floyd	173	THP Orchestra	124
Armatrading	192	Cerrone	194	Art Garfunkel	20	L.T.D.	101	Player	43	Isao Tomita	133
Roy Ayers	161	Ray Charles	168	Loft Garfunkel	73	Ralph MacDonald	131	Pockets	91	Trammps	164
Ashford & Simpson	90	Chic	39	Crystal Gayle	119	Chuck Mangione	29	Queen	5	Tubes	151
Babys	60	Chic Corea	177	Genesis	187	Manhattans	110	Radiyo	47	Stevy Dan	6
Barbieri	144	Eric Clapton	19	Andy Gibb	37	Manhattan Transfer	94	Lou Rawls	72	Rod Stewart	9
Bar-Kays	69	Natalie Cole	4	Andrew Gold	100	Barry Manilow	11, 51	Ramones	52	Styx	10, 116
Claudia Barry	170	Commodores	41, 143	Al Green	193	Dave Mason	86	Vicki Sue Robinson	115	Donna Summer	126
Beatles	198	Con Funk Shun	84	Sammy Hagar	105	Manfred Mann	108	Kenny Rogers	45	Talking Heads	97
Bee Bop Delux	166	Rita Coolidge	83	Emmylou Harris	30	Maze	34	Linda Ronstadt	57, 106	Mary Travers	196
Bee Gees	8	Elys Costello	33	Annie Haslem	167	Martino	185	Rufus & Chaka Khan	26	Pat Travers	82
George Benson	127	Crack The Sky	157	Head East	138	Steve Martin	150	Rose Royce	134	Tuxedo Junction	147
Bionic Boogie	35	Headwave	190	Dan Hill	21, 85	Eddie Money	81	Samantha Sang	181	McCoy Tyner	182
Bootsy Rubber Band	162	Detective	103	High Inergy	112	Bette Midler	122	Santa Esmeraldas	55, 65	Joe Sample	149
Debbys Boone	135	Neil Diamond	27	Horslips	142	Stevie Nicks	93, 179	Santana	132	Van Halen	120
Blackbyrds	135	Dr. Buzzard	40	Millie Jackson	158	Joni Mitchell	88	Santana	132	Grover Washington Jr.	13
Blondie	140	George Duke	189	Billy Joel	2	Anne Murray	171	Boz Scaggs	38, 172	War	42
David Bowie	175	Eagles	156, 188	Waylon Jennings	18	Ronnie Montrose	98	Sea Level	32	Johnny "Guitar" Watson	76
Karla Bonoff	75	E.L.O.	23	Olivia Newton-John	152	Muddy Waters	163	Side Effect	113	Bob Weir	160
Boston	107	Earth, Wind & Fire	7	Annies Jordan	169	Randy Newman	12	Bunny Sigler	145	Bob Welch	36
Bryck	64	El Coco	186	Journey	48	Meco	67	Paul Simon	70	Wild Cherry	121
Bryson	139	Elliman	153	K.C. & The Sunshine Band	77	Meat Loaf	89	Lynyrd Skynyrd	16	Wet Willie	171
Jackson Browne	3	Emotions	130	Kiss	50	Ted Nugent	22, 183	SOUNDTRACKS		Barry White	178
		Emerson, Lake & Palmer	195	Kool & The Gang	197	Oakridge Boys	141	Close Encounters	31	Deniece Williams	71
		Enchantment	46			Bonny & Marie Osmond	99	Saturday Night Fever	1	Wings	200
		Faze-O	146			Odyssey	66	Star Wars	148	Withers	68
						Parliament	14	Slave	128	Stevie Wonder	150, 184
						Alan Parsons Project	125	Spinners	136	Nell Young	109
								Stars	138	Warren Zevon	74
								Stargard	96	Zubin Metha	137

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units

Will the real Stiff please stand up.



Surprise! Every one of them is a genuine Stiff.

And they're everything you'd expect from a bunch of Stiffs. And more. Their album "Stiffs Live" captures all the excitement and frenzy they created on their explosive tour through England. It chronicles five of the most vital and diverse rock talents

that Britain has produced in the last decade, with incredible performances by Elvis Costello, Ian Dury, Nick Lowe, Wreckless Eric, and Larry Wallis..

Here they are. Stiffs with clout. And every one of them standing on their own.

Manufactured and distributed by Arista Records, Inc.



N.Y. Times Draws Industry Wrath

NEW YORK—A statement in a New York Times column that home taping off the air is sanctioned under the new Copyright Act has stirred a blast of rebuttal from industry authorities.

The article by audio expert Hans Fantel Thursday (2) provides tips to home dubbers on adjusting both tape recorders and radio receivers for best results.

But Fantel, in an odd reversal of fact, writes that while home dubbing may have exuded a "whiff of felony" under the old law, it is now clear of any taint so long as the dubs are not made for profit.

Spokesmen from both the music publishing and recording communities were quick to tag Fantel's posi-

tion as "nonsense" and a misreading of the statute.

A response from the RIAA points out that only copyright owners, whether of music or records, have the right under the law to reproduce their works. Also, that it is no longer required that copying must be "for profit" before it can be considered an actionable infringement.

Leonard Feist, president of NMPA, says he is surprised such a gross error of fact could be so prominently featured in the Times, especially since it routinely copyrights the paper's contents and can be presumed to be conversant with the law.

Said another tradester: "Fantel may be a sound expert, but he's 180 degrees out of phase here."

Overhauling Underway For Janus

• Continued from page 94

will be used for all acts. "We recently acquired the publishing of Kayak for the U.S. and Canada along with the publishing of Charlie. We will also have the publishing of Surkane who is getting a new group together," says DeJoy.

Janus has 10 acts with three more to sign by year's end. The label plans to release 10 LPs by December along with 19 singles. "This will not overload us and we can give each the proper attention." Kayak's latest LP was released in January and Charlie's will ship this month.

DeJoy maintains that for the first time, Janus is becoming totally in-

involved with its act's careers, including aligning them with proper management and booking agents. "We also have people at each concert. We're trying to cover every base," he says.

Simon With WB

LOS ANGELES—Paul Simon has signed an exclusive long-term agreement with Warner Bros. Records. Simon still has one album due to Columbia and will begin recording for Warner's upon its completion.

The switch to Warner's coincides with Simon's plans to broaden his activities in the movies, television and theatre.

CONCERTO LP A SALES 'MONSTER' Horowitz Heading For Top 10?

By ALAN PENCHANSKY

CHICAGO—Vladimir Horowitz' first concerto recording in 27 years shipped to dealers last week amidst expectations that it would become the biggest selling classical record of the year—and one of the biggest of all time.

The recording which documents the pianist's historic Jan. 8 Carnegie Hall performance of the Rachmaninoff Third Concerto, appears at a time when Horowitz' public image is bigger and brighter than ever in history, and key classical dealers describe its sales potential as "monstrous."

RCA, which is erecting a massive marketing campaign to support the release, says it anticipates the album's crossing over to the pop charts.

"If the international groundswell of interest in the album keeps building the way it has been, we may well have to go back to the 1958-59 recording of the Tchaikovsky Concerto No. 1 by Van Cliburn to find our precedent," says Irwin Katz, RCA's director of Red Seal merchandising.

"That album became the first classical set in history to sell more than a million copies," Katz explains.

RCA will intensify its campaign in support of the album's sales if the disk breaks into the best selling chart ranks, Katz indicates.

According to the merchandising director, the support effort is the largest given to a classical album in many years, including half and full-page consumer ads in Sunday pa-

pers in eight major markets, and 20 spot radio campaigns on major classical radio stations.

Also, publications such as Opera News and the Metropolitan Opera and Chicago Symphony programs are being used. Dealer accessories include large posters, and big board paintings of the album covers for key classical outlets.

Major retailers, cognizant of the extraordinary amount of publicity Horowitz has received in this, his 50th American concert season, are ordering record quantities of the title.

"We have ordered more initially than for any other classical record ever," reports Lew Garrett, classical buyer for the giant Camelot Records chain.

"We're getting monstrous requests from the stores," explains Garrett. "Classical buyers are coming out of the woodwork."

Larry Holmes, classical buyer for the West Coast Odyssey Records chain, says the web's Sutter St. San Francisco store moved 25 copies within the first 45 minutes the disk was on sale.

Holmes says RCA's large new Horowitz poster drew customers in for the product's arrival.

"It's only been in the store one day, but if it continues to sell as it did yesterday we'll have to report it," he observes.

"There's been just too much press. The man's had \$1 million in free publicity," says Holmes who calls the disk, "a monster, an absolute monster."

Art Shulman, manager of stores for Chicago's Laury's Discount Records chain, says the disk will be the biggest classical seller of the year, baring a big Chicago Symphony release.

Shulman ordered 1,200 pieces initially.

At New York's King Karol stores, which had the disk ahead of stores in the Midwest and West, sales are "very good," according to classical buyer Paul Dwinell.

"People are walking right in and right out with it," notes Dwinell, who initially ordered 1,500 copies.

The new album features a collaboration with Eugene Ormandy conducting the New York Philharmonic, a performance given to commemorate the 50th anniversary of the pianist's American debut.

If the recording enters the pop charts, it will become the first strictly classical title to do so in years. The Zubin Mehta/L.A. Philharmonic recording of "Star Wars/Close Encounters" music is climbing the album charts, but crossover and sound track interest attaches to this release.

The sales impact testifies to the drawing power of the performer. Van Cliburn achieved million seller status with the help of one of the world's most popular piano concertos the Tchaikovsky No. 1. However, the Rachmaninoff Third, while considered to be the composer's greatest concerto, is a long, brooding composition of unusual length. Horowitz, perhaps the only interpreter who could make a best seller of the work, has recorded the concerto twice previously.

Inside Track

The CBS Technology Center, Stamford, Conn., has developed a quad mike system that allows radio listeners to tell where performers are onstage. The new mike can be hung from the proscenium and allows performers to move around it. Though most effective with four receivers, Ben J. Bauer of the Center says directions can be perceived with only dual speakers. . . . Did John Frisoli and Jack Kiernan return to their New York Phonodisc HQ late last week with approval for the opening of more stocking branches? At present, the Polygram branch distribution wing has warehouses in Union, N.J., Indianapolis and Los Angeles. RSO and Casablanca sales volume reportedly has stretched the three-point warehousing to the breaking point. The two Phonodisc executives have been conferring with Polygram brass in Europe. And were they discussing the imminent buyout of United Artists records and UA's record manufacturing and tape duplicating facilities in the U.S.? UA's parent company, TransAmerica, denies the report.

The AP reports that Cuban Premier Fidel Castro has given tentative approval for performances by Stevie Wonder and Diana Ross in his Communist nation. The announcement came at the end of a five-day visit by a delegation of U.S. businessmen including representatives of the music industry.

Because of a death in the family, Irwin Steinberg, president of the Polygram Record Group, has been forced to cancel his address to the Music and Performing Arts Lodge of B'nai B'rith in New York Monday (6). Date will be rescheduled.

Is Rick Taylor about to sign an exclusive production deal with ABC president Steve Diener? . . . Is Irwin Steinberg, president of the Polygram Music Group, U.S., about to move his base of operations to New York, after 30 years in Chicago? . . . Sam and John Marmaduke of Western Merchandisers will their annual sales convention at the Hilton Inn, Amarillo, Tex., the long-time Marmadukes' base, June 9-10. . . . Jack Bernstein, chief of Pickwick's independent label distribution, gathered his top management personnel from Minneapolis, Atlanta, Miami and St. Louis at his Dallas branch late last week. Can an adjusted-upward price concept in his accounts be far behind? Speaking of Pickwick, Norman Winter/Associates have been retained by Chuck Smith, president and chief operating officer of the largest wholesale/retail firm in the U.S., to handle public relations. George Port, legal counsel at the Minneapolis

base, had been doubling in that capacity before the L.A. p.r. firm took over.

The rumor that Butterfly Records has reached an agreement in principle for product distribution through Casablanca Records is denied by Richard Trugman, catalyst in so many of Neil Bogart's acquisitions. . . . The U.S. Attorney in Memphis is prosecuting Carl E. Friend, president of Casino Records, in Federal District Court there. Friend produced a 15-record set, "The History Of The States," as a bicentennial project. He is accused of plagiarism in putting together the set. He illegally appropriated material belonging to others and allegedly, too, defrauded a number of investors, including Columbia Records, it's charged. . . . Ray Price's contract negotiation with Columbia Records has fizzled and he's out shopping for a label binder. . . . David Horowitz's "Consumer Buyline," will again air a segment on the record industry Monday (6) evening in L.A.

Douglass "Jocko" Henderson, long-time r&b DJ at WDAS, Philadelphia, is running for Congress from Philadelphia's 2nd Congressional District. Henderson publishes a monthly, "Philly Talk," and promotes black music concerts in Philadelphia and New York City. . . . Red Rodney, one of the foremost trumpets of early bebop, is on the mend and beating the narcotics monkey at the federal hospital, Lexington, Ky. And powerhouse trumpet Pete Candoli is convalescing from artery bypass surgery at Daniel Freeman Hospital, Los Angeles. . . . Mimic George Kirby, who did both comedy and vocal albums, was sentenced last week to two concurrent 10-year terms in the slammer on heroin trafficking charges in U.S. District Court, Las Vegas. The judge set bail at \$100,000 pending an appeal.

Producer Kim Fowley launching his own label soon. He has five new wave acts on the roster, one of which reportedly is Question Mark of Question Mark and the Mysterians, who did "96 Tears" a couple years ago. . . . The cost of burying Elvis Presley in a crypt at Forest Hill cemetery next to his mother's grave and them moving both bodies to Graceland, Presley's Memphis estate, was \$23,789.73. The bill was filed against Presley's estate in probate court, Memphis.

Ron Anton, vice president of BMI West Coast, fired a fusillade of champagne corks in his office last week toasting the 19 BMI ditties out of the Top 20 of Billboard's Hot 100 singles.



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