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NEWSPAPER

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 YEAR

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Dealers Say 'Fever' Igniting Other Sales

By DICK NUSSER

NEW YORK—The phenomenal retail success of RSO's "Saturday Night Fever" LP has stimulated heavy store traffic leading to increased sales of a wide range of product, a national survey of key dealers discloses.

The double pocket LP is also credited with bringing a more diverse range of customers into stores, more so than previous top-selling LPs. The pattern seems to follow the industry tradition whereby one giant hit draws additional sales.

The Polygram-distributed LP has attracted customers of all ages and

(Continued on page 92)

Radio Measurer Pulse Fades Out

By DOUG HALL

NEW YORK—What had been expected by many observers for some time has finally happened: Pulse is out of business.

The Pulse, which has been measuring radio since 1941, has been shut down by Richard Roslow, president and son of the founder, Sidney Roslow.

To stations, the shutdown prob-

(Continued on page 94)

DISCUSS PIRACY, COMPUTERS, TRADE RELATIONS Music Industry Leaders At Venice For IMIC '78

By ELIOT TIEGEL

VENICE—The world's leading decision makers are here to participate in IMIC '78, the International Music Industry Conference, which this year keys itself to such diverse topics as combatting the cancer of piracy, harnessing computer technology and improving trade relations between East and West.

The summit meeting of leading international presidents and board chairmen of the global music and recording industries, has attracted a

(Continued on page 79)

DISCO CLUBS RIDE CRUISES

By RADCLIFFE JOE

NEW YORK—Discotheques are rapidly developing into one of the most favored forms of entertainment among cruise ship passengers.

According to Thomas Vaughan of Juliana's of London, a major disco design and construction firm and

(Continued on page 40)

U.K. Warning: Envision Doubling Antipiracy \$\$

By PETER JONES

LONDON—The U.K. industry will soon have to double its budget for fighting piracy, bootlegging, counterfeiting and home taping. Geoffrey Bridge, director general of the British Phonographic Industry, warned a meeting of dealers here.

The yearly amount currently

(Continued on page 79)

5 Digital Systems To Highlight Calif. AES

By STEPHEN TRAIMAN

NEW YORK—At least five digital recording systems will be demonstrated at the anticipated biggest Audio Engineering Society meeting ever, opening its four-day 60th convention Tuesday (2) at the Los Angeles Hilton.

A first-ever U.S. display of the Victor of Japan (JVC) digital audio recording/playback processor will join previously seen but advanced models of systems by Technics, Mitsubishi, Soundstream and 3M.

The digital systems will highlight an overflow exhibit lineup of more than 130 companies that are using close to 50 demonstration rooms, according to Jacqueline Harvey, AES exhibits coordinator. Included are a dozen on hand for the first time at

(Continued on page 66)

First Direct-Disk Studio Operating

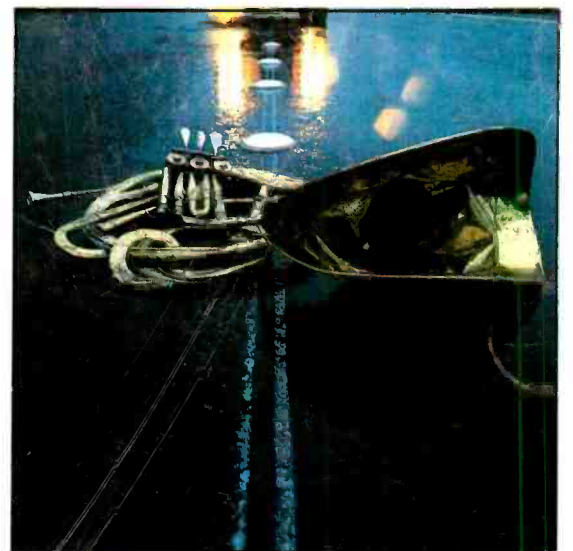
By JIM McCULLAUGH

LOS ANGELES—The rapidly accelerating audiophile recording market has given birth to what is believed to be the first studio ever assembled exclusively for direct-to-disk recordings.

Called M&K Direct-To-Disk Studios, the unique facility actually doubles as a front showroom for Jonas Miller Sound in Beverly Hills, one of the most prestigious high-end audio salons in the world.

Miller and partner Ken Kreisel

(Continued on page 66)



MOVE OUT OF THE FAST LANE (GET INTO KENDUN RECORDERS: A Low-Pressure Sanctuary In A High-Pressure Business (Turn to the KENDUN RECORDERS/SIERRA AUDIO SPECIAL in center of book).

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WELCOME TIME—President Carter greets Jo Walker, executive director of the Country Music Assn. to the White House reception, capped by some excellent live country music entertainment. Others in the photo are unidentified.

WASHINGTON COUNTRY—Loretta Lynn performs during an evening of relaxed entertainment at the White House reception for the CMA's board of directors. See additional photos on page 88.

Billboard photos by Warren Mattoy

100 STORES IN 1980

Grapevine & Camelot Expansion Projected

By JOHN SIPPEL

NORTH CANTON, Ohio—Founder/president Paul David of Stark Record Service blueprinted his program to win a second "Retailer Of The Year" NARM award for approximately 125 management staffers at a four-day convention at the Sheraton Belden Inn Monday (24) through Thursday (27).

David and key executives at the ninth annual convention outlined an aggressive plan that included:

- Opening two to four Grapevine superstores and six to eight Camelot stores annually through 1980, bringing the chain's total to over 100 stores.
- Beefing up inventory and service thereto to the present 30 Fischer Big Wheel and 10 Clarkins racked departments.
- Rejuvenating Camelot store fronts and in many cases remodeling interiors.
- Establishing long distance hotlines to and from the giant headquarters here.
- Updating and streamlining the vital paper flow and resultant inventory levels.
- Expanding the advertising/promotions department with a self-contained recording studio, type-

setting machine and silk screen sign shop.

- And investigating more private labelled product, following the suc-

(Continued on page 14)

UA-SOVIET DEAL FIRMED

LONDON—United Artists is to release Russian pop product in the U.K. and UA product is to be pressed and distributed in the Soviet Union. UA is also to launch its own classics catalog.

Cliff Busby, U.K. managing director of United Artists Records, signed the licensing agreement here with Nicolai Gordeev, vice president of the Soviet trading organization Mezhdunarodnaya Kniga.

Following a visit to Moscow in January last year by Artie Mogull, UA president, and Harold Seider, international division president, negotiations were opened which continued through 1977. Responsible for the crucial negotiations was Ronnie Bell, UA's international promotion manager in London, who vis-

(Continued on page 80)

Campus Shows Up Quality And Profits In '78

By ED HARRISON

LOS ANGELES—With the exception of some schools in urban markets, this has been an improved year for campus concerts in terms of quantity and quality, with programmers projecting it to continue next fall.

Factors contributing to the increased campus activity are varied:

- Improved technical know-how in production that comes with experience.
- The trend towards co-promotions with professional promoters to better insure name acts at low risks.
- More touring acts, though not necessarily big name acts.
- Musical diversification to attract a varied and broader range of concertgoers.

Schools in metropolitan areas such as Houston, Richmond and Los Angeles were handicapped as promoters brought the major attractions into city venues.

And while the majority of programmers report more shows this year, it took strong acts to sellout.

Phil Lobel, director of the Univ. of Colorado program council, reports a 25% increase in the number of shows

(Continued on page 99)

3 Ex-KALI DJs File \$24 Mil Suit

By AGUSTIN GURZA

LOS ANGELES—Three ex-KALI-AM employes whose charges of payola against the station brought on an FCC investigation, filed suit in Superior Court here Friday (21) alleging breach of contract, defamation, conspiracy to interfere in business relations and intentional infliction of mental anguish.

The suit asks a minimum of \$24.6 million in damages as well as immediate reinstatement to their jobs.

Plaintiffs Jose Valdes, J. Fernandez Moreno and Victor Trujillo, all former announcers at KALI, allege in the suit that KALI personnel, management and ownership conspired to accept payola and fired

them without cause as part of a payola coverup after the trio had taken their allegations to the FCC (Billboard, Jan. 28, 1978).

In addition, Trujillo charges that the defendants attempted to bribe him in order "to secure cooperation in the coverup scheme" and fired him when he refused to accept the bribe.

Named as defendants in the 57-page action were United Broadcasting Co. Inc. of Washington, D.C. and its president Richard Eaton; Tele-Broadcasters Of California, Inc., the subsidiary which operates KALI; Philip A. Malkin, the outlet's

(Continued on page 24)

Supreme Court Considers Japanese Import Taxation

By MILDRED HALL

WASHINGTON—Both Zenith and its opponent Treasury spokesmen took some brickbats on their interpretations of U.S. trade laws last week during the Supreme Court hearing on Zenith's petition for countervailing duties against the Japanese consumer electronic imports.

At issue is whether Japan's rebate of an excise tax for its manufacturer/exporters requires a countervailing duty here because it constitutes a subsidy unfair to U.S. competitors, under U.S. trade law.

The Supreme Court decision will affect prices and trade practices involving over \$1.5 billion annually in Japanese imports of audio/video products, from television and radio sets to tape players and VTRs.

In a conflict begun in 1970, Zenith won against the Treasury Dept. under a 1977 New York Customs Court ruling. But the company subsequently lost in the U.S. Court of Customs and Patent Appeals, which upheld Treasury's refusal to impose the countervailing duty (Billboard, April 22, 1978).

A large group of importers, exporters and makers of Japanese audio/video products—including Pioneer Electronics, Sanyo Electric, and some 460 importers in the Foreign Trade Assn. of Southern California—wanted to submit amicus briefs

(Continued on page 56)

Rogers, Gayle, Dolly Parton Bag Top Country Honors

By PAUL GREIN

LOS ANGELES—A surprise twist capped the 13th annual Academy of Country Music awards, presented at the Shrine Auditorium here Thursday (27).

Kenny Rogers swept the album, record and song of the year categories with "Lucille" and also won as top male vocalist; while fellow UA act Crystal Gayle was named top female vocalist for the second straight year with "Don't It Make My Brown Eyes Blue."

But RCA's Dolly Parton turned

around and won the top award—entertainer of the year. Stella Parton accepted for her absent sister, who became only the second female to win the entertainer prize, following Loretta Lynn two years ago. Dolly was also nominated for album of the year and best female vocalist for "Here You Come Again."

The other big surprise came when L.A.'s KGBS-FM was named radio station of the year, beating cross-town rival KLAC-AM, which had won every year since the category's

inception in 1970. KGBS, the 50,000-watt sister station of KTNQ-AM, will soon begin carrying exclusive remotes from the Palomino in North Hollywood, something KLAC has done in the past.

To no one's surprise, the Palomino won its 13th consecutive award as top country nightclub, and its house band, the Palomino Riders, emerged as best non-touring band of the year.

The top new vocalist prizes went to Elektra's Eddie Rabbitt and

Warner-Curb's Debby Boone, who was also nominated for record and song of the year for "You Light Up My Life." Sister Lindy accepted Debby's award, thanking the country academy for honoring Red Foley's granddaughter.

The Jim Reeves memorial award, for furthering international acceptance of country music, went to Tulsa-based booking agent Jim Halsey. The Pioneer award went to the Sons of the Pioneers, who also tied

(Continued on page 99)



Jim Mazza: "It's happening a lot faster than we anticipated," says the president of fledgling label EMI America. "Our first record is already on the charts and the artist roster has now risen to five."



J. J. Jordan: Now director of national promotion for EMI America, general's a staff of 15 district promotion managers around the country.

EMI AMERICA *New Label 'Happening Quickly,' President Mazza Happily Reports*

By JIM McCULLAUGH

LOS ANGELES—"It's happening more quickly than we anticipated," states Jim Mazza, president of EMI America, Capitol's embryonic pop label.

Launched officially last fall (Billboard, Dec. 17, 1977), the Capitol Industries-EMI, Inc. offspring has a charted record with its debut single "Bluer Than Blue" by Michael Johnson and now has an artist roster numbering five.

The label expects to issue one album per month through the May to September period.

Signed, in addition to Johnson, are San Francisco rock 'n' roll band Spellbound, Kim Carnes, Canadian artist Walter Zwool and a soon to be announced established act.

The established act, according to Mazza, "has been around for nine or 10 years, is from another label, has a great concert following since it works year round, but hasn't quite clicked recordwise. It's the kind of act, though, to establish a label around and it's exactly where we want to be imagewise."

In the past several months, EMI America has established corporate headquarters at 6464 Sunset Blvd. in Hollywood and has recently hired 15 district promotion managers around the country working exclusively for the label.

J.J. Jordan, director of national promotion, general's the field staff which is in the unique position now of only having one record to work.

Other members of the executive nucleus include Don Grierson, vice president of a&r, and Bill Straw, director of business affairs. Effective May 15, Gilles "Frenchy" Gauthier, international promotion manager for Capitol, joins as head of publicity and artist development.

"The philosophical thrust of the company," elaborates Mazza, who doesn't invite comparisons of EMI America to other labels, "is to approach the album market and hopefully generate three or four singles from each project."

"We originally gave a lot of thought about direction and philosophy," continues the ex-vice president of marketing for Capitol Records.

That's how fast we are able to react and respond to something we are interested in. It's like the old days of the record business."

The Johnson tapes were brought to Grierson's attention by Jim Golden, who at one time ran the RCA-distributed Wooden Nickel label.

"The thing that's unique," continues Mazza, "about Michael Johnson is that we are not approaching it as a hit song or hit record. We are approaching it as a hit artist."

Both Mazza and Grierson indicate they liked the Midwestern singer/guitarist's work because of his powerful demographics and they feel he has the potential to reach James Taylor or Billy Joel status.

The LP, which will be titled "The Michael Johnson Album" is being produced in Nashville by Brent Maher and Steve Gibson and is due June 15.

"We've already started radio commercials around the country," notes Mazza, "now during the development of the single discussing the up-

Don Grierson: "We're not looking to stack up a bunch of artists and start throwing product out into the street," says EMI America's a&r chief.

ords. "Should we be an Elektra/Asylum, a Private Stock, a Portrait? We are getting compared to Portrait now but the truth is we will move forward and have hit records no matter where they come from. We are not going to spend our time getting caught up in philosophies. Unlike Portrait we have a separate promotion staff."

Initially, however, both Mazza and Grierson want to keep the artist roster limited, flexible and creatively manageable.

The emphasis will be on pop and rock 'n' roll with r&b and country a few years down the road.

"You need a separate promotion staff for that," adds Mazza, "and that's something we will eventually do. You have to be in those areas to be a major record company."

Explaining the Michael Johnson signing, Mazza adds, "That was a situation where we heard a few tracks on a Thursday and three weeks later we are on the charts."



Don Grierson: "We're not looking to stack up a bunch of artists and start throwing product out into the street," says EMI America's a&r chief.

Executive Turntable

Lou Simon becomes senior vice president/marketing director for Phonogram, Inc./Mercury, Chicago. In a concurrent move, **Jules Abramson**, a member of the firm's national marketing staff for nearly a decade, has been named to the newly created post of senior vice president/associated labels. Both moves reflect an expansion of the marketing department. Simon comes to



Simon



Abramson

Phonogram from Polydor, Inc., where he was executive vice president/general manager since October of 1975. Prior to Polydor, Simon was part of the Phonogram/Mercury organization 17 years. . . . **Jack Woodman** named vice president, marketing, at GRT Corp., Sunnyvale, Calif. He joined the company in 1972 as advertising and sales promotion manager and most recently was vice president, sales, Music Tapes. . . . **Don Foster**

appointed national artists relations director for Motown Records, Los Angeles. A veteran of more than 10 years with the label, he has served in varied positions dealing with artists, most recently coordinating all activities for Smokey Robinson and Billy Dee Williams. . . . **Terry Barnes** named to the newly created post of director of creative services for Ariola, Los Angeles. She was



Woodman



Foster

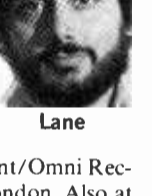
previously executive assistant to the senior vice president and formerly administrative assistant to the executive vice president at Casablanca Records, Los Angeles. . . . **John Williams** has resigned his post as vice president and general manager of Monarch Record Manufacturing, Long Island, N.Y., and will announce new plans shortly. . . . **Joe Mansfield** appointed vice president, marketing, at Columbia Records, New York, from vice president, merchandising, at CBS. . . . **Leonard Scheer** joins Arista, New York, as vice president, sales and distribution, from head of his own production company, Palis Music. . . . **Peter Karpin** is named director, a&r, at CBS Records International, New York, moving from manager of artist development and artist relations at CBS Records, Australia. . . . **Norman Weiser,**

former director and senior vice president of the Polygram Corp., where he is serving as consultant, is named president of SESAC, New York. He succeeds **Alice Prager**, who becomes chairman. . . . **Barney Lane** steps from regional marketing and promotion director at CTI Records, covering Maryland, Washington, D.C., and Virginia, to national sales coordinator, based at the company's New York headquarters. . . . **Sy Warner** now

vice president of sales, U.S. and Canada, for Total Entertainment/Omni Records, New York. He was director of sales and promotion at London. Also at Total/Omni, **Debbie Weinstein** joins as manager, a&r services. She has been a student at Syracuse Univ. . . . **Daniel Glass** appointed executive vice president of Farr Records, Somerville, N.J., from national disco coordinator. . . . **Artie**



Scheer



Lane

Dunnings joins RCA Records as manager, r&b promotion, East Central region. Formerly independent promotion man for CTI, he is based in Cleveland, and covers key markets in that city, Cincinnati and Pittsburgh. . . . **John Penney** takes over as national AOR promotion director for Amherst Records, moving from a morning DJ spot with WDBS, Durham, N.C. He succeeds **Bruce Moser**, who joins **Doug Dombrowski** to

launch their own independent promotion and merchandising firm. Latter was general manager in charge of promotion and sales at Amherst Records, and his duties have been absorbed by **Larry Silver** at Best & Gold. . . . **Amy Sexauer** and **Victoria Carlotti** join Polygram Distribution, New York, as national sales communication administrator and singles sales coordinator respectively.



Karpin



Mansfield

Former was administrator assistant to vice presidents of sales and product development at Polygram, latter was national singles secretary. . . . **Cathy Littrell** appointed to the new post of production coordinator for the marketing department of Elektra/Asylum Records, Los Angeles. With the label two years, she had been assistant to the vice president of marketing. . . . **John Davis** and **John Tiller** named co-national singles promotion

directors for Butterfly Records, Los Angeles. Davis comes to the label after serving as director of promotion for Elektra/Asylum in Los Angeles and New York for five years, while Tiller was with United Artists in Minneapolis. . . . **John Daniels** appointed executive director of a&r for Savoy Records while also continuing as a producer for the Elizabeth, N.J.-headquartered label. . . . **Ralph Tashjian** named national promotion representative at Island Records basing at the label's West Coast offices. Prior to joining Island, he was national promotion director at Motown Records. . . . WEA changes include: **Patti Oates** to promotion manager representing Warner Bros. product in North and South Carolina. She joined WEA in July of 1977 as a promotion person for Warner Bros. product in the Atlanta area secondary markets. **Curtis Jones**, a Southwest regional album promotion manager for Epic, replaces Oates. **Roy Rosenberg** becomes WEA's promotion representative for Atlantic product in the New York/New Jersey market after having been the New York promotion manager for Mercury. **Jerry Washington** takes over for WEA as promotion representative for black product in the Memphis/Nashville/Little Rock regional market. He was an account executive with radio station WDIA in Memphis. And **Marty Markiewicz** is appointed promotion person representing Elektra/Asylum product in the Hartford/Albany region. He was New England promotion director for Salsoul. . . . **Fran La Maina** named executive vice president of Dick Clark Television Productions, Inc., Los Angeles, and of all Clark affiliated companies in Los Angeles. La Maina has been with Clark since 1966, joining the company as controller, and was most recently vice presi-



Weiser



La Maina

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A FIRST AT SUMMER CES

By STEPHEN TRAIMAN

NEW YORK—The Summer CES will highlight a software and hardware display for the first time, incorporating audio and video records and tapes, merchandising elements and innovative audio playback equipment, June 11-14 at Chicago's McCormick Place.

Jointly announced by Jack Wayman, EIA/CES senior vice president, and Joe Cohen, NARM executive vice president, the exhibit will occupy a prime place in the main registration area, assuring both traffic and interest.

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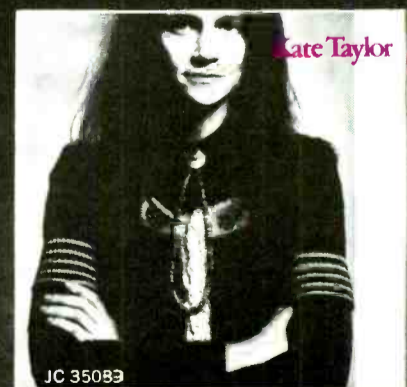


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Vol. 90 No. 18

General News

ABC Restructuring Draws Results

1st Quarter Report Reveals Markedly Reduced Losses

By JEAN WILLIAMS

LOS ANGELES—On the heels of a substantial restructuring of ABC Records comes a first quarter financial report which says the label's losses are markedly reduced on slightly lower revenues.

Although label president Steve Diener will give no figures, he does say, "We went into 1978 with a definite plan of where we wanted to be this year."

"The first quarter shows we have exceeded our sales objective considerably. Much of this is based on con-

result of trying to give the company a new identity. The logo, an ABC musical note, has become so well known we had pins and stickers made."

He feels the new logo is an identifying mark not only for the company but also its acts. With ABC slashing its artist roster nearly in half, Diener says the company can better concentrate on those acts which it has under contract.

Diener, pleased with the company's progress in terms of support-

Bishop, Tom Petty, Don Williams, Freddie Fender and the Dramatics. We have gotten behind all these acts."

Some of the more recent merchandising tools ABC is using for its acts include a standup cardboard display of a lighthouse for Jimmy Buffett. "We have also put together some merchandising campaigns for the Quadraview which involve an electronic device which displays jackets in the stores."

Joe Sample of the Crusaders, with



ABC Records president Steve Diener speaks of a positive first quarter financial report.



Merchandising programs are a vital sales tool, notes the executive.



Billboard photos by Bonnie Tiegel. "Our organization is now based on communications."

servative accounting. Toward the greater part of the second half of 1977, we went through a lot of organizational changes and now we're starting to see the results of those changes."

Among the changes ABC Records has initiated in the past several months are a new logo, reducing its artists roster by nearly half, pulling its international and publishing divisions together, developing new merchandising tools, bringing its promotion, creative services, sales and marketing under one head, going to independent distribution, tightening its communications lines and combining its Nashville operation under the ABC logo.

"At the end of the first quarter, we're also finding that our sales out of Nashville are up 25% over last year. It's all about concentration and energy," says Diener.

"Our purpose here is to get categories out of music. We're doing it with our black music as well as country," he continues. "Some of the things coming out of Nashville are as pop-oriented as anything else. They're producing music that's not only country—an extension of this is Barbara Mandrell on Dot whose latest single 'Woman To Woman' has gotten not only pop and country airplay but is being played on r&b stations."

ABC's departments are now structured with Gary Davis, vice president of marketing also overseeing creative services headed by Herb Wood; sales with B.J. McElwee and Charles Stewart; and promotion with Bill Craig and John and Dino Barbis. Mark Meyerson is vice president of a&R and Judy Painter heads up publicity. Six months ago the label combined its promotion staffs.

"The advantage of this move is for us to be on top of the daily business and our priorities. It gives us the ability to react quickly to what we want to do," says Diener.

With ABC's facelift came a change of logo. "This came about as

ing its acts, notes. "We have awarded more gold and platinum records than possibly in all the past five years."

"We now have a good, balanced roster with jazz, country, pop, r&b and gospel. Although our roster is much smaller than some of the other labels, last year we were the second most nominated at the Grammy Awards." The label racked up nine nominations.

"We have taken certain acts on the label that had a base and gone way past what they ever did. We sold three and four times the number of units on certain acts that we established such as Steely Dan, Jimmy Buffett and Rufus. Marilyn McCoo and Billy Davis Jr. are extremely important to us."

Diener insists the success of these acts is based on putting emphasis on promotion staffs by going to great lengths to tighten up the label's communications in the field dealing with its priorities and objectives. "We also put a lot of energies into touring. During certain periods, 25%-40% of our acts are touring at the same time."

"Since our obligation is to break and make our acts well known, not just the Rufus, Steely Dans and Marilyn and Billys, we have done things with the Crusaders, Stephen

'Born Again' AM Format Hits L.A.

By RAY HERBECK JR.

LOS ANGELES—Probably the first all-music, contemporary Christian radio format will receive its baptism, so to speak, on May 4 here. It's not "Jesus rock" or gospel. But something new for a major market.

Bonneville International's KBRT, sister to L.A.'s number one KBIG-FM, will drop its traditional MOR syndication package in favor of an

(Continued on page 33)

his first solo LP "Rainbow Seeker." has a display called Sample Sample and ABC is giving away his sample EPs at the retail level. According to Diener, the firm has given away more than 100,000 in its first two weeks.

"We're also using the Synoptocon which gives us the ability to film our messages to retailers. On this film are our new releases and we even have some of our executives talking to each other on film."

"There are some others using this type of machine but I believe we're the only company with a portable unit which our staff people can carry with them when they visit stores. ABC's Synoptocon will also be used to take its message to the international market."

And to deal better in the international markets the firm has combined its publishing and international wings. The two divisions merged about two months ago under the direction of Jay Morgenstern.

"This consolidation makes a lot of sense to us because overseas the publishing and record interests are starting to fuse more than ever. And focusing in on this has helped us in artists development plus it has helped to bring more attention to our publishing catalog."

ABC's move to independent distribution has also proven successful, says Diener. The firm maintains its own branches in California and New York.






"There has been a trend in the past few years where certain labels have left independent distribution. This has helped us by being there at the right time but we feel a true sense of energy, drive and realism in working with independents and they are delivering for us."

"They have helped with our catalog with the black, country and gospel situations because they can zero in where they are strongest. This is why our country and black sales are as strong as they are."

The label is also stepping up its

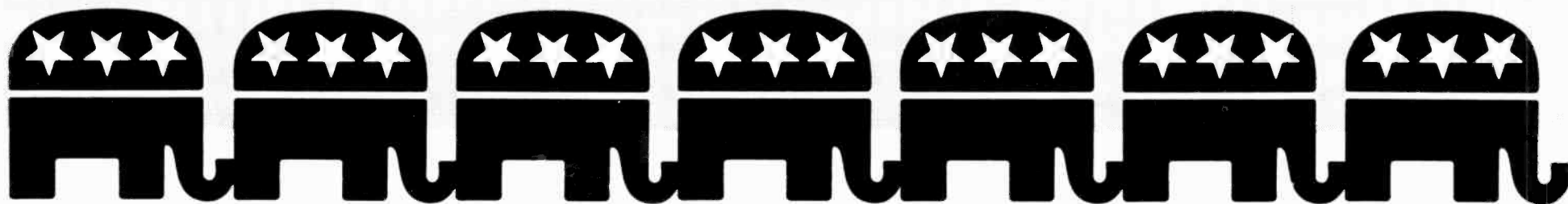
(Continued on page 99)

Winning Votes Everywhere...

<p>SUSIE ALLANSON Single "<i>Maybe Baby</i>" From her soon-to-be-released debut album</p> <p>WBS 8534</p>	
<p>BELLAMY BROS. New album <i>Beautiful Friends</i> Featuring the hit "<i>Slippin' Away</i>"</p> <p>BSK 3176</p>	
<p>DEBBY BOONE Single "<i>Baby, I'm Yours</i>"</p> <p>BSK 3130</p>	
<p>T.G. SHEPPARD Album <i>T.G.</i> Featuring the singles "<i>Mr. DJ</i>" and "<i>Don't Ever Say Good-Bye</i>"</p> <p>BSK 3133 WBS 8525</p>	
<p>HANK WILLIAMS, JR. Single "<i>You Love The Thunder</i>"</p> <p>WBS 8564</p>	



Warner Country Is Curb Country



BEST FISCAL YEAR

Schwartz Brothers Ups Net 55%

NEW YORK—Crediting both its wholesale and retail operations, Schwartz Brothers, Inc., reported its best fourth quarter earnings ever to notch record sales and profits in the fiscal year ended Jan. 31, according to president James Schwartz.

With the fiscal year changed beginning Feb. 1, 1977, from a calendar period, the October 1977-January 1978 period had record net income up 55% to \$449,521, compared to \$289,925 for the October-December 1976 period. Sales rose 9% to \$9.605 million for the current

period, up from \$8.782 million the prior year.

Fourth quarter earnings exceeded those for the entire fiscal year, as did the similar period in 1976.

Profits for the just-ended fiscal year rose 58% to \$551,637 or 73 cents per share, from \$349,636 or 46 cents a share for the comparable year ago total. Total sales were up 17% to \$29.262 million, from \$25.007 million the previous fiscal year. In the "rump month" of the fiscal year changeover of January 1977, net income was \$22,156 on sales of \$1.732 million.

Two new Harmony Hut stores are planned for 1978 in Gaithersburg and Frederick, Md., shopping malls, Schwartz says, which will extend

and profits for the 17-outlet Washington-based chain that added two stores in August 1977, and the newest outlet in the Cherry Hill (N.J.) Mall this March.

On the retail side, the strong fourth quarter reflected solid holiday season volume in the music industry, with business from the two new stores more than offsetting a small unit closed in Falls Church, Va.

Addition of the London Records line for regional distribution during the year boosted wholesale operations, as did the implementation of continuing operating efficiencies and demand for hits on other distributed labels, including 20th Century-Fox, Arista and Motown/Tamla, Schwartz noted.

Subsequent to filing the first quarter figures, the company declared a special cash dividend—its first ever—of 10 cents per share payable May 25 to stockholders of record May 10. Schwartz Brothers has not adopted a continuing dividend policy, with future dividends depending on earnings and financial conditions.

Schwartz looks for continuing growth this year from both the independent distribution business and the Harmony Hut retail operations.

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RCA Lists Pop Catalog At \$7.98

NEW YORK—Virtually all the remaining RCA pop catalog is raised to \$7.98 list for LPs effective May 1, following an April 14 announcement by Dick Carter, division vice president, field marketing.

Country product and most r&b catalog remains at \$6.98 for now, the label reports. Top artist product went to \$7.98 list late last year, and most new releases are at that level. All tape releases remain at \$7.98.

Included are more than 200 LPs by some 120 artists, including the 34 Elvis Presley LPs that had not been raised. There are a few exceptions, including the just released Evelyn "Champagne" King LP, but for the most part dealers are now paying \$4.23, versus \$3.65 for the former \$6.98 product. All will carry a new AFL1 code.

Dealers have had no definite word on an overall RCA wholesale price increase, but most expect one soon, since the label is virtually the only branch operation not to have raised its levels since the current round began.

AFM Dickering Networks' Pact

NEW YORK—Talks between the American Federation of Musicians and the three television networks were going to the wire as the contract between the musicians and the networks was scheduled to expire Friday (28).

The AFM is reported seeking a 20% increase in pay for the musicians from the current \$25 per hour for rehearsals and \$90 for a half-hour variety show with two hours of rehearsals.

The new contract will cover work on live and tape shows, and all other programs using music except for tv films.

Market Quotations

As of closing, April 27, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
45%	34%	ABC	8	376	45%	44%	44%	— %
39%	34%	American Can	7	116	39%	38%	39	Unch.
14%	9%	Ampex	13	1895	14%	14%	14%	+ 1/4
3%	2 1/2	Automatic Radio	—	5	3 1/4	3 1/4	3 1/4	Unch.
25%	22	Beatrice Foods	11	348	24%	24%	24%	— 1/4
55	43 1/4	CBS	8	417	54%	53%	54	— %
18 1/4	13%	Columbia Pictures	4	876	18%	17%	18%	Unch.
13%	8%	Craig Corp.	4	29	10%	10%	10%	— %
40 1/2	31 1/2	Disney, Walt	14	926	38%	37%	38	— %
3%	2%	EMI	6	225	3%	2%	3%	+ 1/4
13	8%	Gates Learjet	6	33	12%	12	12	— %
14 1/4	11	Gulf + Western	5	426	13%	13%	13%	— 1/4
12 1/4	9%	Handyman	7	171	12	11 1/2	12	Unch.
4%	3	K-tel	—	7	4	3 1/4	4	Unch.
6 1/4	4%	Lafayette Radio	—	28	6 1/4	6 1/4	6 1/4	Unch.
35	22%	Matsushita Electronics	10	23	33%	33%	33%	— %
46%	32 1/4	MCA	9	128	46%	45%	45%	— %
40%	26%	Memorex	7	406	39%	38%	39%	+ 1/2
52 1/2	43	3M	14	643	50%	49%	50%	— 3/4
45%	35	Motorola	13	1076	44%	43%	43%	— 3/4
28 1/2	24%	North American Philips	6	33	28%	27%	28%	+ 1/4
16%	10	Pioneer Electronics	13	9	16	16	16	— %
10%	6%	Playboy	19	83	9%	8%	8%	— 1/4
29%	22%	RCA	9	802	28%	28	28%	— %
8%	6%	Sony	15	266	8%	8%	8%	— 1/4
13 1/2	9%	Superscope	68	22	11%	11%	11%	— 1/4
41 1/4	29%	Tandy	7	583	37%	36%	37%	— %
9%	5%	Telecor	7	36	8%	8	8%	+ 3/4
5%	2%	Telex	13	404	5%	5%	5%	+ 1/2
2%	1%	Tenna	—	16	2%	2%	2%	— 1/4
15%	12%	Transamerica	6	646	15%	15%	15%	+ 1/4
30%	20%	20th Century	4	1805	30%	29%	29%	+ %
40%	29%	Warner Communications	7	254	39	38	38	— 1 1/4
16%	11%	Zenith	—	366	14%	14%	14%	— 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	6	6	6%	Integrity Ent.	7	17	2%	3
Electrosound Group	—	—	2 1/2	3	Koss Corp.	51	42	5%	5%
First Artists Prod.	3	65	5%	5%	Kustom Elec.	—	48	2%	3
GRT	5	43	1%	2%	M. Josephson	8	40	15%	16
Goody Sam	8	—	6 1/4	7	Orrco Corp.	—	633	11 1/2	3 15/16
					Recoton	12	—	3%	4
					Schwartz Bros.	5	—	2%	3%

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

Cap-EMI Sales Up, But Income Falters

LOS ANGELES—Third quarter net income was off while sales were up for Capitol Industries-EMI, Inc.

Net income for the third quarter ended March 31 was \$765,000 or 23 cents per share on sales of \$48,700,000.

That compares to net income of \$1,712,000 or 52 cents per share on sales of \$45,380,000 in the same quarter last year.

The effective tax rate for the quarter was 41% as compared to a tax rate of 16% during the same quarter last year, which resulted from a capital gain and other miscellaneous benefits, according to the company.

For the nine months ended March 31, Capitol's net income was \$4,853,000 or \$1.47 per share on sales of \$159,369,000.

That compares to net income of \$7,713,000 or \$2.34 per share on

sales of \$157,601,000 for the same period last year.

There were 3,297,333 average shares outstanding this year versus 3,302,781 last year.

"Conditions experienced during the first half of this fiscal year," notes Bhaskar Menon, president and chief executive officer, "persisted in the third quarter. Sales of recorded music were lower than last year primarily as a result of rescheduling releases of a number of key artists."

"Additionally, net income was adversely affected by increased recording, marketing and talent development costs."

The board of directors declared a quarterly cash dividend of eight cents per share payable June 15, 1978, to shareholders of record May 25, 1978.

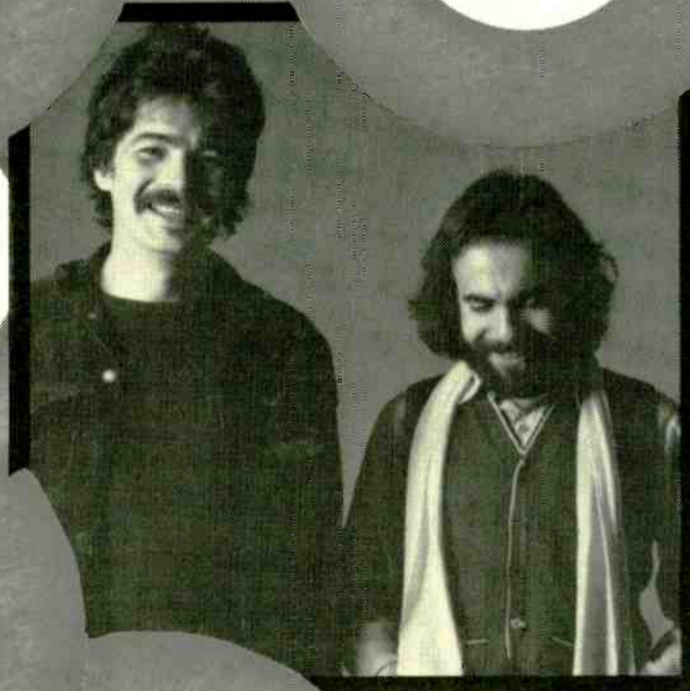
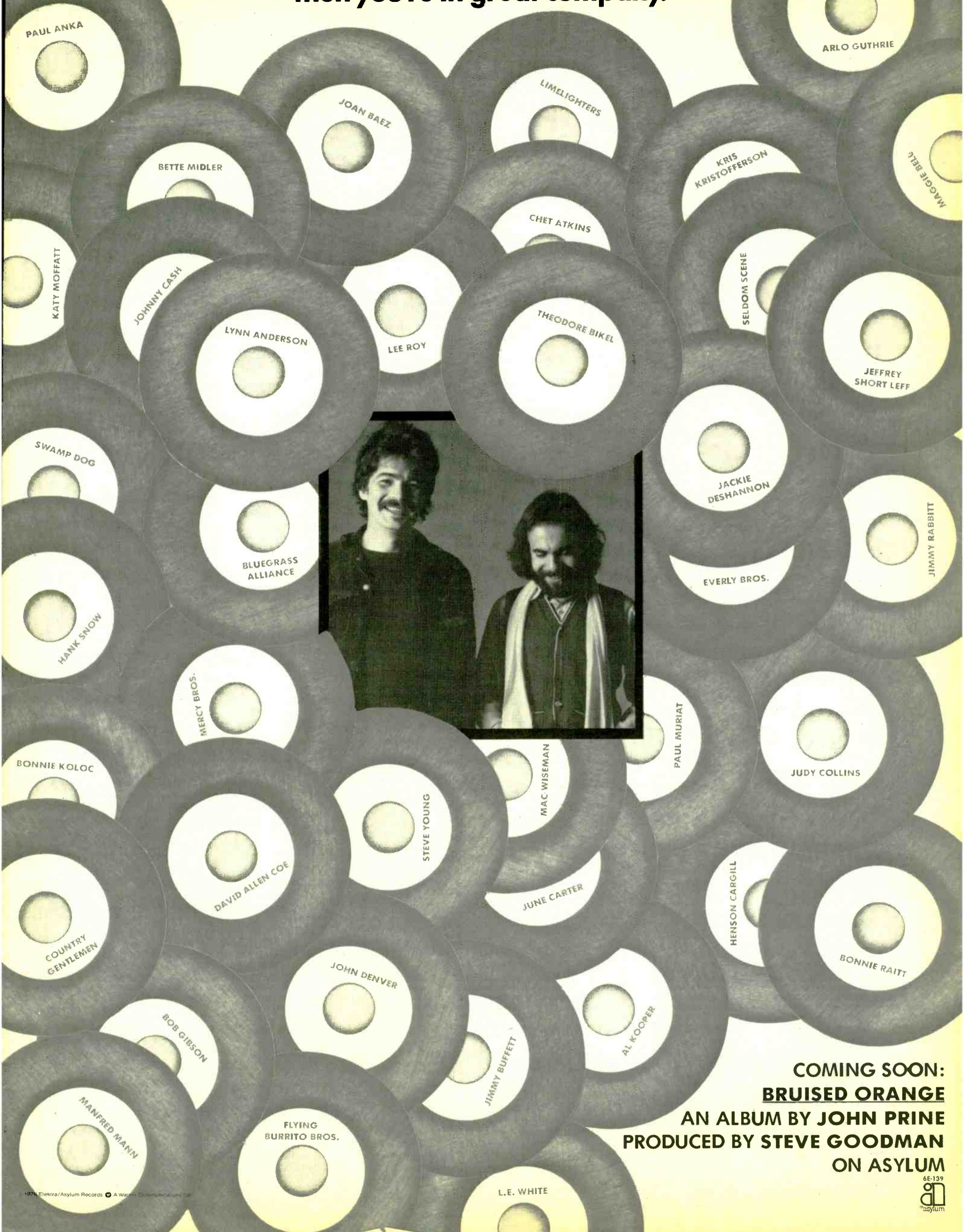
Off The Ticker

Recoton Corp., with a solid fourth quarter reversing a prior year loss, reported a 5% increase in net income for the fiscal year ended Dec. 31 to \$240,000 (including a \$25,000 tax benefit), from \$228,000 in 1976. Net sales were up 12.6% to a record \$9.403 million from \$8.349 million the prior year. Fourth quarter net was \$90,000, compared to a \$30,000 loss in 1976, with sales posting a new high of \$2.597 million, up 19% from \$2.177 million the prior year. President Bob Borchardt of the Long Island City, N.Y.-based consumer electronics accessories firm, anticipates a good 1978 based on sales of the Clean Sound record cleaning

system. Black Magic record/tape care products and CB radio accessories. The company also completed the sale of \$1.75 million of 10% notes due 1988, with proceeds to be used to reduce short-term bank loans.

Tandy Corp., parent of the Radio Shack chain, reports a 32.5% profit dip for the first quarter ended March 31, to \$8.664 million from \$12.832 million, and a 12.6% drop for the first nine months of fiscal 1978, to \$49.125 million from \$56.206 million the prior year. Profits in the 1976-77 period include a loss of \$2.257 million on discontinued operations.

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PROTEST PRICE INCREASE

15 Conn. & R.I. Indie Retailers Join Boycott Of CBS Product

By ROMAN KOZAK

NEW YORK—The dealer boycott against CBS product begun by Al Franklin in Hartford, Conn., last week as a protest against the recent CBS price increase is spreading to other area independent retailers.

Fifteen of the largest independent dealers in Connecticut and Rhode Island met at the Cutler Record Shop in New Haven Wednesday (26) and agreed to temporarily suspend buying CBS product, and to de-emphasize the CBS product they have in their stores until CBS reconsiders its recent pricing decision.

This allows multiple stores to buy records at 29 cents each less than the full wholesale price of \$4.37 paid by the single independent dealers.

"This is no longer a lot of bullshit. We are serious," says Jason Cutler, spokesman for the group. He says the dealers at their meeting discussed the feasibility of forming their own group for combined buying and advertising.

They also considered the possibility of bringing court action against CBS, but decided at this point to limit their actions to economic pressure.

Another meeting was set for May 10.

"We feel that the CBS pricing policy is totally out of line," says Cutler. "There is no reason in the world why a single full-line dealer who does a \$1.5 to \$2 million a year business should have to pay more for product than somebody who has three hole-in-the-wall outlets and a closet for a warehouse.

"How can a company legally impose a limit of three stores for a discount and expect to get away with it? How is that not antitrust?" asks Franklin, who attended the meeting.

He says that since the story of his boycott broke in Billboard last week, he has gotten calls from dealers in six major markets around the country who are planning actions of their

own to counter the CBS price rise.

Cutler emphasizes, however, that the retailers are not mad at only CBS. They see the CBS price rise as only the most blatant action of all the manufacturers who are sacrificing the single independent dealer to pursue the chain accounts.

"What the manufacturers 'don't seem to realize is that if they drive the independent full-line retailer, the backbone of the industry, out of business, the manufacturers themselves are going to find themselves at the mercy of the chains.

"A few years from now the big chain can come to the manufacturer and say 'I have 230 stores and I own Texas, now what are you going to do for me?'" he says.

"Or the manufacturers tell us to expand. Get the three stores and the warehouse. But why should we? Why does a full-line retailer, who may do \$2 million business in one store be forced to expand if he doesn't want to?"

Frisoli Speaker

NEW YORK—John Frisoli, president of Polygram Distribution Inc., talks on the problems of distribution and several aspects of his company's rapid development at a May 1 meeting of the Music and Performing Arts Lodge of B'Nai Brith. Session begins at 7:15 p.m. at Sutton Place Synagogue, 225 E. 51 St., Manhattan.

CBS Plant Cost In Ga. At \$50 Mil

NEW YORK—While the strike that has closed down the CBS record pressing plant in Pitman, N.J., dragged on to its fourth week with no early end in sight, CBS Records has confirmed the location of its projected fourth and largest manufacturing facility (Billboard, Nov. 19, 1977).

The projected plant in Carrollton, Ga., is expected to be operational in mid-1980. It will employ 3,000, and will be, according to CBS, the largest such installation in the world. Located 51 miles west of Atlanta, the manufacturing complex will also be the largest single construction outlay in CBS history, costing a projected \$50 million.

Georgia Gov. George Busby adds that the facility "represents the largest initial employment ever announced in Georgia or the Southeast."

"The decision to locate this new facility in the Southeast was based on consideration of demographic projections and service requirements of our customers," says Bruce Lundvall, president of the CBS Records Division. "This area is the fastest growing region in the nation. Concentrations of population, buying power and record demand are shifting southward."

Plans call for the construction of a 643,000 square foot building. It will be a fully integrated, multi-purpose manufacturing and distribution complex, and will encompass manufacturing of phonograph records, blank magnetic tapes, injection molding of cassette components, tape duplication and printing.

The site was located after an extensive confidential search conducted by the Atlanta office of Landauer Associates.

In addition to the strike-bound Pitman plant, CBS has also pressing facilities in Santa Maria, Calif., and Terre Haute, Ind. It has a tape plant at Danbury, Conn., a printing plant at Hawthorne, N.J., and a research and development center in Milford, Conn.

"We have made this commitment
(Continued on page 99)



HOWDY FOLKS—Leif Garrett meets his fans at Atlanta's Turtle Records and Tape outlet where he autographed copies of his LPs and also appeared at a March of Dimes fund-raising event.

ON LICENSING RATES

Tribunal Conducts Open Deliberations

By MILDRED HALL

WASHINGTON—The Copyright Royalty Tribunal will conduct its deliberations on compulsory licensing rates for music use by public broadcasters in open meeting Thursday (4).

Tribunal chairman Thomas Brennan says the commissioners will probably not reach a final determination on rates at this meeting.

But the final rate decision by the Tribunal will also be decided in open meeting, the chairman says.

Under the new copyright law, music use by noncommercial broadcasters is subject to compulsory licensing, unless voluntary agreements have been reached.

SESAC and BMI have made such agreements, but ASCAP is trying for substantially higher rates.

At last gasp in the rate proceedings, the public broadcasters and ASCAP were still a long way from a rate acceptable to both sides.

Rebuttal comments submitted

by ASCAP to the Tribunal proposed \$1.8 million annually for the first two years of a five year license, a 50% discount from its original request for \$3.6 million. Succeeding annual discounts would shrink to 20% by 1982, bringing the final rate up to \$2.88 million in that year.

The public broadcasters' top offer was \$475,000, more than \$1.3 million below ASCAP's lowest proposed rate, and more than \$2.4 million below ASCAP's proposed 1982 rate. All of this gives the Tribunal little to work with in the way of compromise.

SESAC's voluntary agreement calls for \$50,000 a year from the public broadcasters. BMI would get \$250,000 in the first year, subject to adjustments keyed to rates set for ASCAP music by the Tribunal.

Interested parties are invited to attend the meeting, but will have no active role unless a member of the Tribunal should want to ask a factual question of an observer at the meeting.

Boosted Postal Rates Probable Soon

WASHINGTON—By May 13, the Postal Rate Commission is expected to announce the next raise in special fourth class pound rates for mailing records and tapes, books and films at 40 cents or more for the first pound.

A possible 15 cents rate for first class mail has already leaked out of the independent Rate Commission's current deliberations on across-the-board raises. The Postal Service and the White House favored a special citizens rate of 13 cents and a business mail rate of 16 cents.

The rate raises were requested by the U.S. Postal Service last July, and must be acted on by the Rate Commission within 10 months. The raises are part of the program to phase out government subsidy for different classes of mail, making them self-supporting.

The Postal Service has proposed a 55-cent per pound rate for records and tapes in 1979.

If the Rate Commission goes along with the Postal Service, the special fourth class mailing rate this year will go to 40 cents the first pound (with discounts for pre-sorting); 14 cents each additional through seven pounds, and 8 cents a pound thereafter.

The Board of Governors of the Postal Service which usually goes along with the Rate Commission's decisions will have the last word on whether or not the rate proposals are approved.

For the Record

LOS ANGELES—Scott Price, not Scott Ferris, works within Polygram's Cincinnati office in merchandising. He was incorrectly identified in last week's story about Swallens department store personnel who have left to work for other record merchandisers.

MAY 6, 1978, BILLBOARD

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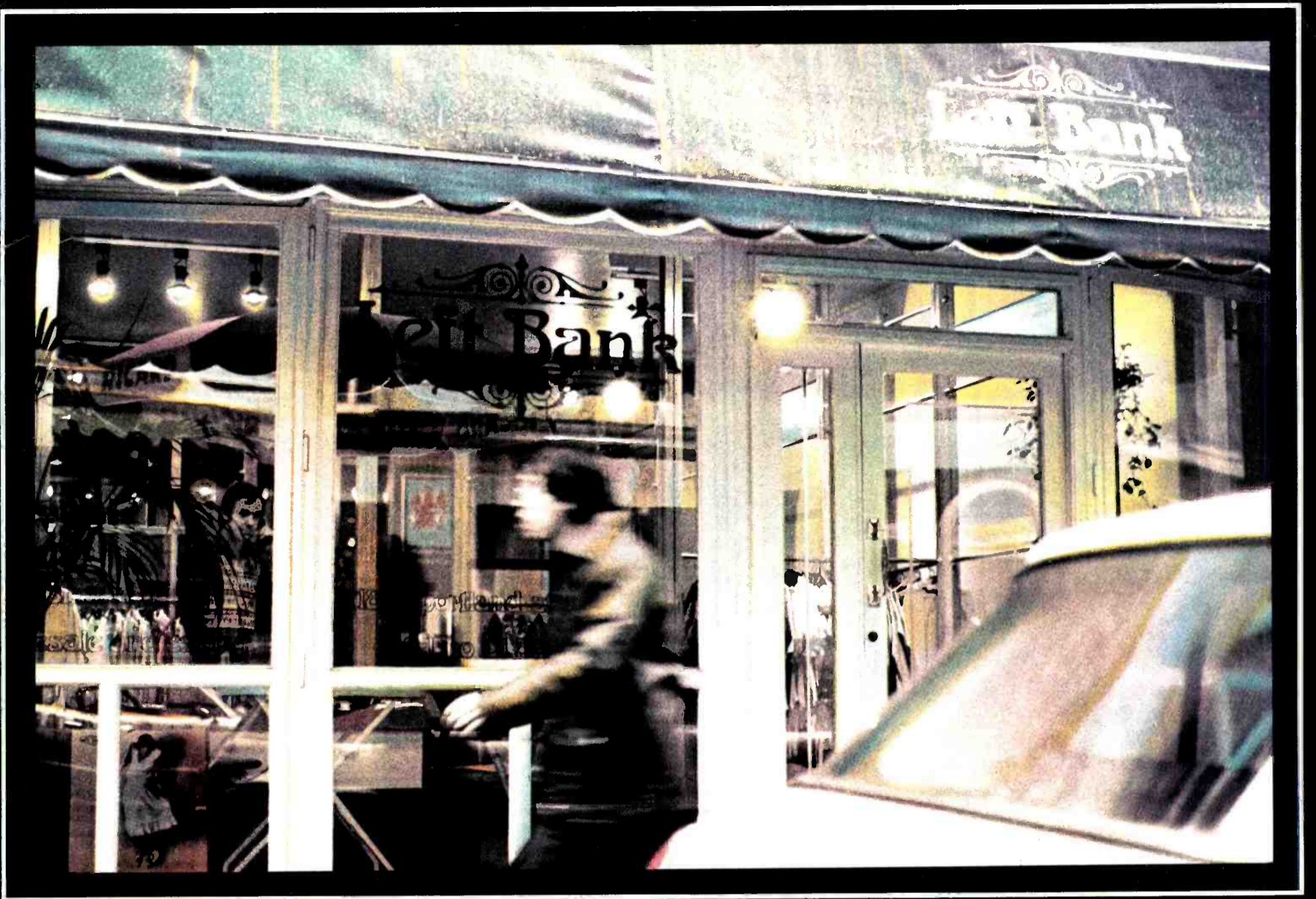


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Kemp Mill Chain Brackets D.C.

8-Store Web Bases Growth On Pricing And Promotion

By BORIS WEINTRAUB

WASHINGTON—A self-styled "aggressive" pricing policy and a sharp eye for promotions have made the relatively young Kemp Mill Record Store chain a factor to be reckoned with in the Washington area market.

"We've been selling since our inception 4½ years ago," says Kemp Mill's buyer and general manager Howard Appelbaum. "Price is what we're all about."

Apparently, the chain's policy is working. Starting with just one store in suburban Wheaton, Md., it has grown quickly to its present eight outlets, with three new stores opening in the last six months.

Appelbaum says the chain regularly sells \$7.98 list albums for \$5.99, "with lots of albums featured at \$4.99 and \$3.99. And we sell multiple set albums at a good price, too," he says.

Pre-recorded 8-tracks and cassettes retail for \$4.99, with numerous specials each week. The chain also depends on blank tape for about 10% to 15% of its business, "but mostly, we sell albums," Appelbaum says. Its blank tape offerings include most of the major brands, including Maxwell, TDK, Scotch and Capitol.

But price is not enough, according to Appelbaum. The chain has been taking an active part in promotion to bring customers into its stores, working closely with record companies and local radio stations.

"Recently, we had Little Feat in for an appearance and autograph signing session in our Falls Church, Va., store, and we drew about 1,000 people," Appelbaum says. "We had Horstmann in our Wheaton store, and it drew well, too, though not as big as Little Feat because it's a newer band in this country."

"We've got a promotion going now with Capitol and WPGC in connection with the McCartney and Wings album 'London Town,' in which the winner will go on a trip to London."

"We had a howling contest in connection with the Warren Zevon 'Werewolves Of London,' and it sounds sort of silly, but 300 persons showed up just to howl. Radio station DC-101 was there with tote bags and T-shirt giveaways, and the winning howler got album prizes. We're getting very promotion-oriented."

Appelbaum, who is 25, says that working with radio is an obvious way to go because radio "has been proven an effective medium to advertise music." Most of the chain's advertising budget is split between radio and daily newspapers.

But the chain is branching out into television, Appelbaum says.

"We produced our own ads, with actors and directors and everything," he says. "It seems like a good idea, to combine the audio and visual elements, and make the whole greater than the sum of its parts."

Appelbaum says the aggressive advertising and promotion policies are dictated by the fact that most of the chain's outlets are located in small strip shopping centers rather than in major shopping malls.

"Passive retailing may work if you have a built-in clientele, like they do on the malls," he says. "But we have to work harder because we don't have that."

Kemp Mill also stocks its stores differently, depending on the outlet's location. In its outlet in the city's

Georgetown section, it may be heavier in show albums and MOR, while its downtown store, one of the three opened recently, and its Forestville, Md., store, which have a greater black clientele, carry more r&b and jazz albums.

"There are lots of people who want to own records and not all want to buy the same kinds of records," Appelbaum says.

"Basically, though, we have to sell what people want, and that means we have to sell the hits. But we have a lot of depth. We carry all the Beatles, Pink Floyd, Linda Ronstadt and Beach Boys albums.

"We don't carry everything in the Schwann catalog, but that's because customers have to pay for that kind of service and we're selling price."

Appelbaum says the chain has taken no stand yet on the new increases in wholesale prices.

"We're going to lay back and see what happens," he says. "It hasn't been in effect long enough to force any changes yet. We want to hold the line, but it's rough on the retailer."

Appelbaum says most Kemp Mill customers are between the ages of 16 and 30, and are about equally divided between male and female. He says the chain can sell just about any kind of music except classical, "because that's hard to merchandise. But anything else, we've got it."

Exec Beliefs Countered In 2nd Consumer Study

By STEPHEN TRAIMAN

NEW YORK—Key attitudes of the phase two consumer study both reinforce and contradict some of the major premises from the first phase involving interviews in the RIAA market expansion project co-

sponsored by the EIA/Consumer Electronics Group (Billboard, July 2, 1977).

Confirmed in both studies conducted by Response Analysis of Princeton, N.J., were the facts that record buying can span youth to older generations, consumers find "non-sampling" of records a problem, the quality of recordings is deteriorating, and records are good gift items—but only to those whose tastes are known.

Consumers contradicted hardware and software industry executives on the benefits that (1) records are no longer discretionary items—they're regarded as luxuries and one of the first items to go; (2) the industry doesn't need another slot in the arm like the Beatles—eclectic tastes in music and the variety available are meshing for strong current sales; (3) retail stores are attractive and displays aren't confusing—except for "teen appeal" outlets, consumers feel comfortable shopping, and displays make records easy to find.

Home taping is one area of prime future concern, with nearly half the total 10 households and 62 members of seven consumer panels in the study having facilities for copying friends' albums as a substitute for buying their own, taping off the air or preparing specially edited tapes from records owned or borrowed.

There may be a vague notion about something "illegal," but no evidence of guilt feelings on taping borrowed albums, with the practice justified on economic terms, and most satisfied with the quality of taped-from-record or radio music.

More and better tape equipment at lower prices—and some of the experimental households use pretty cheap equipment as is—coupled



Billboard photo by Grier Lowry
Fix Up: Joe Salpietro, retail sales manager for Lieberman's Enterprises, Kansas City, supervises rackjobber activities at six Venture stores in Greater Kansas City.

27-UNIT CHAIN

Displays Up Profits For Venture Stores

By GRIER LOWRY

KANSAS CITY, Mo.—Management of a major multi-store discount chain doesn't question the salutary role records, tapes, accessories and stereo equipment have in creating traffic, volume and a favorable profits picture.

Venture Stores, Inc., with 27 stores spaced through the Midwest, and with office and warehouse headquarters in St. Louis, has six stores in the greater Kansas City market. According to Mike McCay, stereo buyer, and Steve Copilevitz, software buyer, both at the St. Louis base, they exemplify the direction the company is headed in putting these departments on a rapidly growing profit and volume basis.

Jim Howard, manager of Venture on Noland Road, Independence, the number one volume store in the market, recently dwelt on the experience at his store with a well organized, well run and energetically promoted music department.

"Among the favorable outgrowths of surging software and accessories sales is a younger buyer situation. Generally, our music department attracts buyers in the 16-to-30-age range," Howard explains, "which pulls our overall customer age average down to between 30 and 32. A younger customer average is a desirable retailing ingredient."

"Our record and accessory section ranks in the middle among 96 departments in total dollar volume—

out in the top third on profits, and there are several factors behind the improved profit picture," says Howard.

"First, we switched our rackjobber account to Lieberman, Kansas City. A tie-up on its full-service concept has been a boon to business and profits. As result, we were able to convert to a 100% self-service department and eliminate an employee.

"Moreover," he adds, "our past promotional program was rife with loss leaders. We tested and discovered that with the right merchandise displayed in the right place at the right time—and in adequate numbers—we didn't need loss leaders."

"Best promotional reaction comes from our company's flyers—we get 30,000 out at this store—with equipment, software and accessories represented at attractive prices but not loss-leadered," Howard says.

At the Independence Venture, and other units, the music department is located on two main traffic aisles, one of them forming the "race track" which extends around the entire store. A year ago the waist-high barrier which enclosed the software department, and tended to give the "bullpen" effect, was removed and the department thrown completely open. This improvement in accessibility and visibility produced a quick upturn in business.

(Continued on page 70)

with a rising price for records, and the industry can expect that what may now be a small matter (very debatable), will become more pervasive, the study analysis concludes.

Also drawn from the consumer interviews and household experiences was the possibility of attracting former buyers back into the market at least at some modest purchasing level, and the appeal of "greatest hits" albums to serve the interest of

both infrequent buyers as well as younger, frequent consumers.

Of interest to the audio hardware industry are the conclusions on record and tape playing equipment by the consumer panels.

• High-end owners go through a thorough procedure on equipment decisions, while low-end owners got theirs in a more haphazard manner—gifts, hand-me-downs, etc.

(Continued on page 92)

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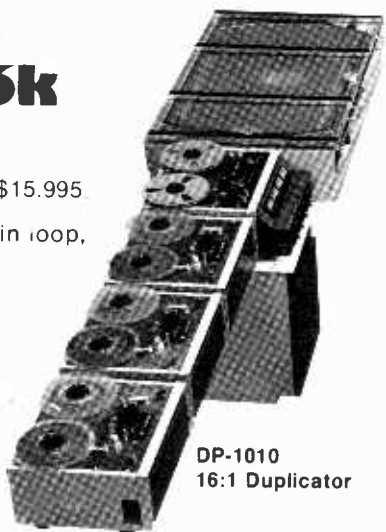
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100 Grapevine, Camelot Stores Seen By 1980

• Continued from page 3

successful introduction of the Camelot blank tape line.

The convention was told that Camelot store leaseings now are scouting 2,600 to 2,800 square foot locations, a jump over the present 1,800 to 2,200 square foot mall locations in service.

Larry Hodgson, chief of the Grapevine superstore link, announced that the second such superstore will open in July in nearby Akron. The 16,500 square foot free-standing outlet will be managed by Bob Boza.

David stated that Grapevine stores offer Stark a greater flexibility. Mike Terlecky, general manager of the first Grapevine, Flint, Mich., spent the longest time during the confab taking over a half hour of questions from Stark employees about his store, its inventory and its procedures.

At no time did David or Jim Bonk, his recently appointed executive vice president, discuss dollar goals. The only indication of the firm's growth came when Mike Spence and Fred Katz of WEA, Cleveland, presented David with a plaque for the firm's \$4 million volume accrued in 1977

which was \$1 million over the prior year.

Bonk explained and showed a new rosewood, brown and red horse-head store logo which will gradually be adapted to all the 69 existing stores. Interiorly, stores will be refurbished, with the largest stores requiring greater renovation, being improved as late as early 1979.

Bonk also said that 8,000 to 10,000 square feet of additional office space is planned at the home base here. The expansion would include room for the introduction of data processing equipment.

Bonk and Joe Schott, chief financial officer, reviewed a \$2 million inventory increase in stores over the 23 state area. Larry Monfort, national operations manager, emphasized the need for store personnel to care-

fully bird dog inventory levels when they reorder.

Gerry Gladieux, advertising manager, and his assistant, Linda Wilson, will be operating by about August a recording studio which will be producing in-house tv spots for racked locations and stores.

In addition, they will soon be able to create and produce specific store signs in their own silkscreen shop. Gladieux hopes to be able to set type and produce his own ready for camera artwork for all his locations by the year's end.

Stark's growing impact in the industry was visible in the mounting participation by suppliers of all types. In 1977 24 exhibitors participated in the final day's event staged at this hotel.

This year, 49 exhibitors have

forced Gladieux to take the "show-room" to the Tangiers Restaurant, Akron. The number of home office label executives increased by 150% over last year.

The Stark convention was a mini-NARM. The conventionites saw the NARM merchandising and advertising films along with filmed presentations from A&M Records, CBS Records, Capitol Records, Motown Records and WEA.

The only new film was the A&M presentation, which differed from others because it integrated home office executives, many of whom deal consistently with the chains but are not known personally. It was a clever innovation.

In next week's issue more coverage of specific seminars at the convention will be carried.

REVELATION FOR MANY

Employees Fly Away To Enjoy CBS Plant Tour

INDIANAPOLIS—Approximately 120 Stark Record Service management personnel learned of the technological support accorded their 69 Camelot/Grapevine owned-and-operated retail outlets and the more than 40 racked locations they service with records and tapes Wednesday (26).

The group was surprised when CBS-bankrolled buses transported them to the Akron/Canton airport where they boarded an Allegheny Airlines jet which transported them here for a day-long visit to the CBS record manufacturing and tape duplicating facility.

They toured the world's largest and most complete tape and record manufacturing plant under the supervision of Rich Kodalle, Cleveland branch manager, and Bob Petrie, account executive for CBS with Stark Record Service.

They were greeted by John Kotechi, national account chief and Ken Lemrey, vice president of manufacturing, who founded the plant 25 years ago.

Lemrey explained that the plant opened with 36,000 square feet and is now Terre Haute's largest industry, employing 5,000. The plant which encompasses tape, record and tape case manufacturing facilities along with Columbia Record Club operations, can produce more than 300,000 12-inch LPs, 350,000

seven-inch 45s, 210,000 8-tracks and 85,000 cassettes in a single day's production.

Lemrey told the group that in 1977 the plant produced 101 million LPs, 76 million 45s, 19 million cassettes and 70 million 8-tracks.

The plant is completely self-sustaining except for the blank tape it uses which is produced in Danbury, Conn.

Lemrey, a production expert, confirmed the exclusive information carried by Billboard that Columbia would be opening a fourth "and perhaps largest" production facility somewhere in Georgia. Lemrey estimated that the plant would be operational and totally self-sustaining, except for raw tape, by 1980 or 1981.

The Stark Records Group was told it was the largest single group ever to tour the plant. The retail entourage viewed an LP assembly line of 80 automatic and 72 manually operated LP presses, each on a 22-second production cycle, and a singles production line of 31 injection molding machines.

The young Stark management personnel, averaging out about 27 years of age, marveled at the proficiency and automation exhibited in the plant, which has mushroomed so rapidly that a plant spokesman said its total square footage in this city could not be estimated.

MAY 6, 1978. BILLBOARD

TERRY WOODFORD APPOINTED

Alabama Gov. Names Commission

By BILL JARNIGAN

MUSCLE SHOALS—Gov. George Wallace has made his appointments to the newly created Alabama Music Hall of Fame Commission.

Terry Woodford, president of Wishbone Studio, represents the Muscle Shoals recording industry and Northwest Alabama on the board of directors.

Woodford, along with his partner Clayton Ivey, is the producer of "Angel In Your Arms," the 1/4 million selling single by Hot.

He is also active in the Nashville chapter of NARAS. He is an instructor in the commercial music program he founded at the Univ. of North Alabama in Florence.

Elvin Stanton, assistant press secretary to Gov. Wallace, says the other members appointed are: James R. Smith, of Cullman; attorney Richard Groendyke, Birmingham; Speaker of the Alabama

House of Representatives Joe McCorquodale, Jackson, and Montgomery media executive Cyril Brennan.

Smith is Hank Williams Jr.'s manager.

The Hall of Fame is to be built in Colbert County, which plugs itself as the "hit recording capital of the world."

Muscle Shoals Music Assn. executive director Buddy Draper says, "That slogan was determined by the fact that Muscle Shoals produces more hit records per capita than do other recording centers."

The Hall of Fame will be state-funded. However, \$1,000, donated by Ampex Tape Corp., is already in the till. The money was given to Hot's favorite recipient, the Hall of Fame, by the company since the trio's gold record was cut on Ampex tape.

CONVENTION FOCUS

Stark Outlines Label Promo Tie

By JOHN SIPPEL

NORTH CANTON, Ohio—Stark Record Service executives outlined the organization's finely tuned procedures for encouraging its 100 field management staffers to participate in label promotions at the organization's convention here Tuesday (25).

Vice president of marketing/purchasing Joe Bressi explained how he ignites the planning after he is contacted by a label representative seeking cooperation.

Bressi said he must consider whether the program offers saleable product; can be advertised in all of the 79 Camelot/Grapevine Stores; carries extra dating, because in buying the necessary 100,000 to 200,000 additional units needed, extended credit is required; provides additional discount enabling Stark to stock inventory for several order cycles; pumps in enough point-of-purchase material; presents extra incentives for full store employee involvement in the way of a contest; and proffers any unusual handling aids wherein the label assumes normal Stark servicing, such as bulking tape orders or shipping in-store display materials to individual stores.

Once Bressi determines the validity of a sales pitch, operations manager Larry Monfort must clear the internal hurdles.

These include: Does the program fit not only the 79 retail stores operated by Stark, as well as the approximately 40 Clarkins and Fisher Racked departments Stark services?

Can even the smallest stores and departments handle it? Can present store staff levels carry it out? How does Stark price it? Are there conflicts such as other simultaneous label promotions, imminent physical inventories or a competing mall promotion or February or June store clean up?

Does the competition get it and might it undercut us pricewise? Does product within the framework of a program fit all the stores? Is Stark ahead or behind its sales forecast indicating a solid promotion might be warranted?

Is the point-of-purchase display material good enough? What other point-of-purchase material might be suggested to the label to strengthen the impact? Does point-of-purchase material fit store display areas? Can the prize or prizes be distributed equally to all stores?

Are the important small prizes for clerks such as free albums and T-shirts included? Does the entire point-of-purchase program adapt it-

self to good photography which can be sent back to the labels thus earning points for Stark to repeat its number one retailer rating won at NARM recently?

After Monfort received suggestions and resultant approval of Stark's regional and district supervisors he prepares a short report for Jim Bonk, executive vice president, the attendees were told.

Advertising chief Gerry Gladieux then projects an advertising program to secure the necessary volume quotas. Bressi secures the dollars from the label. Layout designer Vicki Hiben and staff artist Paul Anthony create the print ads using mechanical requirements designated by Gladieux. Fliers and sign work are coordinated.

Gladieux consults with his regional sales reps on both print and radio buys. Radio spots are produced outside, if individual store managers object, ad buys are rescheduled.

It's up to Lew Garrett, special products manager, to figure where support product will go. The number of album titles, length of the promotion and number of retail outlets to be serviced enables Garrett to work out the delicate balance between too little and too much.

He must also figure when goods will arrive at the local warehouse, how long it will take to pack individual store orders and how long it will take a truck to deliver to the individual stores.

Fox Agency To Augment Report

NEW YORK—Beginning with the quarter ending March 31, 1978, the Harry Fox Agency will include the release date of each recording in its quarterly reports.

The additional information is included, says Al Berman, president of the agency, because under that new copyright law publication of a new musical composition may be accomplished either through print or recording. Thus it is possible for a recording of a new song to be issued and registered with the Copyright Office before the song makes its appearance and is registered in a printed form.

In such a case it is possible for a new song to be "published" via recording without the knowledge by its copyright owner of the exact date of publication until some time later.

Garrett must also program the shipping of point-of-purchase material from the warehouse if it was not dropped-shipped to stores by the label. Garrett must also provide extra point material on specific acts which might be touring through various store areas during the program. He must also see that enough in-store demonstration copies of albums are received and allocate them to individual stores.

Two weeks into the start of the program, several conference calls with regional personnel discuss how the program is going and what might be done to accelerate its pace.

Bill Reese as regional director must weave together his stores' cooperation. He sees that ads are proofed and radio spots are monitored; product spread is adjusted for last-minute concert tours and specific city artist appeal; excitement is maintained among stores' employees, especially when explaining high profit program product. At the plan's end, Reese and district manager Dan Switalski must see to it that proper returns are made and prices on sale product are adjusted in stores.

Switalski encourages more frequent communication between regional staff and stores throughout such a program. He asks his managers to hold a planning meeting prior to the start of the program and subsequent meetings during the program to engender enthusiasm.

Store managers must carefully allocate floor space for displays, create easy accessibility to product and emphasize sales product. Store traffic flow can easily be disrupted by awkward merchandising displays.

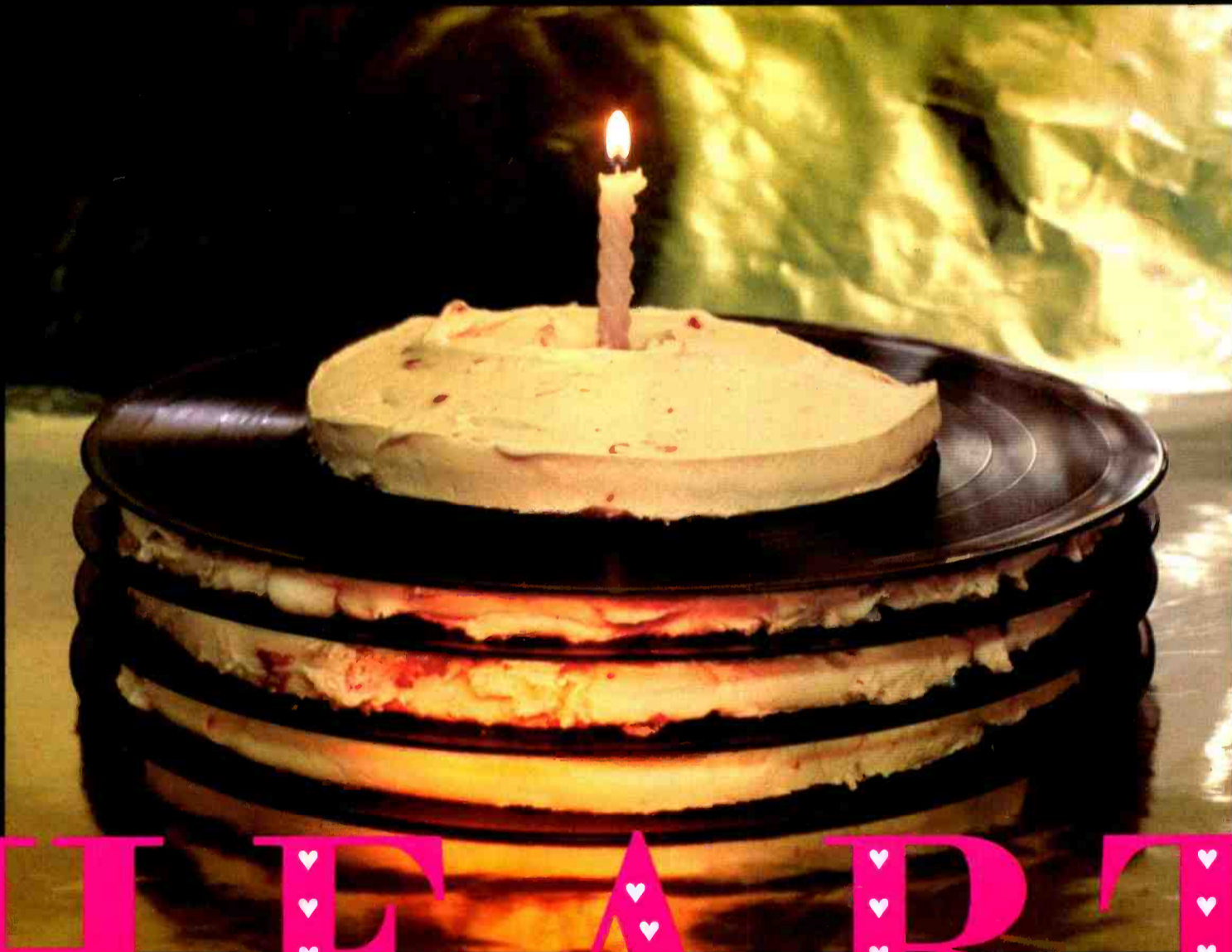
After the program's final date, Gladieux explained the importance of returning ad tear sheets, notarized affidavits and other required documentation for ad chargebacks.

There is a 60-90 day lapse before such chargebacks are fully honored by labels. Bressi explained that the program isn't completed at his end until returns are inventoried, suckers are taken off the shrinkwraps, returns are stacked, cartons are numbered and are ready to be shipped.

For the Record

LOS ANGELES—ABC Records' recent price hike to a \$7.98 suggested list with a cost of \$4.44 to its distributors also includes its "Orleans" double-pocket set—not \$4.98 list and \$1.89 to wholesalers as previously reported.

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Birthday
to
Us!*



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From the wiles of The Stranger
If one's own kin and kith
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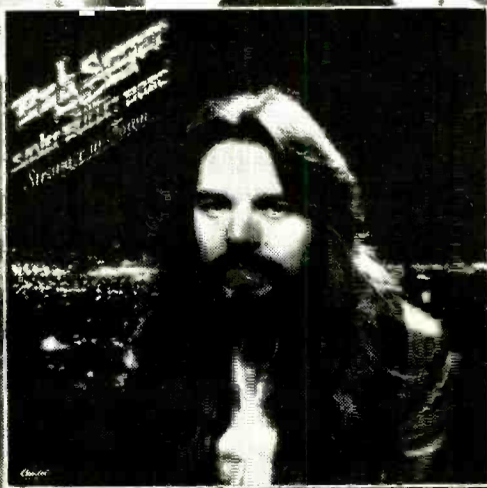
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Super Summer Band

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The Forthcoming Album
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Single 4581
Album SW-11696



Produced by Bob Seger and Punch

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Gladys Knight Seeks End To Buddah Pact In Court

NEW YORK—Gladys Knight is seeking to have her current recording contract with Buddah Records declared inoperative, and is claiming compensation and damages worth \$23.25 million, as part of a six-count suit filed in the New York Supreme Court against Buddah, Arista and their respective presidents, Art Kass and Clive Davis.

The artist is claiming insolvency on the part of Buddah, which, she says, has debts totaling approximately \$6 million and insufficient assets, earnings and cash flow to liquidate this.

The suit refers specifically to a Feb. 23 letter circulated by the company via attorneys Kazlow & Kazlow, in which it proposes an arrange-

ment and composition with unsecured creditors and summarizing arrangements made or being negotiated with secured creditors.

The letter itself mentions the distribution deal signed last October between Buddah and Arista, under which the former reduced its annual overhead by more than \$2 million, from \$200,000 per month to \$40,000 per month.

Arista advanced to Buddah, continues the correspondence, \$450,000 to enable it to complete the production of nine albums, and paid RCA \$650,000 to release Buddah from its previous distribution deal.

The letter admits Buddah's liabilities to be between \$5½-\$6 million, of which more than \$4 million is owned to seven creditors. But it points out that all the secured creditors have agreed to forbear on their claims.

Knight's suit, filed on her behalf by attorneys Roth & Bucholz, continues that Buddah's inability to fulfill various functions led the label—in violation of its agreement with her—to assign these to Arista.

She claims that Buddah, Kass, Arista and Davis were aware of all the breaches committed by their arrangements and of the implications, but conspired to prevent her from terminating her contract and from making new recording plans.

They also kept from her, the suit says, the financial ills of Buddah and its inability (in its own name) to obtain recording studio credit, among other matters. Also concealed was the substantial role which Arista and Davis have undertaken in Buddah's affairs, according to the suit.

This has interrupted and interfered with her career, Knight adds, and so she is seeking damages totaling \$20 million.



FIRST PLATINUM DOUBLE?—Believed an industry first, Willie Nelson receives platinum disks for two different albums on two labels at one time, following a recent SRO concert with Waylon Jennings and Jessie Colter at Long Island's Nassau Coliseum. The Columbia artist is seen above getting his award for that label's "Red Headed Stranger" from Rick Blackburn, Nashville marketing vice president. Below, he and RCA's Jennings get disks for their joint album, "Willie And Waylon," with the two artists flanking Jerry Bradley, RCA's division vice president, Nashville operations.



KLEIN SEEKS A DISMISSAL

NEW YORK—Former Beatles manager Allen Klein will ask a Federal Appeals Court Tuesday (2) to dismiss the indictment charging him with tax evasion. Klein's first trial on these charges ended in a mistrial Nov. 10 when the jury was still deadlocked after six days of deliberations.

In the four-week long trial, the government sought to prove that Klein had received money from the sale of promotional copies of LPs by former associate Pete Bennett and had not reported the income on his tax returns in 1970, 1971 and 1972.

Tanya Aids Seals

LOS ANGELES—Tanya Tucker's new MCA single, "Save Me," is a protest against the annual killing of 200,000 baby seals in and around Canada's Magdalen Islands. Tucker co-wrote the song with Jerry Goldstein, producer of her upcoming album, which is due in late May.

NEW OFFICES TEED BY CBS PUBLISHING

By GERRY WOOD

NASHVILLE—Innovations on the national and Nashville level for April Blackwood Music are planned by vice president Rick Smith, set to visit here for the unveiling of the firm's new office building.

One new program, initiated at the CBS Records convention in New Orleans, is getting together the full professional staff at April Blackwood, plus additional management personnel, for a quarterly roster review.

The second roster review is slated for Monday-Tuesday (1-2) when the company's officials from New York and Los Angeles journey here for the official opening of a newly relocated office at 31 Music Square West.

The meetings will bracket open
(Continued on page 84)

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7807 Disco Gold #1-"Car Wash," "Fifth of Beethoven," "Sorry," "Hot Line," "Dazz," others
7808 Disco Gold #2-"Dancing Queen," "Rubberband Man," "Night Moves," "Boogie Child," others
7811 Disco Gold #3-"A Star Is Born," "You Make Me Feel Like Dancing," "Southern Nights," others
7816 Disco Gold #4-"I Wanna Get Next To You," "Ain't Gonna Bump No More," "She's Gone," others
7827 Disco Gold #5-"Hotel California," "Lucille," "Life In The Fast Lane," others

8-TRACK TAPES One Dollar (\$1.00)

RECENT
7029 Donny Hathaway-Extension of a Man
7043 Dr. John-Desirefully Bonnaroo
7231 Jackie De Shannon-Jackie
7276 Manu Dibango-Makossa Man
7293 Maggie Ball-Queen of the Night
7301 Johnny Rivers-Road

R.C.A.
1-0173 David Clayton Thomas
1-0636 The Guess Who-Flavours
1-1789 The Guess Who-So Long Bannatyne
1-1888 Jimmy Carter Bunch-It's Just Begun
1-1904 The Main Ingredient-Bittersweet
2114 The Guess Who-Artificial Paradise

SIGNPOST
8404 Danny O'Keefe-O'Keefe

UNITED ARTIST
8461 Don McLean

GAMBIT
501 Rod Stewart & The Faces
502 The Guess Who
505 Various-Super Soul
507 The Beach Boys
510 Jimi Hemerix & Little Richard
511 Leon Russell
517 Eric Clapton & The Yardbirds
518 Various-The First Rhythm & Blues Fest.
519 Jimmy Page Meets Brian Auger
520 Jack Bruce with Graham Bond & Ginger Baker
521 Jeff Beck & The Yardbirds
531 Various-Super Stars of Soul Jazz
532 Gladys Knight & The Pips
533 Rod Stewart & Steamhammer

8-TRACK TAPES One Dollar Twenty-Five Cents (\$1.25)

ATLANTIC
1658 Family of Mann-First Light
7010 Donny Hathaway-Come Back Charleston Blue
7205 Aretha Franklin-Live at Fillmore
7254 Doug Salm & Band-Feat. Bob Dylan
7259 Terry Reid-River
7265 Aretha Franklin-Hey Now Hey
7267 Manu Dibango-Soul Makossa
7292 Aretha Franklin-Let Me Into Your Life
8360 Donny Hathaway
18116 Aretha Franklin-With Everything I Feel In Me
18121 Billy Cobham-Total Eclipse
18139 Billy Cobham-Shabazz
18143 Ace Spectrum-Low Rent Rendezvous
18149 Billy Cobham-A Funky Thide of Sings
18151 Aretha Franklin-You
18166 Billy Cobham-Life & Times
36103 Blue Mag-c-The Magic of the Blue

AVCO
1013 The Chambers Bros.-Unlimited
6903 The Chambers Bros.-Right Move

COLUMBIA
13397 Bing Crosby-Crosby Classics

LONGINES (Family)
3 Marches of All Nations (2-tape set)
16 Nostalgic Melodies (2-tape set)

R.C.A.
1-0103 Jimmy Carter Bunch-Dimension III
1-0787 Jerry Reed-Mind Your Love

UNITED ARTIST
161 Don McLean-Playin' Favorites
315 Don McLean-Homeless Brother
346 Bobby Womack-Greatest Hits

8-TRACK TAPES One Dollar Fifty Cents (\$1.50)

RECENT
8010 Various-Heavy Hits
8012 Various-Soul Train
8016 Various-Solid Gold

ATLANTIC
7299 Ace Spectrum-Inner Spectrum
7300 Billy Cobham-Crosswinds
36100 Focus-Hamburger Concerto
36117 Focus-Mother Focus
79100 Bill Wyman-Monkey Grip
87213 Aretha Franklin-Young, Gifted & Black

AVCO
1010 The Stylistics-Rockin' Roll Baby
6901 The Stylistics-Let's Put It All Together
6904 The Stylistics-Heavy
6908 The Stylistics-Thank You Baby

BLUENOTE
259 Lou Donaldson-Sweet Lou
344 Bobby Humphrey-Satin Doll

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1005 Marjoe-Bad But Not Evil

COTILLION
8862 Jonathan Edwards
8863 Livingston Taylor-Live

DAKAR
86916 Hamilton Bohannon-Insides Out

GORDY
962 The Temptations-All Directions
865 The Temptations-Masterpiece
966 The Temptations-1990

LONDON
84 Gilbert O'Sullivan-Alone Again (Naturally)
85 Gilbert O'Sullivan-Back To Front
87 Gilbert O'Sullivan-I'm A Writer, Not A Fighter

MERCURY
1-1804 The Dells-No Way Back
1-1088 Ohio Players-Contradiction

M.G.M.
4978 Donny Osmond-Donny
4984 Jim Stafford-Not Just Another Pretty Foot

MOTOWN
747 Michael Jackson-Got To Be There
748 The Four Tops-Nature Planned II
752 Jermaine Jackson-Jermaine
755 Michael Jackson-Ben
756 The Supremes
761 Jackson Five-Skywriter
767 Michael Jackson-Music & Me
772 Diana Ross-Touch Me In The Morning
783 Jackson Five-Get It Together
784 Willie Hutch-Fully Exposed
812 Diana Ross-Last Time I Saw Him
1700 Diana Ross & The Jackson Five

PEOPLE
6602 Fred Wesley & The J.B.'s-Damn Right I Am Somebody

POLYDOR
6030 John Mayall-The Latest Edition
3820-046 The New Seekers-Never Ending Song of Love

RARE EARTH
543 Rare Earth-Willie Remembers
548 Rare Earth-Back To Earth

R.C.A.
1-0995 The Guess Who-Power In The Music
1-1786 Jose Feliciano-That The Spirit Needs

SHELTER
2108 Leon Russell-Stop All That Jazz

SOUL
739 Gladys Knight & The Pips-All I Need Is Time
740 The Originals-Game Called Love
741 Gladys Knight & The Pips-Knight Time

STAX
7507 Isaac Hayes-Truck Turner (2-tape set)

TAMLA
318 Smokey Robinson & The Miracles-Flying High Together
322 Marvin Gaye-Trouble Man
325 The Miracles-Renaissance
327 Eddie Kendricks-Eddie Kendricks

UNITED ARTIST
3348 Hawkwind

VERTIGO
2006 Kraftwerk-Ralf & Florian

WARNER BROS.
2674 Paul Stookey-One Nite Stand
2677 Mary Travers-All My Choices
2710 Alan Price-O Lucky Man

8-TRACK TAPES One Dollar Seventy-Five Cents (\$1.75)

RECENT
3411 Badfinger-Ass

ASYLUM
1003 Bob Dylan-Planet Waves

ATLANTIC
7015 Jonathan Edwards-Honky-Tonk Stardust Cowboy
7286 The J. Geils Band-Ladies Invited
7298 King Crimson-Starless & Bible Black
8383 Delaney & Bonnie-Country Life
8862 Jonathan Edwards
11000 Sammy & Cher-The Beat Goes On
18136 King Crimson-U.S.A.

18141 Spinners-Pick of the Litter
36101 Black Oak Arkansas-Street Party
36102 James Gang-Miami
36112 James Gang-Newborn
81595 Eddy Harris-Live at Newport
88286 Barbara Lewis-The Best Of...

BUDDAH
5639 Gladys Knight & The Pips-Second Anniversary

CAPITOL
11332 Buck Dwens-Monsters' Holiday
11353 Freddie Hart-Country Heart 'n Soul
11359 The Eric Burdon Band-Sun Secrets
11368 Pilot
11426 Eric Burdon Band-Stop

COLUMBIA
10002 Ray Conniff-The Marvelous
10003 Johnny Mathis-Portrait of Johnny
10004 Percy Faith-Lara's Theme & Others
10008 Tony Bennett-Live So!ta Be Me
10010 Mitch Miller-Mitch's Greatest Hits
10012 Robert Goulet-My Love Forgive Me
10015 Robert Goulet-My Love Forgive Me
10018 Percy Faith-In Person
10042 Percy Faith-Bouquet
10047 Andy Williams-Call Me Irresponsible
10051 David Houston's Greatest Hits, Vol. 2
10059 Jerry Vale-My Way
10093 Ray Conniff-Invisible Tears
10097 Andy Williams-Great Songs From...
10125 Tony Bennett-In Person
10128 Ray Conniff-Somebody Loves Me
10184 Donovan-Mellow Yellow
10185 Percy Faith-Those Were The Days
10188 Johnny Mathis-Close To You
11481 Jerry Vale-Sings Great Love Themes
13250 Ray Price-Collector's Choice
13251 Ray Price-I Fall To Pieces
13258 Tammy Wynette-Take Me To Your World
13260 Tammy Wynette-It's Just A Matter of Time
13264 Flatt & Scruggs-Recorded Live at Vanderbilt
13265 Flatt & Scruggs-Final Fling
13267 Flatt & Scruggs-Hear The Whistles Blow
13269 Flatt & Scruggs-Sacred Songs
13270 Chuck Wagon Gang-Heaven Will Be Worth It
13271 Chuck Wagon Gang-Hear The Gospel Story
13272 Chuck Wagon Gang-I'm Rejoicing
13273 Chuck Wagon Gang-Lord Lead Me On
13274 Mahalia Jackson-Great Songs of Love & Faith
13275 Mahalia Jackson-World's Greatest Gospel Singer
13277 Percy Faith-Leaving On A Jet Plane
13278 Percy Faith-Hollywood's Great Themes
13279 Percy Faith-The Beatles' Album
13280 Percy Faith-Windmills of Your Mind
13282 Andre Kostelanetz-Traces
13284 Andre Kostelanetz-Today's Golden Hits
13285 Andre Kostelanetz-Shadow Of Your Smile
13286 Andre Kostelanetz-Scarborough Fair
13288 Benny Goodman-Sing Sing Sing
13289 Benny Goodman-Trio & Quartet, 1937-38
13291 Duke Ellington's Greatest Hits Recorded Live
13292 Louis Armstrong Saga
13296 Harry James & Orch.-The Beat of the Big Bands
13301 Tony Bennett-More Tony's Greatest Hits
13302 Tony Bennett-The Very Thought Of You
13303 Jerry Vale-What A Wonderful World
13304 Jerry Vale-More
13305 Jerry Vale-Born Free
13312 Count Basie & Orch.-Basie's Best
13313 Big Brother & Holding Co. Feat. Janis Joplin
130103 Leonard Cohen-Songs of Love & Hate
31724 Leonard Cohen-Live Songs
32449 Lefty Frizzell-Sings Songs of Jimmie Rodgers
32482 Jeffrey Comaner
32898 Johnny Cash-The Johnny Cash Children's Album
33561 Paul Horn & Nexus
33731 Donovan-Barabajagal
33734 Donovan-Sunshine Superman/In Concert
65224 Leonard Cohen-Live Songs

EPIC
32837 Paul Horn-Visions

GRUNT
1001 Jefferson Airplane-Bark
1002 Kantner/Slick-Sunfighter

LONDON
8638 Savoy Brown-Boogie Brothers
79860 Tom Jones-Body & Soul

MERCURY
50 Various-Country Sampler
1-687 Tom T. Hall-The People In The Last Hard Town
2-804 Spirit-Spirit of '76
1-1021 The Joneses-Keepin' Up With The Joneses
1-1029 10 CC-The Original Soundtrack
1-1031 Love Crah-We Love You Whoever You Are
1-1033 Tom T. Hall-I Wrote A Song About It
1-1034 Heartsfield-Foolish Pleasures
1-1038 Ohio Players-Honey
1-1040 Hammersmith
1-1041 Coke Escovedo-Coke
1-1049 Charles Earland-Odyssey
1-1053 Spirit-Son of Spirit
1-1057 Johnny Rodriguez-Love Put a Song In My Heart
1-1060 Streetwalkers
1-1061 10 CC-How Dare You!
1-1064 Jerry Lee Lewis-Odd Man In
1-1067 Bachman Turner Overdrive-Head On
1-1074 David Byron-Take No Prisoners
1-1075 Faron Young-I'd Just Be Fool Enough
1-1083 Streetwalkers-Red Card
1-1085 Coke Escovedo-Comin' At Ya
1-1091 Gaber Szabo-Night Flight
1-1093 Twigg
1-1094 Spirit-Farther Along
1-1097 Original Soundtrack-"Slumber Party"
1-1102 Hammersmith-It's For You
1-1113 Charles Earland-The Great Pyramid
1-1118 Skyhooks-Living In 70's
1-1132 Thomas "Coke" Escovedo-Disco Fantasy
1-1133 Spirit-Future Games
1-1146 William Bell-Come Back For More
56000 Roger Glover & Guests-Butterfly Ball & Grasshopper's Feast

M.G.M.
703 Sami Jo
4939 The Osmonds-Love Me For A Reason
4952 Tim Hardin-Archetypes

POLYDOR
3002 Gloria Gaynor-Never Can Say Goodbye
3005 Hank Williams Jr.-Bocephus
5012 Jerry Wallace-Greatest Hits
5013 Hank Williams Jr.
5023 John Mayall-Back To The Roots
5036 John Mayall-Ten Years Are Gone
5040 John Mayall-Memories
5043 Lily Tomlin-And That's The Truth
5046 John Mayall-Moving On
5059 Tony Williams-The Old Bum's Rush
6040 Mandrill-Composite Truth
6046 Roy Buchanan-Second Album
6047 Roy Buchanan-Just Outside of Town
6048 James Last-Well-Kept Secret
6049 Roy Ayres-A Tear To A smile
6051 Lily Tomlin-Modern Scream
6052 Mandrill-Mandrilland (2-tape set)
6063 Gloria Gaynor-I've Got You

RAPPL
10220 Nilsson/Ringo Starr-Son Of Dracula

R.C.A.
1-0570 Nilsson-Pussy Cats
1-0611 Lou Reed-Sally Can't Dance
1-0817 Nilsson-Duit De Mon Dei
1-0915 Lou Reed-Coney Island Baby
1-0954 Leslie West-The Great Fatbys
1-1031 Nilsson-Sandman

REPRISE
2095 T. Rex-The Slider
2187 John Sebastian-Tarzana Kid

RSD
4806 Eric Clapton-There's One In Every Crowd

STAX
5005 Isaac Hayes-Live at the Sahara (2-tape set)

UNITED ARTIST
13 Allman Bros.-The Hourglass (2-tape set)

VANGUARD
81690 Buffy Ste. Marie-It's My Way
83334 Buffy Ste. Marie-Moonshot
86545 Country Joe & The Fish-The Best Of...
89265 Ian & Sylvia-The Best Of...
89280 Buffy Ste. Marie-I'm Gonna Be A Country Girl Again
89312 Buffy Ste. Marie-Moonshot

WARNER BROS.
2652 Malo-Dos
2680 James Taylor-One Man Dog
2762 Badfinger-Badfinger
2794 James Taylor-Walking Man
2827 Badfinger-Wish You Were Here
2912 James Taylor-In The Pocket

ABKO
4224 Rolling Stones-More Hot Rocks

ASYLUM
5058 The Byrds

ATLANTIC
7012 Bee Gees-To Whom It May Concern
7288 Graham Nash-Wild Tales
18131 Roberta Flack-Feel Like Makin' Love
8391D Rolling Stones-Jamming with Edward

BELL
81303 Melissa Manchester-Bright Eyes

MERCURY
1-646 Rod Stewart-Never A Dull Moment
1-1017 Rod Stewart-Smiler

POLYDOR
6032 Roy Ayers Ubiquity-Change Up The Groove

R.C.A.
1-1743 The Kink's Greatest-Celluloid Heroes

REPRISE
2194 Maria Muldaur-Waitress in the Donut Shop
2249 John Sebastian-Welcome Back

RSD
870 Bee Gees-Life In A Tin Can
4800 Bee Gees-Mr. Natural

WARNER BROS.
2574 Faces-A Nod's As Good As A Wink
2633 Van Morrison-St. Dominic's Preview
2665 Faces-Ooh La La
2712 Van Morrison-Hard Nose The Highway

ATLANTIC
7270 Bette Midler
81855 Bette Midler-Songs for the New Depression

FAMILY PRODUCTIONS
82700 Billy Joel-Cold Spring Harbor

POLYDOR
3504 Ginger Baker At His Best
3505 Jack Bruce At His Best

RSD
4801 Eric Clapton-461 Ocean Blvd.

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2897 The Best of Faces-Snakes & Ladders

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5636 The New Birth—Blind Baby
CASABLANCA
7004 Hudson Brothers—Hollywood Situation
CHELSEA
5005 Disco Tex & His Sex-O-Lettes
FRST
1001 Gladys Knight & The Pips—Golden Hits
GROOVE MERCHANT
502 Junior Parker—You Don't Have To Be Black
510 Dakota Staton—Madame Foo-Foo
515 McGriff/Thompson/Freeman—Friday the 13th/Cook Cty. Jail
518 O'Donal Lovy—Down of a New Day
520 McGriff/Homes—Come Together
521 Dakota Staton—I Want A Country Man
525 Michael Longo—Funkia
528 Buddy Rich—The Road of '74
529 Jimmy McGriff—If You're Ready, Come Go With Me
532 Dakota Staton—Ms. Soul
3384 Michael Longo—900 Shares of the Blues
3305 George Freeman—Man & Woman
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2003 Flash Cadillac/Continental Kids—Sons of the Beaches
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UNITED
7807 Disco Gold #1—"Car Wash," "Fifth of Beethoven," "Sorry," "Hot Line," "Dazz," others
7808 Disco Gold #2—"Dancing Queen," "Rubberband Man," "Night Moves," "Boogie Child," others
7811 Disco Gold #3—"A Star Is Born," "You Make Me Feel Like Dancing," "Southern Nights," others
7816 Disco Gold #4—"I Wanna Get Next To You," "Ain't Gonna Bump No More," "She's Gone," others
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1112 Tony Orlando & Dawn—Tuneweaving
1116 Fifth Dimension—Living Together, Growing Together
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1322 Tony Orlando & Dawn II
6052 Tony Orlando & Dawn—Candida
6060 Fifth Dimension—Loves Lines, Angles, Rhymes
CROWN
641 Neil Sedaka—Neil Sedaka
ENTERPRISE
5007 Isaac Hayes—Joy
6RT Bobby G. Rice—She Sure Laid The Lonelies On Me
KAPP
5514 Cher—Foxy Lady
M.C.A.
2101 Cher—Bittersweet White Light
2113 Cher—Dark Lady
ROAD SHOW
41001 B. T. Express—Non-Stop
VIBRATION
128 Shirley & Company—Shame Shame Shame
WESTBOUND
1004 Funkadelic—Greatest Hits
1005 Ohio Players—Greatest Hits

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7265 Aretha Franklin—Hay Now Hoy
AVCO
11010 The Stylistics—Rockin' Roll Baby
69001 The Stylistics—Let's Put It All Together
69002 Van McCoy—Love Is The Answer
69004 The Stylistics—Heavy
69008 The Stylistics—Thank You Baby
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259 Lou Donaldson—Sweet Lou
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2102 Brownsville Station—Yeah!
89500 Brownsville Station—School Punks
89501 Lobo—Just A Singer
89510 Brownsville Station—Motor City Connection
BUDDAH
5611 Norman Connors—Slewfoot
5612 Gladys Knight & The Pips—I Feel A Song
5616 Newport in New York—Recorded Live
5639 Gladys Knight & The Pips—Second Anniversary
5641 The Trammps—The Legendary Zing Album
CADET
50004 The Delis—Freedom Means
50017 The Delis Sing Dionee Warwick's Greatest Hits
CHESS
27 Rev. C. L. Franklin—Nothing Shall Separate Me
29 Rev. C. L. Franklin—Give Me This Mountain
33 Rev. C. L. Franklin—Counting The Cost
38 Rev. C. L. Franklin—The Fish & The Wize Builders

42 Rev. C. L. Franklin—Pressing On
62 Rev. C. L. Franklin—The 100th Psalm
65 Rev. C. L. Franklin—Hannah, The Ideal Mother
67 Rev. C. L. Franklin—Why Have The Mighty Fallen?
73 Rev. C. L. Franklin—I Heard It Through The Grapevine
74 Rev. C. L. Franklin—Come Unto Me Lazarus
75 Rev. C. L. Franklin—What Of The Night
76 Rev. C. L. Franklin—The Meaning of Black Power
50043 Chuck Berry—Bio

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1001 The T.N.T. Orchestra—Together

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26020 Joe Stampley—I'm Still Loving You
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4971 Hank Williams Jr.—Living Proof
4977 Tompall
4984 Jim Stafford—Not Just Another Pretty Foot
4990 Jerry Wallace—Greatest Hits
4995 Jerry Wallace—Comin' Home To You
5014 The Great Tompall & His Outlaw Band

MOTOWN
669 Four Tops—Yesterday's Dreams
724 Diana Ross—Everything Is Everything
724 Supremes & Four Tops—Return of the Magnificent 7
736 The Supremes—Touch
751 The Supremes—Floy Joy
752 Jermaine Jackson—Jermaine
756 The Supremes
761 The Jackson Five—Skywriter
761 Michael Jackson—Music & Me
761 Jermaine Jackson—Come Into My Life
764 Willie Hutch—Fully Exposed
800 Save The Children—Various (2-rec. set)
812 Diana Ross—Last Time I Saw Him

NEIGHBORHOOD
3000 Melanie—Melanie
47005 Melanie—Stoneground Words
PARAMOUNT
6002 Love Story—Original Soundtrack
PRIVATE STOCK
2002 Tom Paxton—Something In My Life
2021 Rod Stewart—A Shot of Rhythm & Blues
ROCKY ROAD
3601 Al Wilson—Show & Tell
3700 Al Wilson—La La Peace Song

SCEPTER
5117 B. T. Express—Do It Til You're Satisfied
SPRING
6713 Joe Simon—Easy To Love
STAX
3010 Wattstax—The Living Word (2-rec. set)
3014 Johnnie Taylor—Taylor in Silk
5507 Soul Children—Friction
5509 Johnnie Taylor—Super Taylor
5515 Staple Singers—City in the Sky
TAMLA
322 Marvin Gaye—Trouble Man

20TH CENTURY
464 Carl Douglas—Kung Fu Fighting
UNITED ARTIST
199 Bobby Womack—Lookin' For A Love Again
237 Cher—The Very Best Of...
334 The Fleetwoods—The Very Best Of...
335 The Very Best of the O'Jays, Vol. 2
340 The Shirelles—The Very Best Of...
346 Bobby Womack—Greatest Hits
353 Bobby Womack—I Don't Know What The World Is Coming To
377 Cher—The Very Best Of...
378 Del Reeves—The Very Best Of...
382 Little Anthony & The Imperials—The Very Best Of...
384 The Very Best Of The O'Jays, Vol. 1
386 Slim Whitman—The Very Best Of...
408 Mandrill—Solid
435 Cher—The Very Best Of... Vol. 2
5650 Johnny Rivers—La Reggae
5651 Don McLean
9501 The Dramatics—Dramatically Yours

UNITED ARTIST
199 Bobby Womack—Lookin' For A Love Again
237 Cher—The Very Best Of...
334 The Fleetwoods—The Very Best Of...
335 The Very Best of the O'Jays, Vol. 2
340 The Shirelles—The Very Best Of...
346 Bobby Womack—Greatest Hits
353 Bobby Womack—I Don't Know What The World Is Coming To
377 Cher—The Very Best Of...
378 Del Reeves—The Very Best Of...
382 Little Anthony & The Imperials—The Very Best Of...
384 The Very Best Of The O'Jays, Vol. 1
386 Slim Whitman—The Very Best Of...
408 Mandrill—Solid
435 Cher—The Very Best Of... Vol. 2
5650 Johnny Rivers—La Reggae
5651 Don McLean
9501 The Dramatics—Dramatically Yours

L.P.'s One Dollar Twenty-Five (\$1.25)

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760 James Gang—Passin' Thru
809 Rufus feat. Chaka Khan—Rags To Rufus
888 Three Dog Night—Coming Down Your Way
899 Mighty Clouds of Joy—Kickin'
APPLE
3351 Mary Hopkins—Post Card
3364 Badfinger—Magic Christian Music
3367 Badfinger—No Dice
ATLANTIC
18116 Aretha Franklin—With Everything I Feel In Me
36103 Blue Magic—The Magic of the Blue
BLUETHUMB
50 Mark Almond—The Best Of...
5004 San Francisco—Lights Out (2-rec. set)
CADET
319 Howlin' Wolf—The Howlin' Wolf Album
637 James Moody—Last Train From Overbrook
60636 The Delis—Greatest Hits
CAPITOL
11273 Buck Owens—The Best Of... Vol. 5
11353 Freddie Hart—Country Heart 'N' Soul
11399 Roy Draskey—This Life of Mine
CASABLANCA
7005 T. Rex—Light Of Love
7031 Frankie Crocker—Disco Suite Symp. #1 (2-rec. set)
CHESS
1540 Howlin' Wolf—Evil

50002 Howlin' Wolf—Message To The Young
50042 Etta James
60031 Muddy Waters—'Unk' In Funk
DELITE
2015 Kool & The Gang—Greatest Hits
DUNHILL
50110 Steppenwolf—For Ladies Only
50177 Mighty Clouds of Joy—It's Time
Chuck Berry—Bio

ELEKTRA
75017 The Doors—Other Voices
HARVEST
11367 Babe Ruth
ISLAND
9333 Pete Wingfield—Breakfast Special
NAM
6 Big Jim Sullivan Plays Gilbert O'Sullivan
7 Gilbert O'Sullivan—I'm A Writer, Not A Fighter

MERCURY
1-587 Tom T. Hall—For People In The Last Hard Town
1-1032 Johnny Rodriguez—Just Get Up & Close The Door
1-1033 Tom T. Hall—I Wrote A Song About It
1-1038 Ohio Players—Honey
1-1057 Johnny Rodriguez—Love Put A Song In My Heart
1-1064 Jerry Lee Lewis—Odd Man In
1-1067 Bachman Turner Overdrive—Head On
1-1076 Tom T. Hall—Faster Horses
1-1084 The Delis—No Way Back
1-1085 Coke Escovedo—Comin' At Ya
1-1088 Ohio Players—Contradiction
1-1113 Charles Earland—The Great Pyramid
1-1132 Coke Escovedo—Disco Fantasy

M.F.P.
5274 T. Rex—Ride A White Swan
M.G.M.
4982 Gloria Gaynor—Never Can Say Goodbye
5008 C. W. McCall—Black Bear Road/Convoy
PHANTOM
1258 The Leslie West Band—The Leslie West Band

PICKWICK
2066 Freddie Hart—Freddie Hart (2-rec. set)
2068 Charlie Rich—Charlie Rich (2-rec. set)
POLYDOR
5036 John Mayall—Moving On
5059 Mandrill—Just Outside of Town
6069 C. W. McCall—Wilderness
PYRAMID
9008 Andy Adams—Egg Cream
RAPPLE
10220 Nilsson/Ringo Starr—Son of Dracula
R.C.A.
1-4344 Dottie West—Country Sunshine
1-4438 Various—Love Italian Style (2-rec. set)
1-4817 Nilsson—Dut De Mon Dei
1-1031 Nilsson—Sandman
4830 The Guess Who—Artificial Paradise

REPRISE
2187 John Sebastian—Tarzana Kid
SPRING
6711 The Fatback Band—Night Fever
STAX
5522 Johnnie Taylor—The Best Of...
SUN
132 Charlie Rich—The Early Years
UNITED ARTISTS
329 The Hollies—The Very Best Of...

U.K.
56000 Roger Glover—The Butterfly Ball & The Grasshopper's Feast
WARNER BROS.
2768 The San Sebastian Strings—Bouquet
*POLYDOR
1602 Ian Gillan—Child in Time
*M.G.M.
4508 Bob Luman—Still Loving You
4974 EH—L.A. 159
4986 Hank Lockley—Sweetest
5002 Mel Tillis & The Statesiders—M. M. Mel

*MERCURY
1-1041 Coke Escovedo—Coke
1-1066 Skyhooks—Ego Is Not A Dirty Word
1-1075 Faron Young—I'd Just Be Fool Enough
1-1124 Skyhooks—Living in the 70's
1-1133 Spirit—Future Games
1-1135 Streetwalkers—Vicious But Fair
1-1138 Twigg—Please Get My Name Right
1-1118 The Chi-Lites—Happy Being Lonely

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36101 Black Oak Arkansas—Street Party
36111 Black Oak Arkansas—Ain't Life Grand
AUDIO LATINO
4095 Morris Albert—After We've Left Each Other Feat. "Feeling"
COLUMBIA
10002 Ray Coniff—"S" Marvelous
10003 Johnny Mathis—Portrait of Johnny
10012 Robert Goulet—My Love Forgive Me
10032 Flatt & Scruggs—Pickin', Strummin', Singin'
10043 Flatt & Scruggs—Foggy Mountain Banjo
10047 Andy Williams—Call Me Irresponsible
10053 Lynn Anderson—Stay There Til I Get There
10093 Tammy Wynette—The Ways To Love A Man
10109 Jerry Vale—You Don't Have To Say You Love Me
10184 Donovan—Mellow Yellow
10193 Tammy Wynette—The Ways To Love A Man
10194 Tammy Wynette—Tammy's Touch
10195 Tammy Wynette—We Sure Can Love Each Other
11481 Jerry Vale—Till The End of Time
13252 Ray Price—Make The World Go Away
13253 Ray Price—Release Me
13277 Percy Faith—Leaving On A Jet Plane
13278 Percy Faith—Hollywood's Great Themes

13282 Andre Kostelanetz—Traces
13284 Andre Kostelanetz—Today's Golden Hits
13285 Andre Kostelanetz—Shadow Of Your Smile
13286 Andre Kostelanetz—Scarborough Fair
13289 Benny Goodman—Trio & Quartet, 1937-38
13290 Chico Hamilton—The Chico Hamilton Special
13292 Duke Ellington & Orch.—Primping For The Prom
13293 Duke Ellington—Monologue
13296 Harry James & Orch.—The Best of the Big Bands
13301 Tony Bennett—More Tony's Greatest Hits
13302 Tony Bennett—The Very Thought Of You
13303 Jerry Vale—What A Wonderful World
13304 Jerry Vale—More
13305 Count Basie & Orch.—Basie's Best
13312 Big Brother & Holding Co.—Feat. Janis Joplin
13313 Bing Crosby—Crosby Classics
13397 Stonewall Jackson—Live at the Grand Ole Opry
13469 Charlie Byrd—Onda Nueva (The New Wave)
13166 Murray McLachlan—Song From The Streets
13290 Jim Nabors—It's My Life
13350 David Houston—A Man Needs Love

DUNHILL
50178 Three Dog Night—Their Greatest Hits
ENTERPRISE
7507 Isaac Hayes—Truck Turner (2-rec. set)
KAMA SUTRA
2071 Charlie Daniels—Honey In The Rock
MARBUN
2203 The Ritchie Family—Life Is Music
POLYDOR
6078 Roy Ayers—Red, Black & Green
9002 Mandrill—Mandrilland (2-rec. set)
PRIDE
0014 Small Faces—The History of...
REPRISE
6476 Kenny Rogers & The First Edition—The Ballad of Calico (2-rec. set)

STORMY FOREST
6010 Richie Havens—The Great Blind Negro
UNITED ARTIST
095 Jerry Wallace—Supernak (2-rec. set)
9906 Original Soundtrack—"Man of La Mancha"
M.G.M.
2744 These Glorious M.G.M. Musicals—Complete Soundtracks "The Bandwagon" & "Kiss Me Kate" (2-rec. set)
MERCURY
1-1119 Thin Lizzy—Johnny The Fox
1-1086 Demis Roussos—Happy to Go
1-1061 IO CC—How Dare You!

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207 The Planets Hotel/London Philharmonic Orch.
668 Bill Haley & The Comets—Rock Around The Clock
843 The Platters—The Great Pretender
871 Barbra Streisand—People
872 Johnny Mathis—This Guy's In Love With You
876 The Nice—Feat. America
917 Elton John Live 17:11:70
942 The Country Side of Jim Reeves
1000 Jim Reeves—God Be With You
1092 Jim Reeves—We Thank Thee
1111 Paul Anka—My Way
1134 The Best of Jim Reeves, Vol. 1
1145 Jim Reeves' Golden Records
1148 Perry Como—Como's Golden Hits
2002 The Bee Gees—Massachusetts
2007 The Beatles—Feat. Tony Sheridan
50043 Shirley Bassey—The Wonderful...
50089 Frank Sinatra—One For My Baby
50320 Frank Sinatra Swings
50330 Shirley Bassey—I Wish You Love
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MUSIC INDUSTRY EXPERTS

UCLA Will Present Billboard's Seminars

LOS ANGELES—Top experts in various fields of the music industry will moderate a series of seminars in the fourth annual industry conference co-sponsored by Billboard and the UCLA Extension.

The series of weekly seminars scheduled this year between May 15 and June 12 is titled "Forecast Of Major Breakthroughs In The Music Industry" and will focus on the latest developments from recording techniques to radio programming.

Hal B. Cook, formerly publisher of Billboard and currently executive producer, "Jazz Album Countdown," syndicated program, is coordinator of the series again this year after yielding the spot in 1977 to Ewart Abner.

"The program will alert students and industry people to new technology and procedures affecting all phases of the music industry, both the creative product and the way it is consumed around the world," Cook explains.

Norman Winter, president of the public relations firm of Norman Winter Associates, will moderate the opening Monday, May 15 session titled "The Music Press: Launching The Artist."

With a panel of leading music executives, this session will recreate a news conference designed to introduce a new pop artist.

English performer Chris Rea (Magnet in the U.K., distributed by United Artists in the U.S.) will be the live subject of the press conference.

Panelists in this first session will

include Artie Mogull, president, United Artists Records; Russ Regan, president, Parachute Records; and Michael Stewart, president, Interworld Music Group, Inc.

Included on the press panel will be Dianne Bennett, Hollywood Reporter; Richard Cromelin, Los Angeles Times; Regina Jones, Soul Magazine; and Maureen Orth, New West, New York.

On Monday, May 22, independent promoter Tony Scotti will moderate the panel "Talent Development: Grooming The Artist" which will feature a panel of top management personnel and explore methods of building artist careers.

"The Phonograph And Sound Recording After 100 Years," scheduled for Tuesday, May 30, will be under the direction of Oscar Kusisto, former president of the audio products division of Motorola.

With a panel of experts, Kusisto will present and discuss the latest technological developments in the industry, including a demonstration of direct-to-disk, cue-bi-phonic (the latest innovation in quad sound), digital recording, videodisk systems and more.

Included among the audio experts for this panel will be Rex Isom, former chief engineer, RCA Records; John Woram, president, Woram Audio Associates; Jeff Weber, Pirouette Productions; and Steve Padgett, Technics Product Manager.

On Monday, June 5, Billboard's

(Continued on page 92)



OPENING NIGHT—National Record Mart's new Oasis store in Pittsburgh boasts 12,000 square feet of space and an inventory in excess of \$1 million. The decor includes palm trees, water fountain, fresh plants, a seven-foot video screen for videocassette projections and a stage for in-store appearances. Opening night crowds above view the well laid out aisles of LP bins.

London Preps Moody Blues LP Push

By ADAM WHITE

NEW YORK—First new recordings in 5½ years by the Moody Blues will ship next month, when London releases the band's "Octave" album.

The label is preparing a simultaneous launch of the disk via 500 radio stations throughout the U.S., and plans a major sales and in-store merchandising program in support.

The British group has generally been viewed as defunct these past five years, while members pursued individual recording projects.

Now there is talk of a worldwide tour together later this year, taking in the U.S., Britain, Japan and Australia. The act, whose management is handled by Jerry Weintraub, last performed here in 1973.

"Octave" is also the Moody Blues' first album of new material to appear on London since the quintet quietly dissolved its own Threshold label last year.

There is no single from the LP presently planned. London says a decision on this will depend on radio reaction, and consultations with the group.

The label adds that "Octave" was cut between September 1977 and this March, though it will not disclose the recording location (one newspaper report pinpoints Los Angeles).

Producer is Tony Clarke, long associated with the band; cover art is by John Kosh, recent Grammy win-

ner for his work on Lin Ja Ronstadt's "Simple Dreams" LP.

The Moody Blues contractual commitment to London is unknown, though some sources say that they re-signed for five years upon the rundown of Threshold.

The latter, London-distributed, kicked off in 1970 with the act's "To Our Children's Children's Children" album. Their last LP together, "Seventh Sojourn," also appeared on the label, in October 1972.

With the de facto disbandment of the group after that disk and its attendant world tour, Threshold figured as vehicle for the members' solo projects and, in November 1974, for the greatest hits package, "This Is The Moody Blues."

There were seven solo albums, two each from Ray Thomas and Graham Edge, one each from Mike Pinder and Hayward charted, though none spectacularly.

Most successful of all post-Moodies projects was Hayward and Lodge's collaboration "Blue Jays." That disk went top 20 three years ago, during 23 weeks on the top 200, and also yielded two minor hit singles, "I Dreamed Last Night" and "Blue Guitar."

London did release a two-pocket pack of Moody Blues material last May, entitled "Caught Live + Five," but its content predated the group's members' individual albums by at least five years.

The live tracks were recorded at the Royal Albert Hall in London in December 1969, and the five studio cuts came from 1967-68.

Nevertheless, the move—believed to have been made by London Records to keep the group's name in public focus—netted sales of some 400,000 for the LP.

"Octave" carries the label's \$7.98 list price, applicable to all new prod-

(Continued on page 99)

Bill Graham Mgt. Inks Bobby Bare

By SALLY HINKLE

NASHVILLE — Bill Graham, known nationally as a breaker of talent, has picked up his first Nashville-based act with the recently secured management pact with Columbia artist Bobby Bare.

Bare, whose musical career spans nearly 20 years, joins a host of artistic notables under the direction of Bill Graham Management, a division of Bill Graham Presents, based in San Francisco, including Carlos Santana, Ronnie Montrose and Eddie Money.

Regarding the recent signing of Bare, Graham says: "We think Bobby is one of the most talented performers to spring from the country music scene."

Expounding on the recent agreement, Nick Clainos, vice president in charge of management for Bill Graham, says the so-called Nashville "parameters" that seemingly tag the music and the acts springing from Nashville presented no effect on the decision to take on a Nashville-based artist such as Bare.

"Nashville is like any other town to us," notes Clainos. "It's another city that has talent, and any city that's good enough to have held Bobby Bare for some 15 years is good enough for us to get involved in."

"The bottom line is that we don't want to draw any lines, we don't want to change Bare and we're sure not going to turn our backs on him and what's going on in Nashville. We simply want to keep what's already there, trim it around the edges and try to get more people to like it."

"A large part of this whole deal is CBS," notes Clainos.

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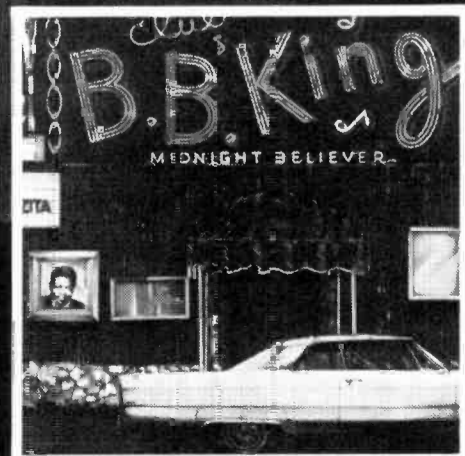
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NEWS GATHERING—KABC-TV newsman Larry Carroll interviews two BMI officials in Los Angeles for a report on the music industry which the ABC owned station launches May 15. Answering questions are Ron Anton, center, and Neil Anderson of BMI's L.A. office.



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O N A B C R E C O R D S A N D G R T T A P E S

3 Ex-KALI DJs File Suit

• Continued from page 3.

current station manager; and Juan Rafael Meono, former KALI program director and central target of the payola accusations who was himself recently suspended from the Spanish-language station.

Thomas Schattenfield, attorney for United Broadcasting, was also named as defendant and is charged in the suit along with his co-defendants of attempting "to avoid disclosure of the receipt of payola" and of refusing "to accept evidence offered by plaintiffs of the acceptance of payola by Meono and others."

The suit says the defendants violated the employment contracts of Valdes, Fernandez Moreno and Trujillo by "suspending (them) without good cause" and "in order to avoid disclosure of illegal behavior."

The trio bases its request for damages on the claim that the alleged actions by the defendants caused the announcers to "lose popularity" and "deprived them of the opportunity to enhance their professional reputation and earning capacity as radio announcers." As a consequence, the three charge that defendants "seriously damaged (their) career prospects."

The plaintiffs further allege in the suit that Eaton, Malkin, Meono and the other defendants "willfully and maliciously" had "disseminated the information in the broadcasting industry" that the allegations of payola were false and that the plaintiffs had been suspended for insubordination in refusing to turn over evidence to substantiate their payola charges.

These statements by Malkin, Meono, Eaton and others were slanderous, the suit says, and caused the plaintiffs to "suffer great emotional distress and mental anguish" and "caused them embarrassment and humiliation with respect to other persons in the radio broadcasting industry."

In the suit prepared by attorney Andres Alonso Jr., plaintiffs Valdes and Fernandez Moreno allege they were ignored by station manager Philip Malkin when they attempted to bring to his attention "irregularities" they claim to have

discovered inside the station over a period of time from 1973 to 1976.

Those irregularities, the suit says, included payola "payments to KALI personnel by artists, promoters and others," as well as:

- "secret interviews between Meono and various artists and promoters with the subsequent effect that the records of said artists and promoters were played repeatedly on KALI;"

- "the changing of labels by Meono in order to avoid the appearance that certain labels were being played repeatedly;"

- "changes on the radio logs by Meono to avoid discovery by others that the records of certain artists and promoters were being played repeatedly on KALI."

The suit further states that Valdes and Fernandez Moreno took their allegations to Malkin's superiors, including United Broadcasting president Eaton, after which Meono was removed from his position as programmer.

But, the suit says, "on or about Oct. 26, 1976, Meono was permitted by the general manager Malkin to resume control of programming through the use of the simple ruse of having another announcer designated director of programming while actual control of programming was in the hands of Meono."

A written complaint on the matter was sent to Eaton in February 1977, and signed by nine members of the KALI staff, the suit states.

The following month, United Broadcasting attorney Schattenfield was sent to Los Angeles to conduct an internal inquiry, but the suit alleges that "the evidence of payola to Meono and the coverup by Malkin" was ignored by the defendants.

The suit says the pair then began collecting affidavits from witnesses to corroborate their allegations and

Arista/Careers & Seven Bells Tie

LOS ANGELES — Arista/Careers Music Inc. has entered into a co-publishing agreement with Seven Bells Music, a publishing company owned by Eddie Kendricks and administrated by co-managers Mark Christini and Jeff Lane.

Arista/Careers Music will now

administrate the Seven Bells catalog worldwide, according to Billy Meshel, vice president and general manager of Arista/Careers Music Inc.

In addition, Empire, a new rock band formed by former Angel bassist Mickey Jones, has been signed to a publishing binder with Arista/Careers Music, Inc.

As part of Trujillo's complaint, the suit says he was terminated in December 1977, a week after he refused to turn over copies of the affidavits to Malkin.

After his dismissal, the suit alleges Malkin told Trujillo that if he "would make a deal to give Malkin the affidavits, he would be reinstated to his position." Trujillo again refused, and was "unconditionally terminated," the suit says.

The suit alleges further that Malkin, acting on behalf of all the defendants, wanted to learn the identity of the signers of the affidavits in order to "pressure them into silence regarding the payola received by KALI."

The litigation—which centers on the issue of copyright ownership of film background music—was discussed by Oscar-winner Elmer Bernstein, president of the Composers & Lyricists Guild Of America, at the monthly meeting of the California Copyright Conference at Sportsmen's Lodge here Tuesday (25).

In the suit, the songwriters allege that motion picture studios have violated sections one and two of the U.S. Antitrust Act.

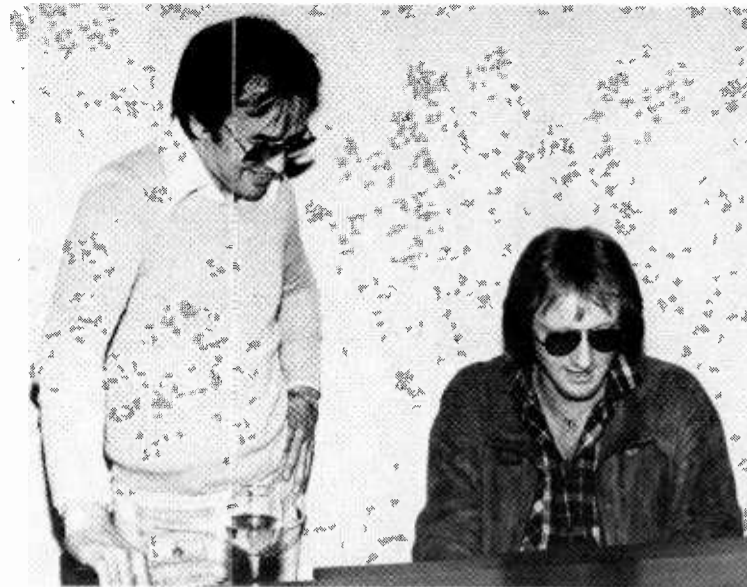
In addition to the damages, the songwriters are seeking to divorce motion picture and publishing concerns: to free all copyrights and get them into the open market. They also want retroactivity for all copyrights within the statute of limitations and the monies they have earned to revert back to the composers and lyricists.

Bernstein, who has been president of the Guild since 1970, says a major issue in the litigation is whether a composer is a salaried employe or an independent contractor. According to U.S. copyright laws, an employer has rights to the copyrights of his employes.

Said Bernstein: "We are not employes, concerned with hours, wages and working conditions. Employers don't supervise the manner and means in which we work—they are



COMEDY TONIGHT—Gilda Radner left and Lorraine Newman, regulars on NBC-TV's "Saturday Night Live," visit with Asylum artist Andrew Gold backstage at the Bottom Line in New York on the first night of his sojourn engagement there.



NEW TEAM—Mike Chapman, newly signed to Arista Music plays a new song for Billy Meshel, the firm's vice president and general manager in its Los Angeles office. Chapman and partner Nicky Chinn's Chinnichap Publishing are signed to Arista/Careers Music in a global co-publishing arrangement.

FILED IN 1971

Trial Date Due On Movie Music Suit

By PAUL GREIN

LOS ANGELES—In about a week a trial date should be set for a \$300 million class action suit which was filed by composers and lyricists against motion picture producers in February 1971.

The litigation—which centers on the issue of copyright ownership of film background music—was discussed by Oscar-winner Elmer Bernstein, president of the Composers & Lyricists Guild Of America, at the monthly meeting of the California Copyright Conference at Sportsmen's Lodge here Tuesday (25).

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Said Bernstein: "We are not employes, concerned with hours, wages and working conditions. Employers don't supervise the manner and means in which we work—they are

only interested in the result sought: the end product. They commission us to write the score, which is then delivered to them at some point."

Bernstein also said the Composers' Guild cannot realistically be considered a union because it cannot successfully use the ultimate weapon of a union—a strike. Said he, "Studios have nothing to fear. They own all prior copyrights, so they could just pull scores from their libraries indefinitely if the Guild decided to strike."

Bernstein acknowledged that the composers would, in his view, settle for splitting the copyright with the studios, with the studios maintaining administration of the monies. But he added that he believes the prospect of an out-of-court settlement to be dim.

He claimed that Lew Wasserman, chairman of the board of MCA, Inc., a defendant in this case, has said that he'd rather closed down his studio (Universal) than give copyrights away. Concluded Bernstein, "Maybe the copyrights are more valuable than we even know."

He said that NBC, another defendant in the case, has settled on the composers' terms, with all staff composers there retaining publishing rights. "NBC does not employ composers at the present time," Bernstein conceded, "but they've now committed themselves to that position."

Most studios have a company policy where they won't use a composer if he demands copyright ownership. The few exceptions Bernstein cited are the late Johnny Mercer, who got the rights back after a period of 10 years; Henry Mancini, who got a percentage of the publishing monies; and the late Cole Porter, who agreed to do "High Society" for 20th Century-Fox only if he would retain copyright rights.

"This has always been the standard practice," Bernstein said, "though now it's loosening up somewhat. More composers have some involvement in publishing now."

This case has had a long and interesting history. The composers initial motion for a summary judgment was not granted, and the judge threw the case out of federal court, saying it was a matter for the National Labor Relations Board. The Second Circuit Court of Appeals later reversed that decision.

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CHICAGO, IL.	241,061.48	BRUCE KAPP	BAKERSFIELD, CA.	40,839.62	ART NEWBURGER
WATERLOO, IA.	70,128.16	BRUCE KAPP/JIM FOX	SAN BERNADINO, CA.	48,757.50	GARY PERKINS
TOLEDO, OH.	44,820.00	BELKIN PRODUCTIONS	LOS ANGELES, CA.	138,897.20	GARY PERKINS
KALAMAZOO, MI.	71,124.00	DAN KRESKE	FRESNO, CA.	53,997.60	GARY PERKINS
LEXINGTON, KY.	72,874.36	DAVE LUCAS	SAN FRANCISCO, CA.	108,750.00	BILL GRAHAM
NASHVILLE, TN.	59,580.68	STEVE GREIL	SAN FRANCISCO, CA.	108,750.00	BILL GRAHAM
ST. LOUIS, MO.	89,865.45	IRV ZUCKERMAN	MEDFORD, OR.	37,907.00	KEN KENNEAR
KANSAS CITY, MO.	72,739.77	IRV ZUCKERMAN	PORTLAND, OR.	60,213.00	KEN KENNEAR
TULSA, OK.	52,037.03	LARRY SCHAEFFER	SEATTLE, WA.	106,364.38	JOHN BAUER
			SPOKANE, WA.	49,214.17	TERRY BASSETT

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BILOXI, MI.	4/27/78	GREENVILLE, SC.	5/12/78	PITTSBURGH, PA.	5/23/78	PHILADELPHIA, PA.	6/3/78
BATON ROUGE, LA.	4/28/78	FAYETTEVILLE, NC.	5/13/78	BINGHAMTON, NY.	5/24/78	SYRACUSE, NY.	6/4/78
ATLANTA, GA.	4/29/78	COLUMBIA, SC.	5/14/78	NIAGARA FALLS, NY.	5/25/78	LARGO, MD.	6/11/78
LOUISVILLE, KY.	5/5/78	SAVANNAH, GA.	5/15/78	CINCINNATI, OH.	5/26/78	JACKSONVILLE, FL.	6/16/78
TERRE HAUTE, IN.	5/6/78	RICHMOND, VA.	5/17/78	ALLENTOWN, PA.	5/28/78	LAKELAND, FL.	6/17/78
MEMPHIS, KN.	5/9/78	ROANOKE, VA.	5/18/78	SPRINGFIELD, MA.	5/29/78	HOLLYWOOD, FL.	6/18/78
ASHVILLE, NC.	5/10/78	GREENSBORO, NC.	5/19/78	POUGHKEEPSIE, NY.	5/31/78	FORT PIERCE, FL.	6/19/78
		NORFOLK, VA.	5/20/78	ROCHESTER, NY.	6/1/78		



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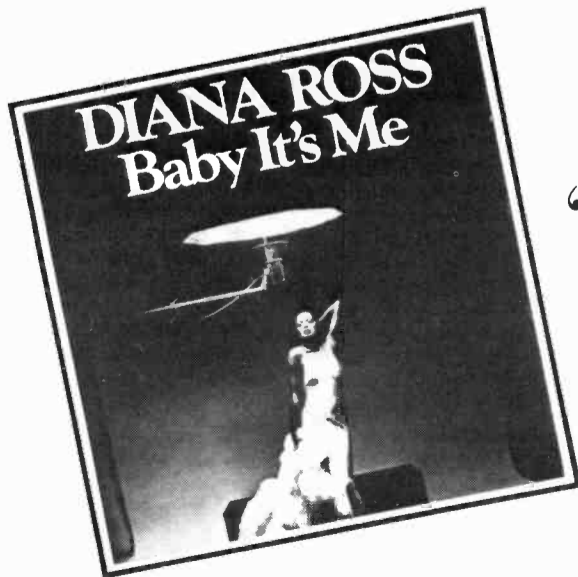
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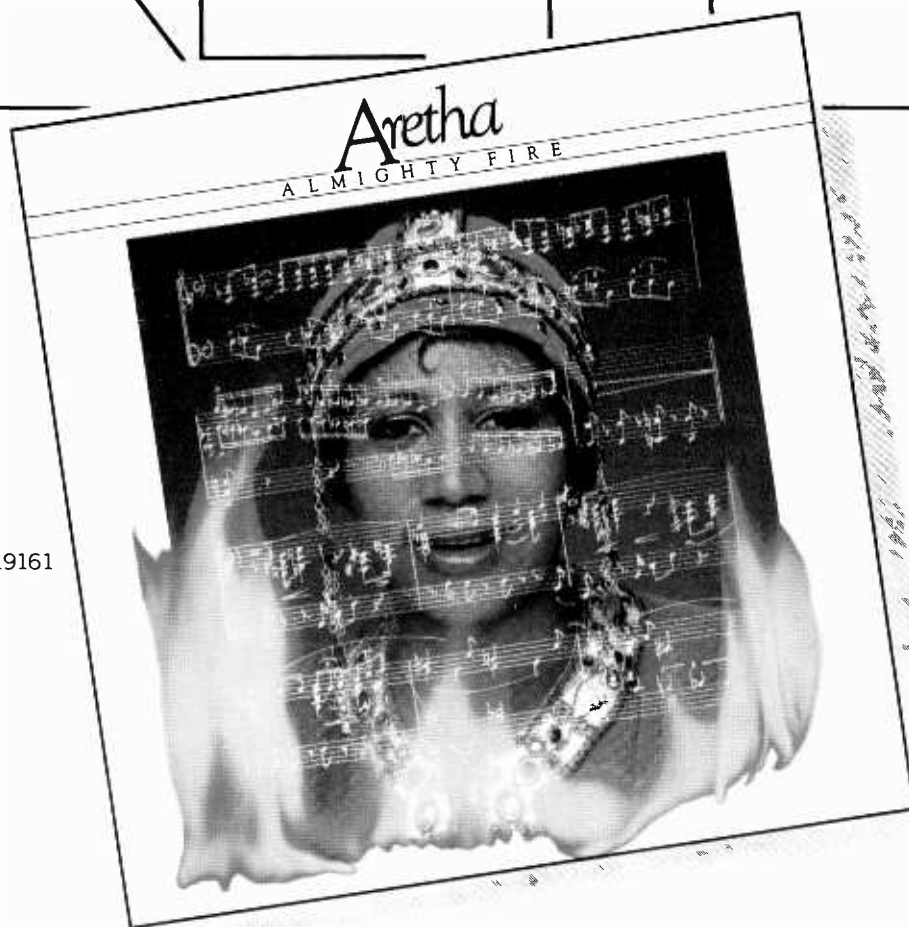
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Executive Producer: Charles Koppelman
Management: Jeff Wald



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ABC's Shaw Predicts Less Drive Time Music In Sight

By DOUG HALL

NEW YORK—Less music and more news and information on FM radio drive time is the prediction of ABC-owned FM stations president Allen Shaw.

Shaw made the prediction in remarks before a group of students in broadcasting at the Univ. of North Carolina Wednesday (26) as he explained that FM stations must move in this direction to "lure listeners away from established AM stations."

He added, "Our FM stations are playing less music in the morning and are tending to air more service features such as traffic and weather reports, time checks and expanded local and national news coverage."

Shaw noted that preliminary research indicates listeners want more information and news than music in morning drive (5 a.m. to 9 a.m.).

Shaw also pointed out other trends in FM radio, in particular: more precise positioning of specialized music formats, and the use of sophisticated marketing techniques.

"The nature of today's FM radio, and the radio industry in general, is fiercely competitive and highly specialized. It is the responsibility of the broadcaster to determine the needs of the audience in his market—and fulfill them," Shaw said.

He said this can be accomplished through research to identify audience preferences, lifestyles, consumer patterns and listening habits."

Shaw said the trend toward more precise positioning of specialized FM music formats is "an example of radio's ability and willingness to serve its audience and at the same time provide advertisers with a high degree of accuracy for reaching specific consumers."

Shaw cited an increase in the use of "sophisticated marketing techniques, including television advertising, to help 'sell' radio to audience and advertisers.

Again research comes into play. Because once we know as much as we can about the audience and advertisers, we must further determine the most effective methods of marketing the radio product to them."

He added that stations with top research and marketing teams are likely to benefit in the competitive arena and rank high in the marketplace.

Shaw pointed to an FM growth in the past eight years that has taken it from a 20.1 share of total radio listening to a "vibrant and diverse industry commanding a 44.6 share."

New L.A. Format Found By 'Born Again' KBRT

• Continued from page 6

approach developed in-house. It will blend upbeat religious music with well-screened secular hits.

Although KBRT is programmed at KBIG-FM's state-of-the-art facilities in Los Angeles, the 10,000-watt daytimer is licensed to and broadcasts from Catalina Island. Due to salt water amplification across the 26 miles of ocean, its signal can be heard clearly along the coastline to San Diego as well as throughout most of L.A. and Orange counties, which contain a population of nearly nine million.

Of these 2½ million claim to be "born again" Christians, comprising a sizable hole in this market served by 78 signals, none of which plays the type of music projected for the reborn outlet by program director Gary McCartie, also assistant to KBIG-FM operations manager Fred Seiden.

KBRT's former programming was provided by Bonneville Broadcasting Consultants. Although the syndication firm has been "very supportive and is behind us all the way," McCartie denies the switch

will provide a test run for a projected new format for Bonneville.

"It's a project conceived, produced and financed entirely by us," McCartie says. "Besides, I'm not sure there are that many markets which have the numbers to support this new format." He cites Atlanta, Dallas and Seattle, however, as prime candidates, adding that the criteria would include track records of strong box office support for Christian concerts.

"One thing we looked at here was the growing popularity of contemporary Christian concerts at Disneyland and Knott's Berry Farm," McCartie explains. Both entertainment parks are located within Orange County, which he says enjoys KBRT's strongest signal and contains several of the area's most active Christian centers.

Timed to coincide with the first day of the new Arbitron rating period, KBRT's new music mix will feature three cuts by contemporary Christian artists to one secular selection, an indication of how McCartie intends to go after younger listeners (18-34) than the old KBRT (25-34).

"Any message will be found in the music," he explains, strongly indicating his disdain for "religious radio," which includes blocked segments of preaching or talk. "There will be nobody on the air saying 'You've got to find Jesus!'"

Instead, McCartie envisions the new format as an alternative for young, energetics and active Christians seeking "an up, positive music station."

It's a concept which was hatched in the mind of Jack Adamson, new president and general manager of both outlets, when he arrived in L.A. Feb. 1 to replace Joe Dorton, now head of Bonneville's Torbet-Lasker agency in New York.

"Over breakfast that first day, Adamson said he wanted to 'do something' in this market new and fresh, but very 'positive,'" McCartie says. "We hit on the 'born again' movement, which some people claim will affect one out of three Americans by 1980."

Besides, nobody wanted to tamper with KBIG-FM in any way. Solidly entrenched as the area's top outlet, the beautiful music station needed no help in its computer-assisted operation, which also employs live staff to add personality.

McCartie says a similar setup will be used for the new KBRT format, which will use the slogan, "The time is right for 'The Brite Life.'"

Live personalities will be integrated with computer-assisted programming, similar to the former KBRT method. But voice-tracking will be added to enable title and artist identification for every selection—something offered by neither the old KBRT nor KBIG-FM. McCartie himself and KBIG staffer Jack Sender will be announcers.

McCartie also points to the blending of Christian and secular artists. He will screen the non-religious cuts as to lyric content carefully, but also will judge them for reflection of a "positive tone musically."

Artists now slated for the playlist include Barry Manilow ("Daybreak") and the Bee Gees ("How Deep Is Your Love?"), plus Debby Boone, the Boone Sisters, B.J. Thomas, Barry McGuire, Andrae

Crouch, Keith Greene, Karen Lafferty, Jamie Owens, Messenger, the Archers, Wendell Burton and Randy Stonehill.

McCartie stresses the outlet cannot be classified as "Jesus rock," "gospel" or even "religious." He explains that all those buzzwords apply more to the very young or, most often, the older demographic groups interested in Christian programming.

"The young Christians, aged 18 through 34, have never had the opportunity to choose to listen to a radio station in this market, or actually anywhere else, which addresses itself to them specifically," he says. "And the unusual thing is that it's enabling us to add to our potential advertisers, rather than subtract or limit as some people may suppose."

He explains that, due to the absence of "preaching" or talk sessions, major advertisers such as airlines will be anxious to tie themselves to the upbeat and positive image of the music.

Additionally, the born again labels and specialty outlets in the area will be a bonus.

"I'm fulfilling a vicarious dream of probably hundreds of born again Christians in radio," McCartie adds. "They're in news, announcing, Top 40... everywhere. But they've never had a place to call their own before, though I know they've all talked about it. I spoke with many of them while researching this format."

McCartie has worked as a newsman and play-by-play announcer as well as a Top 40 and country DJ at KOL and KETO in Seattle and KTNT in Tacoma. He came to Southern California in 1973 to program KHOF in suburban Glendale, a "religious station at which I became totally frustrated," he says. McCartie blames the preaching and talk blocks.

While at KHOF, he began part-time with KBIG and KBRT, joining full-time when Seiden arrived in May 1973.

"Just as Fred Seiden and Joe Dorton did when they broke the new KBIG format," he concludes, "we will not be breaking into a major promotional campaign on this until late summer—after we've fine-tuned the format and have it sounding exactly as we want it."

ABC Sale Of KXYZ Seen Soon

NEW YORK — ABC is getting close to selling its Houston AM outlet KXYZ. The station was originally put on the market for \$3 million, but the eventual buyer will probably pay close to \$2 million.

ABC-owned AM station president Chuck DeBare says there are several interested parties and he expects to have a deal wrapped up "in a couple of weeks."

RKO Radio president Dwight Case turned down an offer to buy the station and DeBare suggests that the 5kw station would probably be better off with a smaller company.

DeBare says he is already looking for another 50kw in a major market.

(Continued on page 36)

MELLOW ROCK Marshall Develops KNX-FM Sound, Disdains Definition

LOS ANGELES—Many in the radio broadcasting industry look to KNX-FM p.d. Steve Marshall as the founder of the mellow sound, but don't look to Marshall for a definition of that sound or an indication of where the sound is going.

"We're going where the tides of fortune take us," Marshall says with a bit of whimsy, but he points out that the mellow sound has changed greatly since he put it on KNX-FM in 1973. "We've been evolving from MOR to AOR," he explains.

"There's a constant refining process," he says. "We add as many as 30 cuts a week to keep the sound current, not dated."

Marshall agrees that the nation is growing older, but he says. "It is growing older in a different way. It is growing older with Paul Simon and James Taylor. We won't play the Mamas and the Papas. They're not recording. But we will play Buffalo Springfield and the Byrds. They're still around."

For a format that once included Frank Sinatra and Nat Cole, Marshall holds the line today against MOR artists. Discussing records the station has broken in the past, Marshall points to hits by Janis Ian, Captain & Tennille and Phoebe Snow.

Another Beatles Show Available

LOS ANGELES—Yet another Beatles extravaganza has surfaced to help stations ride the current wave of foursome nostalgia generated by "Beatlemania" and the upcoming "Sgt. Pepper" movie.

O'Connor Creative Services here is syndicating "The Beatles—From Liverpool To Legend," which covers the fab four in 15 hours.

Firm general manager Steve Adler says the program, co-produced by RKO Radio, has been placed in the top 10 U.S. markets.

He anticipates it will air on more than 250 throughout the year.



Billboard photos by Bonnie Tiegel

Soft Voice: Steve Marshall keeps the mellow music moving.

But he adds, "We wouldn't play Captain & Tennille today."

He also points out the station broke "Rhinstone Cowboy," not by Glen Campbell, but by Larry Weiss.

In fact Marshall points out Campbell gave KNX-FM credit for introducing him to the song by their airplay of the Weiss version. Since Campbell did this on the "Tonight Show" it was a nice plug for the station.

"We don't play Streisand, not even 'Evergreen' and we're cutting back on Neil Diamond," Marshall says.

Last year Marshall began consulting the other CBS FM's in the format. These include WEEI-FM Boston; KMOX-FM St. Louis; and WBBM-FM Chicago. With a target audience of 20 to 40—the core is 25-34—Marshall sees the format as an alternative to beautiful music, "but first and foremost we are a contemporary station."



Robert Nelson: KNX-FM's topper, works with Marshall to coordinate all aspects of the station.

LEVITE SPARKS FRICTION

2 Buffalo Outlets Battling On Air
As WGR, WBEN Rivalry Grows

By JIM BAKER

BUFFALO—The rivalry between two of this city's radio market's "big four" stations—WGR and WBEN—has been growing in intensity since Larry Levite became WBEN's presi-

dent March 1 and now it's the talk of the area.

And some of that talk is spilling out on the airwaves.

As its major current promotion, WBEM is giving away a new suburban \$64,000 house and the contest has received far more than normal response. WGR reacted by pointing out, on the air, just how much tax the WBEN winner will owe.

"It's a dramatization," says Larry Anderson, WGR program director. "It starts out with the winner exclaiming, 'I can't believe I won a house!' Then there's a knock on the door and the voice says, 'Excuse me sir, I'm from the IRS. You owe us \$34,000 in income tax.'

"By the time the winner is done, he'll end up paying \$44,000 on this house," Anderson says, referring to the New York state tax and other expenses. "If he happens to be making \$10,000 a year, he'll pay a tax on nearly \$75,000 because of winning the house."

WGR has been pointing this out more than occasionally in the on-air dramatizations. Levite has labeled the action "childish."

"But I hope they keep doing it," the WBEN head quickly adds. "They're just calling attention to what we're doing. And we're going to be running giveaways 12 months a year."

The WGR-WBEN rivalry doesn't stop there, either.

Bill Irwin, station manager of the Taft-owned WGR, says Levite tried to hire Anderson and WGRQ-FM program director Steve Lapa away from him.

"We're the kingpin and he's coming after everything we've got," Irwin declares. "And I'm not about to let him have anything."

Anderson claims Levite came after him with no prior encouragement. "He came to me twice unsolicited," Anderson says. "He told me, 'I've had plenty of time to think about this and I've decided you're my man (program director). Let's get together.'"

Anderson says there's no doubt in his mind Levite offered him the p.d. job. And Irwin says Levite "is pitching Steve Lapa to be manager of WBEN-FM."

"I had six weeks to think about it and after 8½ years at WGR, I'm extremely happy here," Anderson says. "Things are going so well. This may sound corny, but I actually feel I'd be betraying the station if I left."

Levite, by contrast, acknowledges he and Anderson talked about the WBEN opening, but insists no offer was made. Anderson argues: "As far as I'm concerned, I was offered the

(Continued on page 36)

28 NETWORK TV SHOWS

Cates Productions Gearing
Country For Prime Time

By PAT NELSON

NASHVILLE—Country music's acceptance on the television airwaves has grown by leaps and bounds during the last few years.

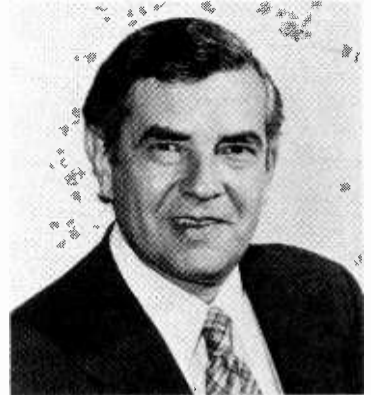
Networks that once feared low ratings from country programming have come to realize the staggering number of interested prime time viewers.

Joe Cates and Chet Hagen, the executive producer and producer team of Cates Brothers Co. in New York, have produced more network prime time country music specials than anyone in the field—almost always with strong ratings.

Twenty-year veterans of special program production, the duo has lent its creativity to the country music field through the development of 28 country specials on network prime time including "Fifty Years Of Country Music," parts 1 and 2; "Nashville Remembers Elvis On His Birthday;" Johnny Cash's "Spring Fever" special set to air Sunday (7); as well as previous specials with Cash, Mac Davis and a four-year run with "Country Music Hit Parade."

"Prime time television needs a mass audience, like 40 million people, to secure the kind of ratings that networks consider successful," Cates points out.

"Believe it or not, country music is the only form of music that attracts enough prime time viewers to get



Joe Cates: Veteran producer who has paved the road for country music on network prime time television.

that large a share of the audience. I can't explain it, but we've done 28 shows and I can show you the ratings."

The team's expertise and credibility in special program production opened the network doors when Cates and Hagen first approached them with ideas of a country music variety miniseries that evolved into "Fifty Years Of Country Music."

"We had seen about 200 miniseries, all dramatic, offered to television," Cates remembers. "So it occurred to us to go to the networks

(Continued on page 84)

CAYTRONICS
CLEANS ITS
PROMO HOUSE

By AGUSTIN GURZA

LOS ANGELES — Caytronics Corp. has completed a thorough restructuring of its promotion department which included a meticulous house-cleaning of its radio service system.

Cesar Ortiz, a native of Colombia hired by the firm last October as national promotion director, undertook the job of renewing the label's admittedly outdated radio mailing list.

The result is not more extensive service, according to Ortiz, who says the new mailing list is actually down from a previous high of 1,800 stations to about 1,150 now.

The result, he says, is more effective service. The label's product now, Ortiz believes, is going to active broadcasters and reaching the right

(Continued on page 77)

"Across the Board . . .
Across the Universe,"

SPYROGYRA
AMH 1014

an experience united
in Mind, Body and Spirit."

"Spyro Gyra can be the Jazz Fusion album of the year. In-store play continues to boost sales."—Mike Wiener, buyer, Record World/T.S.S., Freeport, NY.

"We've got Spyro Gyra coming out of our ears. The record is such a monster that it won't stay down. Album sales for Spyro continue to rise."—Larry Myles, buyer, Audies One Stop, Milwaukee, WI.

"Sales in Spyro Gyra are moving. People come into the store, hear it on in-store play and buy. 100 pieces in the last week."—Dave Deutsch, LP buyer, Sam Goody's, Long Island, NY.

"This is definitely an album not to hide in a corner of the store. We are giving it full exposure with displays and in-store play. Sales are better than some of the more publicized albums."—Bruce Webb, owner, Webbs Department Store, Philadelphia, PA.

"Spyro Gyra is selling so well, we don't have to worry about whether it goes in the R&B, Jazz or Rock bin. It sells! Would you believe 180 pieces in three weeks?"—Jim Deigman, LP buyer, House of Guitars, Rochester, NY.

"Send us another copy for in-store play, we're wearing this one down. We can't get enough of Spyro Gyra and neither can our customers. It's Top 10 all the way."—David Odem, store manager, Evolution Tapes and Records, Houston, TX.

"We like to get a nice rotation on our in-store play lists because there's a lot of good product, but Spyro Gyra—Wow! We can't keep it off our turntables because it keeps selling and selling. There's something to it. Not only in Pittsburgh but all of our stores are reporting the same kind of activity."—Jim Grimes, Vice-President and head buyer, National Record Mart, HQ Pittsburgh, PA.

"Doing well wherever it is played in our stores. Starting to get re-orders on Spyro Gyra."—J. Bressi, head buyer, Stark Records, North Canton, OH.

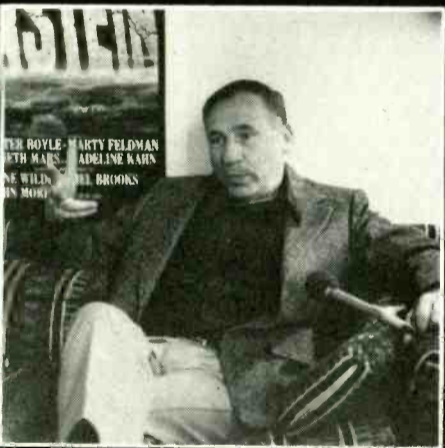
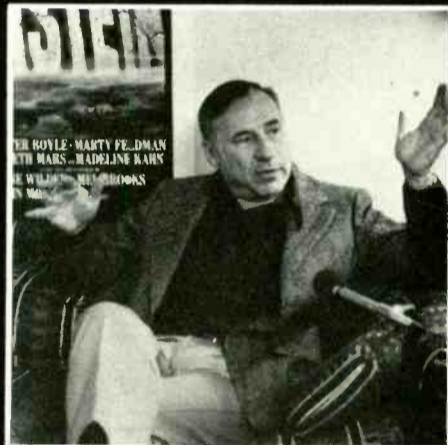
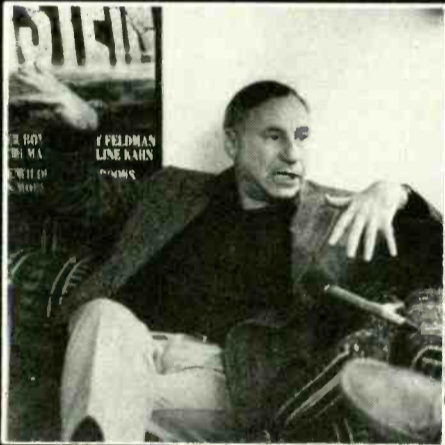


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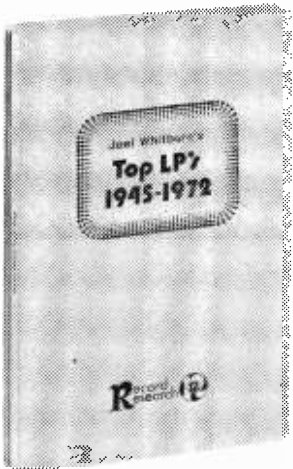
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LENNY AT CONSOLE—Lenny White (foreground) greets some of his fans over KJLH Los Angeles as Eric Reed, production manager, watches the controls.

MAY 6, 1978, BILLBOARD

P.D. to P.D.

By PAUL DREW

LOS ANGELES—Dear P.D.: Should the No. 1 record be played more often than the other currents on the playlist?—S.C.

Dear S.C.: In most cases the top hits in any market are much stronger in sales and requests than the rest of the currents. If number 1 does not equal number seven, why play both with the same frequency?

★ ★ ★

Dear P.D.: I'm trying to get rid of screaming-shouting commercials, but I'm fighting a losing battle with the sales department. The yellers just keep a-comin'. What should I do?—Dave-Midwest.

Dear Dave: I suggest you meet with the general manager and the sales manager to explain your objectives in this area. Then, when future yellers arrive, offer to have these commercials re-done by someone on your staff at no cost to the advertiser.

★ ★ ★

Dear P.D.: What should I do with a record I think isn't right for my station, yet it's been top 15 in local sales for the past three weeks and is being played heavily by my competition?—L.H.

Dear L.H.: The ones you don't play won't hurt you. Let your competitor program his station and you program yours.

★ ★ ★

Dear P.D.: I've heard the arguments both ways, and want to know what you think about the dayparting of music?—Al-Northeast.

Dear Al: The mood and the pace of the daytime isn't the same as the mood and the pace of the night, is it? The Schulke people have successfully been dayparting their music segments for years.

★ ★ ★

Dear P.D.: We've been doing passive music research at my station for about six months. Some of the people we reach are listeners and some are not. Does it matter when compiling the data?—Perry.

Dear Perry: When the political pollsters do their thing, do they include the responses from those who

are not registered voters (in the next election)?

★ ★ ★

Dear P.D.: I program a station that isn't in a major market and isn't part of a chain. How can I get someone to critique my programming?—Gary.

Dear Gary: Try contacting someone with a good programming reputation in a similar situation, not too distant. See if you can do a swap. You go to his market and give him a critique and in return, he comes to yours.

★ ★ ★

Dear P.D.: Would you include one-stop and rack sales reports with store reports in making up the playlist?—C.D.

Dear C.D.: If you use sales for your chart make-up, then it's final sales that count. Remember, it's what people are buying, not what's selling, that matters as a programming tool.

New On The Charts

Hotel

"You'll Love Again" ★

This six-man group on Mercury is from Birmingham, Ala. It was formed by Marc Phillips (lead vocals and keyboards) and Tommy Colton (guitar), who had previously teamed in Rainbow and Wooden Music.

George Creasman (bass) joined the lineup in 1975, after serving in a local act the Rainbow Band; Mike Reid (guitar) enlisted in April 1976 after playing in Liquid Cross; and Michael Cadenehead (drums) joined last fall.

The newest member is Lee Barger (keyboards), the group's former sound man, who was added in mid-March. Hotel's first album is due May 15.

The group has written a rock ballet entitled "Seasons," which is performed by the Birmingham (Ala.) Ballet Co.

Hotel is managed by Dain Eric in Antioch, Tenn., (615) 832-6630. There is no agent at the moment.

Plastic Bertrand

"Ca Plane Pour Mi" ★

This is the third new wave act on Sire to find a place on the Billboard pop chart. The Ramones hit first with "Sheena Is A Punk Rocker," "Rockaway Beach" and "Do You Wanna Dance," followed by the Talking Heads' "Psycho Killer."

Plastic (real name: Plastoc) is an 18-year-old who first came to the attention of French and Belgian audiences through combined new wave and disco play. This record, the title of which translates, "It Flies For Me," is a good-natured, exuberant rock exercise with lilting Beach Boys-styled harmonies.

His U.S. management/booking contact is Sire Records in New York, (212) 595-5500.

2 Buffalo Outlets

• Continued from page 34

job. I don't know why he's tap-dancing around now."

Both WBEN AM and FM posts remain unfilled.

In other radio news around Buffalo: WBFO-FM, (the Univ. of Buffalo station) has begun a daily jazz magazine show from 2 p.m. to 5 p.m., hosted by John Hunt.

Donna Dube, popular all-night deejay at WGRQ-FM, will leave in June to take an afternoon slot at a Hartford station. WYSL-WPHD-FM and WXRL are running epic specials, histories of rock 'n' roll at the former station and of country music at the latter.

Sales Of KXYZ

• Continued from page 33

ABC now has stations in New York, Washington, Los Angeles, Chicago, Detroit and San Francisco. However, only two of ABC's stations are now 50 kw—WABC New York and WLS Chicago. DeBare also says KXYZ was at a disadvantage with a 1320khz dial position. The station has reportedly been losing \$150,000 a year.

The Legal Side

By JASON SHRINSKY

WASHINGTON—What with "hypoing" almost a forgotten word now that jurisdiction has switched from the Federal Communications Commission to the Federal Trade Commission, contests, promotions and schemes during rating periods have reached new heights.

However, there is always the overzealous broadcaster who goes one step too far in attempting to create excitement and audience with the inevitable bottom line of FCC monetary fines or license revocation proceedings.

Within the past week, the FCC has fined a station in Virginia \$5,000 for misleading the public during a "Mr. Treasure" contest. The scheme was the traditional treasure hunt which in and of itself raises many questions and problems because of trespassing on private lands, destruction of private and/or public lands, general deception and audience confusion.

The particular contest involved a series of 100 clues with five clues aired each weekday on a repetitive, rotating basis, usually every quarter hour.

On weekends, two new clues were introduced each day. The prize was a certificate which was placed in a small medicine bottle and partially buried in a semi-wooded vacant field several acres in size, across from a shopping center. The certificate entitled its finder to a check for \$2,000.

Following a number of complaints from public and private citizens, the FCC conducted an investi-

gation and discovered that the "vacant field" was private property; the station initially gave clues referring to geographical landmarks that were great distances from the field where the prize was hidden; most clues were meaningless, if not misleading with respect to the actual prize site; only a miracle would have given a contestant any opportunity to locate the prize site until the final few clues were given; private land was dug up and/or destroyed; and public buildings had their access blocked.

The station was fined \$5,000 and admonished because during the investigation the staff had suggested that the contest's primary purpose was to draw crowds that would prove the station's effectiveness as a communication and advertising medium in the market.

The prize site also came under fire by the FCC because adequate precautions and safeguards were not taken to insure against a contest-related mishap, i.e., automobile accident, etc.

It is highly unlikely that the enthusiasm built up by the station during the contest with its potential advertising reward came even close to matching the \$5,000 fine: the reporting requirement imposed by the FCC upon the station at license renewal time with respect to all the contents; and the overall ire of the Commission.

Remember—"no one is ever too old to learn, but some people keep pushing it off."



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LADIES (WE NEED YOU) • TAKE THIS LOVE • IT'S ALRIGHT • THANKS FOR YOUR LOVE (HAPPINESS IS YOU)



Vox Jox

By DOUG HALL

NEW YORK—KZAP Sacramento general sales manager Don Early throws hands up over format labels. Develops "Daypart Sampler," a three-part mailer to be sent

to buyers and planners at agencies in New York, Los Angeles to "demonstrate the true sound of the radio station."

Monthly mailings include a one-hour cassette, an information response card and a station newsletter. Early comments on the scheme. "Very fine local radio stations allow, even propagate, the labeling of their formats, their product, with misleading format titles. Our customers will now be able to evaluate the environment into which we program their announcements."

Each month each of KZAP's DJs submits a tape of what they feel to be their best hour that month. These tapes are screened and the best four quarter-hour segments, each from a different daypart, are selected. The tapes are not telescoped so they demonstrate the actual sound of the station.

Two extra starters added at Lakeside Speedway stock car races in Kansas City. DJs John Leslie, Mike Morelock step from behind their mikes to drive stock cars around the half-mile dirt track. Morelock adds, "I think I'm pretty good in my little midget on the street, so I might be OK in this race." Says morning man Leslie, "I've been wanting to give an oval dirt track a try for a long time."

WUBE AM-FM Cincinnati general manager Verl Wheeler takes on added duties as general manager of KCKN-AM-FM Kansas City. Both stations are part of the Kaye-Smith group, owned by Danny Kaye and Lester Smith. Lorne Michaels, producer of NBC's "Saturday Night Live," named recipient of national achievement award for distinguished work in national broadcasting. Award presented by Syracuse Univ. chapter of Alpha Epsilon Rho, the national broadcasting honor society.

After more than three years on the 7 p.m. to midnight shift at WQYK St. Petersburg, Jay Roberts moves to WSUN in the same market, same time slot. ... NBC radio network vice president and general manager Marion Stephenson honored as "Woman Of The Year" by New York chapter of AWRT.

KTOW Tulsa staged a party for its clients that starred Roy Clark and Hank Thompson, but then that was not too difficult since Clark and Thompson own the station. In addition to the station owners the party also included performances by the Oak Ridge Boys and the winner of an amateur contest chosen by KTOW listeners.

WCHV Charlottesville helped raise \$11,000 for the March of Dimes in a local "SuperWalk '78." More than 350 walkers took part including seven staffers from the station.

Broadcast Foundation of America releases new series of European jazz concerts. Six half-hours recorded by Radio France includes Stan Getz, B.B. King, Archie Shepp, Elvin Jones and Sam Rivers. The tapes can be acquired for \$40 from BFA at 52 Vanderbilt Ave., New York, N.Y. 10017. ... Jo Anne Wallace, former general manager of Pacifica flagship station KPFA Berkeley, Calif., has joined WGBH Boston as program director.

Tom Adams' Electric Weenie, monthly joke sheet, celebrates its ninth anniversary this month. Adams is offering free copies as a birthday gift to readers of Billboard. He is located at 660 N. Mashta Dr., Ste. 1, Key Biscayne, Fla. 33149.

Los Angeles classical outlet KFAC tied itself to the city's King

Program Doctoring Beyond Basics Developed At Nova

By RAY HERBECK JR.

LOS ANGELES—Tom Yates founded his Nova Broadcast Services here about 10 months ago as an alternative to the standard "program doctor" consultancy operations which flourish in the industry.

"It's easy to fix the basics," he explains, defining them in the unflattering image often held of his field as organizing the music, tightening the playlist and "firing a few DJs until the station sounds right on the air." Yates says almost any consultancy can perform that function in only a few weeks when needed.

"But it's the extra involvement beyond those things that's harder to obtain," he says. "We want to give each station a personality and make it float."

Yates points to his most recent success—production of KMET-FM's live coverage broadcast from the gigantic Jam II festival held March 18, 1978, at Ontario Motor Speedway near L.A.

"It was a one-time shot for me," he explains. "KMET recalled that I was program director of KLOS-FM here when Jam I was held, which made me the resident expert in L.A. on how to cover one of those events."

But Yates went the extra step and offered some of the live coverage by phone feed to his two ongoing clients, WYDD-FM in Pittsburgh and WORJ-FM in Orlando, Fla. He also does market research for five other outlets.

"The reaction was phenomenal," he says. "It was snowing in Pittsburgh and I had Steve Downes, p.d. at WYDD, with me at Ontario. He

Tut exhibit March 28 with a private showing of the artifacts for 1,100 listeners, local business executives and media representatives, preceded by a sumptuous reception featuring authentic Egyptian food, belly dancers and music.

broadcast to his listeners from 80 degrees in the shade.

"That's what I mean by involvement," he continues. "Those listeners were shivering in the cold, but we were giving them sunshine and interviews with Ted Nugent and Bob Welch."

(The KMET broadcasts did not include festival music; only interviews, traffic reports, updates and progress stories.)

"I'm fighting that calloused consultant image of making it tighter and firing people," he says. "Instead, I'm trying to promote one-on-one communication with listeners to any of my stations."

By one-on-one, Yates means a direct opposite of the formatted station approach now in vogue. "It's a bitch to fight that kind of success," he says. "But I believe personality in radio is coming back."

Yates believes listeners want to feel a DJ is "giving a party and acting as host, very casual and musically aware, but no hype."

He says he considers a Nova station successful if the listeners look on the DJs "as people they'd like to meet even away from the station."

His two client stations operate in two-book Arbitron markets and, judging by Yates' first outing with each, his approach appears to be popular.

In the October/November book, WYDD in Pittsburgh rose from 1.5 to 3.0 average quarter hour share in 12+. And WORJ in Orlando rose from 3.2 to 6.1. More than 80% of the gains were in 18-34 adults, Yates adds.

"Our Jam II broadcasts hit these markets just before the start of the April/May book," he concludes. "We feel it provided a great lead-in and, from feedback at the time, we should receive even better numbers in this next book."

Bubbling Under The HOT 100

- 101—KEEP ON DANCING, Johnnie Taylor, Columbia 3-10709
- 102—SLICK SUPER-CHICK, Kool & The Gang, Delite 901
- 103—GEORGIA ON MY MIND, Willie Nelson, Columbia 3-10704
- 104—TOO HOT FOR LOVE, THP Orchestra, Butterfly 1206
- 105—LOVE YOU, Brass Construction, United Artists 1120
- 106—IF YOU CAN TOUCH HER AT ALL, Willie Nelson, RCA 11235
- 107—A LOVERS QUESTION, Jacky Ward, Mercury 55018
- 108—OCEAN THOUGHTS & DREAMS, Dramatics, ABC 12331
- 109—SAN FRANCISCO YOU'VE GOT ME, Village People, Casablanca 896
- 110—I LOVE NEW YORK, Metropolis, Salsoul 2060

Bubbling Under The Top LPs

- 201—MANDRE, Mandre Two, Motown 7-900
- 202—DRAMATICS, Do What You Wanna Do, ABC AA 1073
- 203—STYX, Best Of Styx, Wooden Nickel BWL 2250 (RCA)
- 204—B.B. KING, Midnight Believer, ABC AA 1061
- 205—WHA-KOO, Berkshire, ABC AA 1043
- 206—FRANKIE MILLER, Double Trouble, Chrysler CHR 1174
- 207—STIFFS, Stiffs Live, Stiff STF 001 (Arista)
- 208—GENE COTTON, Save The Dancer, Ariola SW 50031
- 209—38 SPECIAL, Special Delivery, A&M 4684
- 210—BOBBY WOMACK, Pieces, Columbia JC 35083

MAY 6, 1978, BILLBOARD

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"I ordered 50 my first week and by the end of the third week I had to place three more orders for Spyro Gyra."—Bob Sliagar, manager, Record Theater, Rochester, NY.

"Whenever we put Spyro on, somebody buys a copy. We have no problems selling this album. Initial order sold out in the first day."—Bob Prout, Record Bar, Durham, NC.

"Selling over 500 Spyro Gyra albums per week—bigger than Saturday Night Fever!"—Mark Wellard, manager, Record Theater, Buffalo, NY.

"Spyro Gyra is great stuff. In-store play has given Spyro a great boost in sales and sales are soaring."—Jim Howard, LP buyer, 1812 Overture, Milwaukee, WI.



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Discos

Juliana's Cruise Setups Must Weather Waves

• Continued from page 1

one of the leading installers of shipboard disco systems, the disco concept has become as popular among cruise ship operators and their passengers as it is among landlocked party lovers.

In the past few years, Juliana's has installed discotheques among ships of the Karageorgis, Hadag, Chandris, Sun, Sitmar and Hellenic Mediterranean Lines. The ships have ranged from small ferryboats plying the North Sea route to giant ocean liners engaged in global cruises.

David Payne, Juliana's technical director, explains the design and creation of shipboard discos is significantly more challenging than their land-based counterparts.

One of the major problems is vibrations. Consequently, special shock absorbers and other vibration isolation principles must be employed. The equipment must also be stabilized against the roll and pitch of the ship in bad weather. As Payne points out, shipboard party people are seldom thwarted by a little rough weather, so shutting down the equipment is out of the question.

Modification is the name of the game in selecting equipment for cruise ship discos. As Payne explains it, his company starts off by selecting the equipment available and then modifying it to withstand the rigors of ship use and the often widely varying voltage frequencies found on the liners.

Modifications are also imperative among the special effects used and some, like foggers and bubble machines, are completely eliminated, as these tend to form condensations and, coupled with the rolling of the ship, can create hazards for the dancers.

In outfitting a shipboard disco, Juliana's must also take into consideration the fact that the average cruise ship is usually away from its

home base for upwards of two weeks at a time, thereby making it impossible to have a service person readily available in case of an emergency.

The installers must therefore supply a backup system and train deejays in the rudiments of trouble-shooting, so that the show can go on in the event of a crisis.

Programming of the shipboard disco also differs radically from that of a land-based room. As Payne

points out, the cruise ship disco caters to a fixed clientele for the duration of a run. "This means," he states, "that we must be innovative in programming the music so that the crowd keeps coming back for the two, three or four weeks, or for however long the cruise lasts."

In order to do this, the deejay and Juliana's technical director work closely with the ship's entertainment director to determine the age mix

and music preferences of the passengers, and to create special events which would minimize the problems of sameness in the programming.

These special events run the gamut of ideas from pajama and pirate parties to dance contests and golden oldie evenings.

Also of primary importance is the selection of the deejay. "The person we choose must have a warm, extrovert personality," states Vaughan. "She is expected to be a full-time hostess, remembering that, unlike her responsibilities in a land-based discotheque, her job does not end when she spins the last platter for the evening."

"It continues on the decks and in the hallways and dining-rooms of the ship. She cannot relate to the passengers while they're in the club and completely tune them out when she meets them in the dining room or around the pool."

Business arrangements with ships' operators vary from company to company. In Juliana's case, all equipment and record library remain the property of the firm. A monthly fee is paid by the ship's operators for the supply of the entertainment.

However, Vaughan stresses that the shipboard club is not outfitted with portable equipment. "It is usually a permanent fixture, in use for the entire eight or 10 months of the year that the ship is in operation. It is collapsed at the end of the season when the liner goes into dry dock," he states.



NATIONWIDE FEVER—They're dancing their shoe soles off to the sounds of the disco drummer in clubs across the country these days. In picture at left, Janet Cutting and Alphonse Robles of Boston, danced off with the grand prize in a Casablanca Filmworks/Nightfall Magazine promotional contest for the new disco movie "Thank God It's Friday," with Donna Summer and the Commodores. While in picture at right, Chris Keller and Brian Smith made it to the finals of Miami's, California Club six-week long "Wednesday Night Fever" disco dance contest which attracted some of the top entertainment names in the country both as judges and spectators.

OTHER FIRSTS DIVULGED

Brockport Club Has Song Named For It; Dance, Too

NEW YORK—Club 2 ON 2, a 10,000 square foot, \$250,000 discotheque in Brockport, N.Y., has become what is believed to be the first club of its kind in the U.S. to have its own theme song. The song, composed by Jimmy Barton, a Rochester musician, was commissioned by club owner John Hucknall and produced by Todd Schafer under the auspices of Ann Rogers Advertising.

The tune is titled, "2 ON 2," and the club's operators have created a dance to go with it.

Club 2 ON 2 also features a number of industry firsts in its sound system. These include special subwoofers, computer designed by Altec and employ a unique construction to achieve clean, efficient and effective response to 20Hz. The cabinets are 10 feet wide by eight feet high by three feet deep and contain four Altec 15-inch special low frequency speakers in a reflex horn loaded array.

Another first, according to Bill Levy, president of Seneca Sound, the company which installed the equipment, are the new Altec 604-HP speakers. These are housed in the new 817A enclosures and surround the dance floor to provide upper low and high frequencies. Altec's model 511E horns with 291-16B drivers provide the mid-ranges.

Other sound components used at 2 ON 2 include six Crown amplifiers, two Technics SL 1400 MK2 turntables with Stanton cartridges, a Meteor Clubman 4 mixing console, Pioneer RT-707 tape deck, Crown electronic crossovers and two Altec 1/3 octave equalizers. The entire package was supplied by Seneca Sound at a cost of \$26,000.

The \$30,000 lighting system, also

supplied by Seneca Sound, incorporates fog and bubble machines, rain lighting, spinners, oscillating lights, sound to light modulation, chasers, synchronized color fade, strobes, mirror balls, illuminated dance floor and starburst patterns.

According to Levy, these effects can be automatically sequenced or can be manually operated. Controllers for the various light functions were manufactured by Litelab Corp. Levy also states that Club 2 ON 2 is one of the first in the country to incorporate the Litelab new L 8000 computerized memory controller.

Both the sound and lighting systems are said to have capability for additions and modifications in the future. The club plans to update both sound and lights on a regular basis.

Music will be a blend of disco, pop and other tunes, mixed with live entertainment.

The disco is located on the second level of a four-tiered converted supermarket. The ground floor houses a pinball and electronic game arcade, while the third level features two bars with about 100 feet of bar space. The fourth level features a balcony overlooking the entire facility and contains customer seating.

The clubs decor includes extensive use of cedar and pine paneling to cover the walls, stairs and sound booth, railings, bar area and moldings. Live plants are used throughout for "rich, warm comfort."

Club 2 ON 2 is managed by Lou Marcello, with entertainment and promotion coordinated by Steve Redmond. Redmond also operates the Starfire disco, a mobile operation in the Rochester/Brockport area.

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MAY 6, 1978, BILLBOARD

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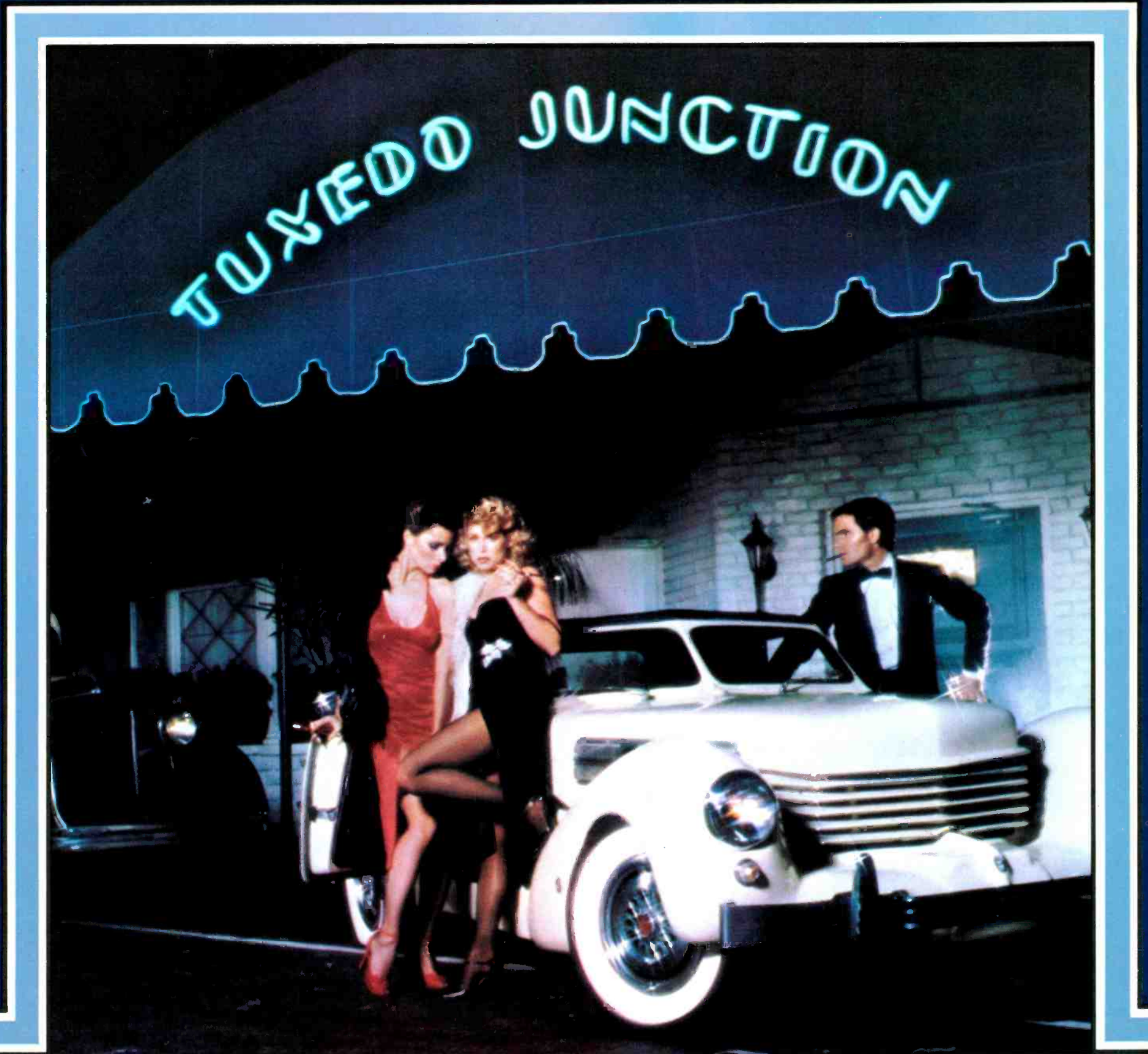
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National Disco Action Top 40

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ATLANTA

- This Week
- VOYAGE—all cuts—Marlin (TK) (LP)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - BIONIC BOOGIE—all cuts—Polydor (LP)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - NUMBER ONE—Eloise Laws—ABC (12-inch)
 - DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
 - GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
 - LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (LP/12-inch)
 - THANK GOD IT'S FRIDAY—all cuts—Casablanca (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - GETTIN' THE SPIRIT/OH HAPPY DAY—Robert Kelly—Casablanca (LP)

DALLAS/HOUSTON

- This Week
- VOYAGE—all cuts—Marlin (TK) (LP)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - I FEEL GOOD—Al Green—Hi (Cream) (LP/12-inch)
 - YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - GRAND TOUR—all cuts—Grand Tour—Butterfly (LP)
 - YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (12-inch)
 - GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)

NEW ORLEANS

- This Week
- MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - WEST SIDE STORY/FIDDLER ON THE ROOF—Salsoul Orchestra—Salsoul (LP/12-inch)
 - AT THE DISCOTHEQUE—Lipstique—Tom 'N' Jerry (Salsoul) (LP)
 - GETTIN' THE SPIRIT/OH HAPPY DAY—Roberta Kelly—Casablanca (LP)
 - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
 - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - AT THE COPA—Barry Manilow—Arista (12-inch)

PITTSBURGH

- This Week
- MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - GRAND TOUR—all cuts—Grand Tour—Butterfly (LP)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - I LOVE N.Y.—Metropolis—Salsoul (12-inch)
 - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - GETTIN' THE SPIRIT/OH HAPPY DAY—Roberta Kelly—Casablanca (LP)
 - WEST SIDE STORY (Medley)/FIDDLER ON THE ROOF—Salsoul Orchestra—Salsoul (LP/12-inch)
 - YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (12-inch remix)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)

BALT./WASHINGTON

- This Week
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - AT THE DISCOTHEQUE—Lipstique—Tom 'N' Jerry (Salsoul) (LP)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - GARDEN OF LOVE—Don Ray—Crocus (LP import)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - BOOGIE TO THE TOP/S-E-X—Ibrahim Muhammad—Kudu (CTI) LP
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
 - STREET DANCE/MUSIC HARMONY & RHYTHM—Brooklyn Dreams—Casablanca (12-inch remix)

DETROIT

- This Week
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - LET'S GET TOGETHER—Detroit Emeralds—Westbound (LP)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - GET OFF/TINA'S SONG—Foxy—Oash (TK) (LP)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - GARDEN OF LOVE—Don Ray—Crocus (LP import)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - LADY OF THE NIGHT/GOT TO GET OUT OF HERE—Lucy Hawkins—SAM (12-inch)
 - YOU ARE MY LOVE/PLAY WITH ME—Sandy Mercer—H&L (12-inch)
 - HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch.—Casablanca (LP)

NEW YORK

- This Week
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch.—Casablanca (LP)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - GARDEN OF LOVE—Don Ray—Crocus (LP import)
 - ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
 - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
 - BOOGIE TO THE TOP/S-E-X—Ibrahim Muhammad—Kudu (CTI) LP

SAN FRANCISCO

- This Week
- ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
 - GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
 - AT THE DISCOTHEQUE—Lipstique—Tom 'N' Jerry (Salsoul) (LP)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - YOU REALLY GOT ME—Eclipse—Casablanca (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)

MAY 6, 1978, BILLBOARD

BOSTON

- This Week
- MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - I LOVE N.Y.—Metropolis—Salsoul (12-inch)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - THANK GOD IT'S FRIDAY—all cuts—various artists—Casablanca (LP)
 - HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
 - LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
 - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - GRAND TOUR—all cuts—Grand Tour—Butterfly (LP)
 - AT THE DISCOTHEQUE—Lipstique—Tom 'N' Jerry (Salsoul) (LP)

LOS ANGELES/SAN DIEGO

- This Week
- COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - ROUGH DIAMOND—all cuts—Madleen Kane—Warner Bros. (LP)
 - AT THE DISCOTHEQUE—Lipstique—Tom 'N' Jerry (Salsoul) (LP)
 - NUMBER ONE—Eloise Laws—ABC (12-inch)
 - HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
 - GETTIN' THE SPIRIT/OH HAPPY DAY—Roberta Kelly—Casablanca (LP)
 - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)

PHILADELPHIA

- This Week
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - AT THE DISCOTHEQUE—Lipstique—Tom 'N' Jerry (Salsoul) (LP)
 - HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - GRAND TOUR—all cuts—Grand Tour—Butterfly (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Howson—AVI (12-inch)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - I LOVE N.Y.—Metropolis—Salsoul (12-inch)
 - GETTIN' THE SPIRIT/OH HAPPY DAY—Roberta Kelly—Casablanca (LP)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)

SEATTLE/PORTLAND

- This Week
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - GETTIN' THE SPIRIT/OH HAPPY DAY—Roberta Kelly—Casablanca (LP)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - GIMME SOME LOVIN'/AFRICANISM—Kongas—Polydor (LP)
 - NIGHT FEVER—Carol Douglas—Midsong (12-inch)
 - LET'S GET TOGETHER—Detroit Emeralds—Westbound (LP)
 - I FEEL GOOD—Al Green—Hi (Cream) (LP/12-inch)
 - BIONIC BOOGIE—all cuts—Bionic Boogie—Polydor (LP)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch. Casablanca (LP/12-inch)

CHICAGO

- This Week
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
 - GETTIN' THE SPIRIT/OH HAPPY DAY—Roberta Kelly—Casablanca (LP)
 - HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
 - GARDEN OF LOVE—all cuts—Don Ray—Crocus (LP import)
 - AT THE COPA—Barry Manilow—Arista (12-inch)
 - LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
 - SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch.—Casablanca (LP)

MIAMI

- This Week
- IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
 - ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orch.—Casablanca (LP/12-inch)
 - LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
 - GARDEN OF LOVE—Don Ray—Crocus (LP import)
 - GETTIN' THE SPIRIT/OH HAPPY DAY—Roberta Kelly—Casablanca (LP)
 - AT THE DISCOTHEQUE—Lipstique—Tom 'N' Jerry (Salsoul) (LP)
 - LET YOURSELF GO—T-Connection—TK (12-inch remix)
 - I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)

PHOENIX

- This Week
- SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
 - MACHO MAN/KEY WEST—Village People—Casablanca (LP)
 - COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP)
 - COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
 - GRAND TOUR—all cuts—Grand Tour—Butterfly (LP)
 - WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Howson—AVI (12-inch)
 - IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (LP/12-inch)
 - NUMBER ONE—Eloise Laws—ABC (12-inch)
 - THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—United Artists (LP)
 - VOYAGE—all cuts—Marlin (TK) (LP)
 - SUPERLICK/LOVE MAKER—Wham—GRT (LP)
 - CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
 - HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
 - THANK GOD IT'S FRIDAY—all cuts—Various Artists—Casablanca (LP)
 - AT THE DISCOTHEQUE—Lipstique—Tom 'N' Jerry (Salsoul) (LP)

MONTREAL

- This Week
- LET'S ALL CHANT—Michael Zager Band—Quality (LP)
 - I CAN'T STAND THE RAIN—Eruption—GRT (LP)
 - MACHO MAN—Village People—Polydor (LP)
 - VOYAGE—Voyage—RCA (LP)
 - GALAXY—War—MCA (12-inch)
 - DISCO DUB—David Boydell—London (12-inch)
 - STREET DANCE—Brooklyn Dreams—Quality (12-inch)
 - TUXEDO JUNCTION—Tuxedo Junction—RCA (LP)
 - AT THE DISCOTHEQUE—Lipstique—Polydor (LP)
 - FUTURISTIC JOURNEY—Bidu Orchestre—CBS (LP)
 - RIO DE JANEIRO—Gary Criss—RCA (12-inch)
 - DANCE WITH ME—Peter Brown—CBS (LP)
 - BAMALAMA—Belle Epoque—Solo (12-inch)
 - FEELIN' THE SPIRIT—Roberta Kelly—Polydor (LP)
 - ACTION 78—Erotic Drum Band—Down (12-inch)

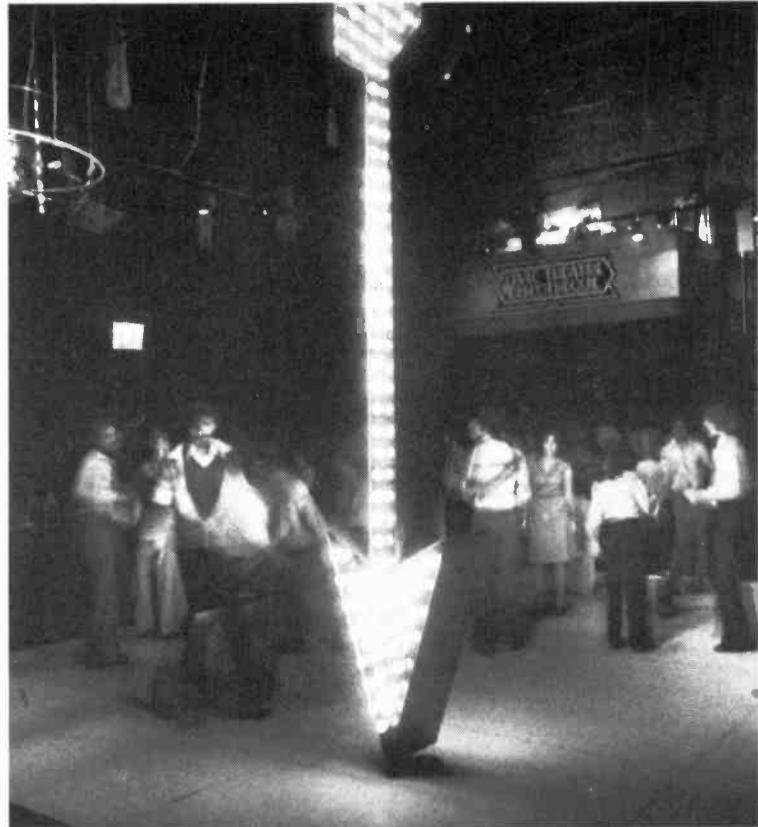
This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY—Linda Clifford—Curton (12-inch/LP)
★	2	VOYAGE—all cuts—Marlin (TK) (LP)
★	3	COME INTO MY HEART/LOVE'S COMING—EASY LOVE—USA—European Connection—TK (LP)
★	5	COME ON DANCE, DANCE—Saturday Night Band—Prelude (LP)
	4	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
★	15	THANK GOD IT'S FRIDAY—all cuts—Various Artist—Casablanca (LP)
★	10	LET YOURSELF GO—T-Connection—TK (12-inch remix)
	8	ROMEO & JULIET—Alex R. Costandinos & the Synchronic Orchestra—Casablanca (LP/12-inch)
	9	GETTIN' THE SPIRIT—Roberta Kelly—Casablanca (LP)
	10	RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
	11	LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
★	17	AT THE DISCOTHEQUE—Lipstique—Tom 'n' Jerry (Salsoul) (LP)
	13	SEVEN DEADLY SINS—Laurin Rinder & W. Michael Lewis—AVI (LP)
	14	DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
	15	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP)
★	22	HOW MUCH, HOW MUCH I LOVE YOU—Love and Kisses—Casablanca (LP)
	17	LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
	18	GRAND TOUR—all cuts—Grand Tour—Butterfly (LP)
	19	GARDEN OF LOVE—all cuts—Don Ray—Crocus (LP import)
	20	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
	21	NUMBER ONE/ONE THOUSAND LAUGHS—Eloise Laws—ABC (12-inch)
	22	GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
	23	I LOVE N.Y.—Metropolis—Salsoul (12-inch)
★	31	AT THE COPA—Barry Manilow—Arista (12-inch)
	25	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orchest.—AVI (12-inch)
	26	WEST SIDE STORY (Medley)/FIDDLER ON THE ROOF—Salsoul Orchest.—Salsoul (LP/12-inch)
	27	CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
	28	YOU REALLY GOT ME—WCLIPSE—Casablanca (LP)
	29	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12-inch)
	30	YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (12-inch remix)
	31	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch/LP)
★	—	BOOGIE TO THE TOP/S-E-X—Ibrahim Muhammad—Kudu (CTI) LP
	33	I FEEL GOOD—Al Green—Hi (Cream) (12-inch/LP)
	34	THAT'S THE KIND OF LOVE I'VE GOT FOR YOU—Dusty Springfield—United Artists (LP)
	35	SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
	36	NIGHT FEVER—Carol Douglas—Midsong (12-inch)
	37	STREET DANCE/MUSIC, HARMONY & RHYTHM—Brooklyn Dreams—Casablanca (12-inch remix)
★	—	GET OFF/TINA'S SONG—Foxy—Dash (TK) (LP)
★	—	LADY OF THE NIGHT/GOT TO GET OUT OF HERE—Lucy Hawkins—SAM (12-inch)
	40	SATURDAY NIGHT FEVER—all cuts—Bee Gees—RSO (LP/12-inch)

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response/6-15 Upward movement of 3 positions/16-25 Upward movement of 4 positions/26-40 Upward movement of 6 positions.



Star Show: Photos of old movie queens are showcased about the dance floor at the Circuit Theatre.



New Idea: Metal arrow with light bulbs pops down into the dance floor as an added environmental stimulus.

NEW ORLEANS—A 73-year-old playhouse here has been poshly renovated and is now New Orleans' most popular discotheque. The Civic Theatre, which plays only progressive disco, has been drawing crowds of about 500 on weeknights and up to 2,800 on weekend nights since it opened Dec. 1.

The three men who operate the

Louisiana's Best: Old Playhouse

New Orleans Civic Theatre Powerful Club Attraction

By KELLY TUCKER

Civic. Frank Mumhrey, Glen Mangason Jr. and S.J. Cerniglia, leased the building from real estate developer Joseph Canizaro last July. Since then, they've spent about \$250,000 on renovation, they claim. The lighting and sound system were designed by Al Paez, president of the New Orleans Disco Assn., and Blackstone Productions of Austin, Tex.

The lighting consists of several hundred feet of chase lights, two mirrored balls surrounded by neon tubes. Diversitronic strobe lights and Par 36 spotlights which are located on the dance floor as well as

throughout the club. A 15-foot metal arrow with flashing sign bulbs raises and lowers into the dancers.

A continuous slide show, created by Blackstone Productions, runs below the proscenium arch above the dance floor. The slides show faces of movie stars, op-art patterns and distorted nature photographs.

Leroy Hagan, manager of the Civic, says four white plexiglass columns with chase lights on the inside and outside will be installed soon. Like the arrow, the columns will raise and lower into the dancers.

The sound system is made up of eight Cerwin Vega speakers mounted above the dance floor. The four bass speakers hang above the corners and four tweeter midrange speakers are mounted above the center.

The DJ's booth hangs above and to the back of the dance floor. It is equipped with two Technics MK II 1500 turntables with LED readout control and a Clubman 4 mixer. The DJs are Paez, Skip Seever, Steve Scaffidi, Brian Burke and Willy Ladner.

Some people are calling the Civic Theatre "New Orleans' Studio 54." Like Studio 54 in New York, the Civic Theatre was once a spacious opera house that has been extensively renovated. Also like Studio 54, the

The orchestra and box-level seats were torn out to make room for white-topped tables and gleaming metal chairs. In the lower balcony, there are no tables or chairs, only cushions on the carpeted floor for exhausted dancers, and marble slabs to hold their drinks.

Drinkers at the Civic Theatre never have to travel far for a refill. There are five bars, one on the second level and four on the main floor. One is located in the orchestra pit. Another, called the celebrity bar, is in a room in the back of the theatre where the walls are covered with photographs of acts that have performed at the theatre.

The Civic opens at 9 p.m. and closes at 7 a.m. The cover charge is \$3 Fridays and Saturdays. Every other night of the week admission is free. There is no dress code, but most of the clientele is well-attired and doormen are instructed not to admit anyone "scruffy looking." About 80% of the customers are white, and most are in the 21-28 age bracket. Required age limit is 21.

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MAY 6, 1978, BILLBOARD

Gospel

Baker's 'Noise' On Air 8 Years

NASHVILLE—"A Joyful Noise," hosted by Paul Baker and acclaimed as the first "all-Jesus music" radio program ever syndicated, celebrated its eighth year of continuous broadcasting in April.

Begun in April 1970 on charter station WLCY in Tampa/St. Petersburg, the show was originally a half-hour mono production from which it has grown to a network of some 20 stations coast to coast. Over the years it has been recognized as a pioneer for many similar shows now in existence, boasting a full-stereo all-music format.

"I'm convinced the key to the staying power of 'A Joyful Noise' has been the fact that we have dared to be different as the trends of radio have changed," says Baker. "Some shows are stuck in such rigid formats that they can't be adaptable when the time comes."

Credited with the maintenance of the high quality of the program and the timely distribution is Jack Bailey, head of GME Radio Productions, which has been the exclusive distributor/syndicator of the series for nearly two years.

"Another first for 'A Joyful Noise,'" states Bailey, "is that it's the first religious PSA program that ever carried a subscription charge with it. That's just part of what it takes to do the job well and give our stations the best. All our subscribing stations think it's worth it to have the best and clean up some of the PSA garbage that's on the air."

The second station to carry the program was KEYN AM/FM in Wichita, Kan. Roger Mundy, program director for both the AM and

FM, remarks that "currently we are running the show one hour on FM and four hours on AM. We've used 'A Joyful Noise' consistently now for eight years, which in my opinion says it all."

Other earlier subscribers include WKDF, a progressive rock station in Nashville, and WFBQ-FM, Indianapolis.

Both Bailey and Baker show strong optimism for the future of the series. Baker is certain that the market for Contemporary Christian music of the kind he plays is just beginning to come of age and that future growth will continue to be strong for some time to come. Bailey added that increasing numbers of stations are becoming more willing to pay a subscription charge for a religious show to improve their over-all programming rather than to sweep PSA under the carpet as has been the attitude among many in the past.

One of the attractive features to program-conscious stations has been that Baker has never solicited financial contributions on the air.

"I invite my listeners to write me, which gets them personally involved in the show, but I've never begged them for dollars. I'd rather have them personally involved than financially involved. That's what has held my audience for eight years. They feel welcome, not obligated."

Ernie Ford Will Head Fame Push

NASHVILLE—Tennessee Ernie Ford has been appointed the honorary national chairman for the Gospel Music Hall of Fame's fund raising drive.

Ford, who has sold more records in the gospel field than any other artist, was the first president of the Gospel Music Assn. at its inception in 1964.

The drive has a national goal of \$1.5 million for the Hall of Fame, to be built in Nashville across from the Country Music Hall of Fame. Campaign activities began in Nashville with a local goal of \$300,000.

The Gospel Music Hall of Fame will contain a museum, a multimedia theater, an extensive library, a chapel and offices for the association in addition to the Hall of Fame area that will house plaques of the inductees.

The Hall of Fame was established in 1969 with the first inductees in 1971. There are now 25 members of the Hall of Fame with two added each year, one-living and one deceased.

Back From Tour

NASHVILLE—Nancy Honeytree and Mike Warnke have recently completed the biggest and most extensive concert tour ever played by any contemporary Christian artists in Australia.

Organized by Jesus People, Inc. of Perth, in cooperation with P.C. Associates of Fort Wayne, Ind., and the Dharma Artist Agency of Nashville, the tour consisted of 23 concerts and two leadership communication workshops in 26 days, including appearances in Sydney, Melbourne, Hobart, Canberra, Brisbane, Adelaide and Perth, marking the first time two leading Christian artists from America have been co-billed in the southern hemisphere.

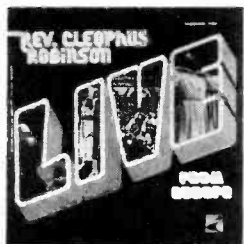
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Major Promo On Jimmy Swaggart

NASHVILLE — Promotional plans surrounding the first Jimmy Swaggart LP, entitled "Somewhere Listening," released under an agreement with the Benson Co. of Nashville, are underway with emphasis relying heavily on airplay and merchandising.

Swaggart recently signed an agreement with the Benson firm calling for the production of new recorded products, as well as exclusive distribution of Jim Records, the label under which Swaggart records.

Plans for Swaggart's release call for a 50-market gospel radio ad buy scheduled to begin in June, supported by product sell-ins to Christian retail and gospel distributor accounts in addition to rack sell-ins. A six-pocket free standing record display, mobiles, bin cards and posters have all been designed to accompany the product.

In addition, a four-color program is being designed for distribution at the Swaggart Evangelistic Crusades featuring pictures and background information as well as selected pieces of product. The program will be tagged with local retail and rack accounts supplying Swaggart products in that area.

Swaggart, one of the most recognizable members of gospel music, preaches daily on the "Camp-meeting Hour," a 30 minute broadcast purported to be the largest daily religious broadcast in the world. Swaggart's 34 titles have sold more than six million units, an achievement that places his sales among the largest in the gospel record industry.

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 5/6/78

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	26	JAMES CLEVELAND Live At Carnegie, Savoy 7014
2	2	44	SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
3	3	103	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
4	4	22	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
5	7	138	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
6	9	13	REVEREND MACAO WOODS Happy In Jesus, Savoy 14463
7	10	52	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
8	8	76	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
9	6	26	ARETHA FRANKLIN Amazing Grace, Atlantic 2-906
10	12	17	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
11	5	73	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
12	13	17	SARA J POWELL When Jesus Comes, Savoy 14465
13	33	13	REVEREND MACAO WOODS Christ Tabernacle Concert Choir, Savoy 7007
14	17	9	INSTITUTIONAL RADIO CHOIR He's Standing By, Savoy 14458
15	15	80	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
16	16	22	JESSE DIXON It's Alright Now, Light 5719
17	11	26	EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020
18	18	39	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR Joy, Creed 3078 (Nashboro)
19	19	9	THE PILGRIM JUBILEE SINGERS Now & Forever, Nashboro 7181
20	25	68	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista)
21	31	68	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Peacock PLP
22	22	120	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
23	23	22	JAMES CLEVELAND/SO. CALIF. COMM. CHOIR Savoy 14412
24	NEW ENTRY		JAMES CLEVELAND/RUTH SCHOFIELD EDITION: Savoy 14445
25	29	5	SAVANNAH COMMUNITY CHOIR WITH REV. ISAAC DOUGLAS Stand Up For Jesus, Creed 2306 (Nashboro)
26	26	9	MIGHTY CLOUDS OF JOY Live & Direct, AB-1038
27	14	22	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128
28	NEW ENTRY		DONALD VAILS CHORALEERS: Savoy 7019
29	NEW ENTRY		SENSATIONAL NIGHTINGALES: Jesus Is Coming, Peacock 59232
30	30	5	ISAAC DOUGLAS Special Appearance, Creed 3081 (Nashboro)
31	21	156	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
32	32	5	HARRISON JOHNSON Don't Make War, Creed 3080 (Nashboro)
33	24	22	ANDRAE CROUCH Live At Carnegie Hall, Light 5602
34	28	44	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
35	20	13	J.C. WHITE & SINGERS Phase I, Savoy 14467

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Soul Sauce

Gala Party For DJ In Milwaukee

By JEAN WILLIAMS

LOS ANGELES—A testimonial dinner is being held for O.C. White, one of the country's best known DJs, who happens to spend the bulk of his time lending a hand to the community in which he serves.

The tribute, pulled together by Lucky Cordell and Paul Gallis, with committee members Eddie Thomas, O.C.'s wife Joyce and Larry O'Jay, music director at WAWA in Milwaukee, is set for May 12 at the Pfister Hotel in Milwaukee.

White, a 17-year staffer at WAWA, is hoping to draw Jerry Butler of Philadelphia International Records to be the star performer.

Onhand will be the 20-piece UWM Jazz Ensemble from the Univ. of Wisconsin, Milwaukee, under the direction of professor Andrew White (no relation). However, White is a Ph.D. candidate at Union graduate school in Yellow Springs, Ohio. He collected his master's degree in urban affairs a couple of years ago.

White's pet project is his O.C. White Soul Club which consists of from 175 to 200 teens and young adults.

"This is a manpower organization that bridges the gap between youth and senior citizens," says White. "Our aim is to help seniors in a way that will do the most good."

"Realizing that most of the seniors living in our community live on fixed incomes and don't have the money to do things like fixing up their property when they are ordered to, my kids go in and repair boards, scrape the houses, clean the gutters, fix the roof, tend their yards, build fences, build or fix steps, plaster the kitchens and anything else that needs to be done."

He explains that his "kids" recognize they are part of an organization and "we have officers—plus, everybody is promoted from within the group."

He notes that two supervisors, Dwane Cunningham, who has been with him seven years, and Mary Davis, six years, were juvenile delinquents when they came to him.

"I go to the children's courts asking to take the children in hand. Then I make a deal with them. If they want money, they sure as hell have to work for it. We also demand they save \$25 a week from the more than \$90 we pay them. In six months these kids see the value of saving their own money and take pride in earning it."

"They live at home with their parents but they must come to work every day. The deal I make when I hire them for work is that if they hear me on the air every morning—no matter if there is two feet of snow on the ground and 20 degrees below zero, they know that I am working so they have to come to work too. They can miss a day when I miss a day and I have only missed one day in 20 years," says White.

White, whose memberships include the Governors Youth Board, Governors Task Force on Energy Conservation and NATRA, has received citations for merit achievement from NATRA each year since 1964. He was also a vice president of NATRA.

His close political involvement ties in to his work as a DJ. "It is my responsibility to get the message

(Continued on page 49)

MAY 6, 1978, BILLBOARD

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 5/6/78

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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	1	10	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kipper, J. Vallins), Columbia 310693 (Homewood House, BMI)	34	43	6	YOU ARE, YOU ARE—Curtis Mayfield (C. Mayfield), Curtom 0135 (Mayfield, BMI)	69	62	15	L-O-V-E-U—Brass Construction (R. Mueller), United Artists 1120 (Desert Rain/Big Boro, ASCAP)
2	2	9	ON BROADWAY—George Benson (B. Mann, C. Weil, J. Leiber), Warner Bros. 8542 (Screen Gem-EMI, BMI)	35	30	10	I CAN'T STAND THE RAIN—Eruption (B. Bryant, A. Feebles, B. Miller), Ariola 7686 (Burlington, BMI)	70	90	2	LET THE MUSIC PLAY—Dorothy Moore (F. Knight), Malaco 1048 (TK) (Two Knight, BMI)
3	5	6	TAKE ME TO THE NEXT PHASE—Isley Brothers (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), Columbia 88272 (Bovina, ASCAP)	36	44	6	LET'S GET FUNKIFIED—Boiling Point (C. Howard, W. Harrell, A. Daniels), Bullet 05 (Bang) (Web IV/Brown Sugar/Funkified, BMI)	71	71	3	WESTSIDE ENCOUNTER—Salsoul Orchestra (S. Sondheim, L. Berstein), Salsoul 72064 (G. Schirmer, ASCAP)
4	9	7	STAY—Rufus/Chaka Khan (R. Calhoun/Chaka Khan), ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)	37	47	6	WAITING ON LOVE—Johnny Bristol (J. Bristol), Atlantic 3421 (Bushka, ASCAP)	72	82	3	LET'S GO ALL THE WAY—Whispers (M. Ragin, R. Burke, A. Vosey, J. Brown), Solar 11246 (RCA) (Free Delivery, ASCAP/Wah Watson/ Joseph & Art, BMI)
5	3	13	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI)	38	48	6	I FEEL GOOD—Al Green (A. Green/F. Jordan/R. Fairfax Jr.), Hi 78511 (Al Green/lec, BMI)	73	70	4	HEY SENORITA—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40883 (Far Out, MCA)
6	6	13	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sherlyn/Decibel, BMI)	39	24	15	AM I LOSING YOU—Manhattans (A. Fields, B. Morr, D. Stender), Columbia 3-10674 (Sunack/Scorpicon, BMI)	74	78	6	LOOK UP WITH YOUR MIND—Lenny Williams (F. Wilson, J. Wieder), ABC 12345 (Screen Gems-EMI/Traco, BMI)
7	10	5	THE GROOVELINE—Heatwave (R. Temperton), Epic 850524 (Almo/Tincabell, ASCAP)	40	27	10	RUMOUR HAS IT—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 916 (Rick's, BMI)	75	79	6	BLACK WATER GOLD—Sunshine Band (L. Zillery), TK 1026 (Su ma/Rogan, BMI)
8	8	10	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 889 (Stigwood, BMI)	41	34	19	LET ME PARTY WITH YOU—Bunny Sigler (B. Sigler, K. Miller, R. Earl, S. Miller), (Lucky Three/Suemay, BMI), Gold Mine 4008 (Salsoul)	76	86	2	WEEKEND LOVER—Odyssey (S. Linzer, D. Randell), RCA 11245 (Featherbed/Desiderata/Unichappell, BMI)
9	12	5	USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	42	28	11	FANTASY—Earth, Wind & Fire (M. White, E. del Barrio, V. White), Columbia 3-10688 (Sagittre, BMI)	77	87	2	SHAME—Evelyn Champagne King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)
10	11	10	RIDING HIGH—Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker R. Neal, Jr.), SHE 8700 (Atlantic) (Playone, BMI)	43	35	16	DON'T COST YOU NOTHING—Ashford And Simpson (N. Ashford, V. Simpson), Warner Bros. 8514 (Nick O'Val, ASCAP)	78	80	4	NUMBER ONE—Eloise Laws (P. Vegas, L. Vegas), ABC 12341 (Novalene, BMI)
11	4	14	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI)	44	40	8	THE ONE AND ONLY—Gladys Knight & The Pips (A. Bergman, M. Bergman, P. Williams), Buddah 592 (Arista) (Famous/Ensign, ASCAP, BMI)	79	85	3	PLEASURE PRINCIPLE—Parlet (G. Clinton, R. Ford, B. Worrell), Casablanca 919 (Rick's/Malibz, BMI)
12	13	11	GET ON UP—Tyrone Davis (L. Graham), Columbia 3-10684 (Content/Tyronza, BMI)	45	33	11	YOUR LOVE IS SO GOOD FOR ME—Diana Ross (K. Patterson), Motown 1436 (Porchester/Seitu, BMI)	80	NEW ENTRY		ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole-Arama, BMI)
13	7	15	FLASH LIGHT—Parliament (G. Clinton, B. Worrell, W. Collins), Casablanca 909 (Rick's/Malibz, BMI)	46	56	5	GIRL CALLIN'—Chocolate Milk (A. Toussaint), RCA 11222 (Marsaint, BMI)	81	NEW ENTRY		RUNAWAY LOVE—Linda Clifford (G. Askey), Curtom 0138 (Andrask/Gemigo, BMI)
14	14	19	REACHING FOR THE SKY—Peabo Bryson (P. Bryson), (P.B. ASCAP), Capitol 4522	47	57	5	ATTITUDES—The Bar-Kays (J. Alexander, J. Dodson, A. James, W. Stewart, M. Board, C. Allen, H. Henderson, L. Smith, F. Thompson), Mercury 550 (Phonogram) (Bar-Kay/Warner Tamerlane, BMI)	82	NEW ENTRY		JUST WANNA' MAKE A DREAM COME TRUE—Mass Production (R. Williams), Cotillion 44233 (Atlantic) (Two Pepper, ASCAP)
15	25	8	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horn (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sherlyn/Harrick, BMI)	48	36	12	LOVE IS ALL YOU NEED—High Energy (C. Drayton), Gordy 7157 (Motown) (Jobete, ASCAP)	83	NEW ENTRY		MEAN MACHINE—The Miracles (Griffin Moore-Griffin) Columbia 3 10706 (Grimora/Apria, ASCAP)
16	16	12	LET'S ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), Private Stock 45184 (Sunack, BMI)	49	45	14	FREAKY DEAKY—Roy Ayers (E. Birdsong, R. Ayers), Polydor 4451 (Phonodisc) (Michelle Bird/Roy Ayers Ubiquity, ASCAP)	84	NEW ENTRY		FINE AND HEALTHY THING—Leon Haywood (W. Burton) MCA 40889 (Gem-Edd, BMI)
17	15	12	NEVER GET ENOUGH OF YOUR LOVE—LTD (R. Dahrourge), A&M 2005 (Sister John/Uignette, BMI)	50	49	11	THIS TIME THEY TOLD THE TRUTH—Z.Z. Hill (F. Knight), Columbia 3 10680 (Two-Knight, BMI)	85	91	2	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougal III), Prelude 71103 (Veedone/Tramarc, BMI)
18	18	9	IT'S ALL IN YOUR MIND—Side Effect (Johnson, Maha, Patton, Henderson, St. James), Fantasy 818 (Relaxed/Happy Birthday, BMI)	51	46	16	DO YOU LOVE SOMEBODY—Luther Ingram (J. Baylor), KoKo 728 (Klondike, BMI)	86	92	2	COME ON BACK TO ME LOVER—Margie Joseph (J. Bristol), Atlantic 3445 (Bushka, ASCAP)
19	19	10	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), Delite 901 (Phonogram) (Delightful/Gang, BMI)	52	51	10	WHERE DID LOVE GO—Leroy Hutson (G. Askey), Curtom 0134 (Warner Bros.) (Andrask, BMI)	87	NEW ENTRY		CHUMP CHANGE—Albert King (B. Murphy, E. Morgenson), Tomato 10002 (Groovesville, BMI)
20	22	7	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson) 20th Century 2365 (Sa Vette, BMI)	53	52	8	TWO HOT FOR LOVE—THP Orchestra (B. Ley), Butterfly 1206 (Ample Parking, ASCAP)	88	88	2	MY FAVORITE FANTASY—Van McCoy (V. McCoy), MCA 40885 (Van McCoy/Warner Tamerlane, BMI)
21	17	12	OCEAN OF THOUGHT AND DREAMS—Dramatics (E. Robinson, D. Davis), ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)	54	50	16	WORKIN' TOGETHER—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4531 (Peele, BMI)	89	89	3	BABY I JUST WANNA LOVE YOU—Jonielle Allen (G. Gada, J. Hoffman), Alexander Street 007 (Alexander Street, ASCAP)
22	20	12	I COULD HAVE LOVED YOU—Moments (Not Listed), Stang 5075 (Unichappell/Begonia/Fedora, BMI)	55	55	6	TOMORROW I MAY NOT FEEL THE SAME—Gene Chandler (L. Thompson), Chi-Sound 1168 (United Artists) (Carleen/Defrantz Moique, ASCAP)	90	66	25	JACK AND JILL—Raydio (R. Parker, Jr.), Arista 0283 (Raydioia, ASCAP)
23	29	7	IT'S SERIOUS—Cameo (G. Joinson, L. Blackmon), Chocolate City 013 (Casablanca) (Better Days, BMI)	56	53	16	STAYIN' ALIVE—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 885 (Polydor), (Stigwood, BMI)	91	93	2	TILL YOU TAKE MY LOVE—Harvey Mason (H. Mason, D. Foster), Arista 0323 (Masong, ASCAP)
24	32	8	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones), Tamla 54293 (Motown) (Bertam, ASCAP)	57	67	4	TRY AND UNDERSTAND—Jaisun (W.M. Stevenson) Jett Sett 101 (Mikim, BMI)	92	94	2	BALTIMORE—Ron Preyer (R. Newman), Shock 10 (Janus) (Hightree, BMI)
25	23	12	ALL THE WAY LOVER—Millie Jackson (B. Latimore), Spring 179 (Polydor) (Sherlyn, BMI)	58	58	9	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson/R. Moore), Hi 78509 (Cream) (Muscle Shoals Sound, BMI)	93	96	4	YOU'VE BEEN A PART OF ME—Wee Wee (V. Bullock, J. Fordham, S. Love), Juney 533 (Lense, BMI)
26	26	9	MISS BROADWAY—Belle Epoque (E. Lenton, A. Wayman), Big Tree 76008 (Atlantic) (Prim Linea, ASCAP)	59	69	6	I'M REALLY GONNA MISS YOU—Billy Preston (B. Preston), A&M 2012 (Irving/Wep, BMI)	94	95	2	SKOKIAN—Herb Alpert & Hugh Masakela (Not Listed), Horizon 115 (A&M) (Irving/Munsale/We've Got Rhythm, BMI/Almo, ASCAP)
27	21	19	IT'S YOU THAT I NEED—Enchantment (M. Stokes, V. Lanier), (Desert Moon, Willow Girl, BMI/Desert Rain, Sky Tower, ASCAP), Roadsnow 1124 (United Artists)	60	60	6	IF I CAN'T HAVE YOU—Yvonne Elliman (Barry Gibb, Robin Gibb, Maurice Gibb), RSO 884 (Stigwood/Unichappell, BMI)	95	NEW ENTRY		FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner Tamerlane, BMI)
28	39	5	DUKEY STICK—George Duke (G. Duke), Epic 850531 (Mycenae, ASCAP)	61	72	3	EYESIGHT—James Brown (J. Brown, D. Brown), Polydor 14465 (Dynatone/Belinda/Unichappell, BMI)	96	NEW ENTRY		MOONLIGHT LOVIN'—Isaac Hayes (I. Hayes), Polydor 14464 (Afs. Hayes)
29	37	7	MS.—David Oliver (D. Oliver, R. Robinson), Mercury 543 (Eie corn/Relaxed, BMI)	62	81	2	ALMIGHTY FIRE—Aretha Franklin (C. Mayfield), Atlantic 3468 (Mayfield, BMI)	97	97	5	UP THE DOWN STAIRS—Wilson Williams (G. McGregor), ABC 12344 (Relaxed/McGregor, BMI)
30	38	6	EVERYBODY DANCE—Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)	63	83	2	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks (D. Bugati, F. Musker), Arista 0325 (Blackwood, BMI)	98	NEW ENTRY		SLAY YEAH—Sam Dees (S. Dees) Polydor 14455 (Dyno Dees, BMI)
31	31	7	CONFUNKSHUNIZEYA—Con Funk Shun (M. Cooper), Mercury 547 (VAL-IE Joe, BMI)	64	63	10	BOOGIE SHOES—K.C. & The Sunshine Band (H. W. Casey, R. Finch), TK 1025 (Sherlyn, BMI)	99	76	12	TRUST YOUR HEART—Bobby Womack (B. Womack, L. Ware, O. Davis), Columbia 310672 (Tracebob/Unart, BMI) (Jobete, ASCAP)
32	41	6	KEEP ON DANCING—Johnnie Taylor (J. Shamwell & C. McCollough), Columbia 3 10709 (Groovesville, BMI)	65	65	7	BABY, I'M THROUGH—Emotions (J. Hutchinson), Stax 3200 (Fantasy) (Pamjokene, BMI)	100	84	8	RISKY CHANGES—Bionic Boogie (G. Diamond), Polydor 14450 (Diamond Touch/Arista, ASCAP)
33	42	6	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)	66	64	9	CAUSE YOU'RE MINE NOW—R.B. Hudson (D. Daley), Cotillion 34613 (Atlantic) (Unart/Sunshine Rabbit, BMI)				
				67	77	3	SUMMER SONG—Grower Washington Jr. (J. Blake), Kudu 942 (Motown) (Not Listed)				
				68	68	9	IF I HAD MY WAY—Walter Jackson (J. Moore), Chi-Sound 1140 (United Artists) (Gaetana/Jadan, BMI)				

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	14	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
2	1	10	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
3	5	14	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
4	6	9	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
5	7	11	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
6	3	13	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
7	10	5	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (ATV, BMI)
8	8	14	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
9	13	3	I'M ON MY WAY Captain & Tennille, A&M 2027 (Pink Flower, BMI)
10	14	4	YOU'RE THE LOVE Seals & Crofts, Warner Bros. WBS8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
11	20	2	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
12	4	16	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
13	12	22	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
14	16	7	TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
15	15	5	COUNT ON ME Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
16	18	3	WE'LL SING IN THE SUNSHINE Helen Reddy, Capitol 4555 (Lupercalia, ASCAP)
17	11	15	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
18	19	3	BABY I'M YOURS/GOD KNOWS Debbie Boone, Warner-Curb 8554 (Blackwood, BMI)
19	9	13	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
20	28	2	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
21	22	7	IMAGINARY LOVER Atlanta Rhythm Section, Polydor 14459 (Low-Sal, BMI)
22	26	3	IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
23	23	6	THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
24	24	5	GEORGIA ON MY MIND Willie Nelson, Columbia 3-10704 (Peer, BMI)
25	47	2	I WANT TO LIVE John Denver, RCA 11267 (Cherry Lane, ASCAP)
26	46	2	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
27	43	3	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
28	32	5	THE LAST OF THE ROMANTICS Engelbert Humperdinck, Epic 8-50526 (W.B./The Holmes Line, ASCAP)
29	25	17	SWEET SWEET SMILE Carpenters, A&M 2008 (Sterling/Addison Street, ASCAP)
30	21	10	THANK YOU FOR BEING A FRIEND Andrew Gold, Asylum 45456 (Lucky/Special Songs, BMI)
31	34	3	YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
32	27	12	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
33	48	2	ON BROADWAY George Benson, Warner Bros. 8542 (Screen Gems-EMI, BMI)
34	29	6	I'VE NEVER BEEN TO ME Mary Macgregor, Ariola 7677 (Stone Diamond, BMI)
35	17	15	FALLING LeBlanc & Carr, Big Tree 16100 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)
36	42	5	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Not Listed)
37	30	22	LADY LOVE Lou Rawls, Philadelphia International 8-3634 (CBS), (Mighty Three, BMI)
38	NEW ENTRY		EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
39	35	9	A LOVER'S QUESTION Jacky Ward, Mercury 55018 (Times Square/Eden/Unichappell, BMI)
40	33	23	JUST THE WAY YOU ARE Billy Joel, Columbia 3-10646 (Joelsongs, BMI)
41	38	23	EMOTION Samantha Sang, Private Stock 45178 (Barry Gigg/Flamm/Stigwood, BMI)
42	39	12	LAY DOWN SALLY Eric Clapton, RSO 886 (Polydor), (Stigwood, BMI)
43	44	5	MORE THAN A WOMAN Bee Gees, RSO (LP cut) (Stigwood/Unichappell, BMI)
44	NEW ENTRY		YOU GOT IT Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
45	36	5	OUR LOVE Natalie Cole, Capitol 4509 (Chappell, ASCAP)
46	40	11	THE ONE AND ONLY Kasey Cisyk, ABC 12333 (Famous, ASCAP/Ensign, BMI)
47	45	5	I'M GONNA TAKE CARE OF EVERYTHING Rubicon, 20th Century 2362 (Fox Fantare/No Cibur, BMI)
48	NEW ENTRY		BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
49	49	5	STRANDED IN A LIMOUSINE Paul Simon, Columbia 3-10711 (Paul Simon, BMI)
50	50	2	MOVIN' OUT Billy Joel, Columbia 3-10708 (Joelsongs, BMI)

Classical

All-Black Symphony For Philly

By MAURIE ORODENKER

PHILADELPHIA — The formation of a National Afro-American Philharmonic Orchestra, a symphony orchestra exclusively of black musicians, was announced here by the Rev. Leon H. Sullivan, pastor of the Zion Baptist Church and founder of the nationwide Opportunities Industrialization Centers and other self-help programs in the black community.

Pointing out that there are only 38 black musicians among the 4,000 members of American symphony orchestras, he says a 100-member orchestra is being assembled and that it will give its premiere performance on May 22 at the Academy of Music here.

The orchestra will be conducted by James Frazier Jr., a Detroitier who was the first black conductor to lead the Philadelphia Orchestra and who guided the children's concerts of the local symphony for the past two summers. Frazier, who is also minister of music at Rev. Sullivan's church, says the opening concert would bring together black musicians from throughout the East.

Apart from providing good minority musicians the chance to work, Frazier says he hopes the Afro-American Philharmonic will convince other symphony orchestras to offer more opportunities to minority musicians. He hopes the black orchestra will tour major cities and play concerts "where we can dramatize the position of black musicians."

Frazier declares he hoped also to establish a summer program modeled on Tanglewood in Massachusetts in which young black musicians could rehearse symphonic repertory and chamber music, and teach members of the community.

The May 22 inaugural concert will include music by Shostakovich, Schubert and Beethoven; the premiere of Arthur Cunningham's "Night Bird," with jazz group Donald Byrd and the Blackbirds as soloists; and Frazier's own "King Requiem" for chorus and orchestra. Pianist Armenta Adams Hummings is also listed as soloist for the concert.



DG TEAM—In Manhattan to conduct the Metropolitan Opera, conductor Karl Bohm is introduced to his fans at Sam Goody's. Bohm, with Jim Frey, Deutsche Grammophon's U.S. chief, signed autographs for 1½ hours. The 83-year old musician began recording for DG 25 years ago in March.

Pioneer's Chief Mitchell: 'Grab Opera Ad Radio \$\$\$'

By STEVE TRAIMAN

NEW YORK—Classical stations for the most part—unlike their rock counterparts—have done a bad job of getting a share of the \$10 million U.S. Pioneer Electronics co-op money geared to local dealers sponsoring the New York City Opera fund-raising efforts.

Pioneer president Bernie Mitchell laid this rap on attendees at the recent Concert Music Broadcasters Assn. meeting here, in highlighting his firm's activities on behalf of cultural institutions like the City Opera and the Metropolitan Opera.

"Like most businessmen I know there's a difference between a business decision and a cultural decision," he told the last day luncheon audience. "And like most businessmen I know that in my business life I owe my loyalty to the best interest of my business—and my board of directors."

"But I also owe a great deal to the hospitals... and the police... and the schools... and to the organizations that hold together the fragile civilization that we all live in. Like most businessmen, I feel a sense of commitment toward paying back some of that debt."

Mitchell explained it was easy for him since he's in the music business, loves it and has a destiny intertwined with the destiny of the music world.

His first chance came with the problems the Met was having in 1976 with the possibility of scrapping the following season. "It seemed crystal clear to me that if America couldn't afford to create music it probably couldn't long afford to buy the hi fi equip-

ment that reproduced music. And I was motivated by guilt and by fear as well as by love to do something," he recalls.

That "something" was an innovative fund raising program which through doubly matched gifts brought about \$390,000 for the Metropolitan Opera. It cost Pioneer \$100,000 out of pocket and another \$100,000 in donations to accomplish the goal, "and we probably got much of that back in publicity, goodwill and advertising value," the Pioneer chief notes.

"It was not a good business deal, but it was not a bad business deal either. It was an acceptable investment in music—with long-term possibilities."

He saw the City Opera plight in late 1977 as equally obvious, and a tougher job in fund raising since it isn't as well known and is less grand. "But it's not less important and it's not even less good, it just doesn't have the national visibility to build a national fund raising program around."

Reasoning he couldn't be proud of himself or Pioneer if he just sat back and watched City Opera decline from lack of support, Mitchell decided on a program to broaden the base of ticket sales and fund raising, in essence "creating the market" by paying the bill to get City Opera on the air.

Pioneer sponsors the "King Biscuit Flower Hour" of taped live rock concerts over 214 rock stations in every major city (and many not so major), with 24 broadcasts a year—12 recorded

(Continued on page 57)

Classical Notes

The Atlanta Symphony's April 18 rehearsal was moved to the Egyptian Ballroom of the Fox Theatre for recording checks run by Cleveland's Telarc Records. A mid-June taping is planned using the Soundstream digital tape recorder.

"They have a fine symphony hall, but it just doesn't have the final bit of air or bloom required for audiophile or demonstration recording," Jack Renner, Telarc president, explains. Telarc plans to tape the orchestra under conductor Robert Shaw in Stravinsky's "Firebird Suite" and Borodin's overture and "Polovtsian Dances" from "Prince Igor."

Classical customers of the Camelot Music chain are offered the chance to win expensive paid European vacations, with London Records and Philips picking up the tab. Philips is flying two Camelot customers to Amsterdam following a month-long sale on the Philips and DG lines, and London Records will jet a Camelot classical couple to the British capital. Members of the chain's Camelot Classical Club—some 20,000 of them—can register for the drawings at any store.

ALAN PENCHANSKY

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HUTCH'S HUNCH *Willie Joins Norman Whitfield 'For Creative Things Together'*

LOS ANGELES—Willie Hutch, with credits including film scoring, producing, writing and recording, has joined fellow Motowner Norman Whitfield at Whitfield Records because "In addition to respecting Norman's creative ability, I wanted to be a part of his new growing company.

"We have talked a long time about doing some creative things together," says Hutch.

Hutch, who has always produced himself while producing and/or writing for other acts such as Smokey Robinson, the Jackson 5, Thelma Houston, the Miracles and others, plans to get involved in producing Whitfield acts.

"But the first thing is to get my own thing off the ground," he says. For the first time, Hutch will be co-produced by someone else:

Whitfield. "This is also my way of trying something different."

He notes that he will not totally go in a new musical direction. However, the combination of the two should produce something different.

Hutch, who is best known for his hard-driving, funky sound, says he plans to get into "some different rhythm patterns." He has nearly finished his debut LP for Whitfield with a projected June release date.

According to Hutch, on the drawing board is a planned national showcasing. "I know I need more exposure all around if I am to get over as a performer."

He adds that for the most part while with Motown, his energies were devoted to producing other acts. Now, he says, "my energies are shifting to pushing myself as a recording artist."

Hutch has become known through his recordings as somewhat of a high energy artist—and with the trend apparently to a mellow sound, one might wonder if he will fit in. "There is a musical transition about every 10 years. When I recorded for RCA in 1968 I did an LP called "Season For Love" which was extremely mellow.

"I joined Motown in 1971 and its overall sound was high-energy, with most people don't know that I'm doing some ballads on my new LP.

"I'm glad the trend is back to easy to listen to music because I believe the staying power of an artist is his ability to make people listen to him and want to play his records long after they fall from the charts.

JEAN WILLIAMS

Billboard Soul LPs

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Chart of Soul LPs with columns: This Week, Last Week, Weeks on Chart, Artist, Label & Number, Title, Artist, Label & Number, Title, Artist, Label & Number.

Soul Sauce

Continued from page 48

from the political machinery, take it back to my audience, give it to them in terms that it will understand without all the redtape that might be involved, then the people know what's really going on and can deal with it."

He notes he has gotten personal commitments from political chiefs to attend his testimonial dinner—some of whom are Wisconsin Gov. Martin J. Schreiber, Congressman Henry Reuss, county executive William S. O'Donnell and Milwaukee Mayor Henry Maier.

Carolyn Franklin, sister of Aretha, wrote and performed "I Take This Walk With You—Down Life's Avenue" at the wedding of Aretha to actor Glenn Turman. The tune was the couple's wedding march.

Carolyn later performed the song at a massive reception the Turmans tossed at the Beverly Hilton Hotel in Los Angeles, with some 600 well wishers on hand.

Backing Carolyn was Barry White's Love Unlimited Orchestra with Gene Page conducting.

Other acts to serenade the couple were the Four Tops who performed "I Love You Just The Way You Are," "Isn't She Lovely" and "Catfish."

The Lon Fontain dancers, Papa's Results, a group that Carolyn manages and Aretha consults; Bernard Mason, guitarist; Eddie Hicks,

singer; along with singer Tennyson Stevens from Chicago entertained the gathering. Stevens sang "Can't Take My Eyes Off Of You."

Aretha's latest concert cancellation was her scheduled performance at the Circle Star Theatre in San Carlos, Calif., May 5-6.

Mecca Artists, Inc., has been tapped to pull together the entertainment for the Black Athletes Hall Of Fame Dinner set for the Waldorf-Astoria, New York, June 28. Bill Cosby is honorary chairman.

Ruth Inniss will not only coordinate the show but will make all airline and hotel reservations and secure transportation in New York where needed.

Nancy Wilson, actress Mira Waters and Grover Washington were set to be among those paying tribute to the late Taaz Lang, manager of Philadelphia International's Teddy Pendergrass.

The tribute, an open house splash and disco party celebrating the opening of Taaz' Higher Concept Beauty Center in Philadelphia was held Sunday (30). Lang was also a beautician.

Lang was murdered last year on the doorsteps of her home. The crime remains unsolved. Producers of the event were Eva Ritter, Mira Waters, sister of the slain manager and Izzy Lang Jr.

Norman Connor is in the studio with the Delfonics to produce two singles for them for Arista Records. Connor's new LP "This Is Your Life" features Elinor Mills on lead vocals—Elinor is the sister-in-law of Stephine Mills, former star of the Broadway musical "The Wiz."

A promotional/merchandising item being used by Fantasy Records in promoting the Originals' new LP "Another Time, Another Place" is an eight-page comic book which accompanies all promotional mailings. A full-color poster has also been prepared.

The comic book contains the history of the Originals dealing with the group's 10 years with Motown, a double spread cartoon illustrating all the tune titles on its Fantasy LP and individual bios. There is also a crossword puzzle.

Tomato Records has released a new LP by blues master John Lee Hooker titled "The Cream." The double pocket album was recorded live in Palo Alto, Calif., at the Keystone club. Some of Hooker's most famous tunes are included on this LP such as "Rock Steady," "T.B. Sheets," "Sugar Mama" and "One Room Country Shack."

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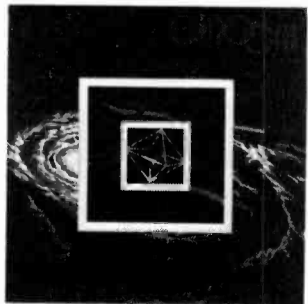
"73 copies in the first day and all I did was play it in the store."—D. Schlang, owner, Just A Song, Albany, NY.

"People get happy when they hear Spyro Gyra in-store play, and they're happy when they buy it. That good feeling shows up in the sales."—Joan Miller, manager, Vine Records, Louisville, KY.

"Spyro Gyra is a different sort of sound—and our customers like it. In-store play is popular with sales increasing."—George Daniels, owner, George's Music Room, Chicago, Ill.

"Spyro Gyra will knock your socks off!"—Howard Appelbaum, big buyer, Kempmill Records, Washington, D.C.

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MAY 6, 1978, BILLBOARD

Rock Singles Best Sellers

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As Of 4/24/78

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

- | | |
|--|--|
| 1 NIGHT FEVER—Bee Gees—RSO 889 | 21 SHADOW DANCING—Andy Gibb—RSO 893 |
| 2 LAY DOWN SALLY—Eric Clapton—RSO 886 | 22 NEVER HAVE TO SAY GOODBYE—England Dan & John Ford Coley—Big Tree 16110 |
| 3 IF I CAN'T HAVE YOU—Yvonne Elliman—RSO 884 | 23 THUNDER ISLAND—Jay Ferguson—Asylum 45444 |
| 4 STAYIN' ALIVE—Bee Gees—RSO 885 | 24 RUNNIN' ON EMPTY—Jackson Browne—Asylum 45460 |
| 5 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305 | 25 FEELS SO GOOD—Chuck Mangione—A&M 2001 |
| 6 WITH A LITTLE LUCK—Wings—Capitol 4559 | 26 FOOLING YOURSELF—Styx—A&M 2007 |
| 7 DUST IN THE WIND—Kansas—Kirshner 84274 | 27 EGO—Elton John—MCA 40892 |
| 8 EMOTION—Samantha Sang—Private Stock 45178 | 28 DEACON BLUES—Steely Dan—ABC 12355 |
| 9 JACK & JILL—Raydio—Arista 0283 | 29 POOR POOR PITIFUL ME—Linda Ronstadt—Asylum 45462 |
| 10 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891 | 30 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249 |
| 11 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463 | 31 FANTASY—Earth, Wind & Fire—Columbia 310688 |
| 12 EBONY EYES—Bob Welch—Capitol 4543 | 32 THE CIRCLE IS SMALL—Gordan Lightfoot—Warner Bros. 8518 |
| 13 GOODBYE GIRL—David Gates—Elektra 45450 | 33 DO YOU BELIEVE IN MAGIC—Shaun Cassidy—Warner/Curb 8533 |
| 14 SWEET TALKING WOMAN—Electric Light Orchestra—Jet 1145 (United Artist) | 34 SHORT PEOPLE—Randy Newman—Warner Bros. 8492 |
| 15 THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum 45456 | 35 SOMETIMES WHEN WE TOUCH—Dan Hill—20th Century 2355 |
| 16 IMAGINARY LOVER—Atlanta Rhythm Section—Polydor 14459 | 36 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 |
| 17 COUNT ON ME—Jefferson Starship—Grunt FB-11196 (RCA) | 37 I'M GOING TO TAKE CARE OF EVERYTHING—Rubicon—20th Century 2362 |
| 18 WE ARE THE CHAMPIONS—Queen—Elektra 45441 | 38 TWO DOORS DOWN—Dolly Parton—RCA 11240 |
| 19 MOVIN' OUT—Billy Joel—Columbia 3-10708 | 39 I CAN'T HOLD ON—Karla Bonoff—Columbia 310618 |
| 20 WEREWOLVES OF LONDON—Warren Zevon—Asylum 45472 | 40 DANCE WITH ME—Peter Brown—Drive 6269 |

Rock LP Best Sellers

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As Of 4/17/78

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

- | | |
|--|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001 | 21 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 |
| 2 EVEN NOW—Barry Manilow—Arista AB 4164 | 22 ALIVE II—Kiss—NBLP 7076 |
| 3 LONDON TOWN—Wings—Capitol SW 11777 | 23 THE STORY OF STAR WARS—Soundtrack—20th Century T-550 |
| 4 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 24 YOU LIGHT UP MY LIFE—Debby Boone—Warner/Curb WBS 8455 |
| 5 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic) | 25 WEEKEND IN L.A.—George Benson—Warner Bros. 2WB 3139 |
| 6 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 26 AJA—Steely Dan—ABC AB 1006 |
| 7 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 | 27 ALL'N' ALL—Earth, Wind & Fire—Columbia JC 34905 |
| 8 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA) | 28 OUT OF THE BLUE—Electric Light Orchestra—Jet JTLA 823 (United Artists) |
| 9 SLOWHAND—Eric Clapton—RSO RSI-3030 | 29 HE WALKS BESIDE ME—Elvis Presley—RCA AFL1-2772 |
| 10 FEELS SO GOOD—Chuck Mangione—A&M SP-4658 | 30 STAR WARS/SOUNDTRACK—20th Century 2T 541 |
| 11 NEWS OF THE WORLD—Queen—Elektra 6E-112 | 31 SHOWDOWN—The Isley Brothers—T-Neck JZ 34930 (Epic) |
| 12 TEN YEARS OF GOLD—Kenny Rogers—United Artists UALA 835H | 32 BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic SD 19149 |
| 13 LIVE—Barry Manilow—Arista AL 8500 | 33 FOREIGNER—Atlantic SD 18215 |
| 14 THE GRAND ILLUSION—Styx—A&M SP 4637 | 34 EXCITABLE BOY—Warren Zevon—Asylum 6E-118 |
| 15 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092 | 35 LET'S GET SMALL—Steve Martin—Warner Bros. BSK 3090 |
| 16 CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor PD 16134 | 36 STREET SURVIVORS—Lynyrd Skynyrd—MCA 3029 |
| 17 SON OF A SON OF A SAILOR—Jimmy Buffett—ABC AA 1046 | 37 DOUBLE LIVE GONZO—Ted Nugent—Epic KEZ-35069 |
| 18 THE STRANGER—Billy Joel—Columbia JC 34987 | 38 MAGAZINE—Heart—Mushroom MRS 5008 |
| 19 BORN LATE—Shaun Cassidy—Warner/Curb BSK 3126 | 39 YOU LIGHT UP MY LIFE—Johnny Mathis—Columbia JC 35259 |
| 20 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104 | 40 RAYDIO—Arista AB 4163 |

C'right Meet Sets Airing Of Problems

NEW YORK—Problems already encountered in the 1976 Copyright Act will be the topic of the two-day annual meeting of the Copyright Society of the U.S.A. to be held at Buck Hill Inn, Pa., beginning Sunday (30).

Prof. Harry G. Hann of the Cornell Law School will deliver the annual Donald C. Brace Memorial Lecture

entitled "Cassandra Considers Copyright."

There will also be a meeting of the trustees of the society, chaired by E. Gabriel Perle, vice president, law, for Time Inc., who is also the society's president. A question and answer workshop will be conducted by Prof. Alan Latman of N.Y.U.'s Law School.

Rothstein Seeks Peaches Portion

LOS ANGELES—Robert Rothstein is asking for the return of his half of the stock in the Peaches retail chain in Superior Court here.

He claims that Tom Heiman, founder/president, and Steve Nehamen, chief financial officer of Peaches, conspired to dupe him into exchanging his Peaches stock interest for 5.48% of Nehi stock in August 1974.

Rothstein argues that he had the concept originally that moved Peaches into the ranks of the top retail chains in the U.S.

In 1974, he and Heiman agreed that Rothstein would be president and chief executive of Peaches for his lifetime. At that time, Rothstein claims he was bilked into making the stock exchange.

He alleges that Heiman eased him out of Peaches in April 1976 in a settlement in which it was agreed that Rothstein was to get a salary and expense account equal to what he got as Peaches president for the next five years and he could go into retail and compete with Peaches if he so desired. In July 1976, Heiman repudiated the settlement.

Rothstein claims Nehamen advised him to take the stock exchange. Both Nehamen and Heiman knew at the time that the picture they presented to him of Nehi's finances was aberrated, in that certain liabilities and unpaid taxes were not disclosed bringing the book value down 50%.

Rothstein wants up to \$6 million in exemplary damages unless he gets his Peaches stock back along with 30% of the Nehi stock.

General News

ATLANTA MANAGERS BRANCH OUT

Buie, Geller Found 2 New Organizations

ATLANTA—Buddy Buie and Arnie Geller, managers of the Atlanta Rhythm Section, have formed the Buie-Geller Organization and BGO Records.

The BGO logo was used for the first time on the new Atlanta Rhythm Section album, "Champagne Jam," on Polydor.

Though the Rhythm Section has been on Polydor since 1974, BGO will operate on a non-exclusive basis. Alicia Bridges, one of two new BGO acts, is signed to Polydor, while a band called Mose Jones is signed to RCA.

"I Love the Night Life," a single from Bridges, a songwriting find of Bill Lowery who is described by Geller as "a highly visual act in the tradition of David Bowie, Liza Minnelli and Barbra Streisand" is set for release at the end of April. Mose Jones, described as "an r&b-jazz crossover with Southern roots" will have an album out at the beginning of the summer. The quartet recorded for MCA about seven years ago.

The concept of BGO, explains Buie, "is full career guidance, with production and management working hand in hand together. A producer's work often goes down the drain if you can't control the rest of an artist's career.

"That's why the Rhythm Section

has always had everything done in-house. We do everything from the recording to the album design in Atlanta."

Adds Geller, "I'm coming into this with the attitude of a former record company executive. We're taking on the role of an artist's company and we expect to remain relatively small, with four or five acts."

Prior to his association with Buie, Geller was director of marketing at Polydor, with a special directive "to watch over the affairs of the Rhythm Section." Buie is one of the most prolific songwriters and producers in the South, with a record of hits that dates back to the days of Billy Joe Royal and Joe South.

He is a partner with Bill Lowery in Low-Sal Music (which publishes ARS material) and has produced all seven ARS albums in addition to co-writing the band's hits "Doraville," "Angel," "So Into You" and "Imaginary Lover."

A third principal executive at BGO is Gloria Buie, vice president in charge of business affairs, who oversees tour direction. Sharon Lawrence, formerly with Rocket Records, is in charge of creative services, and BGO expects to add a national promotion director within a short time.

Carol Hall's Dream Comes True With Show's Opening

By RADCLIFFE JOE

NEW YORK—When the much-talked-about off-Broadway musical, "The Best Little Whorehouse In Texas," opened at the Entermedia Theatre here recently, it brought the musical career of Carol Hall, its composer/lyricist, one step closer to realization of the full musical style cycle for which she aspires.

Hall, a warm, open artist with a sweeping range of creative talents, began her musical career at the age of 12 as a piano soloist with the Dallas Symphony. Since then she has recorded two albums for Elektra/Asylum, "If I Be Your Lady," and "Beads & Feathers," on which she sings all her own compositions.

She was also the composer on an Emmy Award-winning television special, and subsequent gold album, "Free To Be You And Me." She is also the composer of the title songs of such movies as "Death Of A Gunfighter" and "Rivals."

Hall, whose songs have been recorded by such entertainers as Barbra Streisand, Neil Diamond, Harry Belafonte and Mabel Mercer, is no newcomer to the theatre.

Last season she composed the off-Broadway musical "Wonderful Beast" which was presented at the La Mama Experimental Theatre. She has also written the music for the Lion Theatre Company's "Love's Labors Lost."

In between putting together the music and lyrics for "Whorehouse" she also found time to create a soon-to-be-released album for "Sesame Street" featuring Marilyn Sokol.

The show, with book by Larry L. King and Peter Masterson, revolves around the legendary Chicken Ranch of LaGrange, Tex., which flourished from 1844 until 1973, when a sudden outbreak of public morals caused its demise. Hall has been able to corral, its last and prob-

ably most colorful madam, Edna Milton Davidson, for a small part in the show.

"The Best Little Whorehouse In Texas," is considered to be such a hot property that all rights have been snapped up by Universal Studios for an undisclosed figure.

Old-Time Radio Series Released

NEW YORK—Fans of old-time radio can hear some of their favorite series again thanks to the new Nostalgia Lane Records series recently debuted by the ERH Sales Corp.

Radio broadcasts of "Dracula," "Tarzan" and Peter Lorre's "Mystery In The Air," are the latest three releases of the series that already contains 11 other titles, with more on the way.

The LPs retail for \$6.98 (\$2.85 to distributors). Prepacks of 30 or 50 albums, containing from two to four copies of each title, are also available. The pre-packs which open for display, also contain a four-color display card with the "Best Of Old-Time Radio" title.

The Nostalgia Lane series is marketed through independent distribution, arranged by the Herb Goldfarb Organization. Some other titles in the series include "The Lone Ranger," "Dragnet," "Abbott & Costello," "Sherlock Holmes" and others.

ASCAP Cash Vote

NEW YORK—Supplemental cash grants of \$83,000 have been voted for 1977-78 to writer members of ASCAP by the society's popular and standards awards panels. The total amount awarded for 1977-78, over and above royalties, is \$871,650, the society says.

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General News

BMI Speeds Cable Deal Through Suit

NEW YORK—In an apparent move to speed up licensing agreements with cable television operators, BMI has filed suit against Teleprompter Inc. in U.S. District Court here, alleging copyright infringement on four BMI tunes used in a Home Box Office broadcast last year featuring Helen Reddy.

HBO vice president and counsel Peter Gross describes the suit as "part of the negotiation process" be-

tween BMI and Home Box Office.

That firm, according to ASCAP counsel Bernard Korman, has had an "experimental agreement" for licensing ASCAP tunes since Jan. 1, 1977. BMI has no agreements with any cable system, it claims.

"We want to negotiate but they just haven't sat down," a BMI spokesman claims.

"We're perfectly willing to represent Teleprompter's interest in this matter," Home Box Office's Gross vows.

A Teleprompter spokesman says he believes his firm, which did not originate the program, "is indemnified by Time Inc. and Home Box Office in this matter." Time Inc. owns Home Box office.

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Say You Saw It in Billboard

Skynyrd Short To Open With 'Grease'

NEW YORK—A film short, "A Tribute To Lynyrd Skynyrd" directed by Alan J. Shallick, will open in more than 80% of the theatres showing the upcoming Paramount film "Grease."

It is presented by Pepsi-Cola, though there will be no commercial interruption, only the Pepsi logo over the opening and closing credits.

The film was completed only a month before a plane crash claimed the lives of four members of the group. The film includes both concert shots and interview segments.

1st Interworld LP

LOS ANGELES—Interworld Music Group's first sampler LP is a compilation of Randy Newman songs. The sampler contains 28 copyrights written by the performer/songwriter. Samplers by other contemporary songwriters are also in progress.

The firm is sending more than 1,000 copies of "The Songs Of Randy Newman" to producers and a&r executives across country.

Biograph Ups List

NEW YORK—Biograph Records is raising the list price on its LPs to \$7.98.

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Tape/Audio/Video

Digital Recorders Highlight AES Technology

• Continued from page 1

AES, and another six at the West Coast meeting for an initial showing. Late additions are Orange County Electronics and Cybersonics.

• JVC is demonstrating an engineering prototype of its digital pro-

Exhibits Spur To Biggest Meeting In L.A.

cessor unit in conjunction with a VHS-format home video recorder—that system's comparable unit to the Sony PCM-1 adaptor utilizing its Betamax VTR—seen previously only

in Japan, and reproducing stereo signals in the PCM mode.

• 3M is showing the West Coast its 32-channel digital audio mastering system developed with BBC, recording at 45 i.p.s. with a claimed signal-to-noise ratio in excess of 90 dB. Bowed at the New York AES

last November, the system reportedly will have three commercial models operational by year's end.

• Soundstream will demonstrate its 16-bit digital computer system used recently for the first U.S. commercial recordings (Billboard, April 22, 1978), and Mitsubishi will have

its digital recorder with stationary head, using ¼-inch tape at 15 i.p.s. Only missing system will be the new "super Sony" PCM adaptor shown at the recent NAB in Las Vegas, and due for extensive text recording at the CBS Studio in New York later this spring.

• Technics by Panasonic also is to show recent NAB debuts of an en-
(Continued on page 59)



ASR WEST—Happy Rawal, vice president, manufacturing, Motown Records; Bob Goldman, plant manager; and Sani Rothberg, co-founder of ASR, left to right, inspect duplicating equipment at the opening of ASR's new 22,000 square foot Canoga Park, Calif., plant. The San Fernando Valley tape duplicating plant employs 50 and presently has a 25,000 daily tape manufacturing capability, with room for a 400% increase when necessary.

PIONEER TV TUNER

NEW YORK—With the recent improvement of the television transmission bandwidth to 15 kHz from the previous 5 kHz (Billboard, Jan. 28, 1978), U.S. Pioneer Electronics is introducing a tv tuner component at suggested \$250 list.

The TVX-9500, which has been "waiting in the wings" for some time, allows the consumer to listen to the audio portion of a tv program through a hi fi system in a manner similar to simulcasts. Some of the same circuitry used in Pioneer hi fi FM tuners achieves a claimed signal-to-noise ratio of 65 dB at 85 dB, with frequency response of 50 Hz to 10 kHz. Unit will be available in mid-1978.

High Court Studying Japanese Import Tax

• Continued from page 3

request was rejected on procedural grounds.

Ironically, as the Supreme Court justices backtracked through the history of U.S. trade laws, it was learned that in the early years, only importers, not manufacturers, could petition for countervailing duties.

Today the situation is reversed. The manufacturers, the government and the public are the only parties officially represented.

Zenith's attorney, Frederick Iken-son, argued that two Supreme Court decisions ("Downs versus U.S." in 1903 and "Nicholas versus U.S." in 1919) were precedents for countervailing against a commodity tax remission.

The Downs decision called for countervailing duties on imported sugar from Russia, when that government forgave its exporters the tax paid on domestic sales. The court ruled this a subsidy unfair to U.S. competitors.

Solicitor General Wade McCree Jr., representing Treasury, said the cases cited by Zenith are not applicable, because additional bounty beyond the tax itself was granted to the exporter, and because of other issues involved.

McCree said the Secretary of the Treasury does impose countervailing duties when the amount of the foreign government's rebate or exemption to the exporter goes beyond the commodity tax itself.

Justice Thurgood Marshall, understandably sensitive about the ignoring of a Supreme Court decision, wanted more details on just how the Treasury Secretary reached his current decision on the Japanese imports.

Justice William Brennan reminded the Zenith attorney that "the Court can change its mind in different eras, sometimes every 10 years—and in this case it's every 80 years," he added, counting from the 1897 date of the first U.S. trade law enacted.

The Solicitor General pointed out that Congress has been made very much aware of Treasury decisions over the years, and could have changed the law.

But, he reminded the Court, Congress has never legislated against Treasury's stand on this "internationally accepted trade practice" in its many amendments to the old law.

The Zenith attorney saw it differently. He argued that the 1974 Trade Act was intended by Congress to counteract Treasury's attitude.

Iken-son said the act helps manufacturers by allowing them for the first time, to seek judicial review when the Treasury Dept. fails to impose a countervailing duty—as well as to challenge the amount of an imposed duty.

Justice Brennan said Congress

may not have been more specific about whether a bounty or grant is involved in the rebate of commodity taxes. "because the problem is so delicate they did not want to legislate it."

According to Court spokesmen the final decision could come anytime from four weeks to four months from the hearing date. Since court hearings on the question were expedited with unusual speed, and costly posting of bonds against a possible Zenith win, all parties involved are hopeful of the earliest possible decision, from the Court.

Software Joining CES Hardware In Display Area

• Continued from page 4

The joint exhibit is a continuation of the exchange program that began at NARM in New Orleans, where a display of the latest in consumer electronics equipment highlighted the first-ever hardware presentation at the convention by five leading audio marketers.

Cohen also will participate in the CES audio conference June 13, with a capsule 10-minute presentation on "Merchandising Software With Hardware."

The display will incorporate such elements as some of the newest LP bins and prerecorded tape fixtures, the latter in tandem with a compact car stereo display; the new audiophile disks and racks, in conjunction with one of the new equipment racks of high-end components, and a video software display, together with a television monitor and home videotape recorder system.

Visual elements will be provided by the most innovative record company in-store merchandisers available at that time, tying in the hottest product with a variety of displays—mobiles, die-cuts, 4 by 4s, rotators, etc.

With an attendance in excess of 50,000 anticipated at CES, Cohen sees the exhibit as a "fantastic opportunity for the recording industry to present its wares." He hopes to encourage one of NARM's rackjobber members to rack the wall area with music merchandise in an effort to stimulate a similar kind of entree into the pure consumer electronics store.

Wayman, who was most impressed with the Adam's Record & Tape mock store display put together at NARM as a showcase for software merchandising, believes the CES exhibit can create similar visual excitement in addition to relating some of the obvious—but mostly overlooked—marketing ties of software and hardware.

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AND MORE. What the Gauss 15's did for your bass guitar, Gauss 10's will do for your lead guitar and vocalist. As a front end speaker, it gives them everything you've got. As a monitor, it gives you exactly what they're getting. What you hear is what they get. Clean sound. Up to

123db at 150 watts. Just how good is it? Ask any group that made it.

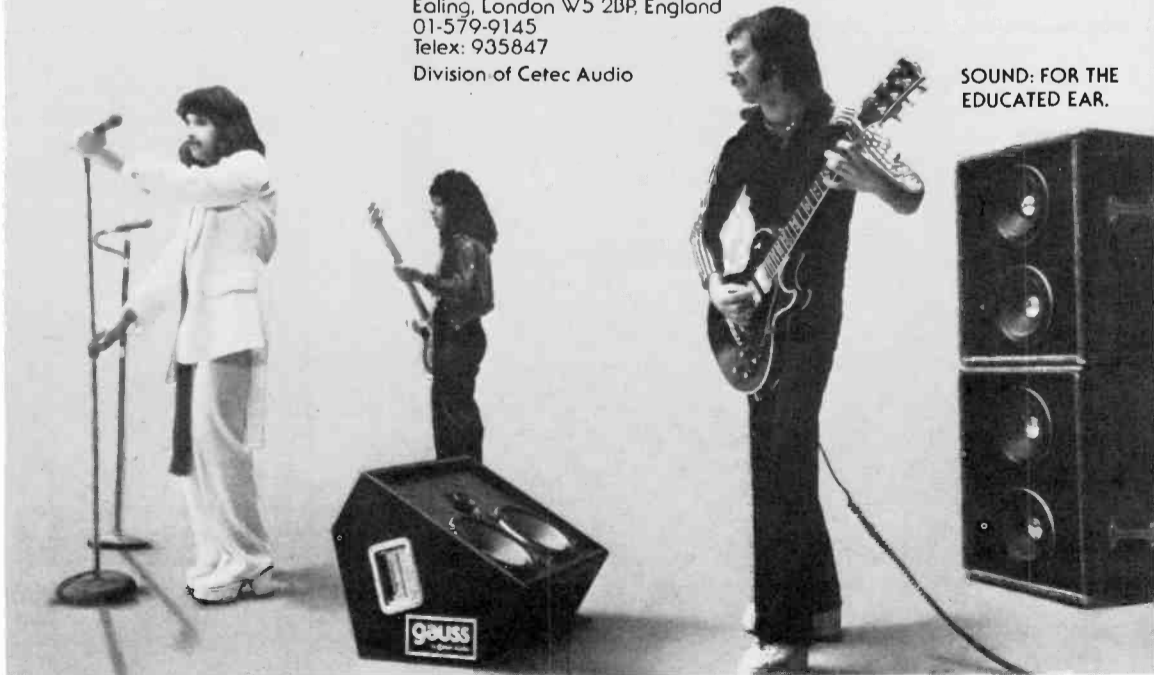
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Tape Duplicator

Pentagon Industries' newest addition to its accessory line is the CW-3 Cassette Winder, as a complement to its recently bowed C32-S three-slave cassette copier. The 10-pound unit is said to rewind three C-60s in 55 seconds, with individual tapes loaded or removed without affecting operation of the other stations, according to Jim Dow, marketing vice president.

The unit features precision-set torque to evenly wind the cassettes, ensuring better tracking and smoother tape handling. New winder operates off a 120-volt power source with a 220-volt capability optional. Suggested

list is \$165, with the unit previewing at the AES, May 2-5 in Los Angeles.

* * *

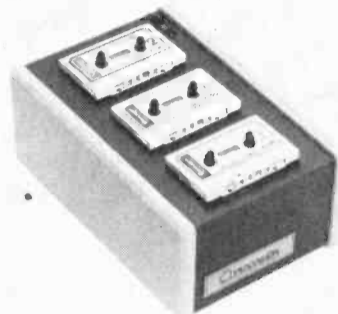
Exhibit space for the fourth Los Angeles

VideoShow is sold out for the extended May 9-11 run at the Convention Center, according to producer Charles Tepfer of sponsoring Educational & Industrial TV magazine.

Attendance in excess of last year's 4,000 reg-

istrants is expected, with more exhibitors and an added third day devoted to technical sessions on the applications and tradeoffs of new 1-inch helical scan VTRs, advances in signal processing and digital techniques.

Conference sessions are morning only, with exhibits open from 11:30 a.m. to 6 p.m. Cost is \$25 for conferences, with exhibits free or \$2 for non-registrants. Advance registration from L.A. VideoShow, Box 565, Ridgefield, Conn. 06877.



Pentagon CW-3 Cassette Winder claims rewind of three C-60s in 55 seconds.

Pioneer: Get City Opera Ad Broadcast \$

• Continued from page 51

live in the U.S. and 12 in the U.K. Rock stations fight over the opportunity to carry it, he notes, with Pioneer spending about \$200,000 a year for sponsorship.

The City Opera broadcast network, by contrast, now has 20 stations with 10 broadcasts a year, Mitchell observes, and costs Pioneer a little under \$200,000 a year. The "King Biscuit" program probably reaches 10 times the market at double the frequency as City Opera does for Pioneer. "So it's not yet a good business deal. But it's sure not a bad business deal," he maintains.

Both programs generate mail, he told the classical broadcasters. But while the "King Biscuit" mail is mostly young kids saying how much they like rock and how indebted they are to Pioneer for sponsoring the show, the City Opera mail is different.

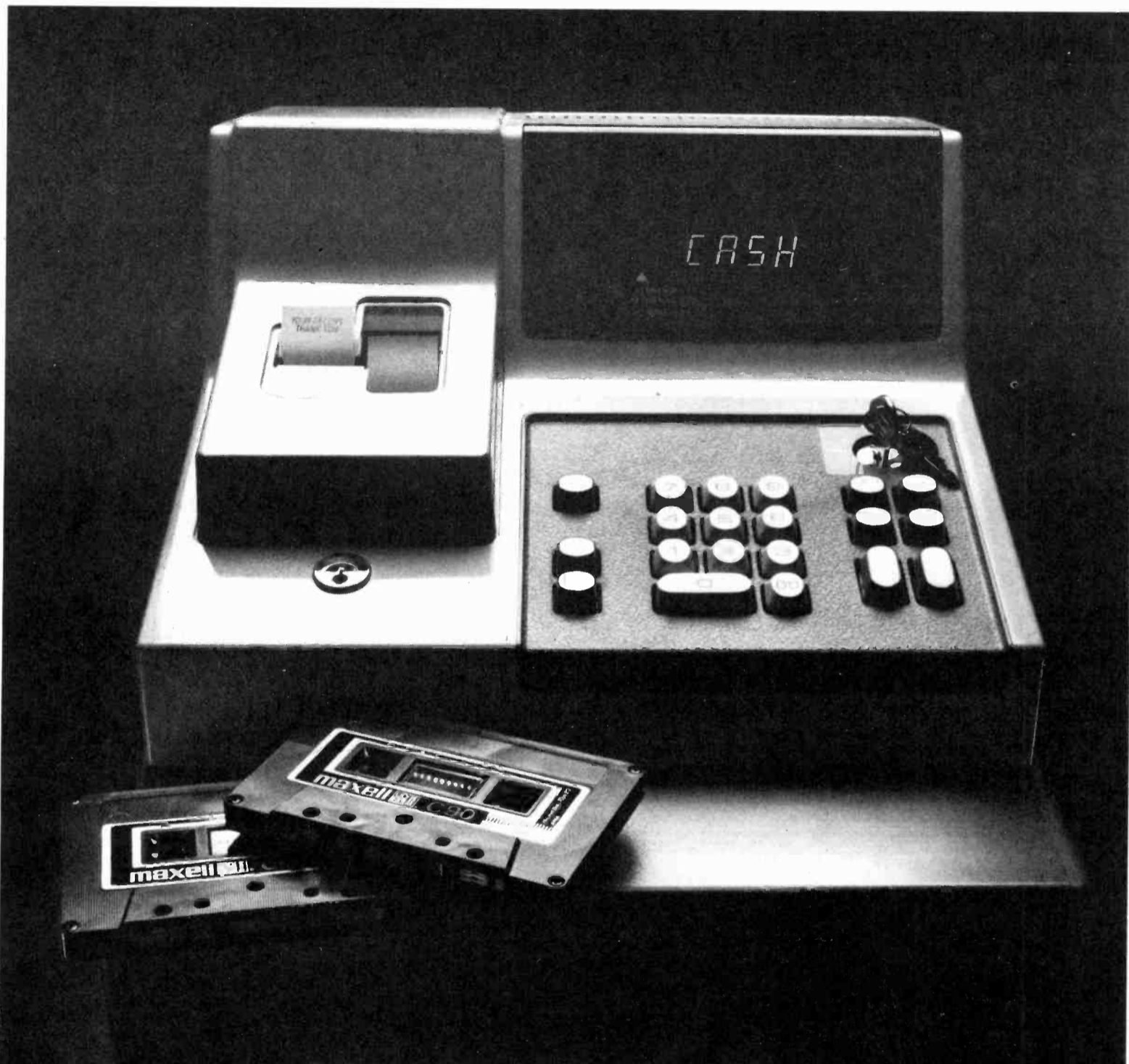
Broadcast fidelity comments are over half the mail, performance quality comments run about 30% and appreciation of Pioneer sponsorship is only about 20% of the mail, he reports.

The "pot of gold" at the end of the Pioneer rainbow from the City Opera program for Mitchell is to see it grow in quality, in frequency and in the number of stations that carry it. "I sponsor the City Opera live from Lincoln Center because they need me now and I know I need them too," he emphasizes.

"The alternative to my sponsorship looked to be unthinkable at the time—and I'm convinced that it was."

He challenged more of the classical broadcasters to get a "piece of the Pioneer pie" of \$10 million in co-op ad allowance that could be available to the stations that carry City Opera with local dealers acting as local sponsors.

"Pioneer will continue to sponsor City Opera until the alternative to our continuing becomes unthinkable to Pioneer," he concluded. "I hope that never happens."



Maxell UD-XL I & II. They also outperform other tapes on this machine.

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Q&A INTERVIEW

Stockham Explores Digital World

By ALAN PENCHANSKY

CHICAGO—Digital audio became a commercial reality in the U.S. this year, with several audiophile record producers the first American companies to cross the technological threshold. These historic sessions are regarded as the vanguard of an industrywide move to digital sound.

In this exclusive interview, Billboard talks with one of the pioneers of digital audio, Dr. Thomas Stockham, inventor of the Soundstream digital tape recorder. The Soundstream system is the first digital recorder used commercially in the U.S., and the first 16-bit digital machine used in record production anywhere.

BILLBOARD: Are you refining the Soundstream system.

STOCKHAM: Yes. We have wid-

ened the bandwidth of the machine which we feel is a big advantage up to a point, so that we now have a bandwidth well beyond 20 kHz. This is of course for audiophile recording, because in many other applications of tape recording frequency response beyond 20 kHz is overkill.

And we have worked very hard on something that is not as rigorously defined as distortion noise—and that is sonic quality. People in the ultra high quality audio business evaluate an amplifier or a loudspeaker or a collection of such instruments in a subjective way. We have spent a lot of time relating to reactions of those people.

B.: Are you studying the reactions of highly trained and cultivated listeners?

S.: Right, trained ears, keen ears. The people who are engineering the records that we're doing for various companies are certainly qualified, people who work with Telarc Records, Crystal Clear.

B.: Are there other refinements?

S.: Yes, we have a system we are developing where we can correct overloads when we get back to the editing task. We have mathematical methods that will allow us to undo these overloads for the most part, each of them for the most part—by a method called interpolation and extrapolation.

B.: Can you describe digital editing?

S.: Editing with digital recording is very difficult or impossible to do by cutting the tape—impossible if
(Continued on page 62)

DEALER SURVEY

Semi-Pro Audio Mart Sees Healthy Growth Continuing

By JIM McCULLAUGH

LOS ANGELES—The professional and semi-professional hardware market continues at a torrid pace for dealers around the country catering to these specialized areas.

As the marketplace for recording and related equipment as well as sound reinforcement, radio and disco hardware expands, the pro audio dealer's business—and profitability—is still growing.

The number of dealers, including pro only, pro and semi-pro, and high-end consumer audio has increased in the past 12 months with many specialists opening their doors in key markets. A number of musical instrument dealers have also become active in pro retailing.

Bill Lewis at LeBow Labs in Allston, Mass., comments, "Business has been very good. In fact, we have already sold four of Tascam's new 90-16 mixing consoles in the last two months. We are one of six franchised dealers in the country for the product which recently became available. And they go out of here for \$16,000.

"There have been a great many smaller 8-track studios in this market which have been upgrading to 16-track and that accounts for a segment of our business," he continues.

"And there have been a great many newer studios cropping up at the 8-track level also."

LeBow, which figures to do approximately \$1.5-million this year in gross sales, retails such lines as Scully, Otari, Sennheiser, AKG and Neumann for pro use.

The sizeable operation, the only one of its kind in the market, also specializes in audio/visual gear providing equipment to radio and tv stations.

"I have two full-time sales people," explains Lewis, "who deal with radio and tv stations exclusively."

Lewis says LeBow advertises regularly in underground newspapers in the market in terms of promotion.

Special effects devices have become strong in the market also, indicates Lewis, such as phasing and flanging devices.

"There are certain sounds," explains Lewis, "that customers are looking for in the studio and that explains why they want these devices."

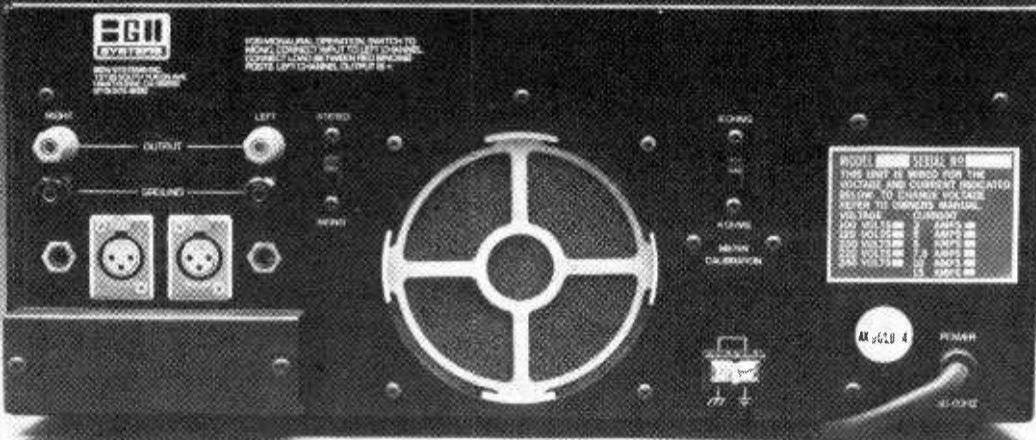
Audio By Zimet's Sid Zimet indicates, "our business has been very strong and up over the last several months."

Zimet, who has an outlet on Long Island, has separate pro and consumer audio under one roof.

The increase in sales activity at the pro and semi-pro end Zimet attributes to "newer products and promo-

(Continued on page 61)

PROS GET BEHIND BGW AMPS



Over the past seven years BGW has turned a lot of professional heads around. We came out of nowhere to successfully challenge the stand-pat technology of the aging monarch of professional amplifiers. The most demanding buyers in the music business now rely on BGW: Studio owners, Recording engineers, Serious musicians. Everyone who makes his living from recorded or live sound. Performers and technicians alike have gotten behind BGW's legendary power, impeccable performance and workhorse reputation.

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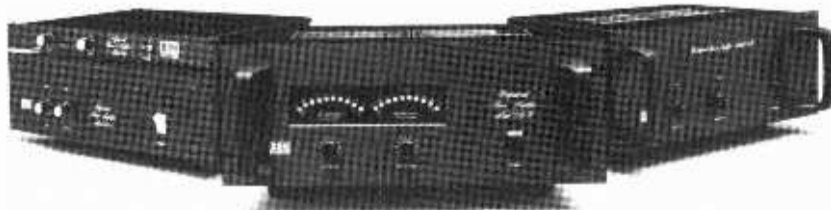
ohms, 20 Hz to 20 kHz, at less than 0.1% THD (80 watts mono);

The MODEL 250 C: 100 watts per channel into 8 ohms, 20 Hz to 20 kHz, at less than 0.1% THD (251 watts mono);

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*Billboard Disco Equipment Brand Preference Survey, April 1978.



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Exhibit Technology Spurs Biggest AES Convention

• Continued from page 56

engineering prototypes of its PCM recorder, a fixed-head unit using the BS-1500 isolated loop open reel transport, and the only PCM adaptor claimed compatible with any normal signal bandwidth home VTR—including VHS, Beta and V-Cord formats.

• Also due are new pro versions of the RS-1500US deck seen at the NAB, model RS-1520US with front panel bias and equalization adjustment controls, and RS-1800US, a 4-channel simul-sync version, plus the full "flat series" of rack-mountable components, including a digital tuner with microprocessor-controlled pre-programming unit.

• Another traditional hi fi company entering the professional market for the first time with a major line is Sansui, which debuted its AX-7 mixer/reverb unit at the Summer CES last June in Chicago.

At AES, Sansui is also showing a high slew rate power amplifier with 220 watts/channel RMS, a four-band parametric equalizer, a phono equalizer/mixer and another high slew rate integrated amplifier, along with its "super fidelity" accessories including unidirectional mikes, connecting cables, resistance adaptors and mike boom stand.

• First-time AES exhibitors include AB Systems, with a mixer/preamp, two dual power amps, a mono bi-amp and a dual bi-amp; Aphex/TTX Ltd., with its Aural Exciter two-channel audio processor, console equalizer and a sub-group-er; Electronics Components International with a full line of switches, resistors and capacitors; Midas Audio (U.K.), new series of modular and p.r. system consoles with a direct track module for 16 to 40-track configurations; Everything Audio, AMEK series 2000 console.

Also: Heino Ilsemann GmbH, Bremen, West Germany, with a musicassette packaging machine for automatic loading of compact cassettes with literature into plastic boxes; Micor Inc., with the Coupland digital synthesizer performance instrument with quad output; New England Digital Corp., with the Synclavier, claimed as the first commercially available digital computer-controlled synthesizer, and the Blias model A high-speed 16-bit computer system for real-time signal processing.

Also: Swintek Enterprises with a new diversity music wireless system with claimed 86 dB signal/noise ratio, antenna amplifiers and duplex wireless intercoms; Tannoy/Ortofon introducing the SPL/Tannoy 4437A and 3118A three-way bi-amped studio monitor systems with electronic crossovers, HP filters and bass EQ; Ursa Major, with a digital reverb system; Valley People, with its Trans Amp IZ balance input analyzing device for critical stages in pro audio systems; and Wasatch Music Systems, featuring a new flanger plus an equalizer, reverb unit, phase shifter, studio and live performance direct boxes.

• New West Coast AES exhibitors include Barclay Analytical Ltd. with its BADAP 1 audio micro-processor; BTX Corp. with an SMPTE synchronizer; Hammond Industries with Beyer microphones and headphones, Audiophile racks/trolleys, Klark-Teknik equalizers and delay units, and Meteor amplifiers and mixers; Harrison Systems with a new 48-input console and remote 44-input console—extended frame version of its 32/32B series for remote situations; SFW Audio with a line of high frequency horns and new high frequency horn buses, and

Magnefax with loop bin master/cassette and 1/4-inch tape duplicating systems, and an automatic tape degausser.

• Tape duplicators on hand, in addition to Heino Ilsemann and

Magnefax, include Accurate Sound, AS2400 duplicator, AS2600 transport and AS4000 cassette; Audio/Tek, 1200 cassette duplicator, 210 and 235 tape loaders, 400 limiter; Cetec Audio, high speed duplicator

system, series 20A console, speaker systems and the King Instrument line of winders/loaders.

Also: Electro Sound, which recently acquired Superscope Tape Duplicating division, will show

those winders as well as its own ES5000 Mark I Cartomatic automatic 8-track loader, ES6400 64:1 duplicator system with recently redesigned slave unit ES505 recorder/ (Continued on page 60)

INTRODUCING THE MODEL 15. 24 x 8. \$9500.*



*16 x 8 version, \$7500.
Manufacturer's suggested
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Remember when recording was simple? The only one you had to satisfy was you. As tracks of information have grown from 4 to 16 and beyond, so have the demands placed on the board operator. Now, instead of satisfying just your mix, there's everyone else's to consider.

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two 24 x 1,
two 8 x 1, and
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enable you to
blend infinite combinations of signals.

None are pre-assigned so that you determine what signals get routed and mixed and redistributed.

You can cascade the submixers or use them independently in 8 or 16 channel mixing. Create any cue mix, musician's mix or something unusual for a producer quickly and easily.

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response. Lower overall noise across the entire signal path. Even the power supply is housed in a separate unit reducing the possibility of hum.

Our new switchable 6-band, 4 control equalization section lets you command a wider selection of frequencies. And our new channel assign system simplifies the signal flow: channel assigns 1 through 4 become 5 through 8 at the flick of a switch. Two color-coded LED's tell you visually what's happening.

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TASCAM SERIES BY TEAC®

A new generation of recording instruments for a new generation of recording artists.

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Exhibit Technology Spurs Biggest AES Convention

• Continued from page 59

reproducer with 3¼ or 7½ i.p.s. master, QCV quality control reproducer, Gemini cartridge winder and automatic tape splicer.

Also: Infonics, high-speed in-cas-

sette duplicator; International Audio, in-cassette copier and custom duplicator services; Otari, MX5050 two, four and eight-channel recorders, MX1308 1-inch 8-track recorder and 8:1, 16:1, 32:1 and 64:1 dupli-

cator systems, and Pentagon Industries, its new CW-3 cassette winder complementing the C32-S three-slave cassette copier.

Among other exhibit highlights:

- **Speakers**—JBL will have a prototype of the new 4313 three-way control monitor, eventual successor to the 4311, and the 4310E, a self-powered broadcast monitor; Altec Lansing debuts its Mantaray horns, a new family of high frequency horns with constant directivity control; Community Light & Sound bows a new line of Zoids packaged radial horns that eliminate wooden enclosures for use in touring sound systems; Klipsch & Associates will show its new Industrial series of the Heresy slant/monitor three-way system; Technical Audio Devices division of U.S. Pioneer has its PD-801 beryllium diaphragm high frequency compression driver and PW-811 15¼-inch carbon fiber woofer.

- **Disk Cutting**—Gotham Audio

is previewing the new Neumann VMS 80 lathe, with Dr. Frank Hirsch of the firm on hand for the introduction and to present a paper on its technology at AES. Also due is a microprocessor-controlled disk mastering system from Cybersonics division of ABC Recording Studios.

- **Electronics**—Audio Industries has a unique digital "YoYo Rehearse-A-Trak" system; Audio & Design Recording (U.K.), vocal-stresser and selective-band processor; Automated Processes, programmable audio components; BGW Systems, new models 750B and 750C 225 watts/channel power amps and model 203 preamp; Delta Lab Research, digital delay module; Crown International, new D-75 and SA-2 pro amplifiers; Dynair Elec-

tronics, new System 21 switching system with audio, video, data and DC control crossover points.

Also: Eventide Clock Works, digital delay line with pitch change plus remote/harmonizer with keyboard; International Electromagnetics, model 231 31-band graphic equalizer; Micmix Audio Products, new Dynaflanger dynamic effects unit; Lexicon, new Prime Time digital delay system; Rauland-Borg, Spectrum Master Log-8 automatic mike mixer; Roland Corp. (U.S.), Micro Composer modular synthesizer system; SAE, P300 300 watts/channel power amp and dual four-band parametric equalizer; Soundcraft Electronics (U.K.), first U.S. showing of its Series 1S portable mixers;

(Continued on page 62)

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AES Cites Seven In L.A.

NEW YORK—Paul Klipsch will receive the AES silver medal, the society's second highest honor, and six others will be cited at the 60th convention awards banquet Thursday (4) at the Los Angeles Hilton.

The founder of Klipsch and Associates in Hope, Ark., who built the speaker plant from a \$50,000 investment to a \$10 million operation, receives the silver medal—formerly the Emile Berliner award—for innovative contributions to loudspeaker design and studies of acoustic distortion.

John Eargle, now vice president of product development at JBL Sound, Northridge, Calif., and AES president in 1974-75, will get an honorary membership for contributions to sound recording and reproduction and service to the AES.

Fellowships will be presented to Ryosuke Itoh, director of engineering, Sansui Electric, Tokyo, for engineering contributions to matrix quadrphony; Thomas Stockham Jr., founder of Soundstream Inc., Salt Lake City, for contributions to digital signal processing and digital recording of audio signals, and Leon Wortman, most recently marketing manager, Otari Corp., San Carlos, Calif., for contributions to the introduction of multichannel tape recording.

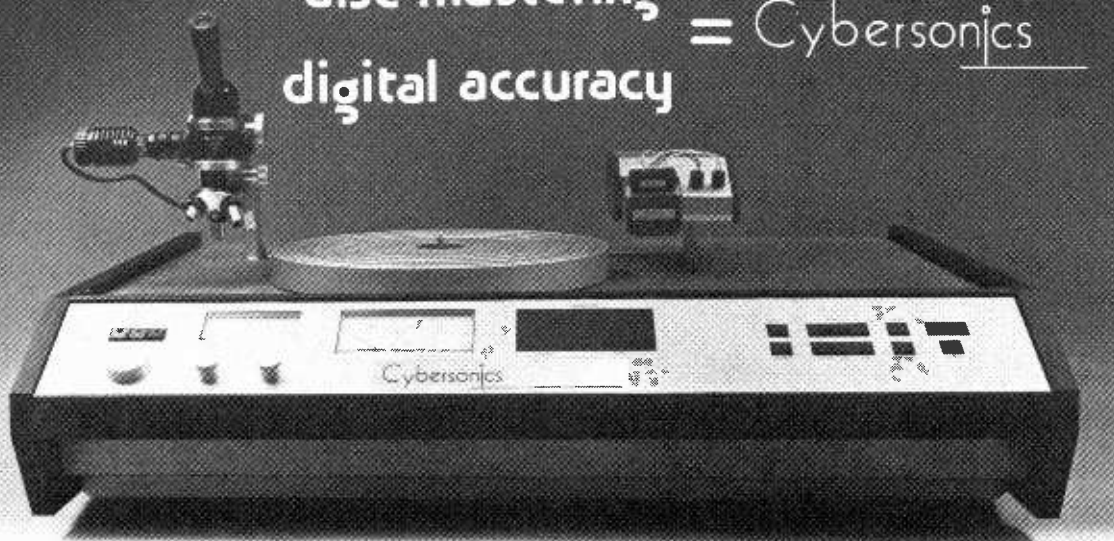
AES citations go to DeWitt Morris and his wife Ethel, the former for services to the AES as Western vice president and contributions to the admissions policy, and the latter for many years of service in managing the West Coast office. He is presently executive vice president of United Recording Corp. and its sub-

sidaries, and general manager of United Recording Electronics Industries (UREI), both in Los Angeles.

Awards will be presented by AES president Emil Torick, CBS Technology Center, following remarks by convention chairman C. Dale Manquen.

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SPECIAL DESIGNS ON REQUEST

Dealers See Semi-pro Mart's Healthy Growth Continue

• Continued from page 58

tions. We have begun holding in-store training seminars and demonstrations that are proving quite effective."

Zimet carries in addition to Sound Workshop customized mixing consoles, such lines as Teac Tascam, Orban Parasound, dbx and Otari.

"The clientele spectrum," adds Zimet, "is also broadening from just professionals who know what they want and what to do with it such as musicians and engineers but to people just getting started."

Zimet also adds that healthy demo studio growth in the greater New York area has been contributing to sales of semi-pro and pro recording equipment.

"Business is as hot as it could be," says Al Levin of Washington Music Sales in the Washington, D.C., marketplace.

Washington Music is a huge musical instrument dealer that added professional hardware six years ago.

"There are more non-stars out there than stars at this point," explains Levin, "and we have many fledgling musicians that are our customers. They want to learn how to record their own sound."

Among lines carried by the outlet are TEAC Tascam, BGW, Yamaha, JBL, Gauss Cetec and Altec.

Like Zimet, Levin also has the store conduct in-store demonstrations and seminars, ordinarily in conjunction with the manufacturer.

"We recently had one with TEAC," he notes, "that proved effective. In fact, we have a Tascam 80-8 tape machine on the floor where customers can get an appreciation of the recording process."

Jim Ford, Ford Audio & Acoustics, Oklahoma City, indicates his pro business is up.

"It's been real good," notes Ford, who has two outlets, one in Oklahoma and one in Tulsa which specializes in professional and semi-professional recording equipment as well as sound reinforcement equipment.

"We carry just about everything in those areas," continues Ford, "including such lines as TEAC Tascam, Crown, JBL, BGW, Ampex, Cetec Gauss, Eventide and Orban Parasound."

"We have been doing a lot of smaller studios such as 4-track and 8-track facilities. In fact, we went with TEAC Tascam in our market about four years ago when this whole semi-pro market began to take off. We get a number of young musicians and studio entrepreneurs who are buying Tascam boards and Ampex tape machines."

Ford adds his Tulsa operation is 1,700 square feet while the Oklahoma outlet is 8,000 with an overall staff of 18.

The outlets are "just beginning to get started advertising."

Ford also notes that he attracts audiophiles who might be interested in purchasing \$300 JBL studio monitors for home use.

Don Rijinski, owner of the P.A. Palace in Atlanta, comments, "Business has been booming in pro, semi-pro and in sound reinforcement."

Rijinski, who has four Dirty Don's consumer audio stores in the Atlanta area, opened his specialist P.A. Palace approximately one year ago and is 50% ahead of where he thought he would be initially with expansion thoughts on his mind already. The P.A. Palace also merchandises musical instruments.

"Our business is booming," he says, "because we are going out there and promoting and developing the market as aggressively as we can. We have been doing full-page ad-

vertising in the Atlanta Journal and Constitution as well as radio spots.

The P.A. Palace is 8,000 square feet with a staff of nine and among lines carried are Tascam, dbx, Revox, Otari and others.

The operation has a policy, notes Rijinski, of continually conducting in-store training clinics and seminars for its pro and semi-pro products both in tandem with suppliers as well as on its own.

A strong selling vehicle has been a recording studio constructed on the premises which lets the customer base know "the biggest investment is not the room but selecting the right equipment."

"We show customers," he says, "how easy it is to put together a room and what type of equipment to invest \$1,000 in for their specific purposes."

(Continued on page 63)

"THE GAUSS HIGH SPEED TAPE DUPLICATING EQUIPMENT WE PUT TO WORK IN 1968 IS STILL WORKING. THREE SHIFTS."

Richard P. Blinn, Director,
Studio Operations & Electronic Development
Capitol Records



"Gauss high speed tape duplicating technology was originally developed right in this department at Capitol in the late 60s. And, the first ten machines are still in full operation at our Jacksonville, Illinois facility. In fact, they're working three shifts a day. They're even better machines than they were in 1968... because we've continually upgraded them with new innovations from Gauss and our own engineers. Today, they're performing at the leading edge of the technology. If they weren't, Capitol would find something better."

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Name your format. 2-track, 4-track, 8-track, cassette, or reel-to-reel. Gauss delivers. And, you can change formats in less than 10 minutes. What's more, you can choose between 32:1 or 64:1 duplicating with the flip of a switch.

Here's the acid test: Ask anyone who owns a Gauss high speed tape reproduction system what they think of their system. They'll tell you that Gauss

engineering means high productivity, highest-quality sound reproduction and maximum reliability. If those are your criteria, we think you'll choose Gauss.

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MAY 6, 1978, BILLBOARD

Stockham Explores Digital Recording World

• Continued from page 58

your criterion for success is very rigid; very difficult if it's somewhat lax. The alternative is to take the original digital recording that you want to edit and do one of two things. The first one is what we're doing now and that is to read these recordings selectively into a computer that is equipped to do the editing.

B.: Are the tapes edited at your laboratories?

S.: Yes, we have such a computer at Soundstream and it is part of the total system configuration that we

make available as part of our contractual work. We will take the tapes back to Soundstream and we will select certain portions and transfer them into the computer. These portions of the tape would be approximately the portions you would cut out to do a cut and paste edit—plus a little more.

Once these selections of the tape are read into the computer, the computer then has in its memory exactly the same numbers in exactly the same order as is on these sections of tape. And then by suitable programming of the computer and manipu-

lation through a suitable console that's connected to the computer, we can take these sections of numbers and put them in the order we want, a process called concatenation.

The ordering can't be done arbitrarily because you can't concatenate at random, you have to pay attention to continuity across the boundaries and finding the boundaries rapidly, because with a million digits per second or 50,000 samples per second, you can get lost in that forest of numbers.

The computer aids you in doing this. All you have to do is listen and

do some intelligent things on the console and it finds the right places automatically without too much difficulty, it concatenates the numbers into a final version which is then in the computer also.

B.: Does the computer use a tape memory?

S.: No, the computer has a different kind of memory, it's not tape, it has what we call a mask disk memory. The advantage of this memory is that it allows you to access anywhere, it's what is called a random access mass memory. It gives you the same accessibility as if

you were to take the original tapes and cut them into one-foot lengths and put each little strip of tape in a pigeonhole and be able to pull anything out of any pigeonhole in an instant and put it together with anything else. There's no rewind, no searching.

B.: After the computer has reorganized the selections what happens?

S.: Once the final version is in the computer it's a simple matter to transfer it out of the computer onto a fresh tape on the same machine and take that tape and machine to cutting room and cut an audiophile disk.

B.: You're promoting digital editing for use with conventional tape recordings. Is it a more efficient process than physical splicing?

S.: We feel digital editing definitely is a cost-saving technique. The experience we've had is that once we get our editing system to the point where we've had some deep experience with it—we've done four or five long-playing records—and we understand the best way to do things, we will be able to edit not only better, while preserving the digital fidelity absolutely, but a lot faster than you could with conventional tape.

B.: The Soundstream recorder eliminates tape noise. Is this its key advantage over analog machines?

S.: No. While that is the most striking thing, we believe it is not the most important thing. We know of systems that can make a conventional tape recorder very, very quiet indeed, but it doesn't make it sound like this.

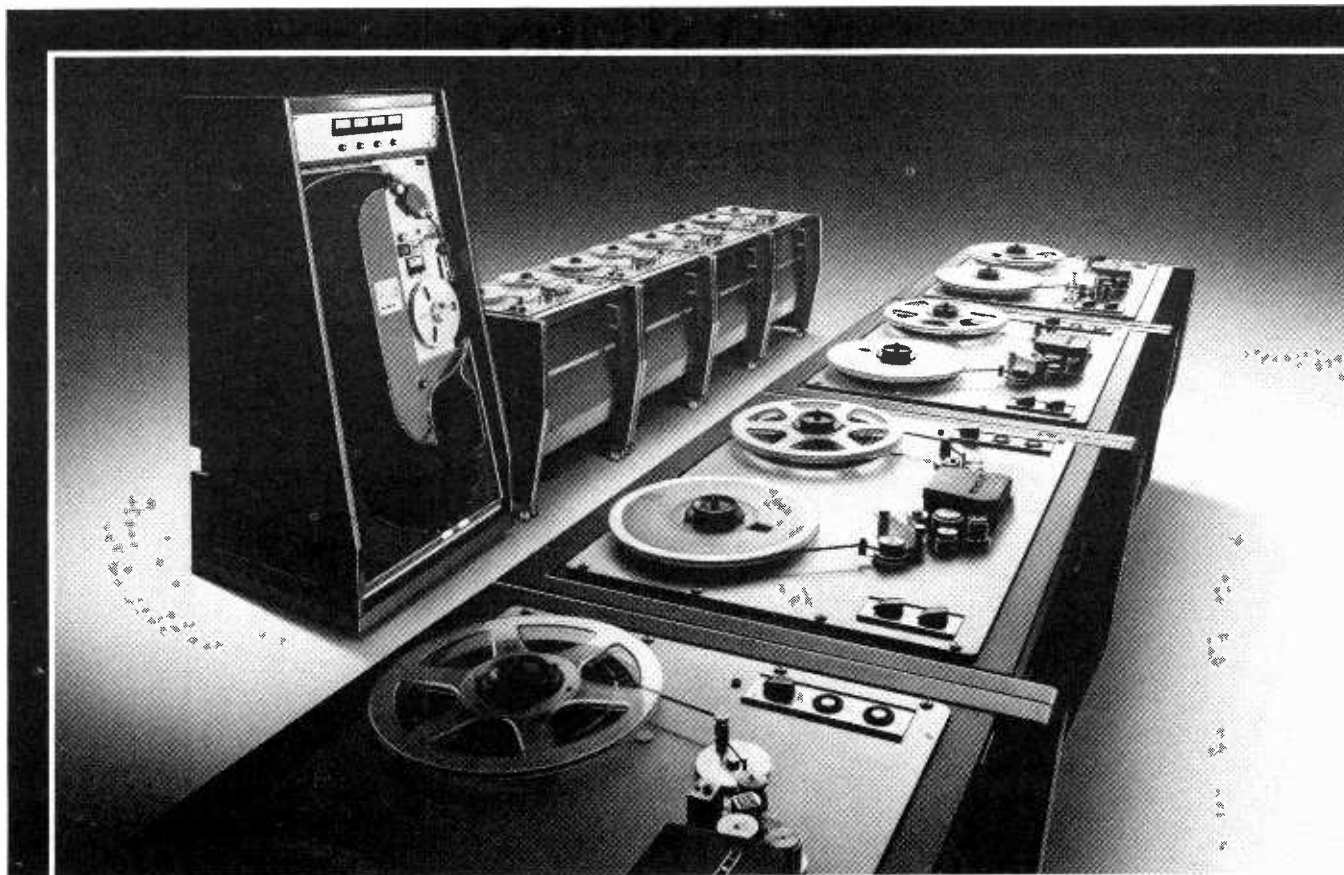
B.: What is its most significant feature?

S.: First of all, there is no noise that is proportional to the signal. There are two kinds of noise in tape recording, background noise which is always there, and a noise that gets louder when the signal gets louder and goes away when the signal goes away, which is called modulation distortion—it provides a kind of masking effect that is almost subliminal. That's gone completely. There is no tendency to overload at high amplitudes, the thing is as clean right up to the top as it is throughout its entire range. And the time base is absolute, there's no wow and flutter, scraps flutter effects, things like that. There's no print-through.

(Continued on page 67)

OTARI

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Billboard

Exhibit Technology

• Continued from page 60

Orban Associates, Optimod AM limiter system; UREI, model 927 digital delay line; Shure Bros., new model 50AC telephone acoustic coupler for feeding recorded material through a phone.

• **Tape Recorders**—TEAC will have its new model A-3440 four-channel open reel deck with simul-sync to replace the A-3340, with optional pro curve dbx interface available; Scully Recording Instruments has a new 442L dual transport logging recorder with time clock, and MCI shows its new JH110A 1-inch 8-track tape recorder (7 1/2/15/30 i.p.s.) with cue-up function.

• **Accessories**—Stanton Magnetics has its new Dynaphase model 35 stereo headset with adapter plug; Bobadilla Cases, new line of lightweight economical road cases; Coherent Communications, Artech wireless mikes; Diacoustic Labe, disk cutting styli; Duncan Electronics, smooth feel slide control modes; Tentel, miniature series of tape tension gauges; Philip Audio Systems, Neutrik line of audio connectors and a new AKG studio condenser mike.

Dealers See Semi-pro Mart's Healthy Growth Continue

• Continued from page 61

The P.A. Palace caters to musicians as well as customers interested in building a recording studio facility.

Three years ago Bananas At Large opened in San Raphael, Calif., as a musical instrument dealer.

"But I realized," says the store's J.D. Sharp, "that there was an awful lot of interest growing in recording equipment and added an audio division less than two years ago. That portion of our business is now 65% of our overall activity and expanding."

Sharp says he is franchised to sell Tangent and Sound Workshop mixing consoles as well as the Tascam series of semi-pro recording equipment and intends adding more equipment.

Although advertising in local media that caters to musicians, Sharp says a lot of his business has been word of mouth.

"One of the trends I've noticed," continues Sharp, "is that that people are creating rooms where they can do very fine quality basic tracks. And you can do that now with some of the newer equipment."

"As outboard gear gets more sophisticated and expensive such as the Aphex Aural Exciter or the Lexicon digital delay the final mixing for master tapes will be done at those studios that can afford to have that equipment."

"The semi-pro studio package, however, will continue to provide an environment that good basic tracks can be done with on a limited budget."

Sharp divides the recording enthusiast into two types, one being geared towards being a demo tape for publisher's ears with the other a potential master.

"There seems to be a great interest from this marketplace," he notes, "for semi-professional recording equipment."

Dave Kelsey, Audio Concepts, Los Angeles, a multi-faceted operation that caters to pro and semi-pro needs, comments, "Our business is continually growing."

Kelsey adds he is getting a lot of action from semi-pro studio packages and is running several specials in conjunction with the AES in Los Angeles.

"For example," he continues, "we will be offering a Sound Workshop mixing board, the TEAC Tascam 80-8 and the Technics open reel 1500 tape deck for \$6,900. Considering the high cost of making demo records these days that's a pretty good package."

Kelsey says he will try a slightly different marketing twist with these packages by offering them on a direct response basis with ads in magazines that cater to musicians. Later on, Kelsey may create a catalog of semi-pro recording packages.

"We are getting an awful lot of action with smaller studio packages as well as larger projects," he says. "Customers who are putting together studios for radio production, things like that. Our emphasis on disco and sound reinforcement electronics is also growing and we have gotten more heavily involved with lighting equipment."

Two months ago, Kelsey began running a small concession area in his store for disco records since he draws disco dee jays and disco owners to his facility.

Ted Ave-Lallamote at David Beatty's Stereo with two locations in the Kansas City area explains that the high-end consumer audio operation added a pro division just about

two years ago with JBL, TEAC Tascam as well as microphone, mixer and sound reinforcement equipment and is doing around \$10,000 a month in sales in that area.

"That's \$10,000 more than we

were doing before we added it," Ave-Lallamote explains, "so it's plus business."

The two stores are grossing around \$2-million a year.

He divides his customer base into

the young musician who wants to own his own mixer, reel-to-reel tape deck and p.a. equipment, the customer who wants to put a small recording studio in his house, churches that want p.a. equipment,

working musicians and professional recording studios in the area.

Illustrating the studio growth in the Kansas City area, Ave-Lallamote notes, "Three years ago there

(Continued on page 67)



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Displays Move Tape, Accessories, Stereo In Venture Web

• Continued from page 12

Approximating \$40,000 and \$50,000, the software inventory is a multifarious mix of 14 different categories with heaviest accent on

country, r&b, easy listening, vocals and instrumentals. Browser boxes are employed for LPs and for 8-track tapes and cassettes.

Shoppers pick out tape and cas-

settes, take them to the cashiers who open the plastic boxes in which they are packaged. This plan, which permits shoppers to handle and inspect the tapes close-up, is preferred

by the Venture management over the locked case setup.

The focal feature of the inventory is Lieberman's "Top 950" titles. Compiled at the rack's Minneapolis

headquarters, this assemblage gets special attention in weekly re-stocking by Deon Catlett, the jobber sales rep who handles Venture's account.

"Our Top 950 is the premium music in LPs, tapes and cassettes," declares Joe Salpietro, Lieberman's retail sales manager in Kansas City. "This music gets top display positioning on end displays and in the heart of the department."

Distributor services provided the Venture stores include a TELXON system which speeds up deliveries of orders. With the use of this machine orders are phoned into the computer room at Lieberman's Minneapolis warehouse and merchandise ordered on Monday is in the stores no later than Thursday. A tear-off ticket system is employed in automatically re-stocking staple sellers from Minneapolis.

Venture and the jobber combine to keep the promotional pot constantly bubbling. Supported always by in-store displays and heavy p.a. play, the promotions frequently mesh with live appearances of artists in Kemper Arena, Kansas City. For a Barry Manilow performance, Toyota pickup trucks in the key spot inside the entrance were loaded with 400 LPs and 100 tapes and festooned with posters, banners, price signs (\$4.99) and other visual aids. At some stores buckboard wagons were substituted for trucks.

For a Shaun Cassidy concert, end caps and nine browser boxes filled with 700 LPs and 100 tapes of this artist's "Born Late" created a 70% sellout in three days.

"We did something on the Cassidy concert that was new with us but it had a positive influence on Cassidy sales," Salpietro of Lieberman says. "We passed out 10,000 flyers to fans coming into the arena featuring the \$4.99 Venture price on the 'Born Late' album. Radio spots on WHB, Kansas City, plus the flyers helped make this one of the best ever Venture promotions."

"We've used some of the same measures in promoting 'Saturday Night Fever' with comparably good results," Salpietro reveals.

"We at Venture have this theory," says Ralph Ayers, record department manager at the Noland Road store in Independence, "that the more blank and prerecorded software you get out on mass display in key traffic spots the more you sell. Which is why when we have a price deal going on blank tape we load the pegboard with that number."

A \$3.49 90-minute Memorex tape is the sales leader on the 12-foot pegboard display featuring blank tapes. Other lines are AudioMagnetics, Tracs and Maxell. Basically Venture pricing on blank 8-track tape and cassettes is \$1 and \$2 below list. A 90-minute Tracs cassette for \$1.40 is the promotional mainstay but a three-pack 90-minute Tracs also works well on promotions.

The brand selection of carrying cases and LP organizers is enormous and includes brands such as Savoy, Dyna-Sound, Helmac, Horian and Service. A 12-unit Pickwick "Soma" carrying case pushed in the company's weekly flyer at \$1 off the regular \$5.99 price pulls business. As does a Horian LP organizer, holding 50 records, priced at \$2.49. Venture also runs a "Dyna-Sound" tape and cassette revolving case for \$5.99 on flyer promotion.

A couple of Le-Bo cleaning aids—a cleaning cloth for 49 cents and a head cleaner, regularly \$1.49 for 99 cents—are highly-rated flyer traffic items in the "cleaning goods" section. The pegboarded display runs

(Continued on page 67)

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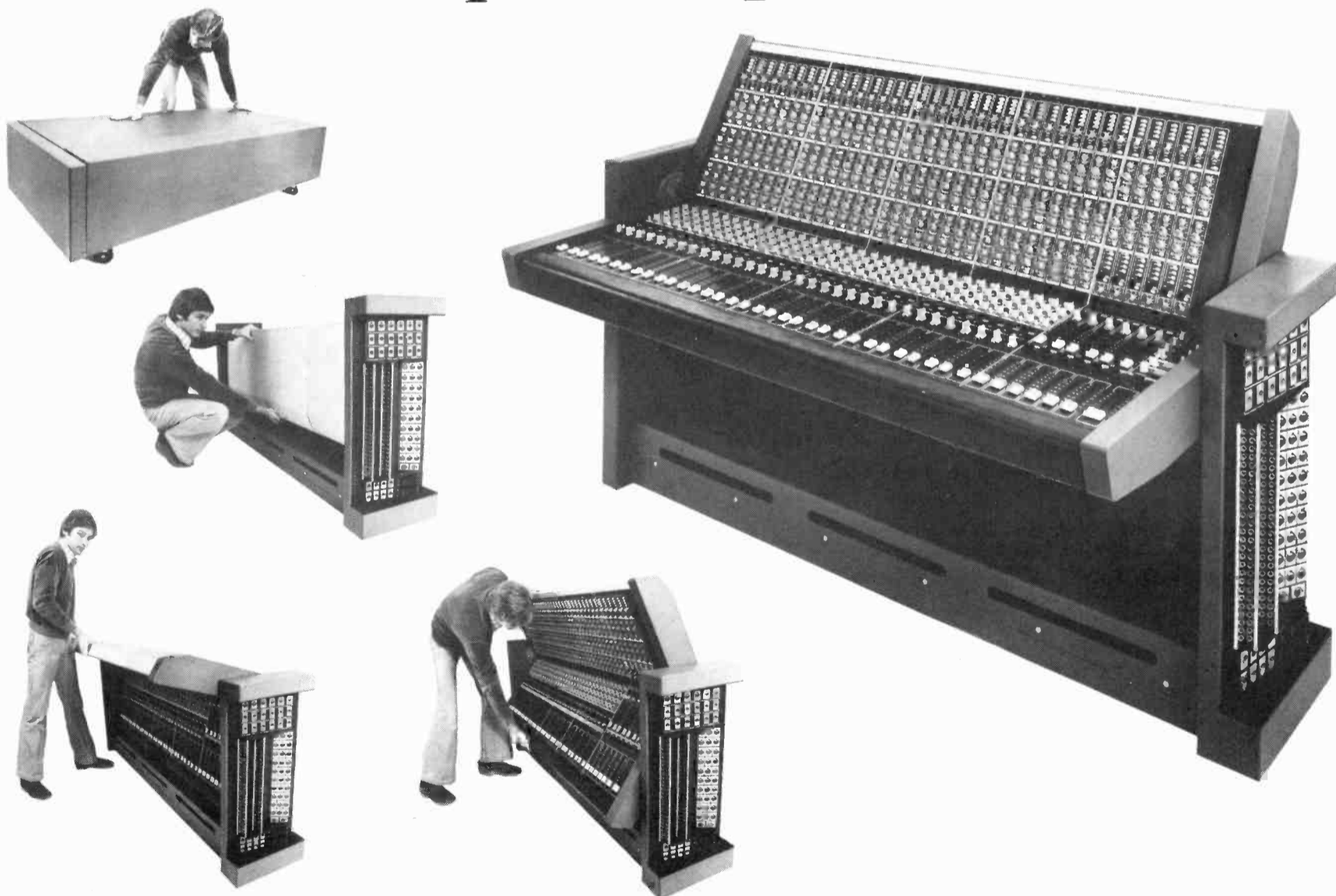
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Pop, Audiophile, Classical Disks Vie For Hi Fi Honors

NEW YORK—Some 28 records released this past year are nominated for 1978 audio excellence awards in the second annual critics poll conducted by Audio-Technica U.S. Inc. Included in three separate categories of awards are 10 pop/rock, 12 classical and six audiophile (direct-to-disk, digital, etc.) recordings.

The disks were nominated by panels of knowledgeable music and audio equipment reviewers, for superior production, recording, manufacture and other technical qualities that combine for sonic excellence.

Criteria include wide dynamic range, wide tonal range or frequency response, clarity, live presence, minimal surface noise, creative use of stereo or four-channel spaces and the sensitive mixing and balancing of voices and instruments.

Ballots are on the way to music and audio experts nationwide to determine one winner in each of the three categories, with audiophile disks added to last year's first competition for pop/rock and classical selections. Results will be announced in late spring, with producers of the winning albums receiving plaques and record turntables.

In the "audiophile" disk category, these six LPs were nominated:

"Audio Symphony," The Grand Symphonic Orchestra, M. Kumagaya, conductor. (RCA Japan RVL-1).

Beethoven: Piano Sonata No. 23 in F, Opus 57 ("Appassionata"), Ik-

uyo Kamiya, piano. (RCA Japan RDC-4).

Harry James, "Comin' From A Good Place." (Sheffield Lab 6).

"Michael Murray Playing The Great Organ In The Methuen Memorial Music Hall," (Telarc).

"Seventeenth Century Italian Music," London Early Music Ensemble, Christopher Hogwood, conductor (Gale).

Randy Sharp, "The First In Line," (Nautilus).

The 10 rock/pop albums nominated are:

Jackson Browne, "Running on Empty," (Asylum).

Bruce Cockburn, "In The Falling Dark," (True North/Island).

Lol Creme, Kevin Godley, "Consequences," (Mercury).

Fleetwood Mac, "Rumours," (Warner Bros.).

Billy Joel, "The Stranger," (Columbia).

Mink DeVille "Cabretta," (Capitol).

Ramones, "Rocket To Russia," (Sire).

Phoebe Snow, "Never Letting Go," (Columbia).

Steely Dan, "Aja," (ABC).

Weather Report, "Heavy Weather," (Columbia).

The 12 classical music nominations are:

Bach, Brandenburg Concertos. Leonhardt Consort. Gustav Leonhardt, conductor (ABC).

Berlioz, L'Enfance du Christ, Op. (Continued on page 67)

Sound Business



Billboard photos by Bonnie Tiegel

Showroom Studio: Steve McCormack, M&K employe who acts as an engineer on direct-to-disk dates for the company's label, sits behind a nine foot grand piano in a portion of Jonas Miller Sound's showroom area. The area is part of a 75 foot by 75 foot larger one that converts to a direct-to-disk studio.

M&K STUDIOS Audiophile Mart Growth Spawns Direct-To-Disk Facility Structures

• Continued from page 1

have formed RealTime Records, just issuing "For Duke," Duke Ellington's music recorded by Bill Berry and his Ellington All-Stars.

Six more direct-to-disk albums have been cut by M&K, five at the studio site and two on location, all to be released in the near future with three additional projects scheduled.

Product will go through M&K's already existing distribution network of 14 U.S. reps and a European and a Japanese distributor.

pre-med student at Cal State Northridge, indicates he has been perfecting recording techniques for years and all the equipment he's been using has been modified to his own specifications. He joined Miller as a partner in 1971.

Helping in the conversion from retail store to direct-to-disk studio, which takes roughly 30 minutes, is strategically placed compressed fiberglass positioned in front of the door, front window and other outlets from the area.

September when the first project was cut.

"We are continually refining the system," notes Kreisel, "and trying to make improvements as we go along."

The "For Duke" LP was cut over a two-day period last January with Kreisel and Steve McCormack engineering with Steve Decker the lathe operator. Both McCormack and Decker are employees of M&K.

Projects already recorded at the studio and set for release are "The Magnificent Bosso Voice Of Michael Li-Paz," a basso singer with the New York City opera accompanied by Zoltan Rozsnyai interpreting, in part, Karl Loewe ballads; an Earl "Fatha" Hines album; and "I've Got My Fingers Crossed" with Ray Skjelbred and his West Coast Rhythm doing 1930s swing band music.

Remote projects have included "Flamenco Fury," live Flamenco recorded live at Los Angeles' El Matador Club and the Roger Williams Chorale cut live at Saddlebrook Theatre at Mission Viejo, Calif.

Upcoming albums include a recording of Beethoven's Ninth, the First Congregational Church of Los Angeles which has the largest pipe organ in the Western U.S. and jazz trombonist Bill Watrous.

"It's a tremendous advantage having a studio of this type," adds Kreisel. "The artists don't have to worry about a clock the way they do in conventional recording studios."

"And it's a help in jazz recordings," he continues, "because we can set levels and mikes and balances one way and not have to tear that down. We can pick it up the next day precisely where we left off."

Ideally, indicates Kreisel, he likes the jazz sessions to be three three-hour dates, the first three hours for rehearsal and the other two sessions for cutting of each side.

"It's also a natural setting. It's not the typical recording studio environment and the musicians can position themselves naturally," he adds.

Plating and pressing are handled by Teldec, West Germany.

Initial first run pressings on LPs are 5,000 with reorders dependent on the acceptance of the LP.

Jonas Miller Sound also merchandises direct-to-disk and audiophile recordings from other labels.

The average price of an audio system sold at Jonas Miller runs between \$4,000 and \$5,000 and Kreisel counts many producers and artists in the Los Angeles music community among his clientele.



Direct Disking: Ken Kreisel makes a point in the control room of the direct-to-disk studio he's assembled at M&K Sound Corp. in Los Angeles. To his right is a Neumann VMS 70 cutting lathe he's modified to his own specifications for these album projects.

Suggested retail price of the LPs is \$15 with distribution aimed through audio outlets.

The recording studio area—which will be exclusively used for M&K projects—measures 75 feet by 75 feet and during the day acts as a front showroom and sales area for Jonas Miller Sound.

The room has a 30-foot ceiling with a nine foot false acoustic ceiling featuring 2x4 panels.

The showroom area also features a nine-foot grand piano which has been used on many of the dates.

The back area control room measures approximately 24 feet by 29 feet and features a Neumann VMS 70 cutting lathe, modified by Kreisel, as well as a completely non-active 24-track mixing console (no limiters, compressors, equalizers or other sound coloring devices), monitors, \$30,000 worth of testing equipment and other related hardware.

There's also a rear audio demo room that can be used on direct-to-disk dates.

Kreisel, an audiophile and former

Jonas Miller Sound, opened in the late '60s, had been one of the first dealers to stock direct-to-disk LPs (from Sheffield).

"But I always knew," explains Kreisel, "that we would have to have our own direct-to-disk studio someday, a place that would be integrally designed specifically for that type of project from microphone to cutting head."

Much of the electronics modifications, indicates Kreisel, are proprietary.

Describing the cutting lathe, he says, "It was like buying a Porsche and building it for racing. We've changed circuitry, for example, and there are no transformers."

"What we have done," he continues, "is to alter anything that can affect the sonic process. The whole idea is to eliminate steps which can color the final product."

Last June M&K acquired the cutting lathe and began to build the studio concept within the framework of the existing store on Wilshire Blvd.

The studio was operational last

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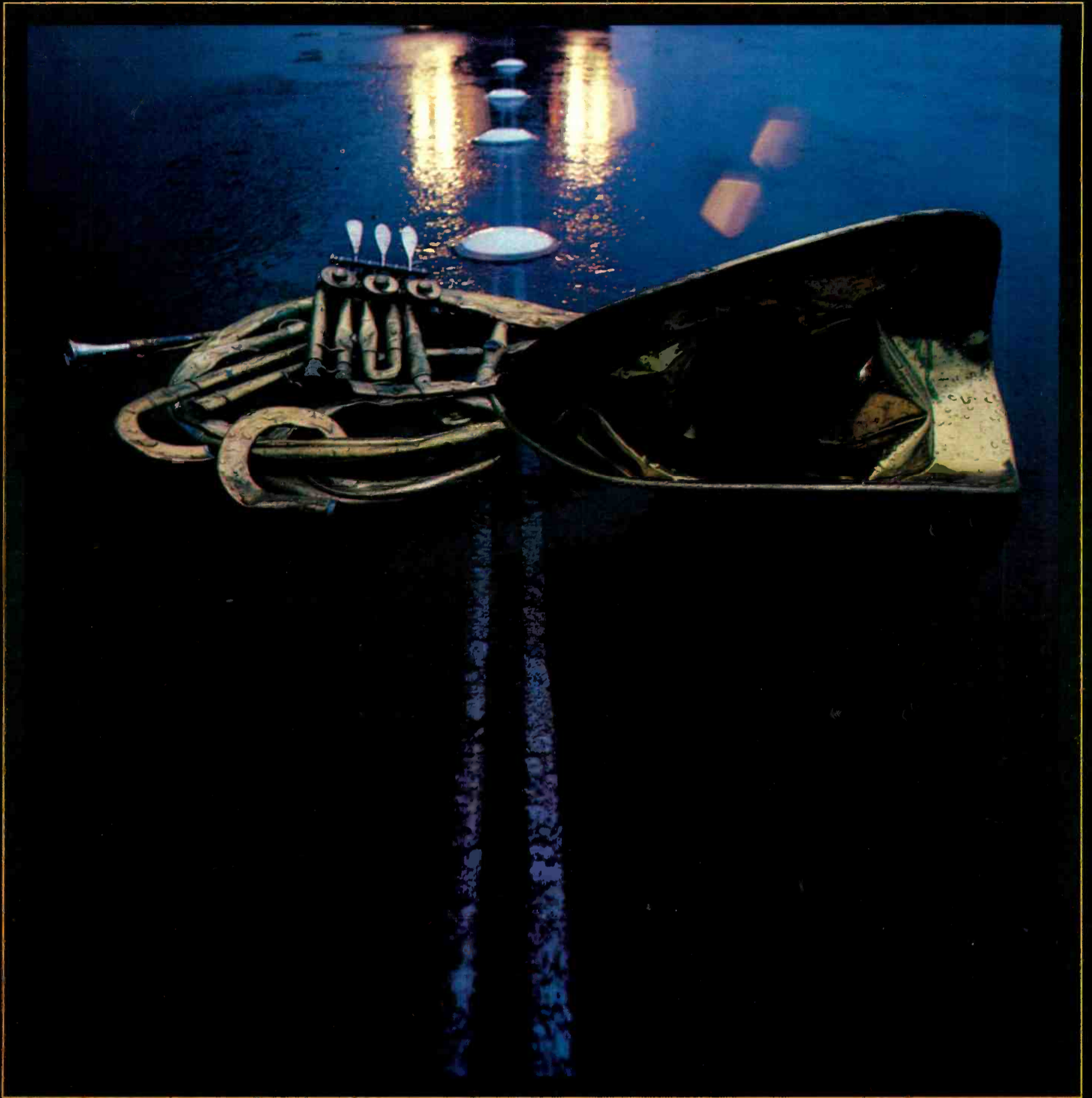
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(Tabs In Tabs Out)

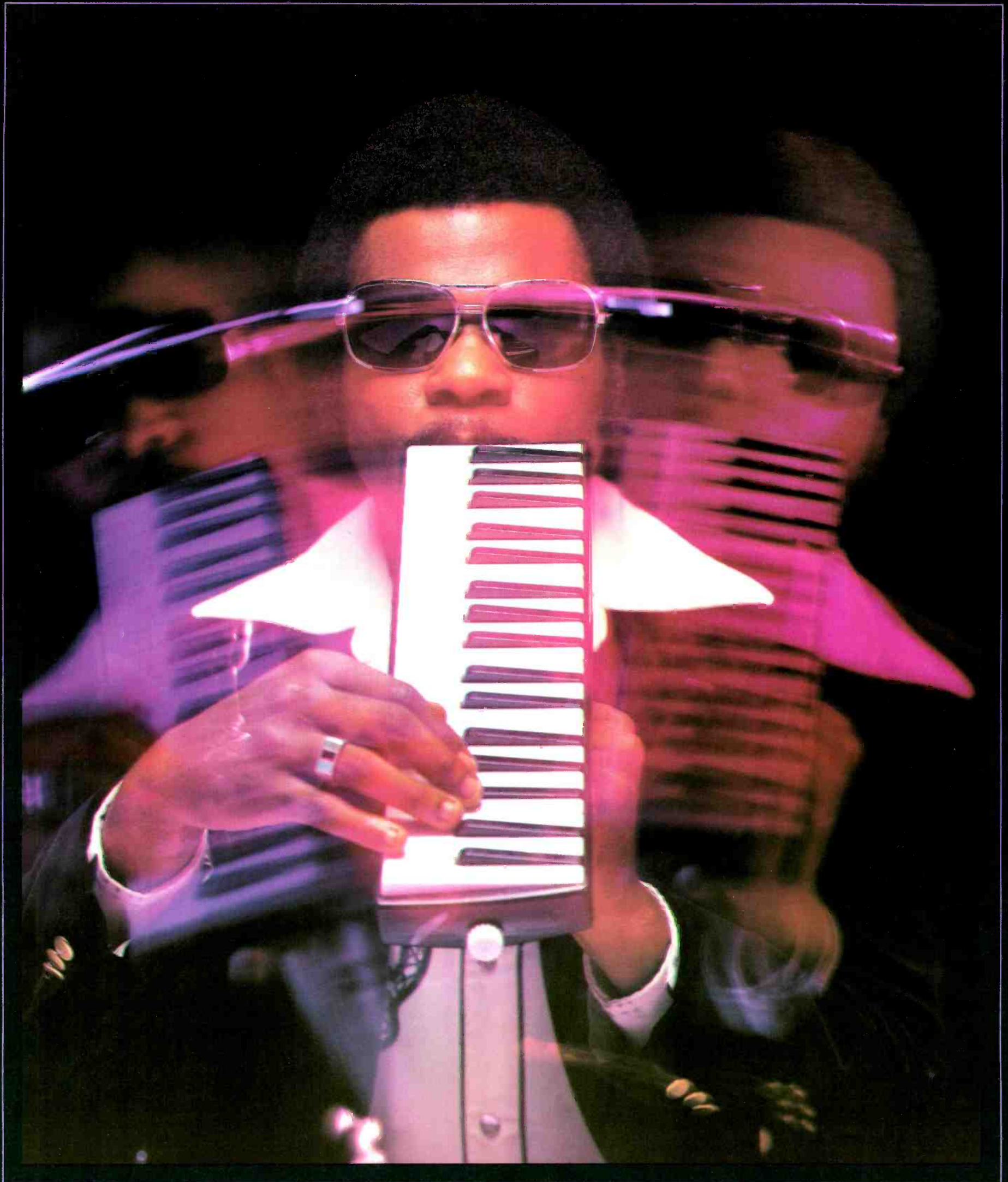
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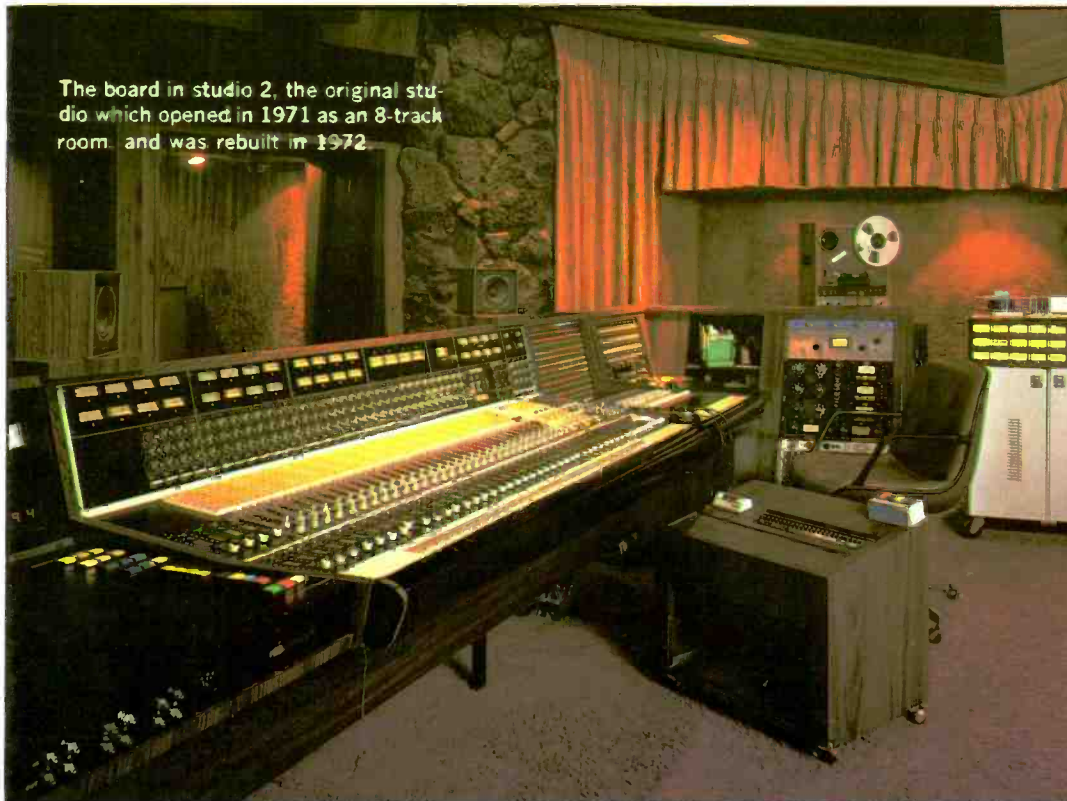
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Diversity By Design: The Key Ingredient To Success

By JIM McCULLAUGH



The board in Kendun's studio 5.



The board in studio 2, the original studio which opened in 1971 as an 8-track room, and was rebuilt in 1972.



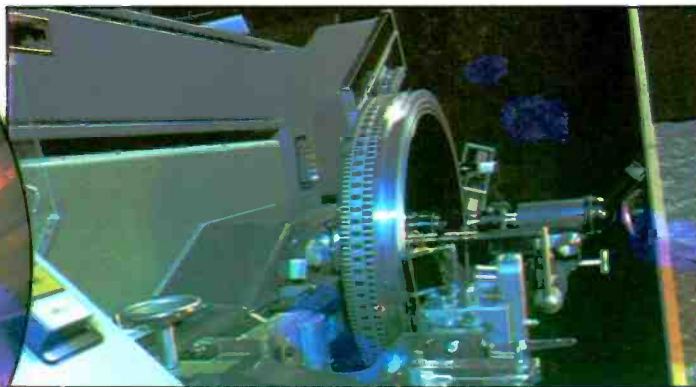
Owner/founder Kent Duncan sports a Hawaiian lei in honor of his upcoming new studio project in Hawaii. "Studios are living things," believes Duncan. "You have to keep breathing life into them. They are just like a good friend."



Studio 1: Not operational until June of 1976, this is the big live room, says Duncan "we always thought we were going to build someday."



Studio 5 opened in 1975.



Cutting lathe in one of Kendun's two cutting rooms.



The executive reception area's stained glass and wood ambience in close-up.

State-of-the-art 24-track recording studios. Mastering facilities of the first rank. Complete studio design and building company.

As though it were a 24-track master tape itself, Kendun Recorders, a 12,000-square-foot plus complex perched under the Burbank sun in Los Angeles, is a well mixed and smooth running blend of these and other related services.

And after what can only be characterized as a phenomenal and well orchestrated six-year growth pattern, Kendun, springing from an 8-track studio in 1971, exists today as a rather unique entity in the world recording industry; a major independent recording/ mastering house, co-specializing in both areas.

Sierra Audio, the design and building wing under the same umbrella, adds the third special dimension.

The producer: a 31-year-old native Californian named Kent Duncan.

"What is it about an audio environment," asks engineer/entrepreneur Duncan, "that has a Norman Connors and Tanya Tucker recording in studios 1 and 2 and Sergio Mendes and Paul McCartney using the two mastering rooms . . . all on the same day?"

"What is it about an audio environment that can have 12 out of 40 records on the jazz chart or close to 10% of all the charts on a given week?"

"What is a Kathryn King doing here working on 'La Daphne,' an Esmond Edwards doing John Handy, Snuff Garrett doing Carol Lawrence or a Jerry Goldstein doing War? Just what is it about a place that attracts that diverse a clientele?"

For starters, those clients and others are attracted by two 24-track live recording/ overdub/ mixdown studios which feature state-of-the-art machinery and acoustics. They are also attracted by two cutting rooms boasting equipment of equal caliber. And no doubt the wood-accented, Southern California laid back ambience is a plus.

But the Kendun story is far deeper than the best transformers and modules money can buy or Californian/ Hawaiian hospitality would suggest. It's also a mix of other well-thought-out and executed tangibles and intangibles.

"The key to all this is that it's a service business," states Duncan. "Sure, clients come here because it's got good acoustics and a good track record. And, sure, we've encountered everything that can go wrong on record and know how to fix it before it gets expensive. But people come here for service."

Part of that "service" includes a separate creative services department which caters exclusively to the clients' needs. Office personnel is on hand day and night for any contingency.

There's an organization chart for the approximately 35 employees that systemizes chores from the most complex to the ordinary.

There's a deliberately oversized and highly skilled maintenance staff, available day and night, which is constantly inputting suggestions.

There are also some of the highest paid, most competent and renowned technical men and engineers in the recording industry on hand such as George Horn and John Golden in addition to Duncan and Carl Yanchar. Many of them switch-hat between Kendun and Sierra.

"Carl and I," says Duncan referring to his vice president, "the two people who primarily make decisions, are engineers. That's a real key ingredient to the lot of success we've had."

For that reason, executive decision-making interfaces nitty gritty day to day studio activity with a minimum of bureaucracy. If a new digital reverb costing \$15,000 is needed, it's on the premises in reel winding time.

In tandem to that is a separate r&d department headed up by Yanchar with almost day to day exchanges with equipment suppliers that is attempting to adapt digital and space technology as well as "quiet" medical electronics to the audio environment.

That kind of forward looking thinking gives Kendun, Duncan is convinced, an unparalleled technical superiority for a studio complex.

Above all, there is a decided organic attitude. "Studios are living things," Duncan emphasizes. "You have to keep breathing life into them. They are just like a good friend."

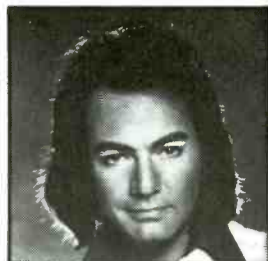
(Continued on page K-8)



The bar above Kent's office boasts a wall lined with gold records.



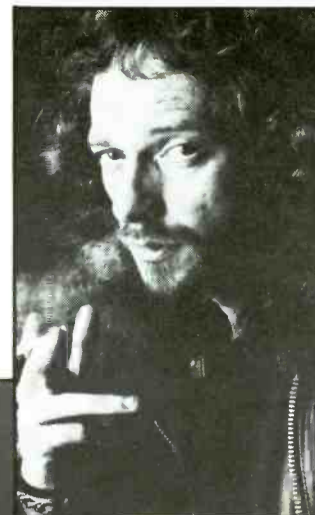
Fleetwood Mac



Neil Diamond



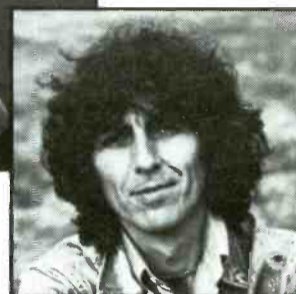
Paul Anka



Stevie Wonder



Ian Anderson



Chuck Mangione

George Harrison

Friends Of Kendun

The following artists have all recorded or mastered their music at Kendun Recorders:

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 America
 Paul Anka
 Brian Auger
 Bad Company
 Jeff Beck
 George Benson
 Bobby Bland
 Willie Bobo
 Debby Boone
 Brothers Johnson
 Jackson Browne
 Buckingham-Nicks
 Charlie Byrd
 Captain & Tennille
 Vicki Carr
 David Carradine
 Cheap Trick
 Checkmates
 Cher
 Joe Cocker
 Natalie Cole
 Alice Coltrane
 John Coltrane
 Chick Corea
 Don Costa
 Count Basie
 Country Joe & the Fish
 Mac Davis
 Neil Diamond
 Dr. John
 Lamont Dozier
 Bob Dylan
 Earth, Wind & Fire
 Phil Everly
 Fabian

Percy Faith
 Firesign Theatre
 5th Dimension
 Ella Fitzgerald
 Fleetwood Mac
 Dan Fogelberg
 Fools Gold
 4 Tops
 Aretha Franklin
 Gabriel
 Dizzy Gillespie
 Gillespie/Schiffrin
 Eydie Gorme
 Robert Goulet
 Grand Funk Railroad
 Grateful Dead
 Hamilton, Joe Frank & Reynolds
 George Harrison
 Heart
 Don Ho
 Lena Horne
 Thelma Houston
 Impressions
 Jackson Five
 Jermaine Jackson
 Jefferson Starship
 Billy Joel
 Quincy Jones
 Tom Jones
 K.C. & Sunshine Band
 Keane Brothers
 B.B. King
 Gladys Knight
 Vicki Lawrence
 Trini Lopez

Love Unlimited
 Orchestra
 Taj Mahal
 Mandrill
 Chuck Mangione
 Manhattan Transfer
 Bob Marlee & The Wailers
 Martha & The Vandellas
 Steve Martin
 Dave Mason
 Johnny Mathis
 Sergio Mendes
 Cash McCall
 Les McCann
 Paul McCartney
 Maureen McGovern
 Rod McKuen
 Steve Miller Band
 Geoff & Maria Muldaur
 Martin Mull
 Jim Nabors
 Rick Nelson
 Willie Nelson
 Wayne Newton
 Nitty Gritty Dirt Band
 Alan O'Day
 Marie Osmond
 Gilbert O'Sullivan
 Alan Parsons
 Mary Kay Place
 Noel Pointer
 Jean-Luc Ponty
 Iggy Pop

Billy Preston
 Lou Rawls
 Smokey Robinson
 Rose Royce
 Diana Ross
 Rufus
 Runaways
 Pharoah Sanders
 Sandpipers
 Del Shannon
 Dinah Shore
 Sons of Champlin
 Percy Sledge
 Spinners
 Star Wars
 Steely Dan
 Stephen Stills
 Donna Summer
 Tavares
 John Travolta
 Tubes
 Jethro Tull
 Frankie Valee
 Dionne Warwick
 Johnny "Guitar" Watson
 Barry White
 Andy Williams
 Paul Williams
 Al Wilson
 Nancy Wilson
 Edgar Winter
 Bill Withers
 Stevie Wonder
 Jesse Colin Young
 Frank Zappa



George Benson



Frank Zappa



Aretha Franklin



Gladys Knight & the Pips



Paul McCartney



Rufus and Chaka Khan



Diana Ross



Steve Martin



Natalie Cole



Chick Corea



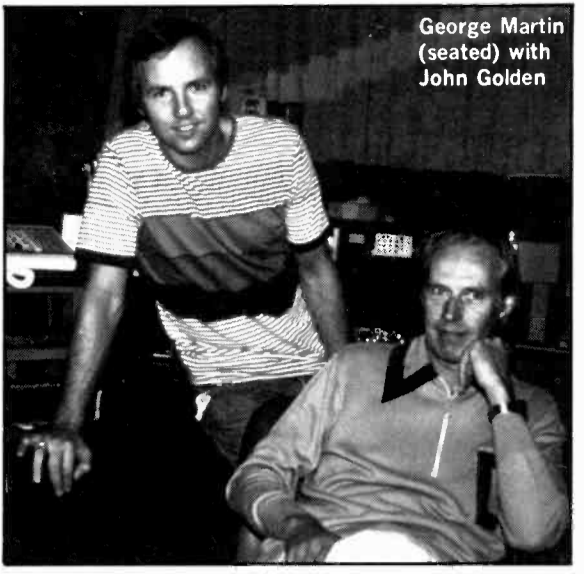
Pat "Maurice" Ieraci



Steve Barri



Stephen Stills



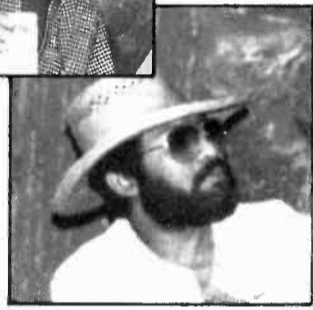
George Martin (seated) with John Golden



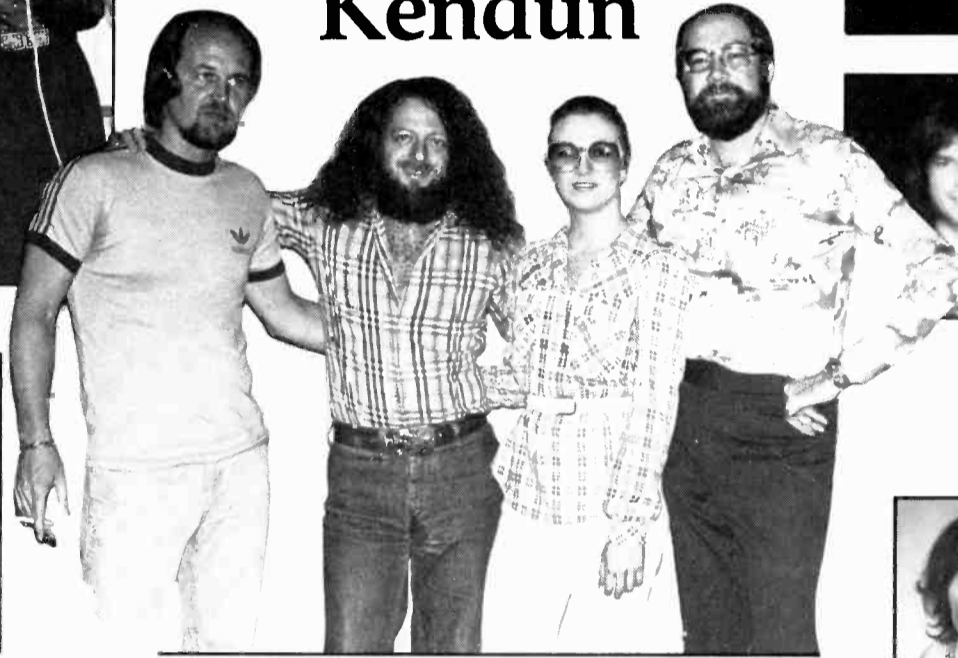
Ella Fitzgerald



Phil Schier



Winston Monseque



Jerry Goldstein, Ed Barton, Tanya Tucker and Kent Duncan.



Heart



Shelley Duncan



Kathryn King

Friends Of Kendun

I'm Glad To Be Part Of Your Family

Steve Henge

Why They Keep Coming Back

SERGIO MENDES: A Major Influence From The Other American Continent

Recently, Sergio Mendes put the finishing touches on his Brazil 88 album, his third at Kendun Recorders, this one for Elektra. His enthusiasm for the studio remains undiminished, and he cites Kendun as "one of the best around." Mendes both records and masters at the Burbank facility.

"Kent and his staff try to make you feel at home," he says. "They go out of their way to put you at ease and they understand what the artist needs."

For Mendes' band, studio 2 is the best, providing the good feeling of a small, intimate room. Mendes brought an early band to the studio, worked with staff engineers, and has been coming back since. "They're all professionals and know the job," he says, although at present his primary engineer is Geoff Gillette, an independent. "But," says Mendes, "Geoff is really a Kendun man since he was the backup engineer supplied by Kendun for our first album done out there. We hit it off, and Geoff has been engineering for us since then."

The service is excellent from start to finish. "When you come in for your session, your tapes are on the machine and ready to go," Mendes notes. And, he adds, they stay with the project until it's put to bed, with Kendun's Terry Moore doing the mastering and Geoff Sykes lending a hand from time to time.

One of the key features in Mendes' working relationship is the fact that Kent Duncan is personally involved in seeing that things run smoothly. "For this last album," says Mendes, "Kent came out to the house and talked over the details to make sure everything was going to be there and time would be available. The album took three months of daily work from the first tracks to the final overdubbing."

Kendun always sees to it that the right equipment is there and if they don't have it, they'll try to find it. Mendes cites availability of a variety of mikes, harmonizers and the recently built acoustic live echo chamber.

Mastering is one of the procedures at which Kendun excels. "It's one of the great facilities," says Mendes, "and what's really excellent is that you can cut a reference record right there and Kent will go and play it in his office so you don't have to guess what it sounds like."

Working at Kendun has its drawbacks. One is its

Sergio Mendes: "You can cut a reference record right there and Kent will go and play it in his office."

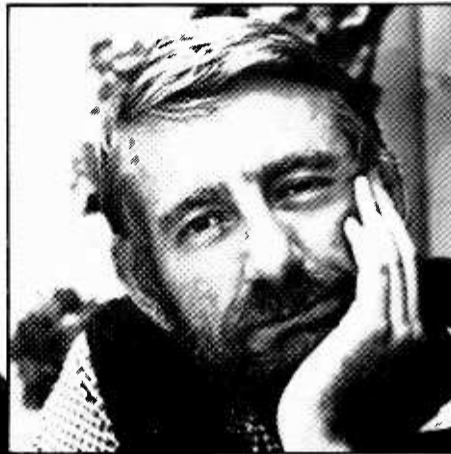
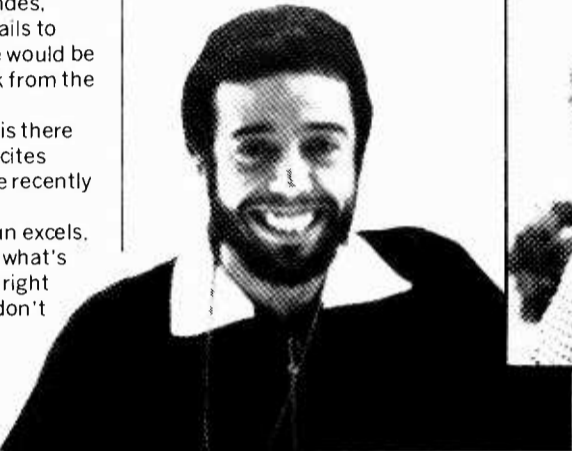
Burbank location, a long drive from the Mendes residence. "But on the other hand, you get a lot done because there are no distractions." In his long hours at the studio, Mendes says he has been rescued by many a turkey sandwich brought in by Duncan or staff.

A recent project that highlights both the versatility of Mendes and Kendun Recorders was the recording of a film score by Mendes for a documentary about soccer player Pele. Cues were worked out in a dubbing studio, but the actual orchestration was recorded at Kendun. Mendes enjoys filmmaking and hopes for more such projects in the future, but his next task is recording Gilberto Gil, a superstar Brazilian, at Kendun.

ROD MCKUEN: Kendun's First And Best Friend

Rod McKuen and Kent Duncan have been working together for a long time—their history goes back some 200 albums now. "I think we mastered 200 albums there and overdubbed some 300 sides," says McKuen, and Duncan gives this massive support a lot of credit for the studio's ultimate success.

McKuen says, "It's a family-run type shop. It has that kind of atmosphere. When we were there working 'round the clock until both Wade Alexander and I were ready to drop, someone would always go out for chicken or pizza and beer. I can't count the amount of that stuff we



Rod McKuen: "In no other studio in Los Angeles can you go session after session with no down times."

must have eaten! And Irene (Kent's wife) would always be around to see how things were going if Kent was out of town."

It was almost a personal studio for McKuen at one time. Alexander, McKuen's

personal manager and frequent coproducer, explains the situation: "Rod would come back from wherever he would be working and we'd immediately book into the studio to get as much recording done as possible before he left again." Adds McKuen, "Then one day I came back and said 'Let's get some time in at Kendun and Wade told me the place had changed, you couldn't just walk in and book time any more. But I must admit we brought it on ourselves, telling people what a great place Kendun was and bringing in other artists who would later book time for their own projects.'"

McKuen and Alexander continue to master all their Stanyan label albums at Kendun now that McKuen has a studio at his house, and they were responsible for bringing a good deal of Warner Bros. business that direction, having cut parts (master disks) at Kendun for various Warner Bros. projects. Warner Bros. liked what it heard and brought other albums in for cutting.

Besides the fine sound quality, McKuen praises the engineering and maintenance, spearheaded by Carl Yanchar, whom McKuen describes as "an outgoing and friendly person for a basically introverted man," as engineers tend to be. Yanchar has engineered many McKuen projects and Duncan played a role in the mastering end for a while, but was soon off "tearing down and putting up buildings. Kent really enjoys the construction side of the business," says McKuen.

The maintenance, according to McKuen, is excellent. "In no other studio in Los Angeles can you go session after session with no down times while the engineers repair something in the console or other recording equipment. And once in a great while a breakdown may occur, but Kendun has never charged us for the time spent waiting. That's important when you've got several union musicians sitting there idle." Additionally, McKuen adds, Kendun always has or can build equipment desired.

The sound versatility of the rooms is important for McKuen and Alexander, since

(Continued on page K-10)

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April 19, 1978

Dear Kent:

I must admit I suspected your eventual success when you opened a recording studio in your bedroom in a remote warehouse district in Burbank. I became convinced of it when you talked me into doing 16-track product with a 4-track board and a narration booth.

And now, after working in all of your rooms, and after mastering one gold and three platinum-plus Starship albums with you—I still don't know any better. I don't know *any* better.

Warmest regards,

Larry Cox

Larry Cox Productions, Inc.

CREATIVE SERVICES:

Professional Assistance To The Creative Mind

By SUSAN PETERSON

Kathy Anaya, secretary.



Patty Vasquez, creative services staffer who contributes warm greetings, cups of coffee and a well-run switchboard.



Greenstone and Yanchar review the day's session scheduling, with an eye toward making any special setups required by particular artists.

"We've taken the term creative and added a new dimension to it," explains Leila Greenstone, director of Kendun Recorder's creative services department. "When you think of creative you think of something concrete, like a sculpture that has been created. The terminology we're using is a cerebral thing—it's a creativity in dealing with people and there is no end product other than that the artists are happy with their end product."

At the helm of this newly-labeled department, Greenstone, who would ordinarily be called a studio manager, has the latitude to become involved (as do all of her members) in any aspect of the studio that relates to their No. 1 purpose—servicing the client.

Although the terminology "creative services" only came into being last November, Greenstone believes it has "always been a part of Kendun, part of why we grew so fast. It is something we've all done instinctively, but never gave a name before."

Six years ago, when the company first formed (with nothing more than, according to Greenstone, "Kent, a dream, two portable Ampex machines and 500 bucks") providing service was all up to the original three staffers—Greenstone, owner Kent Duncan and vice president Carl Yanchar. They also had the assistance of a public relations department consisting of two cats, who were a favorite attraction to the early clients. One of the studio mousers was so favored by Rod McKuen that he earned album credit on a McKuen LP.

The famous feline was Duffy, who, relates Greenstone, "used to love to lie on top of the console. The engineer would have to lift his tail to use the faders. One time he woke up and meowed right in the middle of a vocal overdub. When they were listening to the playback, it evidently came just at the right moment, and Rod loved it. So, he left it in and Duffy got credit."

The cats are no longer a part of the more sophisticated Kendun operation, but the friendly family style atmosphere remains, and a primary goal of creative services is to see it continue. As Greenstone says, all of their efforts "go toward making a mood for the artist that enhances creativity. They should get the mood the minute they walk in the door."

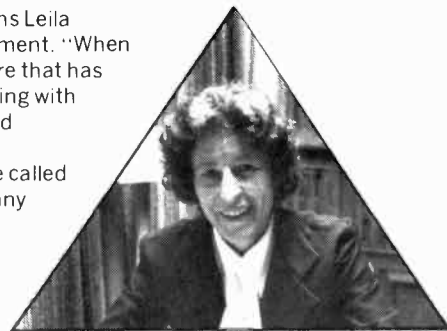
At that moment, the client is usually greeted by Patty Vasquez, whose primary duties are receptionist and switchboard operator—but as a creative services staffer, no such title is imposed, and she contributes in many other areas. In the same way, no other staffer would hesitate to offer a friendly greeting and cup of coffee.

A big part of Kendun's creative services philosophy is to provide incentive to the employees to contribute in all areas of the operation. The stultifying effects of a definite title and defined duties are avoided by the idea, explains Greenstone, that "we're all here to service the clients. We have latitude as part of the creative services staff, and the titles aren't really there. We don't believe in the 'you aren't paid to think' philosophy."

Making sure the studios are ready for the clients is the primary job of ass't. studio manager Jo Hansch, including providing necessary supplies, special equipment and setups. Hansch is also a cutting engineer, so he is of valuable assistance to the staff on technical matters. Explains Greenstone, "There are a myriad of other things he does as well. He's just the guy you go to for anything you need." That includes being on call 24 hours a day.

Night manager Sue Evans holds down the fort from 5:00 to 11:00 p.m., handling any needs that come up. (Continued on page K-10)

Valerie Godwin, another creative services staffer, primarily books studio time and handles all attendant frenetic alterations.



Leila Greenstone heads up Kendun's creative services operation, which covers not only making office functions run smoothly but catering to whatever artists need to bolster creativity during sessions.



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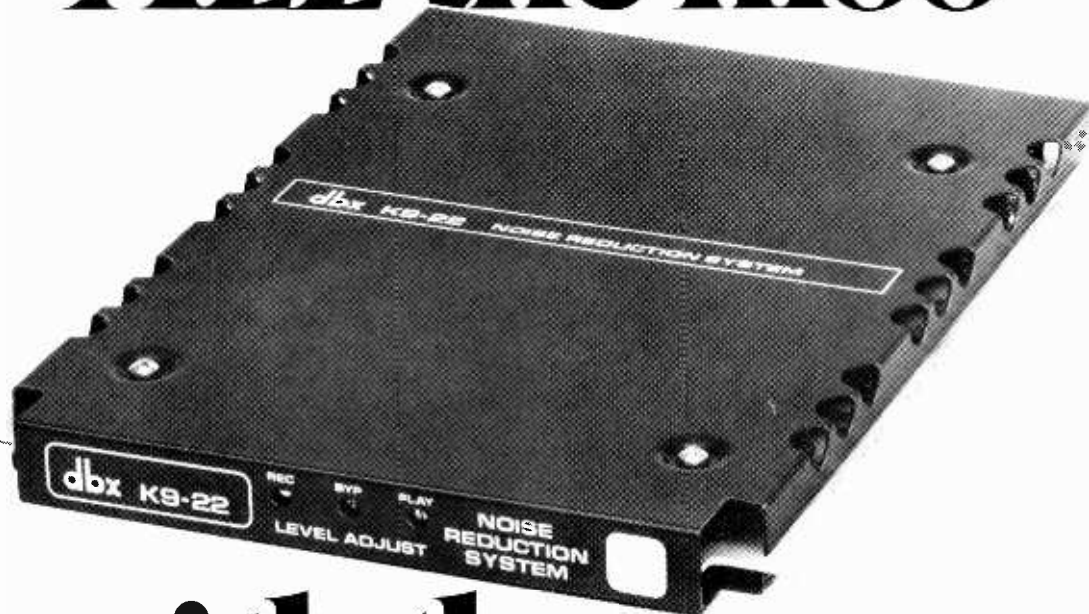
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Diversity By Design

• Continued from page K-3

That philosophy saw a new, 6,000-square foot acoustic live chamber added in 1977 as well as two new cutting consoles costing close to \$100,000 apiece. In fact, more than \$370,000 was invested in equipment in 1977 to "stay ahead."

"Fortunately, in college," adds Duncan, "I studied business along with electronics and that's enabled me to package this place to the financial community so we could grow at the pace we wanted to."

"It's hard trying to translate to banks what we do here. The studio business has a poor track record with L.A. banks. It's a service business and heavily capital intensive. You have to prove that you are stable."

And while studios have a tendency to go hot and cold, Kendun has been able to maintain a steady business pace throughout the years with an unbelievable 35 percent plus return on sales.

From 1971 when it grossed \$40,000 to 1975 when it grossed \$1.2-million, gross has doubled every year. Now the operation is averaging 25-30% annual growth.

The philosophy to co-develop as a mastering and recording facility was a conscious one from the beginning.

In fact, Duncan, who began his career doing remotes and mastering them, can be credited with pioneering a new breed of animal in the recording studio business—the independent disk mastering engineer.

When he first met Yanchar, who at the time was running Conway Recorders in Los Angeles in addition to his own console building firm, the two of them envisioned that complete kind of operation, although the rapidity of Kendun's maturation has surprised even them.

Certainly the complex's history has been a mosaic of 20-hour work days, parallel projects, painstaking dedication, and a measure of good fortune.

Beginning operations in 1971 as an 8-track room (studio 2, converted to 24-track in early '72) the site saw cutting rooms added in 1972 and 1973, studios 3 and 4.

The original live studio was closed down in 1972 and rebuilt as 24-track (Kendun was the first studio to have 24-track operational in Los Angeles), while studio 5, a third cutting room was opened in 1975.

In June 1976, Studio 1 ("the studio we always thought we were going to build someday"), a big live room, was operational. Studio 4, being reshaped as a half-speed cutting room, is set to be operational in July 1978.

Key developments in the growth period include an association Duncan developed with producer Wade Alexander, working with poet Rod McKuen at the time, resulting in a great deal of McKuen-related business.

"Rod was the mainstay of this whole thing at the time," recalls Duncan, "and he did everything he could to promote us at Warner Bros."

But Duncan's first love was mastering and when Kendun acquired its first lathe, Tom Hidley, the noted acoustician who had formed Westlake, designed studio 3. That germinated the seed for Sierra.

Perhaps the most historic point, though, in Kendun's formation came just two weeks after the cutting room was opened. Engineers Bob Margouloff and Malcolm Cecil appeared with an album called "Innervisions" by Stevie Wonder which was experiencing mastering difficulties.

"They showed up one Wednesday night," says Duncan recalling the marathon session, "at midnight and it was finished Sunday night. We cut 60 sets of parts plus 24 references. It gave us a good workout."

"But we did good work and as it turned out, it was a monster record."

After that, Duncan bought several hundred pressings of the LP through Motown and sent them around to prospective clients. From that point onwards, Kendun hasn't looked back.

"I have to give my thanks," Duncan points out, "to Record Plant owners Chris Stone and Gary Kellgran. They were wonderful to us and sent a lot of mastering business our way."

Norman Granz and Eric Miller took Kendun the Pablo Label which resulted in "immense mountains of work" and the client list for both recording and mastering began to swell to the likes of Stevie Wonder, Quincy Jones, Billy Preston, Buddy Miles, Jeff Beck, Sergio Mendes to numerous other top recording artists.

The gold records continue to pile up.

Sierra Audio laid dormant while Kendun was being sculpted and is now the Western Hemisphere agent for Eastlake as Hidley moved to Europe and metamorphosized Westlake into Eastlake.

In the offing for the future are possible new studios for Kendun/Sierra, continued equipment and acoustic refinement, assemblage of studios in such diverse locales as Australia, Japan and the Philippines as well as the U.S., and new definitions for the word service.

Or as Duncan might phrase it: "More biting the bullet."



Torn Between The Desire To Create And Destroy

Kendun began in response to Kent Duncan's demand for a new cutting room. His employers wouldn't give in to his urgent requests for needed changes and Duncan decided he needed a new room a whole lot more than he needed his employers. So he left to start his own engineering enterprise.

Having found a paint contractor's building for rent, Duncan saw that with a little imagination the premises could become a first class recording studio. so he moved in—in fact. Glenwood Place became his business and residence as he and his father (a tile contractor) launched into the remodeling.

Equipment was a necessary ingredient for the project begun in June of 1971 and for that Duncan turned to Carl Yanchar, an engineer who mastered from time to time at the studio Duncan was just leaving. Yanchar had a studio of his own and more importantly, a console building business, which contracted to provide a console.

By November the do-it-yourself construction project was completed (that is, the first 8-track room was ready to go; construction at Kendun never seems to end) and Duncan was ready to take on clients. But he needed someone to handle the booking. He found Leila Greenstone.

"I was running a business of my own at the time," says Greenstone, describing her activities as support services for freelance engineers. "Kent needed someone to answer the phones and do the booking and knew I was working out of my home. So he called up and said, 'want an office?' I needed the motivation of having to 'go to work,' so I said okay." In the early days, she maintained her business and took care of the Kendun chores simultaneously and the tradeout worked fine.

Greenstone cites the "if you want it done, do it yourself" atmosphere as being important at that time. "Kent found an enormous old wood desk up in the loft of a paint shed out back," says Greenstone, "and he decided it was just the thing for me to use. So he climbed up and dragged it down all by himself, virtually carrying the thing on his back." Greenstone then proceeded to refinish the desk herself, ending up with a very serviceable unit from which to deal with clients.

By TOM CECH

Duncan, meanwhile, continued to do mastering even as he was creating his own work environment. Even after Kendun opened, he maintained solvency by mastering elsewhere.

Early clients included the "Continuing Education Of The Bar" program of U.C. Berkeley, for which Kendun produced cassettes of speakers on legal topics and Audio Digest Foundation, which required on-location recording of speakers giving talks to doctors, also a continuing education program. But the client who insured Kendun's future was Rod McKuen. Duncan had been mastering for McKuen and his producer Wade Alexander for some time and it was a natural step for them to bring their recording business to the new studio. The result was massive booking of time and a great deal of encouragement.

However, an engineer was required to handle these bookings and Duncan tapped Yanchar for the job. Yanchar was already finding himself on premises at Kendun a large part of his working day, since he not only was engineering, he was also building and doing maintenance on the equipment.

As the client list grew, Kendun began doing work for such firms as 20th Century, New York Times Music and Teddy Neely (of Jesus Christ Superstar). Advertising was mainly word of mouth, but a few outrageous ads offering free beer and free fruit added to the Kendun impact.

Greenstone tells an interesting story of client satisfaction and amazement. "A

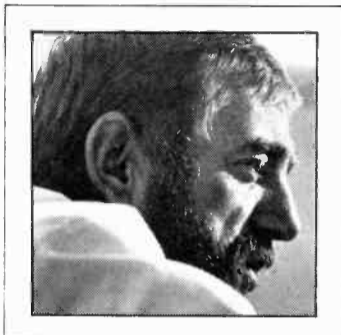
singer's throat was bothering her and she asked if we had a lemon. I said we didn't but if she'd wait 30 seconds I'd get one. She was really freaked out when I walked across the street to our neighbor's lemon tree and picked a ripe one. 'You couldn't do that in New York!' she said."

After about eight months, Duncan was forced to sacrifice his on-premise living quarters to construction of the sought-after mastering room, which was done by Tom Hidley. Barely

(Continued on page K-10)



Gold records such as Stevie Wonder's "Innevisions" line the walls at Kendun Recorders (the Wonder disk was mastered at Kendun).



Rod McKuen, the artist that ensured Kendun Recorders' future when he found the Kendun creativity the right ingredient for numerous album projects.



Kent Duncan at the board here is a far cry from the early beginnings when he found a paint contractor's building for rent and literally moved in to remodel. The remodeling never stopped. For a time after June 1971, Glenwood Place became Duncan's residence and he and his father, a tile contractor, started building Kendun from the ground up.

K-9

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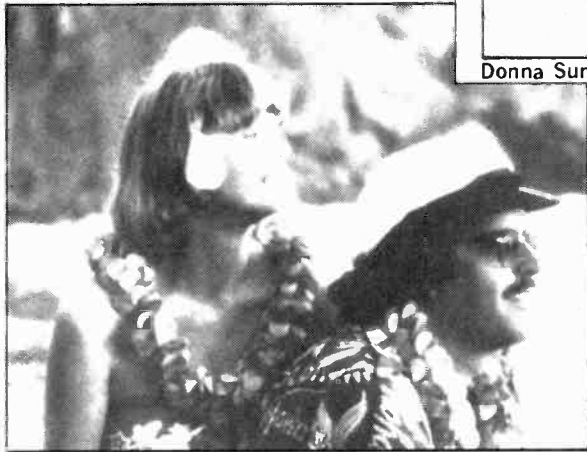
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History Of Kendun

• Continued from page K-9

had the room been finished when Stevie Wonder brought "Innervisions" in for mastering. Duncan did the job in a 52 hour marathon session and the rerecording success that resulted put the out-of-the-way Burbank studio squarely on the map.

After "Innervisions," the company was in a secure position for growth; that is, funds were obtainable for expansion. Says Yanchar, "Bank financing was used and financing became fairly easy to secure as our gross doubled every year for the first few years."

With added capital, Duncan could no longer control his urge to tear down walls and the first studio was rebuilt, enlarging it from basically a redub facility to a full-fledged recording room complete with rhythm section. Next, a string room was added. The manufacturing plant next door was obtained to make way for more Kendun studios, depriving Burbank of yet another rubber V-belt factory.

Meanwhile, the staff was constantly growing. After the first year, Kendun operated on basically a 24-hour-a-day schedule. The influx of personnel created a fragmentation problem, because new employees no longer identified with the total operation. Greenstone explains, "We're concerned with the problem and that's why 'creative services' came about. This gives the employees a small unit to consider themselves part of and helps get everybody pitching in to keep things running smoothly."

Sierra Audio was formed during construction of the first cutting room, as a dealer for Westlake Audio. But as Kendun moved into rebuilding the first studio, Westlake came apart, with Tom Hidley moving to Switzerland and forming Eastlake, which in turn made Sierra Audio its western Hemisphere dealer. In the split, Kendun Recorders/Sierra Audio obtained the services of Russ Glidewell, who had been working for Westlake, as business manager plus most of the construction crew.

By this time, Greenstone had not only become full time, but was finding herself swamped with work and the removal of the bookkeeping duties was a needed boon. Yanchar, too, was now a 100% Kendun staffer, having taken over the post of vice president as well as chief engineer, head of marketing and a host of other chores. Says Yanchar, "I was spending 24 hours a day at Kendun, so I figured I might as well be on staff."

The basic features clients cite as contributing to Kendun's popularity are that Kendun is "very friendly" and has "good vibes." Duncan describes his philosophy as to "provide an environment that makes it easier for musicians to create. And

in that sense the studio staff is as much a part of the music as the musicians who play it."

Says Yanchar, "We try to give them whatever they want, to provide the equipment needed for sessions. Even if they want to make a chicken play a glockenspiel. . . . Well, you've got to draw the line somewhere."

In November of 1975, Kendun began a bimonthly newsletter to clients. Greenstone says they did it for fun: "We had nothing better to do that day. . . ." But the newsletter, which features biographical notes on artists in the studio, describes the music they're into and provides other studio news, has been a success. "We've had tremendous feedback," says Greenstone, "and been asked to include many nonclients on the mailing list." It also has proved to be a valuable promotional tool and an outlet "for all kinds of nonsense" such as a recent description of the Burbank Home For The Criminally Tall (Kendun's new echo chamber).

The present studio setup includes two studios and two mastering rooms, numbered one, two, three and five. Studio four is presently being remodeled. Recent improvement includes the addition of the echo chamber complete with logos and street address. Finally, clients are able to identify the studio. "They used to come in hostile after an hour of trying to locate us," says Yanchar, "but the friendliness of the staff would calm them down. Now at least they know when they're here and we can start off on the right foot."

Kendun's Best Friend

• Continued from page K-6

they produce a great deal of quadrophonic material on their Stanyan label. Notes McKuen, "Kendun was the first independent studio to have the encoder. Kent worked out a deal with Columbia so he could use the encoder and in return Columbia got free testing of the system."

Bureaucracy never presented a problem, which was important for McKuen, since recording dates had to be structured around his constant traveling. Location, though, was at first considered a problem until it was discovered the privacy was a blessing. But it gave rise to an amusing anecdote.

McKuen brought Liesbeth List of Holland (a singing, stage and film superstar in Europe) to record in America. She stayed as a guest at his Beverly Hills home and when McKuen and Alexander took her to her first recording session, she was expecting a plush studio in world-famous Hollywood. After a long drive she found herself surrounded by small factories in outer Burbank, not quite sure what these two men were up to. Her apprehensions were allayed, however, and the resulting record was a recent Grammy winner.

The Creative Mind

• Continued from page K-7

including booking time, answering phone calls and generally seeing to it that everything continues to run smoothly. That could include contacting the maintenance staff, which is available on a moment's notice through paging devices or if the client requests, can be in the studio throughout the session.

The two traffic people, Valerie Godwin and Kathy Anaya take care of sessions booking, making up work orders, and the volumes of other paperwork involved in seeing that services are provided when and as requested, and all is properly documented.

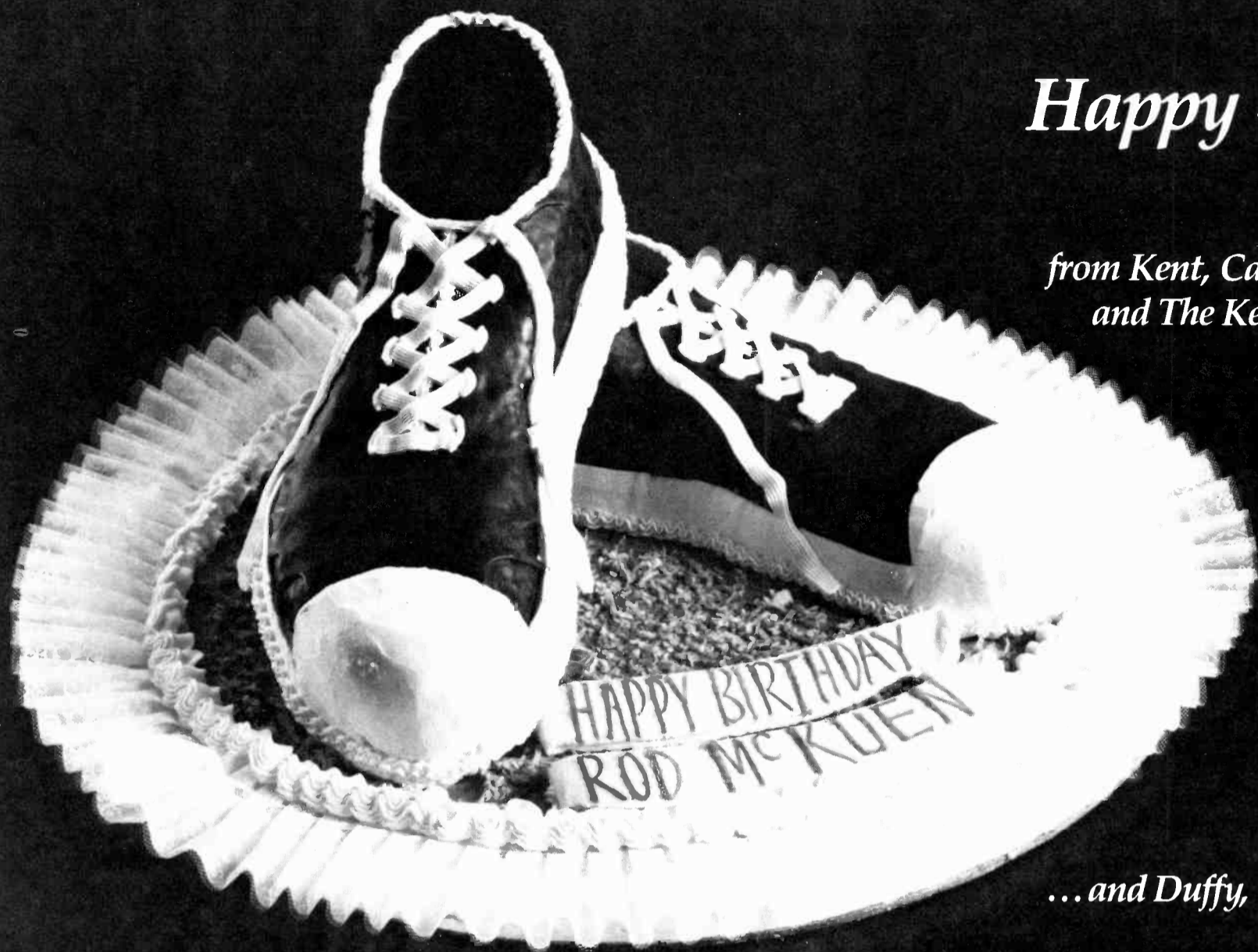
Greenstone, then, oversees all of this and more. Responsible for booking engineers on the sessions, she feels it is an important part of her job to "make their lives as easy as possible, by getting all of the necessary information for them ahead of time. If the engineer is cool, calm and happy, then chances are, that's going to make the client happy. It's a pyramid effect."

She also is very involved in public relations, such as getting information on what's going on at Kendun to the trades, and contributing, along with all of the creative services staffers, to the Kendun Newsletter which goes out to clients bimonthly. A sample of the information dispensed to clients: "Construction has begun on a new client's lounge (sorry, no sauna yet)."

In booking time, the staff is "always very happy to estimate for anyone what it will cost them—we can be pretty doggone accurate in helping a producer figure his budget," says Greenstone. During sessions, as the front office, they see to it that privacy is maintained, screening or completely blocking calls and visitors if the client so desires. They also see to such necessities as the storage and later, distribution of tapes and masters.

Then, of course, there is just a general area of troubleshooting—dealing with widely varying situations as they arise. During the course of the interview for this story, Greenstone continually had to halt to take care of such matters as squeezing in Pat Jeraci to cut the new Jefferson Starship LP, a missing drum stool mistakenly picked up by a rental agency, and rush messengering of a tape to a record company. She claims it is not unusual, when a session runs overtime, for the entire staff, "and I don't care how high the title" to rush in to help clean up—emptying ash trays and dumping garbage—for the next session.

Overall, whatever it takes to make the client happy, creative
(Continued on page K-19)



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When I first met Kent Duncan he was wearing a Record Plant jacket. He was sitting behind a massive executive style hardwood desk, surrounded with a lot of electronic gadgets—telephone console and phone dialer, calculator, an expensive stereo set—and I got the feeling that this room was the nerve center of the Kendun operation; this desk a focal point. Not a bad assumption, as Duncan ran through a day's agenda with his assistant Leah Bernstein and tossed out points to consider to his second in command, vice president Carl Yanchar, whose desk was also in the room (temporarily, they pointed out, and the historical course of a few weeks bears that out).

Transition is the keynote at 619/621 Glenwood Place as I discovered in the next few weeks, going through doorways that lead directly to walls non-existent the visit before. You very nearly need a fresh "map of the premises" every time you show up.

But on this particular day, Duncan's office was also Yanchar's and Bernstein's, housed the teletype machine which is the direct link to the world outside of Burbank, also housed the automatic typewriter used for Sierra Audio estimates and other correspondence and functioned as the conference room as well. Decorated attractively, as is the whole complex, the plush, laidback look of the room belies the activity taking place. Basically built of rustic wood and rock, the look is accentuated nicely with mementos brought back from the orient by Kent on his various business trips (Sierra Audio is building several studios in the Far East). A balcony



Leah Bernstein, Kent's assistant, is the friendly greeter to all who come through the executive reception area in the middle part of the complex. She has long learned to be facile with a dozen different projects all happening simultaneously.

above Duncan's desk contains the VIP bar, which is visited from time to time by various staff and visiting artists.

Although Duncan typically begins his day in the early morning hours, reading various trade and technical journals to keep up on the fast pace of the studio business (4:30 this a.m. found him reading an article on new recording techniques by Phil Ramone), his first chore on premises is a tour of the studios, checking each one out to make sure no problems have developed in his absence, and chatting for a few moments with whatever clients happen to be working in the room. Today's tour turns out to be a painful ordeal, as does any activity that required much walking, as Kent is hobbling about on an injured foot, the result of excess enthusiasm at a recent staff party.

"You see a few things that need to be taken care of; think of things you need to discuss with your people," says Duncan, explaining the motive for his 9:00 a.m. amble through the buildings. The tour takes only a short while and Kent returns to his office to face a mountain of paperwork that has developed in his absence (he has been gone about a week, pursuing various Sierra Audio transactions).

Duncan asks Yanchar if something has been taken care of and there is a moment's confusion as they clarify exactly what the problem is. "We're going to have to get in the habit of writing memos rather than just shouting across the room," Duncan muses. Bernstein and Yanchar are in agreement. Duncan explains that in the past, Kendun business could be handled across the table, but its phenomenal growth rate is imposing certain formalities on the organization.

"But," says Duncan, "one of the key factors in our growth is that we run this place like a business. The studios are on a regular schedule, booked round the clock, and we bill accurately for time and materials used. And we charge for missed appointments.

"Basically, producers and musicians appreciate being able to count on that kind of professional treatment and once you establish that your studio is run as a business, they'll respect you for it and keep coming back."

Duncan offers coffee, not your ordinary canned variety, but a fine Brazilian blend introduced to him by Sergio Mendes, who provided 20 pounds as a Christmas gift after Kent expressed a liking for it. "It's really good!" says Duncan, with his typically convincing enthusiasm.

Duncan finds his massive airline ticket on his desk, featuring stops in Europe and the Far East, and paging through it briefly, discovers errors. "This will have to be changed immediately," he says to Leah, outlining the problem. The planned departure is for the next day. Bernstein gets on the phone to make the changes, attacking the problem in the same authoritative manner used by Duncan.

One leg of the trip will include a visit with Tom Hidley of Eastlake Audio, who provides the plans for Sierra Audio studio construction. Among the topics to be discussed is construction of a model room for a major tape manufacturer.

Duncan takes advantage of a momentary lull in the activity to point out what a force Kendun represents in recording.

"Once in 1975 Kendun had been involved in the production

A DAY WITH KENT DUNCAN:

Three Days, No Nights, No Waiting

of 58 of the records on Billboard's weekly charts. There's what, about 450 records charted if you combine all the charts together? That means we had a ninth of all the records charting that week," says Duncan, beaming. "I'll bet if we looked at this week's charts our share wouldn't be too far from that now." He cites some figures comparing his operation with Record Plant and I mention his jacket. He grins. "In this business you've got to have a sense of humor," he says. "But then, we can afford to be big."

Bernstein interrupts to give Duncan a present—the new Joan Baez album. He is suitably impressed.

"Stevie, Dylan and Baez were always my favorites," he says, and Baez is the only one I have not recorded." He puts the record on the stereo and throughout the day we hear it maybe 10 times. It clearly has made an impact.

Russ Glidewell, the business manager, comes in to discuss various things, including the stock portfolio for the Kendun profit sharing plan. Also, a bombshell. A major tape supplier has substantially raised its prices. "I told them we wouldn't pay it, we weren't informed of the increase and we sent in our quarterly order prior to the change." They discuss the advisability of changing brands. Glidewell wants to know Duncan's opinion. "Does our order go at the old price?" Duncan agrees that since no notice was received they should hold out.

Within moments the tape rep is on the phone and they go through the whole argument. Duncan wants to know when they will be given a larger contract—Kendun's volume certainly warrants it. There is some hedging. No one else is given that kind of price break. The dickering goes on for a moment and the conversation ends amicably with not too much settled.

"Well," says Duncan, addressing Glidewell. "Tell me about the healthy finances of Kendun."

"Kendun is too healthy," Glidewell states, and adds, "it's now in a 50% partnership with Uncle Sam."

Conversation turns to cash flow, causing Duncan to



Kent gets down to some serious business as the day draws to a close. From left are Jo Hansch, engineer and assistant studio manager; Sue Evans, night manager; Kent; Leah Bernstein, Kent's assistant; and jazz producer Eric Miller.

expound on his financial philosophy—"You don't pay creditors, you owe them," he says. It's 11:30 a.m. and the tape rep calls to schedule lunch.

"They want to take us to lunch," says Duncan.

"What time do you want to go?" Glidewell is open, but doesn't seem to want to take the time out. Duncan settles the call and announces the reps will be arriving shortly. Glidewell returns the conversation to finances. "It's time to make some tax decisions," he says, and they discuss how to get a good over-all view of the Kendun-Sierra Audio financial empire. The decision is to call on the talents of Ambrose, the Kendun business computer, for a readout of the total financial picture, comparing every item with similar transactions the year before.

Another quick tour of the premises to see that everything is on track: a fleeting discussion with construction personnel ("These door stops cost \$10 apiece, the door closers cost \$40.00. Do you want them?" To which Duncan answers "Get them. The last ones wore out in a month. Get them!"); a look at some plans on the drawing board; a quick check to see if the front office is running smoothly. The tape reps arrive for lunch and are only kept waiting a short while.

Lunch takes place at a French restaurant in Studio City and discussion between escargots and margaritas is good-natured small talk—with an occasional barb thrown in. "How about a bigger contract," Glidewell wants

to know. It's pointed out that Kendun is already getting the best deal on the West Coast. "We're buying the most tape on the West Coast," interjects Duncan.

By the end of the meal the new contract has been more or less shelved (or ducked) by the two tape company reps. But as the entourage crowds back in the car (not without pain for Duncan, hobbling on his wounded foot) and returns to Kendun, the more immediate point has been conceded. The prior order will go at the old price. A second triumph, Kent is returning with the salad promised for Bernstein ("I forgot the last three times," says Duncan. "I better not come back if I forget the salad this time...").

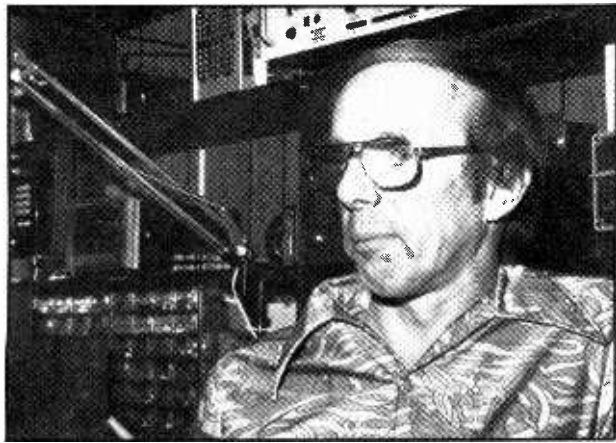
Kent approaches the afternoon with gusto, his morning earnings of \$15,000 refreshing his natural exuberance.

The first problem of the afternoon is to find a new computer programmer. Ambrose's prior trainer is deserting for New York. But Glidewell knows the brother of the chairman of UCLA's computer department and contacts him to see about tracking down someone who can do the job, possibly a graduate student.

(Continued on page K-17)



Questions from all sides... Kent is stopped in the reception area as he escapes from business associates with inquiries on construction and studio operation.



George Horn, chief engineer and head of mastering, is surrounded by the many machines and testing apparatus that serve as back-up and research at Kendun.



Client critique: John Golden demonstrates mastered disk for producer Robbie Porter of new LP by Marcia Hines, top Australian vocalist . . . from Boston.



Geoff Sykes, also a mastering engineer at Kendun, where the complex procedure has become a specialty, comprising nearly 50% of its activity.

DISK MASTERING:

Polishing A Performance

By RON TEPPER

With all the sophistication and knowledge that producers, engineers and artists have today, there still remains one step in the recording process that remains a mystery to many—disk mastering.

In the "old days" (pre-16, 24 and even 8-track), mastering was a simple process of transferring the mixed studio tape contents directly to a lacquer disk that would be shipped to a pressing plant for the final product.

Sound simple? It was. But, today the simplicity has gone out the window and mastering has become one of the more complex processes that takes place in the studio. And, for Kendun, that complex procedure has become a specialty. Six years ago, the studio opened as a "mastering studio." Today, nearly 50% of its activity is in the mastering area.

More than any other facet of recording, the mastering problems—both mechanical and psychological—remain. "It's only natural," explains John Golden, Kendun's recording director, "that producers should want more of what's recorded in the studio on the master. With the improved studio equipment and tape, the mixed tapes we get in here to master have an incredible amount of fidelity on them. There's no problem in transferring that fidelity—every bit of it—to the master lacquer disk. The problem develops when the disk is sent to the manufacturing plant and then a record pressing is made—oftentimes it is physically impossible to have that same fidelity played back on the disk that winds up in the home."

The physical problem does not stem from the manufacturing but from disk and playback equipment limitations. "I think," Golden says, "most people in the industry now understand that the more time we put on an LP the less fidelity we're going to get. It's simply a matter of the grooves being too close together and the playback stylus limitations. Ideally, we don't like to go more than 18 minutes a side."

The real problems develop, however, when master tapes arrive at the studio with 23, 24 or even 28 minutes of music on them. "There's no way a 23 minute disk is going to be as loud as an 18 minute disk. The longer the tape the closer we have to make the grooves on the disk and the closer the grooves the less level you're going to get. Playback is simply a function of stylus movement within the grooves and if the stylus is too restricted the playback will be as well."

Understanding the limitations of the disk is one of the prime reasons why independent mastering studios have grown. "Not too long ago," Golden recalls,

"the producer would come into the label and turn over the master tapes. The next thing he would hear would be the finished product on a disk. He couldn't understand why half the things he put on tape weren't on the disk. The problem was that the label was simply a place where tape was transferred to disk or sent to a pressing plant to make the master. There was a real need for a go-between—a mastering studio."

In a relatively short period of time, much like the recording process itself, mastering has become an art. The mastering studio Golden utilizes ("I try to use the same one each time . . . you get used to the nuances and differences in sound") contains nearly \$750,000 worth of mastering equipment, more than half of it less than a year old.

Golden spends all his time on mastering, as do Kendun's three other mastering specialists. "The only way to become absolutely proficient, particularly in an area like records where there are so many different problems in each step, is to stick to one area—like mastering—and become familiar with the problems and solutions. We do one job . . . mastering . . . and that's it."

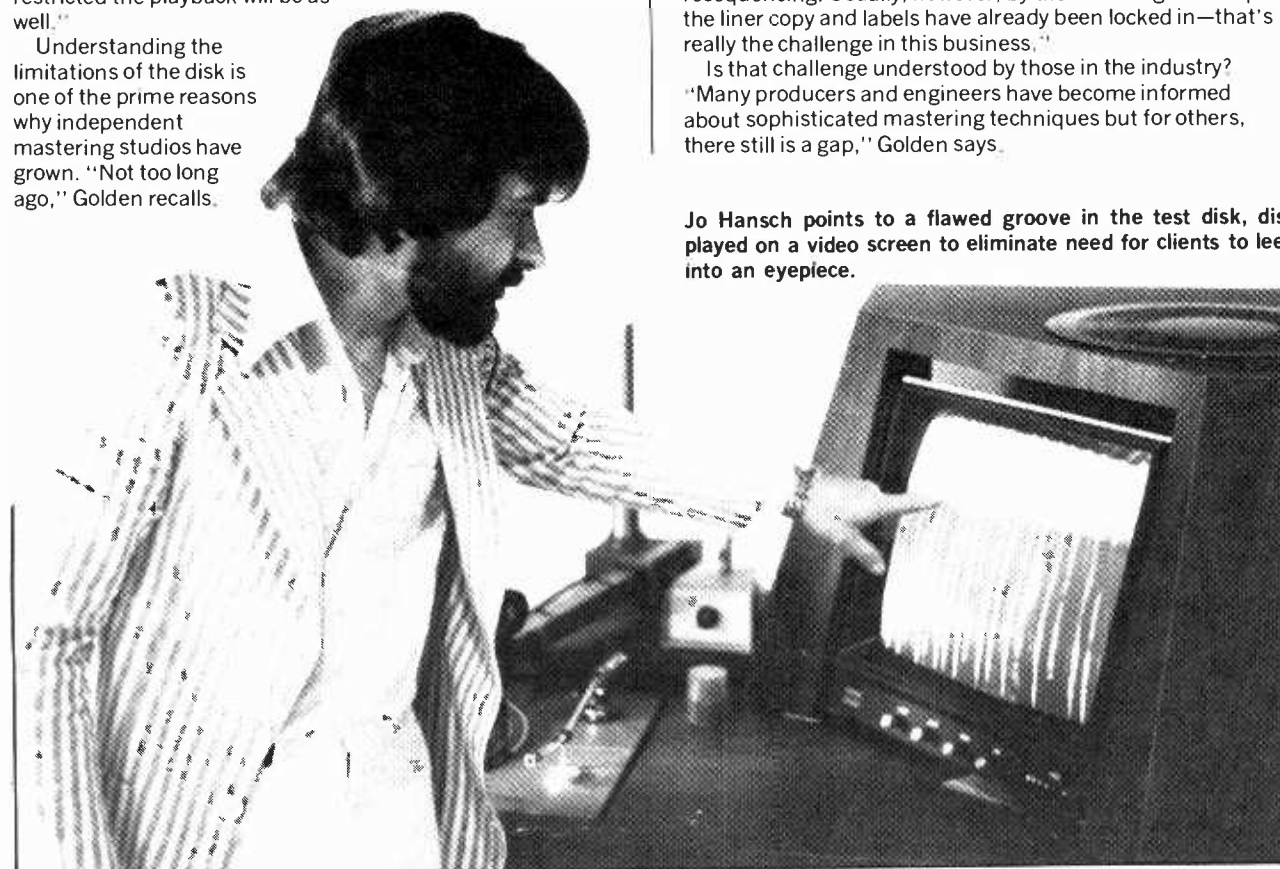
Mastering is a tedious, meticulous job. There are elements in it that make the job particularly difficult. "An LP," explains Golden, "may take months to record . . . mixing may take some additional months and those two elements combine to present some unusual difficulties. For example, people's ears change from day-to-day and one tune that is recorded and/or mixed on one day may have no relationship to another that is going to be on the same LP."

"One of the challenges in mastering occurs when we get an LP that has been recorded over a period of months in different studios and mixed over another period of time. We have to give a balance to the overall production so that it does not sound as if it was recorded at different times in different studios. The easiest LPs to master are, of course, those that were mixed by one engineer in one facility over a short period of time. The multi-studio mixes are tougher."

"Every tape can benefit from help" is a truism in the mastering field. "There has to be a certain continuity; a flow to an album," explains Golden. "If an LP goes from an upbeat tune to a slow one there have to be adjustments made so that there is a balance to the LP. Sometimes we might suggest resequencing. Usually, however, by the time we get the tape the liner copy and labels have already been locked in—that's really the challenge in this business."

Is that challenge understood by those in the industry? "Many producers and engineers have become informed about sophisticated mastering techniques but for others, there still is a gap," Golden says.

Jo Hansch points to a flawed groove in the test disk, displayed on a video screen to eliminate need for clients to leer into an eyepiece.



To bridge that gap, Kendun does something that is highly unusual and, for some in the industry, it might even be controversial. Every producer and engineer who comes to the mastering studio is given a special, 12-page article that was reprinted from "Modern Recording Magazine." Titled, "From Tape To Disc," the article is an explanation—in laymen's terms—of what mastering is all about; the limitations and why there are limitations; and the options producers and engineers have in the studio.

Are producers/engineers insulted when given the article? "No. There are technical reasons why you can't do certain things and why you can do others on a disk. There are also some interesting tradeoffs you can make when going from the tape to lacquer disk and this article takes all those technical reasons and breaks them down into everyday language—language all of us can understand. I think that's important and all the people we've had utilize the studio agree. The article is extremely helpful with a difficult subject."

Unlike some studios, Kendun prefers to have the producer and/or engineer involved. "We like to discuss things beforehand," Golden says. "Acts come to independent studios because they expect more and we've got to deliver."

Golden, as is the case with others in Kendun's mastering studios, has been in the studio business since the early 1960s when he was still in high school. He built his own two track studio in his parent's home before he was out of his teens and worked extensively with artists and studios across the country ranging from Gateway Recording (Pittsburgh) to Wally Heider's before he came to Kendun.

The changes in recording have, of course, been numerous throughout those years. "The public has become much more aware of fidelity. Consumers have components and like it or not they hear a lot of things on disks they never used to detect. In the 1960s they bought records because of the particular song and content. If it had good fidelity, well, that was a bonus. Today, it has to sound good or the retailer (and manufacturer) will get it back."

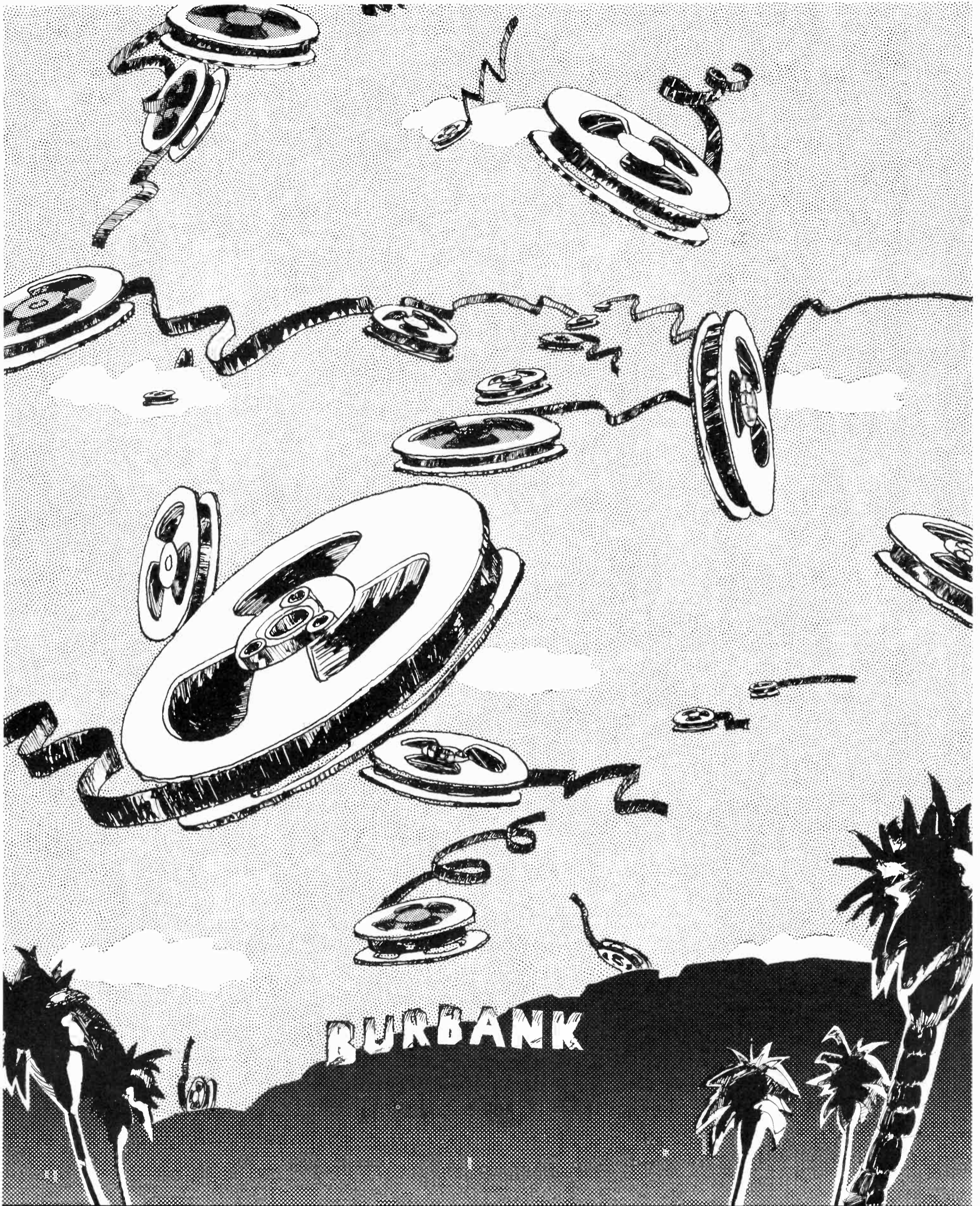
Kendun's mastering studios are preoccupied with quality. "About 50% of the lacquer disks we get are rejected because of some defect we spot." And before those lacquers ever arrive at Kendun, there is a rejection of anywhere up to 90% by the three or four lacquer disk manufacturers that are in the business.

Interestingly, those lacquer disk manufacturers—and the recording industry—would be "out of business" if it were not for a U.S. court order that requires aluminum producers to continue to supply the aluminum cuttings that make up the lacquer disk. Several years ago, Alcoa, one of the largest aluminum manufacturers in the world, decided it was too costly and tedious a process to continue. The quality and milling requirements required by the recording industry just did not make it profitable for Alcoa. And, Alcoa allegedly would have suspended the manufacture of disks if it weren't for a court order—that still is in effect today—prohibiting the company from discontinuing the disk.

"There are a great many painstaking, tedious processes as well as sophisticated equipment involved in everything from manufacturing the aluminum and lacquer disks to getting it down the way the artist wants to hear it in on the master but, basically, it boils down to one thing—mastering is a personal thing in a highly impersonal world. No two of us," says Golden, "do the same job the same way. Certain people have certain clients. It's your ears and the interpretation of what you're hearing. One guy might think it needs more bass than another."

"The difference in our studios is twofold: first that personal touch and secondly we try and let the mastering equipment do as much as it can. The machinery in these studios has enormous capability and can help to turn out a superior product—if we utilize it. (Continued on page K-19)





Kendun & Warner Bros.
We grew up together in Burbank.



Thanks, Kendun
Steve Barri, Michael Omartian and Warner Bros. Records

Considering the strides Kendun has made since its inception in 1971, what's left for it to do? Expansion is one key and management hopes to bring Kendun facilities to more musicians around the world. Says Carl Yanchar in discussing current facilities, "Conceivably, I see this entire block being taken over by the Kent Duncan organization." But the most immediate expansion plan is the opening of a branch operation in a vacation area.

Corresponding with planned growth was the recent addition of William E. Rogers as executive vice-president and general manager of all of the Kent Duncan organization. His direction of the management team will result in more capabilities, and as Rogers says, "Kent needs more time for the inventive and creative projects that have brought Kendun and Sierra so far so fast. There's no stopping him now."

For creative services, the future is likely to see expansion of the personnel training program. Still in its infancy, it will enable Kendun to share its experience and skill in studio operation with Sierra Audio clients. Experience is one of Sierra Audio's key selling points and it hopes to be able to market its management expertise as well as its acoustical and hardware sophistication.

Research efforts loom around the corner, as the maintenance staff members of Kendun are all highly qualified engineers and already build circuits that respond to a number of artist demands.

A more diversified technical staff may emerge, according to Yanchar, because in recent years the engineer, who formerly was responsible for all maintenance as well as handling the console during recording, is finding his role to be merging with that of the producer. As a result maintenance and construction of equipment is developing its own identity in the job market, with specialization occurring even here.

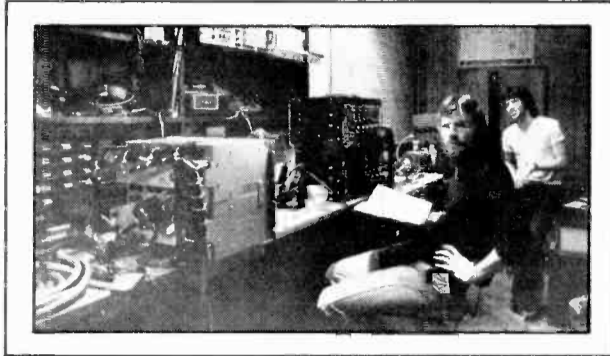
Potentially, Sierra Audio may develop its consultation services, but for the short term, the company is designing and will license manufacture of its own console. Consoles are hard to build profitably on a one-shot basis and require considerable capital commitment to gear up for full production, thus leaving licensing as the most viable short term solution. Some small products are already built by Sierra Audio, where in-house production can be more profitable and better satisfy the requirements of design in addition to the monitor.

Changes in technology will prompt corresponding changes for the studio organization. Studio acoustics will become more and more refined, for instance, and the attempt to revitalize quad may have an impact in this area, as a quad room has problems not present in a typical stereo setup.

Yanchar believes that Sierra Audio has no serious competition in the studio acoustics field and predicts future moves into other markets for the company. "We may build a mass produced version capable of functioning as a demo

THE FUTURE:

Planned Growth— A Firm Guiding Hand



Bernhard Handschuh (foreground) and Bob Moore, both maintenance engineers at Kendun. The future will bring a more diversified technical staff, because in recent years maintenance and construction of equipment is developing its own identity in the job market.

Bill Rogers, executive vice president, heads up administration for both Kendun Recorders and Sierra Audio and has been in studio related fields for the past ten years. He is seen here with his secretary, Martha Valle.



studio or workshop for the serious musician," he says. "Other potential markets are radio and television broadcast studios and auditoriums and theatre."

Digital will have an impact within five years: "Sooner than you would expect," says Yanchar, "because the Japanese are already offering digital at the consumer level." Digital, unfortunately, faces the same kind of standards problem that has been haunting quad, however, the technology is there and waiting in the wings. The key will be consumer acceptance.

Digital also will render obsolete current direct to disk progress, since the quality difference between direct to disk and digital is negligible. Digital encodes the musical impulses, virtually eliminating wow and flutter and surface noise, since in playback only the encoded signals are responded to. In conventional recordings noise is much more difficult to isolate from the music signal.

Digital, of course, will mean more work for Sierra Audio, since the less noise added by the hardware, the more noticeable the acoustical conditions of the room become.

(Continued on page K-17)



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- Bob Dylan—Before The Flood
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- Crosby, Stills, Nash, & Young—So Far
- Grateful Dead—From The Mars Hotel
- Herbie Hancock—Head Hunters



A Day With Duncan

• Continued from page K-13

A phone company man checks in because Duncan's phone system (one of his toys, lines go everywhere and he has used up all the trunks on the street) is not quite up to par. Office changes require different lines to ring in the various locations. An inspection of the closets full of terminals follows as Kent catalogs what he wants to happen and what isn't happening now.

Attention is turned to an ad being prepared for Sierra Audio. Kent wants changes and the ad rep indicates that Kent is almost impossible to please. But they are clearly on good terms. The ad is left in the hands of the artist for some minor type adjustments.

Duncan, again touring the building, notes that the foot thick security gate into the courtyard has been adjusted as required. But the connection for getting it open is out of place. He picks up the outside phone on the wall and talks to the front office. The message: "Have it fixed!" He describes how he wants it set up.

Returning to his office there is more trouble with his tickets and there has also been some communication concerning property he is buying on Maui, Hawaii. He takes time to make a few calls to find out what needs to be done.

A final negotiation with Bill Rogers is handled by phone. Bill is joining Kendun/Sierra as executive vice president soon and wanted to clarify sales responsibility.

Frank Clark, an engineer doing some mastering in one of the studios, wanders through to get a drink from the bar. Kent introduces him and briefly describes the special being planned. Clark spontaneously offers a testimonial to Kendun and Kent Duncan.

"You know," he says, "I've never had an opportunity to talk too much with Kent except to say hi when he checks to see how things are going, but he deserves a lot of credit for this place. It's really well run and the people know how to treat you right. They really go out of their way to make sure everything's on schedule and all the equipment's there when you need it. Even if you got a lousy sound, which you never would at Kendun, you'd come back just for the treatment they give you." He points out that he works at Kendun whenever he can convince the label or artists that it's the place to record and does all his mastering there.

Kent is extremely pleased, saying as Frank leaves the room, "Did you get that on tape? Wow! I couldn't have gotten a better testimonial if I'd set it up. You know, I've talked to him from time to time in the halls, but I never realized he was so enthusiastic about this place!" and adds, "Of course, it's only natural. . . ."

Eric Miller and Ed Michel, both independent jazz producers,

stop in and after brief hellos (both are good friends) retreat to the bar upstairs.

Kent has a few more details to deal with. One is a call to a prospective engineer. Kent and Carl have spent the day deciding whether to meet his price. After a short conversation, Kent announces he has just hired a new chief engineer. He turns his attention to a few papers and then joins Ed and Eric on the balcony for serious discussion and some 40-year-old scotch.

Both Michel and Miller, like Clark earlier, have nothing but good things to say about the operation. Miller sums it up: "Studios open everyday, but the reason for Kendun's success is that here they really care about what they're doing and know how to put it all together. They provide the right ambience for a producer to work in and that's a very important facet of a studio. The key is that this place is built and run for the customer."

At 8:00 p.m. when I leave for another appointment Duncan is just getting his second wind. I say goodbye from the door of his office, where Duncan is back at his desk, punching the buttons on his phone for one more urgent call. . . . **TOM CECH**

A Firm Guiding Hand

• Continued from page K-16

Other innovations Yanchar sees are laser microphones and a "recording system. In the future," says Yanchar, "the separation of console and recorder will be ended. Instead you will have one giant digital machine combining the console with memory, or storage medium." He explains that even now separation is maintained only because of hardware history—different companies have been building the consoles and the tape machines. As a result a superfluous electronic step of level and impedance matching the machines has always been required, with its accompanying signal distortion and noise, slight though this may be.

Whatever changes, Yanchar predicts Kendun-Sierra Audio will be in stride, ready to provide the latest technology to its clients.

TOM CECH

CREDITS

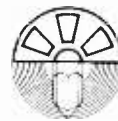
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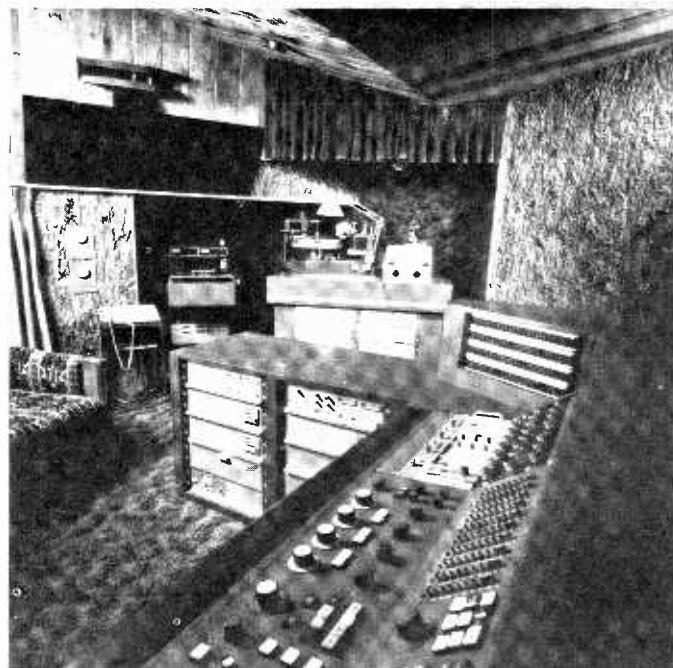
CARL YANCHAR

- Rod McKuen—Alone
- San Sebastian Strings—With Love
- Billy Preston—Nuthin' From Nuthin'
- Louie Bellson—Louie Bellson
- For Whom The Bell Tolls—Quad Soundtrack

JO HANSCH

- Broadway Cast—Your Arm's Too Short To Box With God
- Rod McKuen—The Unknown War
- The Black Eagle
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INNOVATIVE FINANCE:

A Professional Approach To Professional Clients



Bookkeeper Robyn Bailey keeps the day's accounting up to date. Her office has one of three terminal screens that provide access to the Kendun computer.

On the computer screen in the office of Kendun chief financial officer Russ Glidewell, a rocket ship appears at the push of a button. A countdown flashes on the right side of the screen, it hits zero, and the rocket blasts off, landing on the screen (so Glidewell avows) in bookkeeper Robyn Bailey's office. Just a quick demonstration of the far-ranging capabilities of Ambrose, Kendun's 16 million word capacity computer. Most of the time, however, Ambrose is busily engaged in the more serious business of helping Glidewell keep the cash flow flowing for both the Kendun and Sierra Audio operations.

As for Glidewell, there is likewise little time for computer games. Of his role at the company, he explains, "It's very hard to define the job, but that's true of any comptroller in the world, basically because accounting is a mirror of the personalities and the activity of an organization." In mirroring

the personality of the organization, the business end of Kendun believes strongly, says Glidewell, that "in dealing with clients in a business sense, we try to make the flow match the personality of the people. We have guidelines rather than rules."

That could mean, for example "tempering justice with mercy" on touchy situations such as cancelled studio time, according to Leila Greenstone, director of creative services. "If I can sell the time, I don't charge. If someone has two weeks solid booked and the artist is in an accident and has to cancel, you have to use your common sense. But, if someone cancels repeatedly, or just gratuitously cancels a session at the last second, and there's no way to re-book it, you have to charge."

Glidewell continues to explain that involvement in numbers is just a part of his work, adding that he has to know what's going on in all departments for various reasons.

"I try to get involved in all decisions—sales, marketing, services that we offer, updating the appearance of the plant—in other words, utilizing the numbers that are generated by the accounting department to be able to make much more intelligent decisions in all areas. The interviewing of personnel, establishing credit with the clients, all point out it's not a cut and dried job."

He insures that all of the bookkeeping is done for the day and all billing is correct. He also is very involved with the Sierra sales department, offering advice about pricing and scheduling the completion of the job. Most of the necessary information about the availability and price of materials and equipment is on the computer.

Glidewell believes Kendun to be the first recording studio to utilize a computer in such an integral role. He explains that the original reason they decided to acquire a computer was "the time that was involved in typing and calculating invoices." But that use led to others. He continues, "First of all, it has allowed us to double the speed of getting invoices out. This helps the client too, because it allows them to keep their costs more up to date. We have a master record file for each client and

the important data from the invoice, such as the number, date and amount is kept on that master record file. This file allows us to interface invoicing with accounts receivable so that during the invoicing program we have messages that appear in the middle of the program as to whether that client has exceeded his credit limits, or whether the client has past due invoices.

"In the accounts receivable program, it allows us to keep a history of payment for each client. For example, we know how long it takes them to pay the invoices, so we can estimate what they have open and how long it's going to take us to collect that, and that has in turn allowed us to generate cash flow reports much more easily.

"For example, on the accounts payable side, we have master records for each vendor that we deal with and when we enter the information for the purchase, we enter a due date, and have an



Russ Glidewell, chief financial officer, communicates with Ambrose. Glidewell believes Kendun to be the first recording studio to utilize a computer in such an integral role, which includes invoicing, credit, accounts payable, inventory control, tax planning and mailing lists.

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TO

KENT DUNCAN

*From Jim and Mort
And the rest of the Staff.*

automatic check writing program that lists out a cash requirement report through estimated due dates. So I look at the cash receipt report based on the history of receivables and compare that to the report on accounts payable, and see whether or not I'm going to have a problem. That kind of sophistication has allowed us to create a much smoother feel for the operation."

Also stored in the computer is information on materials available, updated daily through the invoicing program. There is a code that automatically removes an item (for example a roll of tape) from the inventory when it appears on an invoice. Using the computer data as a guideline, Glidewell notes, "we find out that we're going to run out of tape long before we do it."

Other areas in which computer data aids Glidewell and the company are in tax planning (projections allow them to plan income taxes, which are a major expense for any company, years in advance), and promotional mailings. The computer currently stores over 8,000 names and addresses, which can be called up all at once, or selectively according to certain codes.

With this storehouse of valuable information to deal with, it is not surprising that Ambrose is provided with a duplicate back-up set of storage disks, kept at a separate location.

As previously touched upon, Glidewell is very involved in planning and scheduling Sierra Audio projects.

"In scheduling," he continues, "You have to take into consideration what stage the client is at. They may not have an investor yet, or no information to give the investor even though he's lined up. The usual situation is that they have decided to build, have contacted an investor or lending institution of some sort. The clients either have some capital of their own and need additional capital or a group has determined it will invest if it can be assured of a certain return on investment. So we would then take the information and offer to evaluate the site, and would give a quote based on the design, layout, material, equipment, training and a prospectus for the entire project, and determine whether or not the project was feasible from a cash flow and profit standpoint.

"The time to build from a clean shell could be 90 to 120 days, but this depends on a lot of things. If they have chosen to purchase a hard-to-get recording console, it may take six months to get. We know all those availabilities, and we can advise them in this respect."

Another important aspect of the Sierra Audio business is the training program, which is offered to clients who are building studios. It is available to their office and bookkeeping staff, affording accounting advice, how to set up and maintain books, credit and personnel policies and that aspect of the recording studio which doesn't have to do with the actual session. Sierra Audio also offers a training program for the in-house engineers, both recording and maintenance, and both programs offer the opportunity to work side by side either in Burbank or at the location with Kendun's senior staffers.

Glidewell notes that the program is still young, and so far the office operations training has been either over the telephone or providing outlines for them to follow, and interfacing with the client's investors as far as what sort of return on investment they could expect to receive. "We advise them on their spending habits and things of that nature," explains Glidewell, "so they can operate within their budgets."

Overall, Glidewell expresses a great deal of satisfaction in the growth that he has been a part of at Kendun. Having come on board just three years ago as chief bookkeeper, he has watched the business build from a bookkeeping system that consisted of some spare-time assistance by Leila Greenstone and an outside accounting agency, to the sophistication of Ambrose. "Both Kent and I knew at the time that the growth was going to happen, it was just a matter of planning for it," Ambrose, which they installed, programmed and put on line in a speedy two months time, went into operation just over a year ago.

Glidewell feels the company is powered by a common goal of working "to be at the front, and to us that means being the best. We want to be proud of what we do. This group of people, are very creative and intelligent on an individual basis. It's a compliment to be a part of it, and also very challenging."

SUSAN PETERSON

Disk Mastering

• Continued from page K-14

We try to blend that capability with the creativity of the producer, artist and engineer."

And, judging by the round-the-clock activity in Kendun's mastering studios, that blend has been a success. The next project for John Golden as this interview was concluded, was a pair of 28 minute sides for Paul McCartney's new Capitol album brought in by engineer Geoff Emeorick.

The Creative Mind

• Continued from page K-10

services provides. "If the artist feels like recording with blue lights in the ceiling, we'll change the lights," Greenstone summarizes. "If you can engender a feeling in the client that this is a place where he can come and work and have those good vibes necessary to creativity on his part, then we have been creative on our part. It's a very exciting thing to see happen."

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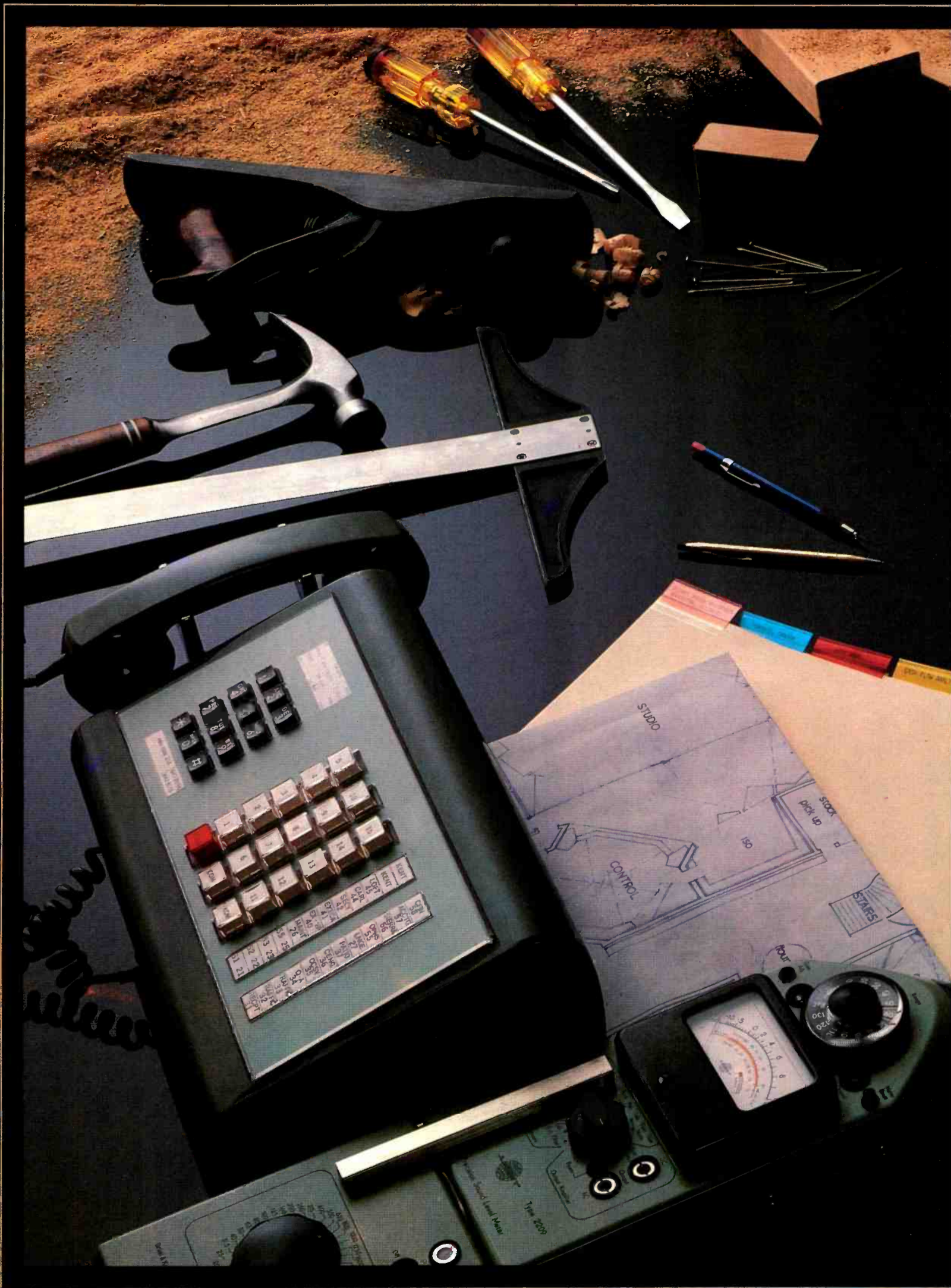
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Kent Duncan
Sierra Audio Corporation
621 South Glenwood Place
Burbank, California 91506

Dear Kent,

Thought I'd take a moment to thank you and your staff at Sierra for the hard work put in on behalf of Eastlake and Hidley design. We have a lot to thank our industry for.

Consider for a moment: Since I emigrated to Switzerland 2 1/2 years ago, Eastlake has designed some 80 studios. More than 60 are already built; the rest are in various stages of construction with completions scheduled for later this year.

As for Sierra, congratulations! on the Montreal, North Hollywood, Toronto and Beverly Hills studio constructions. About the "Pierce Arrow" installations in Chicago, what can I say but Beautiful! We start internal construction on the Tokyo Sony studios this month: 3 studios, 2 re-mix and voice-over, 2 mastering, 6 editing and one echo chamber. Thank you for the close on this one.

Thanks also for the hard work and long hours on our many shared business flights around the world...Here's to us, and to our many friends in Music.

Best regards,

Tom
Tom Hidley - Eastlake Audio, S.A.

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SIERRA AUDIO:

The Only Studio Builder Offering An Acoustic Guarantee

By RAY HERBECK JR.

Sierra Audio was founded in 1976 by Kendun Studios owner Kent Duncan and dedicated to the proposition that not all studios should be created equal. Some should be endowed with Tom Hidley's approach toward acoustical design, the one element in studio construction today which can impart an edge of superiority.

"Tom Hidley was the first man to come up with the idea of using an 'active trap' in the design of a studio," explains Jo Hansch, Kendun Recorders coordinator and a mastering engineer. He points out that the trapping principle was not invented by Hidley; rather, he was responsible for its application to studio design to increase separation between instruments being recorded.

"In other words, when a musician nits a note in a Hidley room, it goes into the microphone or disappears into the wall," continues Hansch. "When desired it can return with any pre-designed decay time to obtain the proper perspective for the particular instrument being recorded."

Duncan's four Kendun studios were designed by Hidley, owner of Eastlake Audio in Switzerland. Each studio represents a variation on Hidley's acoustic theme. With these samples readily available, Duncan formed Sierra Audio as Eastlake's exclusive agent for Hidley's designs in North and Central America, Japan, Australia and Asia.

Additionally, Duncan determined to build Hidley studios sold by Sierra, primarily because he has a background in construction. "Kent enjoys tearing down walls," says Carl Yancher barely concealing a grin. "Seriously, his dad was in the construction business and Kent always enjoyed being involved in the execution of plans down to the selection of materials."

To complete Duncan's concept of selling "a whole studio," Sierra Audio also represents the product lines of Harrison, Ampex, Audiotronics and Cadac. "We don't like to sell only bits and pieces," adds Yancher, chief of planning and development at both Sierra and Kendun.

End result is a unique one-stop studio shop. Through Sierra Audio, design, construction and complete equipment furnishing can be obtained from one source by anyone in Sierra's sales territories.

He adds that since recording and broadcasting in these Asian nations are virtually one and the same, Sierra Audio is also worldwide export agent for broadcasting equipment by Pacific Recorders and Engineering. "In the Far East Yancher explains, "it's like it was here in the early days of the industry, when the radio and television stations were also the places that did the recording."

The latest development in Sierra Audio's "one stop" approach is the evolution of a training program for clients. "Because we also operate the studios here," explains Yancher, "it's a natural training ground, ideally suitable for clients to visit while we're building their new studio."

He adds that the training program is especially good for clients outside of the U.S. "where recording techniques are different. Here they can learn U.S. techniques; all the details about the equipment they're buying which you couldn't get merely by reading the manual. It gives them a jump on experience."

Included in the training program are mixing, mastering, maintenance, office and traffic booking procedures, credit policy and a mini-bookkeeping course. "It could take at least a month for any of the technical areas," adds Yancher, "but less for the office training."

Heading up the technical curriculum is Geoff Sykes, one of several Kendun staff mixers and also a mastering engineer—the only staffer to wear and use both mixing and mastering hats. Sykes originally proposed the training idea to Duncan.

"It started because I wanted to see all staff at Kendun use our own equipment in the same manner," explains Sykes, who started out 11 years ago as a DJ at KPFK in Los Angeles. "If we all do it one way, it makes sessions more efficient and there's never any guessing."

Once the Kendun staff was "re-oriented" on the equipment, it was a logical extension for Sykes to suggest offering the program as a service to Sierra clients. "Many of them are going from small studios to 'the big time' with us," he explains. "So all of a sudden they've got this sophisticated equipment in a beautiful new studio, but they really don't know how to run it."

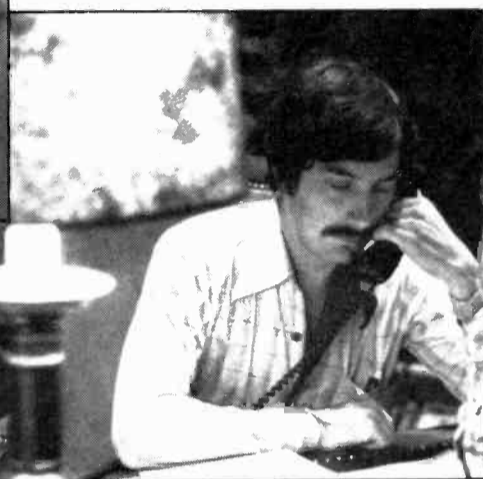
"In addition, specific instruction is necessary on the use of a properly designed environment to convince engineers to use distant enough mike techniques to take advantage of the acoustics.

"It's like, you've been working with a simple Tascam all



Kent Duncan (left) often visits the site of a studio being built by Sierra Audio. "We'll visit several available sites and offer an evaluation. Site selection of a proper shell or lot can critically affect the cost of isolation constructing," Duncan says.

Carl Yancher (right) cites 18-foot ceilings and at least 1,500 square foot work areas as important criteria in studio planning which uses a Hidley design.



Both a mixing and mastering engineer, Geoff Sykes originally proposed the idea of training Sierra clients in the areas of mixing, mastering, maintenance, office and traffic booking procedures, credit policy and a mini-bookkeeping course.



Andy Weis (right), Sierra Audio salesman, fills in a client about the company's "one-stop" approach whereby clients receive training while building their new studio.

your life, but now you're sitting down at a Harrison—and where do you start?" He points out that he does not teach clients how to mix, just how to operate equipment.

"Mixing is a matter of taste," he insists. "You can't tell someone what something's supposed to sound like. But the more they know about the equipment, the easier it will be for them to get the sound they want."

Sykes takes clients through their paces in consoles, limiters, monitors and tape machines. "But it's not an engineering school. I won't take someone aside and say, 'This is a reel of tape.' We have to assume our clients already have a certain degree of technical proficiency." He adds that the training program is an option, emphasizing it exists for clients to take advantage of. "But we don't force it on them. It's there if they want it."

Yancher goes on to explain that virtually anything is available at Sierra Audio if a client wants it. In fact, he explains, the first step taken with any prospective Sierra Audio client is to "talk with them and find out how serious they are. The best way to do that is by giving them a definite

idea of how much it's going to cost." He says the range now, depending on equipment selected, is anywhere from one-quarter to one-half million dollars.

Once the bottom line is determined, either Yancher or Duncan visits the client and inspects the site which has been selected. "We'll visit several available sites and offer an evaluation. Site selection of a proper shell or lot can critically affect the cost of isolation constructing," according to Duncan.

"It's not often a client will want us to build a shell, since that's pretty expensive," he says. "However, it's a little easier from the aspect of complete control."

One important consideration for any design to be implemented within an existing structure is ceiling height. "Because of the design we build," Duncan explains, "traps are installed in the ceiling and they take up from four to six feet in depth. Plus you have air conditioners." The ideal ceiling height, he says, is 24 feet or higher.

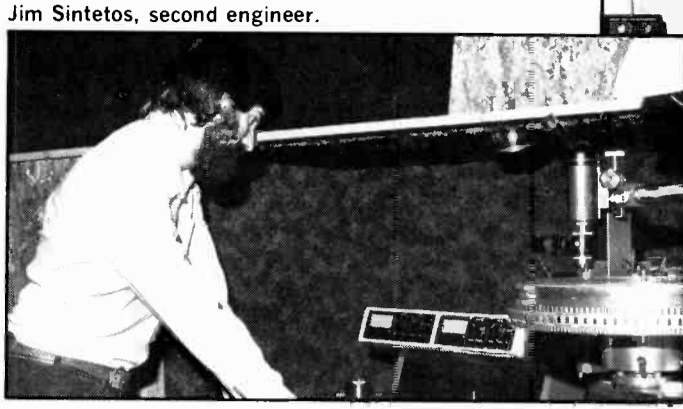
"We make the entire ceiling space anechoic," he adds, "which means there's no reflection" (Continued on page K-30)



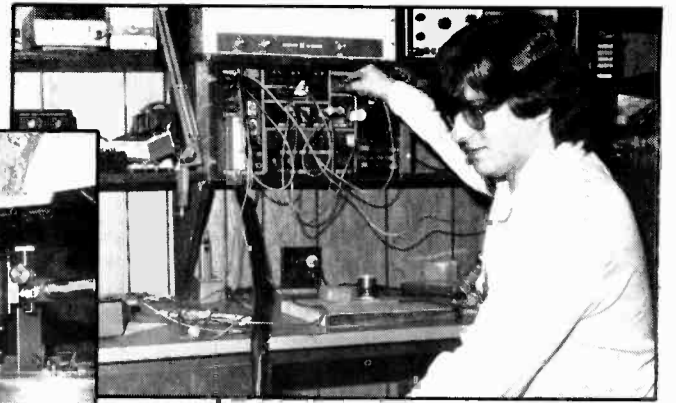
Kendun People



Denis Segar, maintenance engineer.



Jim Sintetos, second engineer.



Vencil Wells, maintenance engineer.

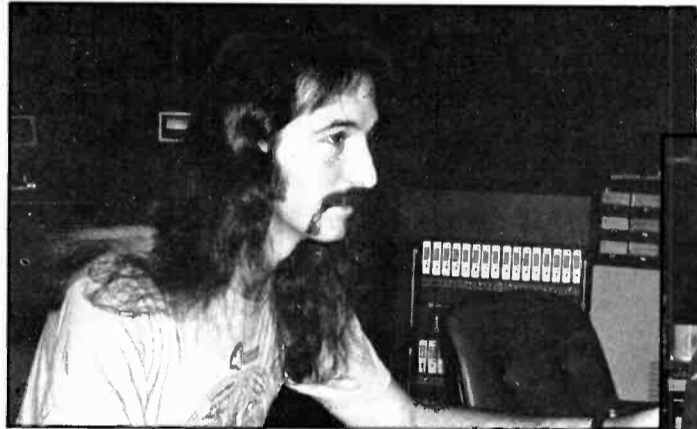


Ed Romano, maintenance engineer.

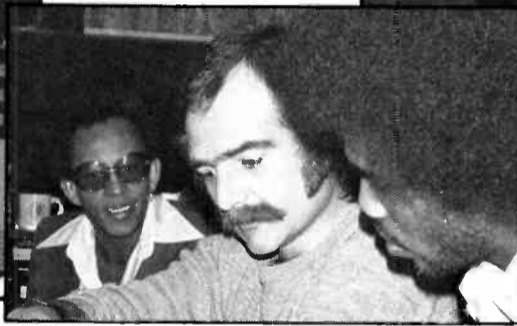


Bob Tebo, second engineer.

Bob Bullock, recording engineer.



Dion Lamont, Rick Heenan, Kendun engineer and McKinley Jackson (all from left).



Joe Laux, recording engineer.



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Pierce Arrow Recorders in Evanston, Ill., under construction. When completed it will house two studios, a mixing room and mastering room. Says manager Frank Seater, "They've provided a bang-up foreman and great plans. They've even helped us with our own financial presentations."

"With the new rooms," says manager McCluskey, "bands can finish the mix a lot faster. We can move people through the studio faster, too, by shifting them into the new, small studio for finishing up."

Artist reaction has been positive, he adds. "We had the Stones here last year, and they quite enjoyed the room. They started mixing their 'Love You Live' album here, until Mr. Richards ran into his problem."

McCluskey says Sounds Interchange has been open since 1973. Based on the response to the new facilities, "I could use about two more studios just like them right now, but we still have to pay for the first one!"

The relatively high pricetag of custom work by Sierra Audio is also mentioned by Frank Seater, co-owner with Sammy Lynn of Star Studio in Milwaukee and the new Pierce Arrow Recorders, under construction by Sierra in Evanston, Ill., just outside Chicago. The two plants will be about 60 miles apart.

"It is an expensive project alright," says Seater. "But it's turning out that doing it with Sierra is actually less expensive in the long run than doing it on your own, and making mistakes."

Seater and Lynn previously had done it on their own and, he admits, had made mistakes. Star Studio opened in Milwaukee five years ago. "And it's been a constant battle trying to get around problems which were built into the acoustic design we used here in the first place," he says. "We've gone through modifications in monitor systems, equalization, room placement, board positioning... everything."

Seater points out it is all in the constant search "to reproduce exactly what is created in the room, you know. So, when we decided to open a new facility, we wanted to hire someone who had given this problem of acoustic design some serious thought, and who had come up with some solutions."

Seater and Lynn spent nearly eight months on their own in search of the right person or firm. "We decided to build a studio which would incorporate the best thinking in terms of what we could identify with from our own experience, as well as a bit of the future. We'd rather have the first of the 1980-type studios than the last of the 1960-type."

Seater explains that only 15 years ago it was possible to record adequately in a garage. But the market now is developed to the point where radio program directors made decisions based more on the quality of a recording than on arrangement or performance.

"The minute you set up a mike, a monitor system, a recorder, or even a wall or ceiling in an environment," he continues, "you're making compromises in sound. It has an additive or subtractive effect on the finished product."

Seater and Lynn met Tom Hidley in Paris at an industry show last March. Subsequently, they conferred with him again and he suggested that, if they were interested in his acoustic design concepts, they should contact Kent Duncan, whose Sierra Audio in Los Angeles represented him.

"We talked with Duncan three or four times," says Seater, "and that was before he really knew the extent of our project. At that time, he was just gearing up to really launch his Sierra Audio operation, and we already were impressed with his presentation. He had the kind of information and organization we've never had access to. They gave us precise cost estimates on everything."

"The presentations convinced us that Hidley's acoustic theories work. It isn't some guy sitting in a room figuring that something 'might' work. After all, we didn't particularly have any desire to be out on the prow of the ship in acoustic design."

Seater and Lynn decided to go with Sierra Audio not only in studio design, but construction as well. "They've provided a bang-up foreman and great plans. They've even helped us with our own financial presentations," he adds.

When completed, the new Pierce Arrow complex will house two (Continued on page K-30)



Sounds Interchange in Toronto: The solution was to sink the studio five or six feet below the old floor level, so the new control room could overlook it and maximize space. Says manager McCluskey, "With the new rooms, bands can finish the mix a lot faster. We can move people through the studio faster, too, by shifting them into the new small studio for finishing up."

Sierra Audio's first three studio projects illustrate the company's commitment to thoroughness and quality in both design and execution. Each project presented a different set of parameters within which Sierra Audio's team had to work.

At Chuck Gray's Studio 6, Montreal, Quebec, things came full circle: The room had been designed back in 1972 by Tom Hidley prior to the formation of Eastlake.

"We took the room over from the original owners," says Gray, "but they took their monitor system with them." Gray says his studio has used probably every kind of monitoring system on the market since then, "trying to get by."

Eventually, Gray settled on a system of monitors using 604E speakers. He placed them in the wall cavities, but points out that the previous operators "had to suspend speakers from wires because of transmission problems through the walls."

Wanting to return the room to its original concept, Gray contacted Sierra Audio. Carl Yanchar personally supervised the renovation.

"He wasn't just a technician who didn't know anything about making records," says Gray. "Yanchar was an experienced mixing engineer. He seemed to be going for something that he had inside his mind, that he was relating to."

The result, according to Gray, was a control room redesigned "by somebody who had enough experience to realize it's not all just numbers. When decisions were made, they were based on mixing room time, not just theory."

Gray says Sierra Audio made corrections in the room, "based on what they've learned in the past seven years or so. They installed their own monitors and a complete rack, and solved the problems which had been built into the room structurally."

Originally, Gray had told Yanchar that he didn't want a monitoring system which would sound great in the room, but when removed leave nothing on the tape. "What we have now," he says, "is a situation where we can monitor at extremely low levels and get a really nice, even result quickly."

At his first try using the new system, Gray mixed a complicated session using electronic and acoustic instruments. He finished the entire album in two days.

"So now, instead of putting all our emphasis in the control room trying to figure out what we're listening to, and then trying to fit it into a familiar groove, we spend more time out in the studio," he adds, "where we're moving microphones

around or whatever, trying to evolve a second order of techniques."

The new facility opened last November, Gray says. And despite word getting out that Studio 6 now has "the most precise mixing room in the city," some engineers come into it and still want to use the old 604E system.

"They're really into them," Gray explains, "and they expect to hear certain things, which won't be heard on the new system. So, we wheel in our old 604Es and let them use them. The difference now is, if somebody screws up using the old system and does it wrong, we can say, 'Well, you had the opportunity to do it right!'"

Gray points to a very methodical approach used by Sierra Audio's team. "One step at a time, you know," he says, "they seemed to know what they wanted to achieve. They used elaborate techniques for tuning the room, new equipment with precise readouts on paper graphs."

Gray is still experiencing the difference in the room. "It's unbelievable," he says. "Sierra Audio's ability to cope with existing design and built-in problems, and yet get results, is really impressive."

Paul McCluskey, studio manager for Jeff Smith's Sounds Interchange, Toronto, Ontario echoes Gray's reaction. "People are very enthusiastic about the sound of the new room," he says, adding that booking is now running 90%. Prior to the opening of a new studio and control room last Halloween, booking averaged 70% for the preceding year.

Prior to Sierra Audio's project, the company was operating one huge studio. "We could handle 50 musicians easily," says technical engineer Gary Penfound. "But we couldn't move sessions in and out very fast."

The decision to add a smaller studio and control room was made by Smith, who contacted Kent Duncan. The problem was to build the new facilities within the existing plant of Sounds Interchange.

"Well, we had this little hallway or foyer," continues Penfound, "and a lounge with a tv set and so forth, plus a little post production or dubbing room. Sierra Audio took those three areas out and put in the new studio and control room."

The solution was to sink the studio five or six feet below the old floor level, so the new control room could overlook it and maximize space. In addition, a new 40-channel Harrison fully-automated control board was installed. The new facilities were coupled via closed-circuit television to the major studio. Both are now set up for tape lock and quad.

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Carl Yanchar, Kendun's vice president and chief of planning and development, is the technical overseer of nearly \$2 million worth of state-of-the-art equipment spanning both live recording rooms and mastering studios.

At first encounter, the insides of both mastering rooms and studio control areas resemble the bridges of space vehicles primed for intergalactic excursion.

Closer musical encounters reveal startling equipment

"New types of tape recorders are the first phase but the whole system will eventually be digital from start to finish."

capabilities with hints of even greater sophistication to come.

Studio 1, a live recording/overdub/mixdown room can accommodate 35 measuring 40 feet by 50 feet. The control room measures 26 feet by 26 feet.

The interior of Studio 1's control room contains a Harrison console with Allison automation programmer, two Ampex 1200 24-track recorders, a Studer A-80 4-track with dbx's for tape delay, two Ampex ATR-100 2-tracks and two Dolby M-24s. The monitoring system is Sierra-Hidley with alternate JBL, Altec and Auratones.

Available also is a cornucopia of outboard and accessory tools ranging from graphic and parametric equalizers, limiters, expanders, echo devices, digital reverb, harmonizers and others.

Studio 2, the other live recording/overdub/mixdown room, can accommodate 16 measuring 40 feet by 30 feet.

The control room features an API modified console also equipped with Allison programmer, Ampex 1200 24-track, Ampex 4-track and Ampex ATR-100 2-track machine.

Outboard gear for Studio 2 is similar to 1 and equipment rotates between rooms, depending on need.

Both the Harrison and API boards have been modified by Yanchar and Kent Duncan, president, both to customize to their client's needs and to improve the boards' performance.

The three cutting rooms, Studios 3, 4 and 5, contain Sierra Audio custom consoles, Sierra monitors and two Neumann cutting lathes apiece.

"The cutting rooms are closer to being identical," explains Yanchar, a USC graduate with a master's degree in electrical engineering, "for important reasons. You can duplicate what you did in one room exactly in another room. They were built from the same set of plans and have identical consoles built from our own designs."

In fact, Yanchar emphasizes, the main advantage for having them identical is for more rapid multiple production of

Sophistication Of The 80's Manifested In The 70's



Carl Yanchar, Kendun's vice president and chief of planning and development, is the technical overseer of nearly \$2 million worth of state-of-the-art equipment.

master lacquers. If a project has to be re-mastered on a reorder basis, it can be done in either room and parts can be matched within 1/4 db as far as level and equalization, a tremendous time saver for an operation that is so heavily booked.

Amazingly, practically every module for the consoles and tape machines have plug-in cards with ready spares on hand in case there is a failure in any system. There are also substantial cutting electronics back-up parts.

"It's just a matter of plugging a module in," says Yanchar.

"On top of that there is a stock of spare parts so things can be repaired within 30 minutes after a breakdown." Maintenance people are also on hand around the clock.

The consoles are replaced and upgraded periodically (approximately every three years) due to changes in function and technology. With tape machines it's even faster.

Routine maintenance checks are conducted periodically when there are breaks in both studio and mastering activity.

While acknowledging that other studios also have state-of-the-art equipment, Yanchar believes Kendun, because of the heavy engineering emphasis, manufacturer liaison and Sierra Audio connection, maintains a decided edge technology-wise.

Practically three-quarters of Kendun's engineering staff hold degrees and have digital experience.

Yanchar also offers another insight: "When you compare studios with sophisticated equipment there might not be 5% difference. A major difference, however, can be psychological. If someone likes working with certain equipment and has had good luck with it, he'll come here. If not, it might color his interpretation. That happens. This equipment is not mass produced. That's why constant attention to psycho-acoustics detail is so important to providing a psychological edge."

Hiring of engineers—the people who interface most often with the equipment—is handled by Yanchar who observes, "I look for a combination of experience and potential. There are people who have had experience but may not be capable of dealing with the types of problems we may have in the future such as digital technology and things like that."

Already, Yanchar has his eyes looking towards digital.

"Certainly," he says, "we are investigating digital recording and looking at the various systems trying to determine if there's a proper time to get involved and at what level. We've already have equipment with digital technology such as digital delay lines, the EMT 250 Digital Reverb and various control systems in the Ampex ATR have digital logic."

Yanchar estimates digital to be three (at minimum) to five years away.

"It's a general term," he analyzes, "for a whole evolutionary thing that's going to happen. Right now everyone refers to digital as someone buying a digital recorder. The difference is just the way the information is stored."

"The music is stored as digital bits rather than an analog signal. It's converted into pulses. It will use tape but could also use any sort of memory system such as floppy disk or even a semi-conductor memory."

"New types of tape recorders are the first (Continued on page K-30)"



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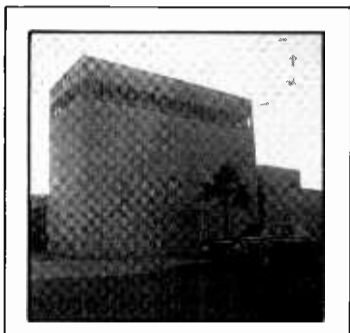
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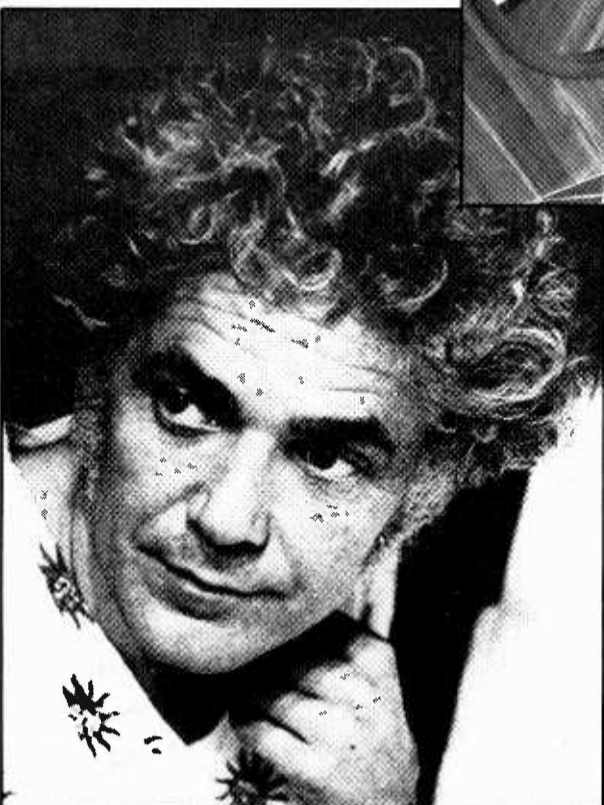
A cornerstone of Sierra Audio's success and a significant feature of the Kendun studios is acoustic design. Until recently, acoustics were the least studied aspect of a studio, but as electronics wizards narrowed distortion and other unwanted effects to the inaudible range, it became clear that the time had come to bring the rooms in which recording was done to the same level of sophistication as the machinery. In response, Tom Hidley (now chief of Eastlake Audio), an acoustics engineer, formed Westlake Audio with some associates and moved into the studio building business.

Sierra Audio was formed by Kent Duncan to act as a Westlake representative for five western states; eventually Sierra Audio and Hidley split with Westlake but continued designing and building better studios to the point where, says

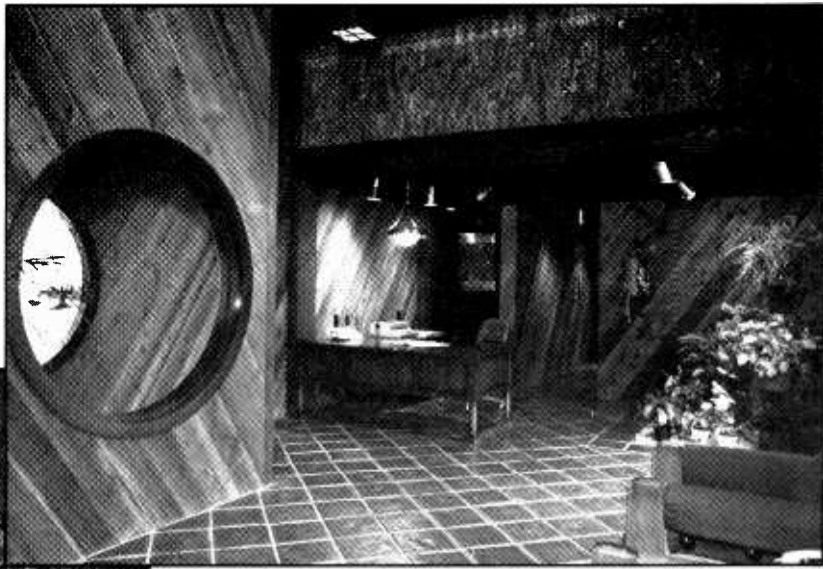


At last, Kendun has an identifiable skyline. The building towering into the Burbank blue is the new entrance to the complex and echo chamber. It was humorously dubbed, "Burbank's home for the criminally tall" in a recent Kendun/Sierra Audio newsletter.

Kent Duncan, "Acoustics are now half the game. Flexibility of mike placement is virtually dictated by the sound quality of the room. We try to provide the engineer with the best tool for his work." Trial and error has allowed Sierra Audio to produce what Duncan believes is the optimal way to record: "Use a good mike in the right place and cut it flat . . . avoid signal processing and go right to the machine." The Sierra Audio-Eastlake approach to acoustics is two-tiered.



Tom Hidley, owner of Eastlake Audio in Switzerland, whose application of the active trap principle to studio design was a first. Sierra is Eastlake's agent in North and Central America, Japan, Australia and Asia.



The executive reception area to the Kendun Recorders—Sierra Audio nerve center, where Sierra Audio, teamed with Tom Hidley, has accrued a track record of designing and building more rooms than the other major builders combined.

One is mathematically oriented, designing traps and reflective surfaces to get the response desired. But this is only half the job, since ultimately decisions must be made as to exactly what acoustical conditions ought to be designed into the room. With a track record of designing and building more rooms than the other major builders combined, the team of Sierra Audio and Hidley has a wealth of data to draw on in making such decisions.

Some of the developed criteria: The response in the control room, the center of analysis, should be such that power goes from the monitor, past the ears of the listener and disappears into the walls rather than coming back to distort what is heard. In the control room also, the sound should be well dispersed so that engineers, producers and other personnel coordinating the sound are all hearing the same thing.

For the studio itself, experience has shown it desirable to create
(Continued on page K-30)



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• Continued from page K-29

areas with different decay times. The rhythm section—drums, piano, bass, guitar—should be anechoic (no echo). An area of medium decay time ought to be provided for the horns and voices and strings, which sound best with natural reverberation and must have an isolation room.

The control room requirements are met by choice of materials for the walls, angles of the walls, ceiling traps and monitors mounted in soffits rather than open, a conception that creates the necessary dispersion. Duncan notes, however, that quality control on speakers is deteriorating and this has caused difficulties in maintaining the quality of the monitor systems.

Active traps are the key to the studio proper. The efficiency of the active trap is such that it is possible to completely isolate the various instruments with little or no use of baffles (although an individual producer may want to place them strategically in order to alter decay times). At its heart is a sympathetically tuned membrane, which is, says Duncan, "the most efficient attenuator we can use."

One of the great virtues of the active trap is that it takes up less space and while a 24-foot ceiling is ideal, use of the traps makes it possible to build a studio within the confines of one floor of a typical office highrise, which can represent substantial savings when the alternative is knocking out the ceiling and taking up two floors of the building. The key to this is the ability to trap quarter and fifth wavelengths of frequencies to be attenuated.

Carl Yanchar, Kendun Recorders/Sierra Audio vice president, who includes among his titles chief of planning and development, says the first step with a potential client who seems fairly serious about construction of a studio is to inspect the site, or if none has been chosen, discuss potential sites. Soil tests are done, since what's under the surface can have a strong bearing on how the building is constructed. The failure to check can be expensive, as Sierra once learned the hard way, having to make extensive repairs after building a studio with a water table six feet below the slab.

Tests are also made for vibration in the area, created by such things as nearby railroads or airports, industry or in a highrise, the elevators. Outside noise, especially low frequency noise, the hardest to attenuate, determines the amount of isolation that must be built into the structure.

In essence, the process of building a studio is to build a room inside a room. About 80% of the studios are built within an existing structure and there the first step is to saw cut the floor to isolate the foundation. The interior walls will be built inside the perimeter of the saw cut.

Where a saw cut cannot be made because the floor lacks support, a floating floor is placed on top of the existing one, which can be done in a number of ways. One method is to pour a four-inch concrete slab on top of isolation material. Another process pours the concrete over springs, with the floor being raised by bolts at the center of each spring, after the concrete has set. But any of these methods makes the floor an expensive element to isolate.

Several layers of walls go up, taking up from one to two feet of thickness, depending on conditions. The layers are built in stages and tests are done periodically measuring transmission loss, testing to see how much of the ambient noise from outside can get through. This isolation test is done by placing a calibrated speaker producing pink noise (constant energy per bandwidth) on one side of the wall and placing a microphone with a one-third octave filter on the other side to determine how much of the noise has been developed in each frequency band.

The biggest problems are doors and windows, since, as Yanchar says, "The smallest hole can create a leakage which undermines all the care you've taken in building isolation walls." As a result, double doors are used which close in a tight seal and windows are doubled as well as a sound lock.

Inside the control room, electronic equipment, consoles, etc., usually need not be placed on separate platforms, with the exception of the lathe in a cutting room which is on a special pad to isolate all vibration. And a platform is built for drums, which require a rigid base. The trap to isolate the drums is directly above the platform, a notable improvement in isolation technique from the early days of recording when umbrellas and parachutes might be found above the drums.

An important element in the studios is air conditioning, and this is isolated by using more ducts, placing at least four 90-degree bends in the lines and lining the ducts with fiberglass. The air conditioning unit itself must be placed on a vibration isolation platform.

Unusual conditions call for unusual remedies and one such condition can be found at Kendun. A stamping machine next door was discovered to be the culprit behind a low frequency vibration affecting the studios, and to reflect the sound it was necessary to build a 14-foot-deep concrete box that runs the length of the building. The result looks like a sidewalk—but took eight truckloads of concrete plus isolation material.

After the room has been isolated, the traps are constructed and it is this portion of the job that is purely one of mathematics. Once in place according to formula, absorption and transmission tests are run to check out the work. Says Yanchar: "After 185 rooms our formulas are fairly precise and the test results are usually perfect." If the room by chance fails a test, fine tuning adjustments are made and the studio is ready for delivery, backed by a guarantee which is so radical in the industry a major firm backed out of a deal to jointly build a studio with Sierra Audio because it wasn't willing to take the risk. Unperturbed, the Sierra Audio team completed the job.

TOM CECH

Studio Builder

• Continued from page K-23

and it's really an infinite third dimension. This increases separation and eliminates the ceiling as a factor in the recording process."

He adds that the ideal studio space should be about 1,500 to 2,000 square feet, of which 20% will be trap. "But it doesn't decrease your working area," he stresses, "because you don't need to use as many baffles when walls are constructed to improve absorption. Besides, baffles don't do that much good anyway, especially on low frequency information."

Duncan stresses that the Sierra control rooms are multi-sided with no two walls parallel. "That way, you can control early reflections, an important aspect in obtaining good acoustic transient response without a completely dead room. The sound from the speakers goes by you and never comes back again. You need that for high level, high quality monitoring so you can hear exactly what's going on the tape. The room is really not a primary influence."

Crucial to the success of a studio is the unique monitor system. "That's the heart of it," Yanchar says. "It's designed specifically for recording studios requiring wide dispersion, low distortion and high SPL."

Yanchar adds that over the years those plans have produced 185 studios throughout the world. "Because so many rooms have been built," he says, "it's evolved to the point where we can actually guarantee the acoustics of a room. They're so predictable. We'll guarantee certain specifications, such as frequency response, dispersion and a certain SPL, which is somewhat dependent on using the Sierra monitor."

He points out that one of the earliest clients of Sierra Audio was "a fix-up job" for monitors in a room designed by Hidley while with his previous firm. The original monitors had been removed by the first owner and the sound since had never been the same until they were called in to install Sierra monitors again.

The other two original clients were Jeff Smith's Sounds Interchange in Toronto, "where we built a mixing room and small studio," and a \$1.2 million project called Pierce Arrow Recorders near Chicago, "which is a complex being built in the old Pierce Arrow motor car building."

Most recently, Yanchar concludes, two new projects have entered the building stage. One is a massive complex for CBS-Sony in Tokyo comprised of three studios, two mixdown rooms, two mastering rooms, 6 editing rooms and an acoustic chamber; the other, a 5-studio complex for Cinema Audio in Manila, "which will also have game rooms, tennis courts and saunas."

Other projects are underway in Australia and in Sierra's backyard of Los Angeles.

Carl Yanchar

• Continued from page K-27

phase but the whole system will eventually be digital from start to finish."

Then, of course, one of the things we are looking forward to is the integration where you have a recording system rather than isolated pieces of equipment. Then you'll have one large piece of equipment with buttons that designate functions and you can do anything. Rather than separate recorder, separate controls and separate delay lines and equalizers, it will all be one unit.

"The technology already exists in various places and in bits and pieces for that type of system. It's matter of testing the market with the digital recorder. That's the first step."

The main advantage of digital recording, Kendun's chief technical man points out, is that all the disadvantages of conventional analog recording (noise, wow and flutter, print through, etc.) are eliminated or at the very least minimized.

As far as current levels of equipment sophistication go, Yanchar, who has studied music also, believes the right amount of sophistication exists already.

"For some people," he says, "2-track is too sophisticated. It's more how you use it. They are all tools and if used properly can improve music tremendously."

JIM McCULLAUGH

Marketing Ideas

• Continued from page K-25

studios, a mixing room and mastering room. Sierra currently is signed to build the first studio. Seater says, and more than likely, the Star Studio in Milwaukee will be renamed Pierce Arrow Recorders as well, once the new facility is operating. He sees it opening in April.

"Having gone through all of this before without their kind of assistance," he concludes, "we appreciate even more having people of their calibre around to take the burden off our shoulders.

"And, you know, on top of everything . . . the great design, the new equipment—we're getting a Necam computer-automated mixing system in the control room—the professional approach . . . on top of it all, the room itself is just beautiful . . . simply gorgeous!"

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Tom Stockham Talks On Digital

• Continued from page 62

B.: What about set-up time for remote recording?

S.: It's much less time than for a conventional machine, because on the conventional machines they open up the racks and start tweaking all the equalization, getting the meters to zero VU up and down the rack. And we don't do any of that equalization, we don't touch anything that has to do with equalization because it doesn't exist with this type of recording. People remark when we go to location from miles away—they live there—"My god, you're ready already."

B.: Was your system recently made compatible with the half-speed cutting process being used by many of the audiophile labels?

S.: Yes. You play the tape back at half speed, and all the digital logic has to run at half speed, that's very easy to do. You slow everything down by a factor of two, the digital electronics has to be slowed down too.

B.: Are the terms "digital" and "pulse code modulation (PCM)" synonymous?

S.: Scientifically, yes. The term pulse code modulation was used in the 40s when these ideas were developed at Bell Labs to describe this method of modulation. PCM means the kind of thing that we're doing now.

Disk Awards

• Continued from page 66

25. Janet Baker, etc. London Symphony, Colin Davis, conductor (Philips).

Borodin, The Complete Orchestral Music, National Philharmonic Orchestra, Loris Tjeknavorian, (British RCA).

Boulez Conducts Varese, Ameriques; Ionisation; Arcana. New York Philharmonic, Pierre Boulez, conductor (Columbia).

Brahms, Symphony No. 3 in F, Opus 90. Chicago Symphony, James Levine, conductor, (RCA).

Bruckner, Symphony No. 7 in E; Wagner, Siegfried Idyll. Berlin Philharmonic, Herbert von Karajan, (Deutsche Grammophon).

Haydn, String Quartets Nos. 3 and 4, Opus 76. Quartet Italiano, (Philips).

Haydn, Trios. Amade Trio, (Titanic).

Liszt, Faust Symphony; Bolto; Mefistofele Prologue. Boston Symphony/Vienna Philharmonic, Leonard Bernstein; conductor, (Deutsche Grammophon).

Mahler, Symphony No. 9 in D. Chicago Symphony, Carlo Maria Giulini, conductor, (Deutsche Grammophon).

Tchaikovsky, The Six Symphonies and Manfred, Opus 58. London Philharmonic, Mstislav Rostropovich, (EMI).

Benita Valente and Richard Goode, Song Recital, (Desmar 1010).



REEL MAGIC—Tom Clark, professional products salesman for Ampex Corp.'s magnetic tape division, hands out Golden Reel awards at Jack's Tracks Studios, Nashville, in honor of Crystal Gayle's "We Must Believe In Magic" LP. Gayle received the plaque because the album was mastered on Ampex professional audio recording tape and the firm donated \$1,000 in her name to Budies of Nashville. From left: Garth Fundis, Jack's chief engineer; Clark; Allen Reynolds, producer; and John Donegan, assistant engineer.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—At Filmways/Heider: Esther Phillips recording an upcoming Mercury album with Peter Chaiken and David Gertz handling engineering chores; Kim Carnes doing some work on her debut EMI America LP with Danny Moore producing with engineers Larry Hirsch and Geoff Howe; Curtis Mayfield recording his next Curtom LP with Steve Hirsch engineering along with Les Cooper; Sy Mitchell and Chris McNary mixing the first single to be released on the new Opus label by Debbie Miller; and Grover Helsey engineering the theme for the upcoming motion picture "Spree."

The Filmways/Heider remotes also spent three days at San Francisco's Great American Music Hall cutting Sonny Rollins in concert for Fantasy with Orin Keepnews producing the dates with Jim Stern at the board. Heider remotes also cut Alice Coltrane at UCLA's Schoenberg Hall with Ed Michel producing and Baker Bixby engineering.

Activity at ABC Studios: Producers Chuck Jackson, Gene Barge and Marvin Yancey mixing Natalie Cole's upcoming line Capitol LP, Zoli Johnson at the board; Thelma Houston doing tracks, Barney Perkins and Zoli Johnson at the board; Livingston Taylor recording for Manhattan Island Records, Nick De Caro producing, Hank Cicalo and Al Schmitt Jr. behind the board; Blue Mitchell in for ABC doing overdubs on his second LP, Bruce Brown engineering; and for ABC and At Home Productions, Roland Bautista in with Wayne Henderson producing and Reggie Dozier behind the console.

Kendun action: A&M artist Les McCann working on vocal and instrumental overdubs with Joe Laux and Terry H. More engineering and Paul Risner supervising; Greg Venable in to supervise a new Andy Kim single with John Golden cutting for Epic Records; producer Glen Spreen working with automated mixdown in studio 2 on a single for Tyler, a new CBS artist, Terry H. More assisting; Bill McEuen in to cut a new Dirt Band album for UA, Geoff Sykes cutting; and tracking dates held for Shaun Cassidy with Michael Lloyd supervising and Humberto Gatica, Geoff Sykes and Jim Sinteros engineering.

Crazy Horse Productions also initiated a new album project at Kendun, co-produced by Kirby Johnson and Rick Heenan with Heenan also engineering assisted by Jackson Schwartz.

John Klemmer mixing his next ABC LP at Mama Jo's Recording Studio with Steve Goldman producing and Billy Taylor at the board. John Lee and Gerry Brown also completing their upcoming Columbia release there with Don Murray at the engineering controls.

Richard Simpson opens a new mastering facility in Burbank called the Reference Point with Neumann equipment. ... Bob Monaco producing Tina Turner for UA/Roadshow at Conway. He's also finishing tracks on Darcus for RCA.

★ ★ ★

Out Of Town Notes:

Michael Chapman finishing a new Rick Deringer LP for Blue Sky at New York's Hit Factory. ... The Fanta mobile truck set to cut the "Rebel Jam" at Atlanta's Fox Theatre with artists Sea Level, Dixie Drogs and Stillwater, Kurt Kinzel the mixer.

Harvey Brooks will manage International Music Marketing's 24-track Axis Sound Studios in Atlanta. In addition to his studio duties, he will be producing new acts for Big Peach Produc-

Illinois Studio Also Operating Equipment Store

CHICAGO—A new retail outlet specializing in semi-pro recording equipment has been opened here in the form of a functioning recording studio.

Tracks, which opened its doors recently in suburban Brookfield, Ill., combines the functions of retail store and operational 16-track recording site. Owners are Larry Millas and John Pavletic, professional musicians, who are promoting the semi-pro recording concert to managers, booking agents and musicians.

"We're telling managers and booking agents to go ahead with that 8-track studio for their bands," Millas explains. "It makes a lot of sense for management companies to own studios and to crank out demo tapes all week."

Millas says Teac's Tascam series recorders are the backbone of systems promoted by Tracks. Equipment by Eventide, MXR, BGW, Sony, JBL, Symetrics, SAE and Soundcraftsman also is demonstrated in the 1,000 square foot studio.

Displays Up Venture Accessory \$\$

• Continued from page 64

the gamut of kits, cloths, adapters, head cleaners, record centers, oil, tape and so on.

Mike McCay, equipment buyer in St. Louis, is making a quality-upgrading move in the stereo division. In the past, Venture has stayed with low fi largely with the \$99 to \$199 imported and domestic packages comprising the bulk of the business. Now a potential is seen for merchandising mid fi gear in the \$300 to \$350 range.

Says Sam Laboi, stereo sales manager at the Independence store: "Until now the turntable, receiver

and two-speaker package for, say \$115, has been our big gun. Now we're adding Panasonic to our two other main lines, Sonesign and Lloyds, and giving mid fi a big play.

"We're seeing outfits like Sears and Penneys stocking \$279 mid fi stereo that is incredibly well-designed and styled. You can't tell it from the 'chi-chi' equipment."

Nonetheless, this past winter the promotional emphasis was on the lower ticket goods in the \$119 to \$135 bracket for turntable, two-speakers and receiver. Christmas business got a big lift from a \$139 Sound Design speaker, receiver and turntable plus a cabinet as a throw-in. Another \$139.88 Soundesign package for \$119 landed a lot of business. All price specials benefit from display positioning on that "race track" aisle that extends around the stores.

It's obvious Venture's stereo merchandisers aren't kidding themselves. They see an opportunity to move mid fi but have no intention of reaching any higher. But they like very much their chances to do some healthy volume in that range. With the styling coming off production lines in that bracket they see it as a can't-miss proposition.

Panasonic Ups Clegg

NEW YORK—Almon Clegg has been named assistant general manager, product engineering division, at Panasonic headquarters in Secaucus, N.J., general manager Adam Yokoi announced. He joined the firm from GE in 1974 as audio engineering department manager, and prior to that was at Illinois Central College.

Name is B.I.C./Avnet

WESTBURY, N.Y.—B.I.C./Avnet is the new corporate name of the former British Industries Co. headquartered here. Established 42 years ago to market British hi fi products, B.I.C. was merged with Avnet Electronics in 1960 to form Avnet, Inc.

'Pro' Mart Up

• Continued from page 63

were six studios listed in the Yellow Pages. Now there are 30 recording studios in the area."

A Tascam 8000 recording studio package is set up in both stores, he indicates, for bands to use in a "hands on" way and that is proving an effective promotional tool.

"Basically," he adds, "we offer the TEAC Tascam 8000 package which includes the 80-8 8-channel deck, an 8x4 mixing board and a 2-channel mixdown deck and that averages \$10,000. We also offer a Tascam package for \$4,000.

"We have after hour sessions for bands who might be prospective buyers," he adds.

Beatty's has also been using the semi-pro recording system in-store to merchandise high end stereo. The store brings in a local jazz act on Sunday which plays live with the signal being fed into each listening room. It's also recorded on the Tascam system with the signal later sent into the listening rooms.

"That's a pretty original way of merchandising audio," says Avelallamote, "and that way consumers can get a feel of what the recording and mixing process is all about at the same time."

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68 Seymour Heller has managed the Treniers for 33 years and Liberace for 28. His publicly held company is strictly involved with music projects. At 56, Heller is a dynamo, zipping in and out of Las Vegas with regularity to visit his clients around the clock. Billboard's Paul Grein learned that being with Heller means starting a day early and ending around 4 a.m. This is his report:

When you're the manager of an international celebrity like Liberace, you have to learn to cope with unexpected emergencies.

Seymour Heller had just returned from lunch when his secretary gave him the bad news: "David Lazar called; there are problems with the Muppets show."

Las Vegas." It was a gift from the Famous People Puppets of Canada, who toured with Liberace in 1972.

The Heller family's Christmas cards going back to 1951—the year Seymour married his wife Billie—are lined up on the wall and also reveal a show business connection.

The 1951 card, taking off on the Rosemary Clooney hit of that year, reads, "Come on-a our house." The greeting from 1952 says, "Going on record to wish you the greetings of the season." And the 1956 card, marking the birth of the first of the Hellers' three children, says "Introducing! World Premiere! Continuous performance at 11268 Homedale St. . . Personal management: Billie and Seymour."

And matching directors chairs marked "Seymour" and

Inside the building, Heller takes a look at some footage of "In Search Of . . ." a syndicated prime time access series which is to begin its third season in the fall. Its music is by AVI's Rinder & Lewis.

The episode that's being screened deals with reincarnation, and it prompts Harris to ask Heller if he believes in the phenomenon. "Sure," says Heller. "What were you before," asks Harris. "Julius Caesar's manager," comes the lighthearted reply. "He made one wrong booking and they crucified him."

Jokes over, Heller looks at some footage of "Secrets Of The Bermuda Triangle," a Warner Bros. film which opens in May in 1,000 theatres. It also features music by Rinder & Lewis.

After that, he heads out to Almo Publishing on the A&M lot on La Brea. En route he passes a building at Gardner and Beverly which he says Liberace has just bought to be his L.A. home. Lee is in the process of selling his opulent Hollywood Hills home, which he has owned since 1958, because his neighbors wouldn't let him turn it into a museum. "We fought for two years on this," says Heller. "The case went before the L.A. City Council and the mayor, but we finally lost about a year ago."

At Almo, Heller meets with Joe Carlton, director of the firm, to check on the sheet music art work for the "In Search Of . . ." theme and disco hits "Cocomotion" and "Le Spank." Heller also picks up 25 copies of each to take with him.

While there, Carlton gives him a quick tour of the ever-expanding Almo offices. "We had two people in the stock room and now we have seven; we just can't get enough men," says Carlton. "Can you use one more? I've got an 18-year old I have to get into the business," quips Heller.

A Day In The Life Of Seymour Heller Veteran Personal Manager For Liberace And The Treniers Lives Musical Life

Seymour Heller: 39 years in the entertainment business working with performers.



Billboard photos by Bonnie Tiegel

Heller takes a call behind his piano-shaped desk (below) in his Los Angeles office.



Ed Cobb, Heller and Ray Harris, principals of AVI, have a breakfast board meeting in the den of Heller's Beverly Hills home.

Heller had been looking forward to Liberace's appearance on the show: it would be one of the showman's rare television appearances. "We cut out guest spots on variety shows four to five years ago," he explains, "after Lee did a Dean Martin show. You have to be in corny sketches where you're the butt of their jokes. They'll kid some controversial areas and all you can do is stand there."

But Heller figured the Muppets show would be a good showcase for his top act, and he immediately returned Lazar's call.

The problem centers around the music selections Liberace is to perform on the show. The producers want him to do "Feelings" and "Fascinating Rhythm," which he knows, a boogie woogie piece of his choice, "Roll Over Beethoven," which he does not know, and "Gymnopedie," which he hasn't even heard of.

"We can't do those numbers," Heller says when he gets Lazar on the line. "Lee won't do a number unless he's studied it. It may be very pretty, but he has no time to woodshed it. It's not like having somebody read something off an idiot sheet. He doesn't use sheet music and you can't expect him to memorize three numbers in two days."

Obviously Lazar is putting up a protest, because Heller is forced to run down Liberace's tight schedule over the next few days. "Saturday morning he closes in Las Vegas, Sunday morning he flies to Palm Springs to visit his mother, Tuesday morning we get on a plane to London and Wednesday morning you pick us up at the airport."

"I'm not going to throw that at him," Heller insists. "It's no fair to throw Liberace a number he doesn't know after we gave you a bunch of numbers he does know." Heller is growing impatient. "David, you better warn them that I don't think this is going to happen."

But he agrees to listen. "Well I'll go over it with him and call you. But if he doesn't know it, we've got problems—you've got problems. You better tell your choreographer to start thinking of another number we can use."

Before hanging up, Heller tries to put the problem in perspective. "David, my main job as a manager is to protect my client. We're looking forward to the show and don't mean to be difficult."

Off the phone Heller exclaims: "I hate uncalled for problems. They're ridiculous; there's no reason for it." But after taking a moment to reflect he adds, "Don't make it sound like I'm mad at the Muppets."

* * *

The belongings in Heller's home on Camden Drive in Beverly Hills tell a lot about him. A sign just inside the front door says, in careful embroidered lettering, "Our Father Who Art In

"Billie" adorn the den, where at 8:30 a.m., Heller is chairing a breakfast executive board meeting of American Variety International. Also present are Ed Cobb, head of Producer's Workshop, the parent company's production wing, and Ray Harris, president of AVI Records, which has 14 pop acts and three jazz acts.

Harris and Cobb first merged with Heller and his long-time partner Dick Gabbe in 1965. When Gabbe died in 1967, the firm became Seymour Heller & Associates, diversifying into all aspects of the music business instead of just concentrating on management. Two years later it became AVI, and in 1972 it became a public company, the only one in the industry which doesn't have non-music sidelights, according to Heller.

The breakfast meeting is important because it is the last time the three men will be together for six weeks. Heller is to accompany Liberace to London where Lee has his first extended engagement at the Palladium since 1961, and he's then going to remain in Europe for IMIC.

Harris explains to Heller that most of AVI's April releases are acquisitions made at MIDEM. He also brings the good news that the label has two records on the disco chart: "What Shall We Do When The Disco's Over" by the Richard Hewson Orchestra and "Seven Deadly Sins" by Laurin Rinder and W. Michael Lewis, who have produced big AVI disco hits by El Coco ("Cocomotion") and Le Pamplemousse ("Le Spank" and the infamous "Get Your Boom Boom (Around The Room Room)").

At the breakfast meeting, Heller sits near the phone and at 9:20 he takes his first call of the day from Roger Vorce of APA in New York, Liberace's agent since 1961.

"You're late," Heller jokes. "You usually wake me up at 7 a.m."

"He looks great and feels great," Heller is later heard to say, answering a question about how Liberace is holding under the strain of a 32-day booking at the Hilton in Las Vegas.

Heller is planning to fly to Vegas this afternoon and before he leaves his office he calls Krons, an exclusive Beverly Hills confectioner, to arrange for gifts to bring employees at the Hilton. At the close of every Liberace engagement, he gives presents to the girls in the entertainment office, the telephone operators and the girls who take show reservations.

Sometime after 10 a.m. Heller arrives at Alan Lansberg Productions at Doheny and Wilshire in L.A. He is walking ahead on the sidewalk with Howard Lipstone, president of the tv production factory, when he suddenly stops and turns. "Tell Paul what you just called me," Heller says. "Seymour's the king in Las Vegas; he gets the royal treatment wherever he goes," repeats Lipstone, as Heller beams.

ler. "Lee's best fans aren't city folks—we don't feel it there. We've turned down Radio City Music Hall and one-man shows on Broadway."

Before and after lunch, Heller places some last minute phone calls. He calls the Hilton to check for messages and to see how tickets are selling that day. "For the dinner show, 1,200; and almost 1,000 for the second show," he says. "Not too bad; they might hold us over another day." (The room holds 1,500 on the main floor and 400 in the balcony.)

Heller also arranges VIP seating arrangements for a fan of Liberace's who wrote in saying, "I made reservations—can you see that I get a good table?" "If they're that interested," says Heller, "I'll take care of them."

Heller's office is decorated with furniture and trappings from Liberace's museum which never came to be. There is a

the two shows?" Heller asks. "You can have four," replies Benjamin. "No, just two," says Heller. "It's too much work. Next year we'll do the extra two shows. You've got the agreement now—except for the money." "No," quips Benjamin, "I won't let you take less."

Heller starts kidding his relationship with Liberace, his client since 1950. "I shine his piano keys," he says. "I tune his piano-shaped swimming pool. He relates a story of a costume party at Liberace's house where Lee walked right past him and didn't even recognize him. "And that was just last week at the Hilton," cracks Benjamin.

"Somewhere I lost control here," says Heller, who must leave to go to the airport. In the car he explains why he prefers managing to booking, which he did for a time in the early '40s.

"An agent deals with many artists: if you can't sell Liberace,

(At lunch his long-time assistant, Betty Rosenthal, observes that Heller is stronger with male clients. "The girls love him, but they walk all over him. He can be tough with a man, but the girls . . ." "I'm putty," says Heller, finishing the thought.)

For his 10%-15% fee he works what he terms "doctor's hours." He tells his acts, "When you're mad at somebody, I'll be the bad guy." And he is always protecting his acts, as when he turned down offers for Liberace to inaugurate Atlantic City showrooms.

"I'm past the guinea pig stage," he says. "I won't put my clients in jeopardy. If they're hungry they should tighten their belt, not take something that could be detrimental, just to work."

Friday rush hour traffic in L.A. is heavy, so Heller arrives at the airport at 5:40 for a 5:45 flight. He is whisked to the loading gate in a cart beeping away pedestrians in its path, but arrives at the gate moments too late nonetheless. His seats had been given away to standbys.

Rainy weather also delays the next flight, slated for 7:15, which means Heller is grounded until 8:45. This must be irritating for a man who is used to having things fall into place, but Heller remains calm, rationalizing, "I guess this was meant to be. Lee takes a nap between shows; the late show will be looser."

Finally the plane arrives in Las Vegas at 9:45 p.m. and Heller is met by Eddie Fox, AVI's liaison there.

Heller has three acts on hotel marquees, not quite up to his record of a dozen acts about 10 years ago, but impressive nonetheless.

The Treniers, whom Heller has managed since November 1945, are opening for Redd Foxx at the Silverbird. (They worked with Foxx about 15 years ago at a club in L.A. when they were the headliners.) Four of the nine members of the soul vocal group have been in it since 1949.



Heller and Lou Benjamin, boss of the London Palladium, negotiate bookings for Liberace in Benjamin's bungalow at the Beverly Hills Hotel.



At AVI's Producer's Workshop in Hollywood, Jackie DeShannon listens to a playback of her upcoming album for Amherst. Rear, from left: Heller, producer Jim Ed Norman and engineers Eric Prestidge and David Ruffo.



Heller rushes to catch a flight to Las Vegas to visit with several of his performers working there.



A brief nap during the evening flight to Vegas.



Heller meets with Liberace in his dressing room at the Las Vegas Hilton after the midnight show.



Backstage at the Silverbird, Heller chats with the Treniers, a group he has managed since 1945.

desk made out of a piano, a 1975 award to Lee from the American Guild Of Variety Artists for best instrumental act of the year, a photo of Lee at the Royal Albert Hall in 1956 and a Life photo spread on Lee from 1953.

Best of all is a plaque from Columbia (Lee was also on Coral, Dot and WB) which is inscribed, "To Liberace, in commemoration of his (four) albums which have sold more than 100,000 copies." In the early '50s, that was spectacular.

En route to AVI's production wing, Producer's Workshop, Heller shares his philosophy about management: "I like to be second or third. I never say Lee is the No. 1 draw in Las Vegas. Then people are intent on knocking you off. Second is fine with me."

"He's in the top five," says Heller, "and he's the only act from 1955 who's still there."

"We opened the Riviera in 1955 with Liberace in the main showroom and the Treniers in the lounge. Lee broke the price barrier when he got \$50,000 a week." What does Lee make now? "More than double," is Heller's cagey reply.

From the Riviera, Liberace went to the Sahara and then to Caesars Palace, moving over to the Hilton 3½ years ago when then entertainment director Dave Victorson switched hotels.

The Producers Workshop was founded eight years ago for AVI productions, but now is frequently used for outside assignments. In the unassuming facility at Hollywood Blvd. and Gower ("right in the heart of the porno district," as Cobb says), are gold and platinum plaques for the recording or mixing of Fleetwood Mac's "Rumours," Steely Dan's "Aja," Leo Sayer's "Endless Flight," Joan Baez's "Diamonds And Rust," "Alice Cooper's Greatest Hits" and Carly Simon's "Hotcakes."

As Heller enters the complex, Jim Ed Norman is producing Jackie DeShannon's second album for Amherst, and Alan Abrahams is producing the Memphis Horns for RCA.

At about 4 p.m. Heller and Harris are back in the car, headed for a meeting at the Beverly Hills Hotel. The conversation turns to punk rock, and Heller dismisses it by saying, "I hate it. I think it's going just a little too far."

Reminded that AVI has one punk act, the Baby Rockers, formerly the L.A. Bullets, Heller says, "Well, you slipped one by me, Ray." He thinks for a moment and says, "I don't mind if the record company does this as long as it doesn't go overboard; as long as the acts aren't immoral or dirty."

Soon after, Heller arrives at the Beverly Hills Hotel bungalow of Lou Benjamin, boss of the London Palladium and chairman of the board of Pye Records, which distributes AVI in England.

Liberace's two week engagement at the Palladium soldout and Heller wants him to add a couple more shows. "Do we get



Heller and Ray Harris, right, chat with client Paul Delicato after his lounge act at the Hacienda in the wee hours.

It's 4 a.m., but Heller manages a quick hustle at the Hilton discotheque with an obliging young lady.



you sell Roger Williams. If they don't want Al Martino, you pitch them Tony Bennett. A manager develops just one act, or maybe a few."

In his 39 years in the business, Heller has managed many name acts: Ted Fio Rito (who brought Heller west in 1940), Frankie Laine ("my first big star"), Zsa Zsa Gabor ("she drove me crazy"), Lawrence Welk, Al Martino, Betty & Jane Kean, Pepper Davis & Tony Reese, Skitch Henderson, Jimmie Rodgers, Tex Beneke, Helen O'Connell and June Haver.

Two recent clients were Debbie Reynolds ("Now she's managed by her boyfriend; I can't compete with boyfriends") and Ginger Rogers ("In all the years that's the only relationship that ended on a wrong note. She made \$800,000 on the road and wouldn't pay me. It's the first time I've had to sue an act." His remuneration: "50 grand.")

And Paul Delicato is in the lounge at the Hacienda. Heller says he'd never put Delicato on the Liberace show. "We never use men singers or standup comedians. Lee can't go up against a comic; he has his own homespun humor. We use a girl singer or a young kid."

Heller more than once during the day recalls that one discovery Lee used in his act was a girl singer named Barbra Streisand. Heller's story: "The Riviera Hotel had signed her for Las Vegas, but we introduced her in Tahoe, where she opened our show.

"Bill Harrah, the club owner, said, 'Get her out of the show. Let's pay her off; she's not going over.' But Lee said, 'Mr. Harrah, you can't do that; she's going to be a big star. Let me rearrange the show.' So Lee integrated her into the show and she was a smash."

Because of the plane delay, Heller misses Delicato's show, but visits with him afterwards. He then heads over to the Hilton, where he has a late supper. Son Bruce approaches the table and says, "Can you call in and verify our comps for the show tonight? I don't have pull here; you do." "Yes, I know," says Heller, adding, "You're going to take over for me someday, but not yet."

When a member of Heller's party orders just a salad a la carte for dinner, the waitress says, "I'll have to add a \$6 service charge for that." Heller interjects, "No you don't; just let me see the captain." Another waitress overhears this exchange and hastily intervenes, "No, no, it's okay." Heller beams, enjoying the privileges of his position and power.

This is Heller's third trip to Las Vegas this week, which perhaps explains why he slips out of Liberace's midnight show after the first few numbers and returns five minutes before the final curtain.

After the show he goes to Lee's dressing room with a couple of requests. He wants Lee to autograph six copies of his autobiography "for people who have been good to us." And he arranges for a photo to be taken with Lee and Johnny Green & the Green Men, an odd-looking group of four men with hair dyed green who are a lounge act at the Aladdin. "They're managed by my son," says Heller proudly.

But Lee, who at 57 is a year older than his manager, has one request to make of Heller: "We have a five-day vacation in Europe. Don't book it. I want to visit Paris and Rome."

Heller heads over to see the Treniers, but leaves when Redd Foxx comes on ("It's just one dirty joke after another") to visit with his group backstage.

He then returns to the Hilton about 4 a.m. and stops off at a discotheque there for a nightcap and a quick bump on the dance floor.

Graphic layout: Bernie Rollins

200,000 Attend Festival Of Jazz In New Orleans

By KELLY TUCKER

NEW ORLEANS—The ninth annual New Orleans Jazz and Heritage Festival drew 200,000 spectators this year, making it the most successful ever. The previous attendance mark was last year's 150,000.

The attendance would have been even higher but all outdoor concerts scheduled for April 14 were rained out.

Quint Davis, director and coproducer, says it cost \$500,000 to put on the festival this year. He says it made a profit, but he won't know the exact figures for at least a week. George Wein, who created the Newport Jazz Festival, is the other coproducer.

The 10-day festival began April 7. It consisted of two weekends of outdoor concerts at the New Orleans Fair Grounds Race Track (April 7-9 and 15-16) and seven evening concerts in music halls and aboard the S.S. Admiral steamship.

Just a few of the 250 acts who performed at the Fair Grounds were Bobby Bland, Odetta, Freddie King, Irma Thomas, Roosevelt Sykes, Doc Watson, Doug Kershaw, Exuma and Professor Longhair. Their sets lasted an average of 50 minutes each.

Among the musicians who performed at the evening concerts were Grover Washington Jr., Hubert

Laws, Muddy Waters, B.B. King, Allen Toussaint, the Dixie-Kups, Count Basie, Eubie Blake, Dave Brubeck and McCoy Tyner.

Tickets to the outdoor portion of the festival were \$2.50 advance and \$3 at the gate. Ducats for evening concerts ranged from \$7.50-\$9.

At the Fair Grounds, the musicians played simultaneously on 10 stages from 12-6 p.m. Electro Voice and JBL speaker systems were used along with Crown, Cerwin-Vega and Phase Linear power amplifiers. Yamaha mixers were also used.

The festival is produced by the New Orleans Jazz and Heritage Foundation, Inc. in cooperation with the Joseph Schlitz Brewery Co., and is also supported by a \$15,000 grant from the National Endowment for the Arts. Schlitz provides the festival with more than \$100,000 in financial backing which includes a \$62,000 grant, printing the festival's brochures and programs and helping out with the advertising.

The Jazz and Heritage Foundation is a non-profit organization which raises funds to support further exposure of jazz.

Davis hopes that one day the foundation can operate "something like the National Endowment for the Arts." He feels if more grants were available to jazz organizations it would markedly increase the growth of jazz.

Besides the music, the festival offered three other big attractions: beer, food and crafts.

The first festival, held in 1970, was started by a local committee which felt New Orleans should have a jazz festival because it's the birthplace of jazz. The committee asked Wein to produce the event since he had been so successful with the Newport concerts.

Wein placed the festival in Beuregard Square, a small park here. There were 300 performers, and ironically, only 150 in the audience.

(Continued on page 72)

Foghat Tour At Mark Of \$3 Mil

NEW YORK—Foghat is on the largest tour of its career, and so far, between Feb. 14 and April 18, the tour has grossed \$3,028,944.27, according to figures supplied by ATI, the band's booking agency.

Current projections call for the band to gross more than \$5.5 million when it completes its 75-date tour at the end of June. After that Foghat will rest a month before embarking on a European tour.

The tour is in support of the "Stone Blue" LP on Warner Bros. that ships this week. It is an all-headline trek, "in the biggest venues in the towns," says manager Tony Outeda. Supporting the band on its tour are such acts as Wet Willie, BTO, Bob Walsh and Eddie Money.

To keep up with the pace of the tour the four band members travel by a leased Lear Jet. Coordinating their activities is Ronnie Smith, Foghat's road manager.

Though the band drew its original strength from the Midwest, Outeda claims recent sellouts in Dallas and San Francisco (where 29,000 seats were sold for two shows) attest to Foghat's drawing power around the nation.



Billboard photo by Randy & Nancy Aloise

HAPPY BIRTHDAY—Rock manager Dee Anthony (second from left) celebrates his 52nd birthday at a party backstage at the Morris (N.J.) Stage following an appearance by client Al DiMeola, far left. On the right are members of DiMeola's band who are in the process of popping the cork on a bottle of champagne. Anthony's Bandana Management also handles Peter Frampton, among others.

BREAKS 6-YEAR TACIT

Carly Simon's Fear Of Touring Ending?

LOS ANGELES—Carly Simon, noted for her fear of performing, is in the midst of her first tour in six years.

The East Coast tour consists of 11 performances between April 10 and May 7. It opened and will close with three-day runs at 400-500 seat metropolitan clubs—the Paradise in Boston and the Bottom Line in New York.

In between those bookings are five Friday and Sunday one-nighters at college facilities in Pennsylvania, New Jersey and New York, where the maximum capacity is 2,500.

Simon was supposed to open in Boston a day earlier, but became ill. Her husband, James Taylor, filled in for her on opening night. Simon's malady, according to Arlyne Rothberg, her manager since 1970, was stomach flu, but she acknowledges a bad case of the nerves didn't help matters.

"It's difficult to get over that feeling of anxiety," says Rothberg. "She has shown great courage to do the tour, knowing how painful it is for her."

Does this mean Simon will not appear later this year in other regions of the country, as was earlier an-

nounced by her press office? "She was sick during the Boston shows; we'll have to see if it's any easier for her now that she's well," says Rothberg.

All of the dates are within 90 miles of Manhattan, because Simon wants to be able to drive home every night to be with her children, Sarah, 4, and Benjamin, 1.

Taylor is accompanying his wife on the tour, and in Boston joined her onstage to duet on "Devoted To You," an old Everly Brothers song which is on Simon's new album. (Simon usually accompanies Taylor on his tours, and has gone onstage with him on some dates.)

Rothberg, who has also managed recent Oscar-winner Diane Keaton since 1970, says Elektra/Asylum has always been aware of Simon's fear of performing and has never applied any pressure on her to tour.

The opening act on the tour is A&M's David Spinozza, who has guested on past Simon albums. His six-man band also backs Simon during her set.

The remaining college dates are at State Univ., Stony Brook, N.Y., Friday (28); and Orange Center Community College, Middletown, N.Y., April 30.

'THEY KNOW ALL MY SONGS'

Haggard U.K. Tour a Major Success

By TONY BYWORTH

LONDON—To numerous British country music enthusiasts, Merle Haggard's debut tour here was the event of the decade while, for the U.S. superstar, it provided the first opportunity to taste audience reaction outside his native homeland.

The eight-city round of concert dates clearly proved that Haggard has a following on this side of the Atlantic.

"I couldn't have asked for better audiences," Haggard said towards the completion of the tour. "They've been great show audiences and have completely accepted all that I do. But what really amazes me is they know all of my songs."

Upon examination, however, it's not really so amazing as Haggard has built up a loyal following from the days when he first commenced recording for the Capitol label in the mid-1960s.

Even though his British concert

tour was long overdue, an ever-increasing band of devotees has kept up with his material through specialist airplays and the album releases.

Haggard's first appearance came as the headlining act for promoter Mervyn Conn's 10th International Festival of Country Music at Wembley's Empire Pool, and the slot added up to one of the most memorable moments in the festival's 10-year history with the 10,500-capacity audience rising to its feet at the conclusion of the 60-minute set.

Equally enthusiastic response greeted his performances at international festivals in Gothenburg, Sweden, and Rotterdam, Holland.

Following a couple of days rest, Haggard then commenced his British round of concert dates with shows in Southampton, Brighton, Coventry, Dublin, Belfast, Ipswich and Liverpool.

(Continued on page 88)

OK For Concert Pending

LITTLE POND, Pa.—If Eric Sonstebly, concert promoter from Princeton, N.J., can arrest the fears of residents and the Tunkhannock Township supervisors, he will be able to complete plans for a major country-rock concert he would like to promote July 1 at the Pocono International Raceway in this Pocono Mountains resort area.

As a result of havoc created in the wake of a 1972 rock concert at the raceway, all promoters must first apply for a permit from the township supervisors.

Told by Sonstebly of his plans, the supervisors already joined with residents in indicating they are not anxious to roll out a welcome mat.

Sonstebly insists the concert he is planning will attract only about 50,000 fans. Among the bands he has already set to perform at the 6 p.m. to midnight country-rock festival are Charlie Daniels and the Outlaws.

He tried to assure the supervisors his concert would not attract the large numbers and the type of people who came here in 1972 for a rock concert, adding that his concert would be properly controlled.

Township supervisors and residents fear a repeat performance of

the 1972 concert when a crowd of 200,000 rock fans left behind tons of trash, substantial property damage and other undesirable after effects. Since then, the township has adopted an ordinance calling for a permit requirement that calls for strict controls, including a license fee, liability insurance and a security bond.

In recent years, several rock promoters failed to get permits after prematurely announcing the concert lineup and even selling advance tickets. There have been a few country music concerts which attracted only a few thousand fans and created no problems for the township or its residents.

While the supervisors didn't turn Sonstebly down completely, he will still be able to submit a formal application for a concert permit, either for July 1 or some other date. The supervisors also stated they want his permit to be accompanied by a letter from the state police assuring them traffic will be properly controlled. Lack of such controls in 1972 turned the highways leading to the raceway into a nightmare coming and going.

Apart from the license fee, the township stands to gain financially in a substantial way from such an event since it also collects a 3% amusement tax on all admissions to the Pocono International Raceway—just about the only source of income the township enjoys. Income from Sonstebly's promotion could bring the township, it was estimated, a tax bite of from \$15,000 to \$22,000.

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Johnston Of Doobie Bros. Tapes His Own WB Album

By ED HARRISON

LOS ANGELES—Tom Johnston, former lead vocalist of the Doobie Brothers who penned many of the group's most successful songs, is finally fulfilling his long time ambition—a solo album.

"I wanted to do a solo album for years but couldn't," says Johnston, who was with the group when its first album was released in 1971. "I was apprehensive about leaving the group but I'm doing what I want."

He makes it clear there was no friction between himself and the band, but dissatisfaction in the musical direction the Doobies were taking. Johnston, says the "Takin' It To The Streets" LP was the beginning of the end for him as a group member.

A self-proclaimed r&b freak, Johnston expresses disappointment over the Doobies' r&b-accented "Livin' On The Fault Line" album, although he admires Mike MacDonald, the former member of Steely Dan who took over the Doobies' vocal chores.

"Mike's writing is totally different. It's r&b-oriented, but in another way. We were sort of pulling at each other," he says.

Another reason for his departure was an incompatibility in guitar styles. Johnston has always been a blues guitarist while Doobie Jeff Baxter is more jazz-oriented.

Johnston explains that his album, scheduled for June release on Warner Bros., will be a mix of upbeat rock'n'roll and r&b. He is striving to create an album that will excite the listener with the same energy as a live show.

The Doobie Brothers have always been a group that has a greater identity as a collective unit than as individuals and Johnston is faced with carving out his own identifiable image. "People identify my playing and singing as the Doobie Brothers sound."

"I just play the way I've always played. When I go on the road I might have to play one or two Doobie songs so people know who I am," he states.



Tom Johnston: Former Doobie Brother doing it alone.

Much of the material to be contained on his album are songs Johnston has written over the years but never had a chance to record. At first, says Johnston, he thought working with a lot of different musicians would put him "through changes," but he finds himself enjoying it. Different session players have joined him on the tracks already completed, although he as yet doesn't have a touring band.

Handling production on the album is Ted Templeman, the man who has produced all of the Doobies albums. Working with Templeman has been an asset because of the past affiliation.

"Ted knows what he wants. We know each other well and work together well," says Johnston. "But it's different than working with a group. I listen to what he says but sometimes I have to remind him that this is my album."

Johnston hopes the momentum will start happening when he tours Europe in July. The Doobie Brothers have garnered wide popularity there so it seems as if it's a logical place to start.

Johnston has not lost touch with his former band members. They are still good friends, many live nearby Johnston's Mill Valley home, they continue to jam together and root for each other, he says.

U.S. Act For U.K. Label

By ADAM WHITE

NEW YORK—Robert Johnson, an American musician boasting lead guitar credits on the Staple Singers' "Respect Yourself" and Ann Peebles' "I Can't Stand The Rain," plus on-the-road experience with Isaac Hayes' band, has signed worldwide to a British label—with-out a U.S. outlet.

Johnson's pact with Ensign Records represents the second Yank in a year to join the London-located outfit.

Ensign chief Nigel Grainge was in New York recently to talk to several U.S. companies about deals for Johnson, Ray Tissier (the label's other American act) and the Boomtown Rats.

The last-named act, currently enjoying its third consecutive top 20 hit in Britain, was signed to Mercury for the U.S., but that link was quietly dissolved after one album.

Grainge points out the irony of Johnson's case. A couple of years ago, he claims, the musician was unable to attract the attention of any American labels. Now several are interested.

His British connection began when a top London session man Chris Spedding, to whom he sold a guitar in Memphis, invited him to

join a new band, Sharks. Johnson declined, but crossed the Atlantic anyway when long-time friend Dave Cochran took up Spedding's offer.

Once there, Johnson enlisted with John Entwistle's Ox, touring and recording with the Who member's combo. Then, after cutting some demo tracks, he returned to Memphis.

Shortly afterwards, Nigel Haines of Fuse Music in London took Johnson's demos to Ensign. "It was dynamite," recalls Grainge, "and we signed him for the world."

Now, while Grainge is finalizing an American deal, Johnson is working in his hometown's Ardent Studios on a debut album.

Ensign's London-based Tissier also is working on his debut LP for the label. Grainge plans to place that one with a U.S. company, too.

Free Concerts Are Offered In L.A.

LOS ANGELES—A free pop concert series at the John Anson Ford Theatre here (formerly the Pilgrimage Theatre) began Saturday (29).

The concerts, which will be held on Saturdays only from 2-4 p.m. will offer as its first guest performer Billy

ONLY 10,000 ATTEND

Giant L.A. Country Fest Fizzles

By JOE X. PRICE

LOS ANGELES—The proverbial bomb dropped on Jess Jewett and his son Michael, promoters of the star-dotted event tagged the Giant Country Spring Festival held at the Riverside International Raceway, Riverside, Calif., April 22.

The mile-long outdoor arena was expecting scores of thousands to spread their blankets on the grass starting at 10 a.m. to absorb 12 hours of topnotch country entertainment. A minimum of 60,000 persons was expected but less than 10,000 (paid) actually showed.

The event was designed to be country music's answer to Cal Jam II, which drew about 300,000 at nearby Ontario just a few weeks before. And with the array of talent booked (17 acts), it indeed could have been:

Johnny Paycheck, Crystal Gayle, the Kendalls, Hank Williams, Commander Cody, Tim Hayfield & Shameless, Molly Bee, Ira Allen, the D.C. Maimbo Band, Danny Casanova, Robbie Lynn, Mickey Gilley, Susie Allanson, Howdy Glen, Johnny & Colette Thunder, Phantom Herd and Paul Greenwood comprised the luminescent lineup, with Paycheck closing the show with a 75-minute set of his own, ending at 10 p.m. as scheduled.

The Jewetts head up the newly-formed Anaheim-based Grand

Rock Productions. Though it was their first flirtation with show business (they normally operate a sheet metal shop) they managed to get veteran country agent Bill Boyd to do the booking, scaled the tickets at \$10 and \$2 pre-sale and \$13.50 and \$4 at the gate—and spent a total of \$250,000 promoting the overall package—\$80,000 on talent alone.

The logistics were also accounted for, including the installation of a food concession called Servomation.

But for those in attendance, it was money and time well spent. Of the acts caught, Hank Williams Jr.'s rendering of his "The New South," the Kendalls' "Heaven's Just A Sin Away," Susie Allanson's new Warner release "Maybe Baby" and Mickey Gilley's hilarious current disk "The Power Of Positive Drinking" were outstanding—and the audience response proved it.

Special sound devices—many of which were the work of the younger Jewett, a part-time sound equipment

specialist—gave the outdoor performing an almost interior-like sonority. The large, specially erected stage was at the proper elevation for optimum distance viewing and night lighting effects were superb.

While this concert venture was unsuccessful, Michael Jewett notes his firm plans to promote two concerts a year—with the next one taking place around Thanksgiving.

At the same time, he says the concert will probably not be at the Riverside Raceway and will more than likely be a rock event.

Jess Jewett admits "We really took a bath—and no water." He assuages, however, by the fact that with the exception of one act, the entire show was videotaped.

He hopes to sell the rights to South America or to British Broadcasting Corp. or both. Crystal Gayle was the exception, her manager refusing to allow her to go before the lenses, says Jewett. He notes that Gayle received \$18,000 for her stint.

N. J. HOTEL FACES DELAY

ATLANTIC CITY—The planned May 19 opening of the new Resorts International Hotel here with Steve Lawrence and Eydie Gorme featured in the main showroom may be delayed.

The state gaming commission has ruled that 20 days must elapse between the granting of a temporary license and the hotel's opening. If an exception is granted Resorts International, it will be the only hotel/casino operating in the city.

The hotel, which reportedly will be paying large Las Vegas-type fees to its main showroom acts, will charge patrons a \$20-\$25 cover charge.

A second showroom will be added later so that two headliners will be able to offer four shows nightly. With Lawrence and Gorme, other names are expected to be announced shortly.

A second hotel by the same firm is slated to be started by the end of the year.

Ron Henry In L.A.

NEW YORK—Ron Henry, manager of the Dwight Twilley Band, has opened a West Coast office and is expanding his operation with a consulting service.

Ron Henry Management Consultants will be a division of his Starcom company. The West Coast office, headed by Fiona FitzHerbert, is located at 1438 N. Gower, Los Angeles, Calif., 90028. (213) 461-3466.

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Theatre Reopens

NEW YORK—The historic Stanley Warner Theatre in Jersey City, N.J., across the Hudson from Manhattan, is reopening May 12 as a music venue.

The 4,336-seat, Italian Renaissance theatre, had been threatened by the wrecker's ball, before Falcon Productions Inc. of East Rutherford, N.J., offered to stage live shows at the former movie palace.

"We hope to host the full range of entertainment at the Stanley, with contemporary shows, classical music and ballet, comedians, new talent—whatever the people want," says Dominick Donofrio, president of Falcon Productions.

First show at the theatre will be a "60s Rock Show" featuring such acts as the Union Gap, Grass Roots, Sam the Sham & the Pharoahs, and Gary Lewis & the Playboys. The following night there will be a "Disco Fever Show" starring Gloria Gaynor, Andrea True Connection and the Saturday Night Fever Dancers.

Ralph Rood, of Meyer Davis Music who serves as talent buyer for the theatre, says the venue will go after not only a New Jersey audience but New Yorkers as well, since the theatre is well situated near a PATH train station with a direct link to Manhattan.

Brazilian At Vocal Peak

By MARV FISHER

LOS ANGELES—Though his career spans more than a decade and a half, Brazilian pop singer/songwriter Roberto Carlos is riding the peak of his commercial success and hoping to broaden his popularity still further by recording in Italian and English.

The CBS artist already stands out as among the greatest disk sellers in Latin America, compiling since the early 1960s a total figure of more than 20 million LPs sold in both his native Brazil and the rest of Latin America, Spain, Italy and the U.S.

For years, Carlos has been turning out single and album hits annually, becoming one of the few pop Brazilian artists to capture both Portuguese-speaking fans in Brazil as well as Spanish-speaking fans (through vocal track overdubbing of translated lyrics) in other parts of the world.

His latest LP, simply titled "Roberto Carlos" and containing the single hit "Amigo," at last count in February had sold 900,000 units in Brazil alone during a period of only three months.

(Continued on page 77)

Sinatra Center In Jerusalem Draws Sinatra

JERUSALEM—Frank Sinatra and a group of about 200 of his friends, including some of the most influential names in entertainment, recently concluded an eight-day junket here to mark the dedication of the new Frank Sinatra International Student Center on the Hebrew Univ.'s Mount Scopus campus.

Each member of the Sinatra group came up with a minimum of \$2,500 towards the Center. Some of those on the junket included Totie Fields, the Ed McMahons, producers Lee Guber and Shelley Gross of Music Fair Enterprises, William S. Weinberger, head of Bally Corp's Atlantic City operation; Holmes Henriksen, vice president, Harrah's, Reno; Sinatra's daughter Tina; Joanna Carson (Mrs. Johnny Carson); Jilly Rizzo; attorney Milton Rudin and the Gregory Pecks.

On more than one occasion, Sinatra with his friends met with Israel president Ephraim Katzir and prime minister Menachem Begin. The trip also included a dinner within the Knesset (Parliament).

The dedication ceremony was presided over by Hebrew Univ. president Abraham Harmon, a former ambassador to Washington.

Jazz Event In Crescent City Draws 200,000

• Continued from page 70

"It was a total flop," admits Wein. "We lost \$40,000 and some people wanted to run me out of town."

The festival has grown steadily every year since. In 1972, it moved to its present home at the Fair Grounds and in 1974 it became a two-week-end event.

Music lovers aren't the only ones who appreciate it.

"Performing in the festival is overwhelming, it's just like one big, grand party," says pianist-vocalist Irma Thomas, who has worked the festival the last three years.

"Among jazz musicians it's considered about the best exposure you can get. There has been a noticeable difference in my career since I performed in it," she says.

Local performer-composer Allen Toussaint agrees. "There's no place like playing the jazz festival," he says. "The spirit is incredible for a performer."

However, some people aren't happy about the loose, carefree atmosphere.

"Some people think it has become too much fun," claims Davis. "But, this is New Orleans, not the Newport Festival where audiences used to sit in chairs and listen."

New Board Elected By Directors Assn.

NASHVILLE—The Nashville Assn. of Talent Directors has elected a new board of directors to serve from May 1978 to May 1979.

The new directors for the five-year old association, comprised of representatives from 14 Nashville talent agencies, include Billy Deaton of the Billy Deaton Talent Agency, president; John McMean of McMean Talent, vice president; Ted Fuller of Music Park Talent, secretary; Tandy Rice of Top Billing, Inc., treasurer and Alan Lawler of Jack D. Johnson Talent, sergeant at arms.

Talent In Action

HELEN REDDY
JOSE FELICIANO
Las Vegas Hilton

Doing a complete turnabout April 18, Capitol Records' Helen Reddy unveiled a new stage warmth and did what she's best known for, singing her hit songs, old and new. And opening act, guitarist-singer Jose Feliciano made it a double musical bill, leading his talented five-man rhythm section.

Pop-anchored "Chico And The Man," perhaps Feliciano's best known melody second only to his past hit "Light My Fire," opened his nine-song, 45-minute show. Barry Manilow's "Looks Like We Made It" as a nice ballad effort by the artist, who notched impressive instrumental spots—the first on "Disco Flam," a mix of Spanish and American dance floor rhythms. Rocker "Kiss And Say Goodbye" also demonstrated Feliciano's uncanny abilities at blues and some comedy on the electric guitar.

"Takin' It To The Streets" found Feliciano in an energized, dynamic state, notching more guitar picking efforts. The 20-odd piece Jimmy Mulidore orchestra provided backup to the band, consisting of bassist Ted Arnold, pianist Rush Robinson, drummer Marcus Terry, Sartuse on congos and musical conductor Barry Fasman.

Presley's "It's All Right" contained a rhythmic percussive section, followed by "I Write The Songs" in a reworked arrangement. "Light My Fire" closed Feliciano's soulful efforts.

Reddy's 13-song, hour-plus program included all her past hits, from opener "Rhythm Rhapsody" to closing number "I'll Be Your Audience." What made this date a success was her new friendly approach to each song, making every selection come alive musically.

Singing safely within her pop realm, Reddy shared Leon Russell hits "Bluebird" and "Masquerade" in her steady, unwavering manner. "Hold Me In Your Arms" showcased the tall Australian turned American on the keyboards, prior to Oscar nominee "Candle On The Water" from her film role in Disney's "Pete's Dragon."

Letting her music speak for itself, Reddy rocked with "Angie Baby," "The Westwind Circus" and latest single release from the album of the same name, "We'll Sing In The Sunshine."

Another recycled hit, "You're My World," Anthony Newley's bittersweet ballad "The Entertainer" and a lengthy hits medley were next, prior to her finale. But by that point, it was evident Reddy was enjoying her new burst of stage savvy, having illuminated several selections as mini-dramas, musical skits and individual, distinctive portions.

HANFORD SEARL

WAYLON JENNINGS & WILLIE NELSON JESSI COLTER

Nassau Coliseum, Long Island, N. Y.

It was two shows in one when Waylon and Willie played to a ¾ capacity house at the Nassau Coliseum April 22.

Though both come from the so-called "outlaw" school of country music, the sets by Jessi Colter and Jennings appeared almost country traditional when contrasted to the honky tonk boogie supplied by Nelson and his hippie looking band.

The concert started slow with Jennings and Colter's backup band playing alone. The 15-minute warmup set was mostly forgettable except for the brief appearance of ABC artist Carter Robertson, the backup vocalist for the band whose vocal skill was matched by her beauty.

Colter appeared for a half-hour act in which she performed six of her songs. Accompanying herself on piano, she seemed lost in the cavernous coliseum. That the band played louder than she did didn't help matters any, either.

Nevertheless Colter had her fans in the audience, and toward the end of her set, when she performed "I'm Not Lisa," skeptics were beginning to be won over.

There was a brief intermission after Colter's set, and then the band returned and with them was Jennings. He played 14 songs in 45 minutes before being joined onstage by Nelson for another 15 minutes.

Though Waylon and Willie together have been successful as a recording duo, in their live appearance they limited their time together to only that brief 15-minute stretch.

Jennings began his solo set with "Are You Ready For The Country?" He has one of those big-as-the-sky country voices, which was not

(Continued on page 73)

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	PARLIAMENT/BAR-KAYS/CAMEO—Feyline Presents Inc./R&B Prod., Tarrant County Convention Center, Fort Worth, Tex., April 17 & 18 (2)	19,406	\$6.50-\$8.50	\$156,151
2	JACKSON BROWNE/KARLA BONOFF—Casablanca Concerts, Civic Center Arena, St. Paul, Minn., April 18	17,688	\$6.50-\$7.50	\$116,741*
3	FOGHAT/NO DICE—John Bauer Concerts Col., Seattle, Wash., April 19	15,000	\$7.50-\$8.50	\$113,108*
4	REO SPEEDWAGON/BABYS/HOUNDS—Sunshine Promotions, Market Square Arena, Indianapolis, Ind., April 21	18,250	\$6-\$7	\$112,231*
5	BOOTSYS'S RUBBER BAND/CON FUNK SHUN/RAYDIO—Feyline Presents Inc./Lewis Grey Prod., Kemper Arena, Kansas City, Mo., April 21	11,726	\$6.50-\$8.50	\$95,333
6	WAYLON JENNINGS/WILLIE NELSON/JESSI COLTER—Feyline Presents Inc., Nassau County Col., Uniondale, N.Y., April 22	11,121	\$6.50-\$8.50	\$91,175
7	RUFUS—Frank J. Russo, Civic Center, Providence R.I., April 21	10,458	\$7.50-\$8	\$81,279
8	BOOTSYS'S RUBBER BAND—Sound 70 Prod., Municipal Aud., Nashville, Tenn., April 23	9,700	\$6.50-\$7.50	\$68,762
9	BLUE OYSTER CULT/BEE BOP DELUXE—Gulf Artists Prod., Civic Center, Lakeland, Fla., April 21	10,038	\$5.98-\$6.98	\$67,755*
10	BLUE OYSTER CULT/BEE BOP DELUXE—Fantasma Prod., Sportatorium, Hollywood, Fla., April 22	15,274	\$3-\$4	\$53,691
11	JACKSON BROWNE/KARLA BONOFF—Landmark Prod./Jam Prod., Hilton Col., Ames, Iowa, April 19	6,982	\$6.50-\$7.50	\$52,365
12	JACKSON BROWNE/KARLA BONOFF—Landmark Prod./Jam Prod., Univ. Of Iowa Field House Iowa City, Iowa, April 20	6,290	\$7.50-\$8.50	\$48,423
13	RUFUS—Frank J. Russo, Civic Center, Springfield, Mass., April 20	5,689	\$7-\$7.50	\$45,286
14	JOURNEY/RONNIE MONTROSE/VAN HALEN—Gulf Artists Prod., Curtiss Hixon Hall, Tampa, Fla., April 22	6,919	\$4.98-\$5.98	\$39,794*
15	JOURNEY/RONNIE MONTROSE/VAN HALEN—Gulf Artists Prod., Sportatorium, Hollywood, Fla., April 21	5,385	\$6-\$7	\$34,915
16	GRATEFUL DEAD—Sound 70 Prod., Municipal Aud., Nashville, Tenn., April 22	4,883	\$6-\$7.50	\$33,161
17	MARSHALL TUCKER BAND/WET WILLIE—Monarch Entertainment, Cornell Univ. Field House Ithaca, N.Y., April 23	5,853	\$5.50-\$6.50	\$32,943
18	WAYLON JENNINGS & THE WAYLORS/JESSI COLTER—Feyline Presents Inc./Gemini Concerts, Cumberland County Civic Center, Portland, Me., April 19	3,983	\$7-\$8	\$31,679
19	REO SPEEDWAGON/BABYS/HOUNDS—Brass Ring Prod., Grand Valley State Col., Allendale, Mich., April 19	4,788	\$6-\$7	\$29,748
20	REO SPEEDWAGON/BABYS/HOUNDS—Sunshine Promotions, Col., Fort Wayne, Ind., April 23	4,767	\$6-\$7	\$29,597

Auditoriums (Under 6,000)

1	DAVID BOWIE—Jam Prod., Arie Crown, Chicago, Ill., April 17 & 18 (2)	8,555	\$9.50-\$10.50	\$87,022*
2	REO SPEEDWAGON/BABYS—Brass Ring Prod., IMA, Flint, Mich., April 17 & 18 (2)	10,426	\$6.50-\$7.50	\$76,525*
3	GEORGE BENSON/JOHN HANDY—Artists Consultants, Bridges Aud., Claremont, Calif., April 21	5,130	\$7.50-\$8.50	\$40,712*
4	REO SPEEDWAGON/BABYS—Brass Ring Prod., Central Mich. Univ., Mount Pleasant, Mich., April 22	5,384	\$6-\$7.50	\$35,739
5	SMOKEY ROBINSON/STARGARD—Jam Prod., Arie Crown, Chicago, Ill., April 22	4,227	\$7.50-\$8.50	\$34,557*
6	WAYLON JENNINGS—Frank J. Russo, Civic Center, Portland, Me., April 19	4,889	\$6.50-\$7.50	\$34,289
7	RUFUS/HEATWAVE—Carwyn Entertainment/GD Prod., Mich. State Univ., East Lansing, Mich., April 17	3,875	\$6.50-\$7.50	\$28,542
8	HARRY CHAPIN—Northwest Releasing, Opera House, Seattle, Wash., April 19 (2)	4,901	\$5.50-\$7.50	\$26,405
9	JOURNEY/RONNIE MONTROSE/VAN HALEN—Alex Cooley Inc., Fox Theatre, Atlanta, Ga., April 23	3,344	\$7.50	\$25,080
10	DONNA SUMMER/JANE CARTER—Brass Ring Prod., Music Theatre, Royal Oak, Mich., April 18 (2)	2,722	\$7.50-\$8.50	\$22,983
11	LEON & MARY RUSSELL—Jam Prod., Uptown Theatre, Chicago, Ill., April 22	2,708	\$7.50-\$8.50	\$22,792
12	DAVID BROMBERG/MARIA MULDAUR—Barnett Lipman, Morris Stage, Morristown, N.J., April 21 (2)	2,595	\$7.95-\$8.95	\$22,580
13	WAYLON JENNINGS & THE WAYLORS/JESSI COLTER—Feyline Presents Inc./Gemini Concerts, Music Hall, Boston, Mass., April 20	2,660	\$7.50-\$8.50	\$22,456
14	AVERAGE WHITE BAND/JIMMIE MACK—Brass Ring Prod., Music Theatre, Royal Oak, Mich., April 19 (2)	2,577	\$7.50-\$8.50	\$21,722
15	BOB JAMES/MARK COLBEY—Brass Ring Prod., Music Theatre, Royal Oak, Mich., April 23 (2)	2,561	\$6.50-\$7.50	\$21,615
16	LOU REED/IAN DURY & THE BLOCKHEADS—Monarch Entertainment, Capitol Theatre, Passaic, N.J., April 22	2,958	\$6.50-\$7.50	\$21,479
17	WAYLON JENNINGS & THE WAYLORS/JESSI COLTER—Feyline Presents Inc./Jack Utsick Presents, Municipal Aud., Bangor, Me., April 18	2,744	\$6.50-\$7.50	\$20,466

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Talent In Action

• Continued from page 72

hurt at all by the echoing acoustics of the Nas-sau Coliseum.

Jennings takes his counter-country posture seriously. His song "Are You Sure Hank Done It This Way" sounded a strong protest note against country music conventions.

But the highlight of the show were those brief 15 minutes when the two outlaws were together. Coming in as Jennings was doing "Honky Tonk Heroes," Nelson joined in to sing such recent hits as "Mamas Don't Let Your Sons Grow Up To Be Cowboys," and the classic "Luckenbach, Texas."

By then it was 10:15 p.m. and the show should have been over. But it wasn't. Forty minutes later Nelson came back for his own set and kept the audience past midnight. (Nelson was reviewed here recently.)

ROMAN KOZAK

RUFUS CHIC

Felt Forum, New York

This April 22 date was easily the most satisfying show Rufus has ever given the Apple. Since its last New York appearance the group has added an extra girl singer, another guitarist and a percussionist to fill out the previously disappointing live sound.

The set was also improved visually as lead guitarist Tony Maiden has become a more dominating stage personality and lead singer Chaka Khan seems to have shed her detached stage manner.

The one-hour, 12-song set moved quickly and had no dead spots as the nine-piece group kept the crowd interested throughout.

Set highlights included two newer songs, "Street Player," which featured vocals by Maiden, and "Don't Let Them Get The Best Of Your Heart." Also outstanding was an older tune "Once You Get Started" which the band has rearranged as the show's climax.

Opening was Chic, a New York-based group whose initial Atlantic album has been successful in discos.

The group's material is boring and repetitive but Chic's rhythm section of bassist Bernard Edwards, drummer Tony Thompson and guitarist Nile Rodgers is so good that no one seems to notice. Chic was able to keep much of the sell-out crowd on its feet for the six-song, 45-minute set.

ROBERT FORD JR.

RAY BARRETTO

Playboy Club, New York

This was an unusual gig for both the club and the veteran conga player as Barretto held forth in the 140-seat section of the Playboy complex known as Lanie's Room (for songstress Lanie Kazan). The audience for the April 17 opening set was a far cry from the type of crowds that turn out to see Barretto at more traditional salsa venues like the Corso. But by the end of the set it seemed as if everyone in the house had been Barretto fans for life.

The six-song, 50-minute set started slowly as Barretto's six-piece band seemed uncomfortable with the surrounds. But Barretto only plays at one intensity and by the third song, "Summer Sun," the band had caught its leader's contagious fire.

While this particular unit is not as accomplished as past Barretto bands, it is the most tasteful and disciplined group "Mr. Hard Hands" has ever fronted. Guitarist Jeff Richmond and saxophonist Todd Anderson were particularly impressive as both soloists and composers.

The show came to an explosive climax with "Dumbao Africano" an old Barretto tune that ignited the ¾ full house and caused even the non hispanics in the room to clap along with the clave.

ROBERT FORD JR.

PETER ALLEN

Rancho Nicasio, Nicasio, Calif.

Allen showed clearly at four performances here April 14 and 15 why he has the reputation as one of the most dynamic and animated performers in the business. His zesty collection of songs was accented by much camaraderie with an audience that was with him totally from the moment he stepped onstage.

Dinner shows at the 300-capacity room were soldout both nights, and the late shows also drew almost a full complement of patrons, to whom Allen offered generous performances of 13 songs in an 80-minute show. In fact at the late show Saturday night, Allen and the crowd were so turned on, the performance continued after the 2 a.m. pickup of alcohol.

The Allen dates were the most auspicious

bookings yet, for this club sits in a unpopulated area in the middle of Marin County about a 50-minute drive from San Francisco.

The new owners have remodeled the interior and established a respectable dinner service. The club is now in fact—aside from the Fairmont's Venetian Room—virtually the only place in the allegedly sophisticated San Francisco market where one could see a performer of Allen's stature in a dinner show atmosphere.

It was probably the incongruity of finding a dinner spot set in a rustic country atmosphere that prompted Allen to make the date, and he remarked goodnaturedly upon the situation several times. "This is just like a 1940s roadside house," he enthused. "I feel like I should be opening for Barbara Stanwyck and Barbra Streisand."

The singer, backed by a very tasty guitar-bass-drums trio, opened with "Love Crazy" the tune which opens his live LP "It's Time For Peter Allen."

During the course of the show Allen offered favorites like "I'd Rather Leave While I'm In Love," "Everything Old Is New Again," "I Honestly Love You," "Don't Cry Out Loud" (where he really broke things open), "The More I See You" and the set closer, "I Go To Rio." Encore numbers were "There's A Lady On Stage" and "Harbour."

At various points the audience sang along quite strongly and—amazingly enough—on key.

JACK McDONOUGH

ED SHAUGHNESSEY'S ENERGY FORCE

Donte's, Los Angeles

Propelling their way through a vigorous hour-long set, long-time "Tonight Show" drummer Ed Shaughnessey and his group Energy Force showcased their high energy performance before a responsive SRO crowd that jammed the small Hollywood nightspot.

Into its third year, Energy Force, an explosive 15-piece big band along with Shaughnessey, the powerhouse nucleus behind the unit, ripped off a total of 15 numbers, featuring mixtures of funk, bossa nova and swing.

Kicking off the set with an uptempo swing tune entitled "Bash," Shaughnessey opened the piece playing time slowly creating the feeling needed to make his unit swing into high gear.

Most of the set April 7 featured compositions written within the high-powered unit like "The Nutty Grind," a funky rocker featuring the impressive talents of guitarist Pete Woodford.

The patriotic looking band, dressed in red shirts with white stars, also featured other selections such as "This Is Not The Time," "De Riverboat Shuffle," "Painful Proof" and a Crusader original "My Momma Done Told Me So."

Turning his sax section loose on "Five Play," a straight ahead composition, enabled each member to express himself on his axe, taking solos through the changes.

Displaying his diverse technique around the set, Shaughnessey closed the night with a three-part movement of a Bill Holman tune "Burning Bush," a number that nearly swept the audience right out of its seats leaving it with great appreciation of the group's total output.

BRUCE BOGUCKI

MARY O'HARA

Carnegie Hall, New York

Versatile she was not, but after 26 songs, in both Gaelic and English, O'Hara proved that she can hold the attention of an audience. The crowd that flooded into Carnegie Hall on April 14 to hear the former nun "do her thing" was a menagerie of tourists, nuns, priests, suburbanites, construction workers, children and senior citizens.

Her sweet and extremely clear voice was complemented by the songs she chose to sing. She opened the first half of the show, which lasted 50 minutes, with several Gaelic numbers followed by such songs as Carole King's "Tapestry," "Bridge Over Troubled Water," "Morning Has Broken" and a composition of her own, in which she accompanied herself on the harp, entitled "The Snail." She even went as far as singing a song entitled "You're A Lovely Cow."

After a brief intermission she began the second half, which also lasted for 50 minutes, in the same fashion as the first, with the harp as her only instrumental background. After seven numbers, four in Gaelic, and Gordon Lightfoot's "A Winter's Night," her five-piece backup group and conductor joined her onstage for such numbers as a French version of "Scarlet Ribbons," as well as "Scorn Not His Simplicity" and "Oceans Away."

Her backup group, which consisted of a pian-

ist, percussionist, guitarist, a bass player and a one-man woodwind section, blended well with her strong resonant voice. Neither overpowered the other.

Mary performed more than enough Gaelic numbers, but the tunes were catchy enough to hold one's attention without having the faintest idea of what she was saying. She possesses a fantastic sense of humor and maintains a delightful rapport with her audience.

Her closing number, "Lord Of The Dance," was followed by a standing ovation, and pleas for more. Mary obliged with one fast number, "Sligo Fair," and a slow one "Spinning Wheel" thus extending the show 15 minutes.

JANICE NORRIS

JACK DEJOHNETTE'S DIRECTIONS

Lighthouse, Hermosa Beach, Calif.

Directions, a four-man energy force, took control from start to finish of its April 19 performance leaving the full house crowd buzzing in its seats.

Leader DeJohnette's past success as part of the Charles Lloyd Quartet and his contributions to Miles Davis' early fusion sessions have established him as one of today's leading drummers.

He was joined with John Abercrombie on electric guitar, the other primary member of Directions. Also in accompaniment on acoustic bass and trumpet were the unparalleled talents of Eddie Gomez and Lester Bowie.

Starting with an untitled composition beginning with free interplay among players, Abercrombie slowly slid his fingernail along his strings, Gomez scratched out notes with his bow and Bowie created effects blowing tonal colors through his horn.

Switching from drums to piano, DeJohnette began running his finger along the bottom of his snare drum snapping snares against plastic then moving over to the piano to pluck the strings as if it were a harpsichord.

Directions demonstrated precision and imagination, starting as a subtle hum, then building to a roaring blast, from ostinato patterns to free improvisation and always complementing each other.

DeJohnette's six-tune, 70-minute show included "Summertime," a sentimental standard, and featured a selection off the group's most recent LP "New Rags" entitled "Rags," a number built on an ascending phrase, a series of ensemble stops and then a calypso take-out chorus.

DeJohnette displayed his own talent, taking an extended solo over a funk-styled groove. Matching precision and imagination along with responsive and accomplished players, DeJohnette concluded his set with a bluesy shuffle leaving a responding crowd with an entertaining evening.

BRUCE BOGUCKI

JONATHAN RICHMAN & MODERN LOVERS RUBINOOS

Town Hall, New York

While aging hippies were reliving memories of the late '60s at Carnegie Hall with Mary Travers, Country Joe MacDonald and Ritchie Havens, their younger brothers and sisters were rediscovering rock'n'roll of the early '60s.

It was what must have been the quietest rock show in New York history, the two acts provided an off-beat but thoroughly entertaining evening for a near SRO crowd.

First on were the Rubinoos, a quartet of well scrubbed young men whose music was about 15 years behind the times. But, as they sang in their best-known song, "Rock'n'Roll Is Dead And We Don't Care."

Basically what the Rubinoos is, is an old-time singles band. It sounds as though music has not gone past a "Hard Day's Night."

It relied primarily on its vocals, and even if some members of the audience asked for "more guitar," they didn't get it. Not that anybody complained when the Rubinoos entertained with such ditties as "Wouldn't It Be Nice," "I Wanna Be Your Boyfriend," "Please Please Me," "Think We're Alone Now," and for the finale, "Sugar Sugar," in the band's 45-minute, 12-song set.

Jonathan Richman was a little more complex in his music and execution, though even lower in volume. So quiet was his music that frequently Richman sang without his microphone without all that much difference.

Richman sang in a plaintive, endearing manner, sometimes bringing to mind a young Randy Newman. His is the type of talent who attracts a huge cult following.

ROMAN KOZAK

Committee Born To Book Talent At Arizona Univ.

By ED HARRISON

LOS ANGELES—In an attempt to foster the development of up-and-coming talent, the Univ. of Arizona has established a new concert committee called the UA Rising Star group which will book promising new acts.

The program was officially launched at the end of January with the Hometown Band on A&M as the initial act on March 2.

The Rising Star series, according to committee chairperson Ellen Nisenon, was an outgrowth of the university's Associated Students UA Concerts committee, which involves itself in major events in the UA main auditorium, 2,500-seating or the 15,000-seat McKale Arena.

"We needed to provide a committee to do these new acts," says Nisenon. "We were getting calls on them but because ASUA doesn't handle small shows we couldn't do them."

It's a shame to bypass all this new talent, some of whose records will climb the charts in a few months," Nisenon says.

"We're providing a different type of entertainment, another place to go. It's a challenge getting people to see new acts."

Because the school year is reaching its end, and there are numerous other shows coming into the Tucson market, Nisenon has decided to hold off bookings until next semester when she promises a "good full semester."

The initial show, says Nisenon, was kind of a feeler to measure student response to the pro-

gram. "Tucson is an unpredictable city," she says. "We didn't know if the students would pay to see someone they've never heard. Also, we don't serve liquor on campus."

Nisenon views the Rising Star series as "Tucson's answer to showcasing" and an ideal stopping point for acts on the way from Phoenix to Los Angeles.

The only prerequisite for an act to qualify for the series is for the group to have at least one album that is getting airplay.

The program is receiving annual funding of \$1,800 although Nisenon is expecting a budget hike next year. She reports she has a price range of \$750-\$2,000 to pay for an act.

Tickets for the Hometown Band were relatively inexpensive, \$1 for students, \$1.50 for non-students. Rising Star concerts take place in the 400-seat Arizona Ballroom. Nisenon says future shows will be priced at \$3-\$4.

Student response has been "enthusiastic" with the Hometown Band selling out.

Nisenon is in the process of contacting booking agents for date availabilities although many agents are holding off until September to confirm dates. She adds that another reason for the minimal schedule this year was limited dates at the time the program commenced.

The Rising Star series is a joint venture between the associated students and the student union activity board.

MAY 6, 1978, BILLBOARD

PROTEST ALL-CLASSICAL RADIO

South Florida Students Crave Rock

TAMPA—In response to students protesting the school's all-classical radio programming, Univ. of South Florida president John Lott Brown has announced on local television that there is a possibility that a relatively small AM station, operated entirely by students, will be formed on campus.

Students have been actively complaining about WUSF-FM's all-classical programming. The station, formed in 1963 with an operating power of 10 watts, played both classical and rock until 1973 when the rock stopped.

Students have staged protests since, but they were intensified with the appointment of Brown as new president in February, hoping the new administration would change the situation.

"I believe the students interests should be respected," commented Brown on WTVT's local public affairs program "Insight."

"But at the same time, if it means giving them something that is offered on the commercial rock stations, and taking away something that is not offered anywhere else, so that the community misses out, then it doesn't make sense to me and I think the students would agree," said Brown.

Says station manager John Young: "The management felt that there were a lot of rock stations

which students could listen to and we didn't want to compete with those commercial stations.

"There were protests and quite a few meetings and confrontations, but our decision was final. We were up to 85,000 watts by 1971 and no longer just a campus station."

Young refers to WUSF as a "community service station" with 20% of its annual income from listeners. He says that income pays two salaries and covers printing costs of the station program guide.

When WUSF was playing rock, students were employed in all facets of the station's operation. Since the switch to all-classical that has changed.

"Our purpose isn't to be a station training ground for students," says Young. "Our staff is small so we can't train. All of our full-time paid employees are professionals."

Meanwhile, a handful of students have formed their own progressive noncommercial station, WKUM-FM, but because the station doesn't have a license, and its power is greater than the five-watt limit, the FCC is investigating. The station is operated during daytime hours from various campus locations.

Brown is now considering options that would satisfy everybody. He is working closely with both the student body president and officials from WUSF.

LORI LONDON

1978 JUNO AWARDS

By DAVID FARRELL



Dan Hill emerged a clear winner at the 15th annual Juno Awards program, held in Toronto on March 29. The singer-songwriter, signed to GRT in Canada, was named composer, male vocalist and Canadian album seller of the year for his highly successful LP "Longer Fuse." The hit single "Sometimes When We Touch" was co-composed by Barry Mann.

Canada's 15th annual Juno Awards show brought together the largest assemblage of record industry movers and shakers from across the country ever to meet under one roof at the same time. A total of 1,500 were in attendance for the two-hour award ceremony in Toronto March 29, staged at the Harbour Castle Convention Centre and televised live, nationally by the CBC network.

From the international marketplace, Rupert Perry from Capitol in Los Angeles was in attendance, as was country superstar Charley Pride, and Shelley Siegel from Mushroom Records. Mick Fleetwood was, apparently, all set to fly in for the show on the premise that Fleetwood Mac was going to win the international best selling album Juno for sales in Canada on the "Rumours" LP, but he had a change of mind at the last moment when he learned that the CBC was not televising this particular category. Similarly, Veronique Sanson had made seating reservations for the dinner-show, but was delayed at the last minute in Paris.

None the less, Burton Cummings flew in from Los Angeles, commenting on stage that it was his first time back in the country this year "and it feels great to be here." Cohort Randy Bachman was tied up in a Vancouver studio with Trooper, but other major stars such as Gordon Lightfoot, Oscar Peterson and Dan Hill provided the affair with a sense of purpose, dignity and cohesiveness.

If the show was a triumph for the Canadian Academy of Recording Arts and Sciences (CARAS), charged with helming the annual affair, so it was an even bigger one for pop singers Dan Hill and Patsy Gallant. Both were singled out in multiple categories: Hill as male vocalist of the year, as well as winner in the best selling album category for the platinum-plus "Longer Fuse" work. Montrealer Patsy Gallant won in the best selling single category for her disco-crossover hit "Sugar Daddy," as well as being voted female vocalist of the year for the second consecutive time.

Hill, who records with GRT in Canada, utilized his prime
(Continued on page 76)



Montreal songstress Patsy Gallant wins for best female vocalist for the second consecutive year; as well, her disco single "Sugar Daddy" was winner in best selling single this year.



Geddy Lee and Alex Lifeson (left to right) from Rush accepting the group of the year award and thanking their management team of Vic Wilson, Ray Daniels and Tom Berry from SRO Productions.

CANADA'S PRIZE OUTGROWS ITS CONTENTIOUS PAST

The creation of Canada's award system has been as contentious an issue for the Canadian record producing and talent management community as the status of Quebec has for federal politicians.

The awards program's first beginnings can be traced back to May 18, 1964, when Canada's only existing trade magazine, RPM, ran a small house ad, indicating that the publication was interested in establishing an awards program to deserving members of the Canadian music industry, both in the artistic and business circles.

Initially, there were seven categories set out: recording artist of the year, content LP of the year, radio personality, Canadian man of the year award (obviously before the days of equal rights for women), and Canadian radio station of the year award, awarded to the radio station that had done the most to promote Canadian talent that year. As it turned out, all the categories were scrapped when the show was finally pulled together and in their place were 16 separate categories.

Each category was voted on by the subscribers to RPM and the awards presentation was first made on Dec. 31 of that year.

The awards continued along these lines more or less, until 1968, RPM established the Gold Leaf Awards, the predecessor of the Canadian Recording Industry Assn.'s platinum and gold certification system. Under the Gold Leaf system, record manufacturers were allowed to purchase the award when they had reached the required sales figures for an album or single to qualify as a "million" seller in this country. The money derived from these sales of awards was then funnelled back into a fund to finance the annual awards program.

In 1969 it was decided that a contest should be held to re-name the pyramid-shaped Gold Leaf Award, a decision made by the magazine's editor and publisher Walt Grealis. The name that caught everyone's fancy was the Juno Award, a homonym for the former chairman of the Canadian Radio and Television Commission, Pierre Juneau, who was instrumental in the instigation of the 30% Canadian content regulations for Canadian AM radio stations.

The program went on uninterrupted until 1974 when a falling out occurred between the trade magazine editor and Arnold Gosewich, then president of the Canadian Recording Industry Assn. (CRIA), and of Capitol Records-EMI of Canada Ltd. The disagreement centered around taking the show onto television, Gosewich batting in favor and Grealis sharply critical of the suggestion. CRIA went ahead, however, in announcing its intention to take the awards onto national tv and, at this point, the true beginnings of today's show came into being. It was the end of a chapter in the development of Canada's music industry. The end of the "old testament" as it were, and the beginning of the "new."

Threats of boycotts by oldtimers and some artists who had been nurtured by the trade magazine brought a cloudy sky over the whole show for several years, but by 1977, the show was becoming a major event. For some, it was a major event to be criticized, and for others a moment to wait for with much anticipation. Whatever the point of view, it was by now big.

The 1978 awards program found much of the pioneering problems ironed out and virtually unanimous support from the artistic community in Canada. One area that still remains a thorn in the side of the Canadian Academy of Recording Arts and Sciences, the organization now charged with putting together the awards program, is finding a compromise with the Quebec community, whereby Quebec's artists can be recognized without having to complicate the program itself by making it wholly bilingual. More than anything else, the resolution to this issue is to be found in increased talks with Quebec's numerous producers and artists and with increased acceptance nationally of French language recordings by acts such as Harmonium. Ultimately, the two industries will find their answer to this problem.

All in all then, Canada's Juno show has grown up to become a major international event, and one that each year takes another giant step toward becoming the springboard for new artists to jump from when acclaimed in the annual show.

DAVID FARRELL



A surprise winner this year was A&M recording artist David Bradstreet who won his Juno for best new male vocalist.

Now negotiating a record contract, Lisa Dal Bello looks ecstatic as she accepts her Juno as best new female vocalist, given her for her debut album on MCA. The 19 year-old singer was dropped by the label shortly following the LP's release.



1977 Juno Awards
Canada's Top Female Vocalist
Patsy Gallant

Canada's Top Selling Single
Sugar Daddy

STAY AWHILE WITH ME
the new hit single from
her latest LP
WILL YOU GIVE ME YOUR LOVE



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1978 JUNO AWARDS

time exposure well, giving an impromptu performance of his recent smash hit "Sometimes When We Touch." Gallant, meantime, performed a medley of hits by five different artists, and was almost successful in upsetting Burton Cummings' own suave pose onstage as the two joined to present the best new female vocalist award to newcomer, Lisa dal Bello.

The "Longer Fuse" album, by Dan Hill, went on by itself to win a production award for the team of Mat McCauley and Fred Mollin, while the single, "Sometimes When We touch," earned Hill his third Juno for the night as composer. The song was co-written with Barry Mann, with whom Hill is seriously considering working again on the next album.

Anthem recording trio Rush was voted group of the year, a title that had evaded it in the recent past, despite colossal record sales at home. For rock'n'rollers, the group's winning marked a milestone for the Junos, in that considerable bias has



An impromptu performance by Dan Hill at the show, which was televised nationally by the CBC network, live, had him singing the song that broke his career wide open, "Sometimes When We Touch."

been obvious in the past against heavy metal acts. Drummer Neil Peart and bassist Geddy Lee were present to pick up their award, Lee quipping on stage: "We'd like to thank Dan Hill for not being a group."

A short video clip was run of the trio performing the title track to its "Farewell To Kings" album, prior to its accepting the Juno as group of the year. The footage was shot on location at the Rockfield Studio in Wales, where it was recorded.

Country female vocalist, group and folksinger of the year awards all found winners repeating their victories from the



Veteran Juno winner Gordon Lightfoot was heard to murmur from the stage "I can well do without this," but he looked pleased as he accepted the best folk singer award. The singer-songwriter now has 16 Junos to his credit, a record of sorts.



Burton Cummings looking prosperous. Cummings attended the award ceremony and played several tunes on piano midway through the show.

1977 show. Carroll Baker, recording for RCA, picked up the country female vocalist award; fellow label act the Good Brothers, the country group award and perennial winner Gordon Lightfoot was voted folksinger of the year. Lightfoot caused a ripple of mirth from the audience when, on accepting the plexiglass Juno, commented "This I don't need." He has won 15 in the past, since the award ceremony was established in a much simpler form in 1964.

If Dan Hill and Patsy Gallant were the obvious winners this year, 19-year-old Torontonians Lisa dal Bello proved to be the surprise star of the evening. Voted best new female vocalist by the academy (in a non-sales category), for her debut album on MCA, the voluptuous songstress collared everyone's attention

when she performed a song set aside for her as yet un-recorded second album.

The team of Mat McCauley and Fred Mollin was voted best producer in the single and album categories and, in both cases, for their successful work on Dan Hill recordings. The engineering category was the only area where a tie vote was cast: the two winners were Terry Brown for his work on the album "Hope" by Klaatu, and to David Green for the "Big Band Jazz" album, cut direct-to-disk by Rob McConnell and the Boss Brass at Nimbus 9.

The instrumental composer of the year selected was Andre Gagnon, winner last year in the best selling album category. Gagnon joined with Patsy Gallant as the only two Quebecois acts to win in this year's show, as in last year's show as well. The composer and pianist thanked the academy in broken English and said backstage that winning the award renewed his "confidence" and that, hopefully, it will lead other Quebecois acts to perform outside of their province."

In the classical recording category, the Toronto Symphony Orchestra's recordings of the "Three Borodin Symphonies" on CBS were honored with the top vote. The sessions, recorded in Toronto, were produced by CBS staff producer Andrews Kazdin.

Two A&M acts were named in best new male vocalist and group categories. From Western Canada, the Hometown Band was voted best new group. The only western winners this year, the band had just finished touring and was not able to attend, but mentor and former Juno winner Valdy accepted on its behalf.

In the best new male vocalist category, Toronto folksinger David Bradstreet won with stiff competition from Peter Pringle who, at the time, was riding high with a hit on the national airwaves.

Ronnie Prophet, recording for RCA, was named top country vocalist of the year, and had his Juno picked up from the stage by Nashville superstar Charley Pride who was in town for the show, among other things.

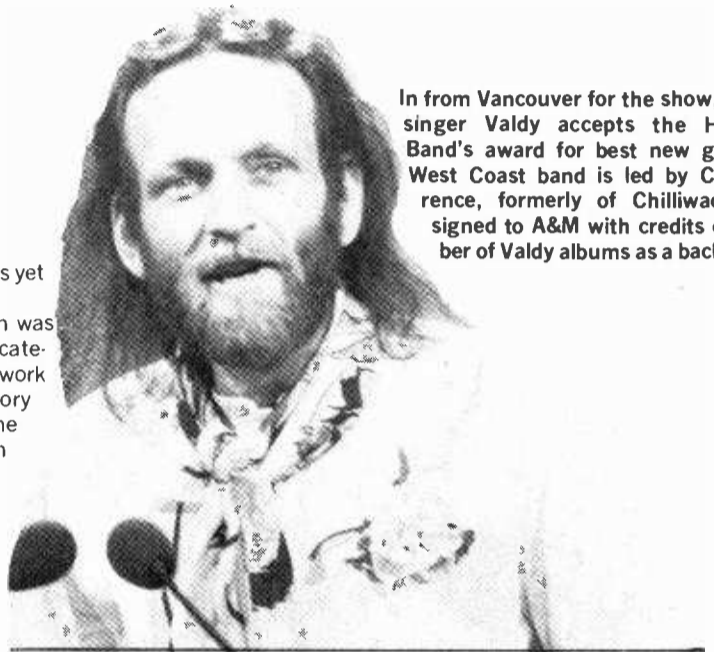
In the two international categories, Fleetwood Mac won best selling album with "Rumours," with close to one million sales registered in Canada now. The award was picked up by Don Grant, vice president, marketing, for WEA Canada. WEA also had a winner in the singles category with "When I Need You," by Leo Sayer. Again, the award was picked up by Grant.

Contrary to many expectations, the newly introduced hall of fame award was not to go to established pop acts that have, in the past, proved to be perennial winners, such as Anne Murray and Gordon Lightfoot. In fact, the CARAS executive board selected two legends in Canadian music for the special trophy award. The pronouncements were made by the show's host, David Steinberg, who introduced the first of two

Montrealer Andre Gagnon proudly holds his first Juno as an instrumentalist. Last year a winner for best selling album, Gagnon thanked the mostly English audience, and his record company, London, for making it all possible.

given this year by saying: "And to Canada's ambassador of jazz, a man whose music has spanned 27 years and five continents, ladies and gentlemen, Oscar Peterson." The surprise brought thunderous applause from the audience and having Peterson present to accept the award marked a truly high point in the show. The second hall of fame award was presented to Saul Richman in memory of the late Guy Lombardo. Richman had managed the London, Ont., leader's affairs for 30 years, until the leader's death last fall.

This then was the content for Canada's 1978 Juno Awards program. What set this year's program apart from previous ones was the solid turnout and support of the major stars in Canada, and a list of winners that both made sense to most present and, in turn, gave a number of acts climbing the ladder to stardom recognition. There were surprises: Burton Cummings, winner in two categories last year, was usurped in the artist of the year category by Dan Hill and the recognition of Oscar Peterson confirmed suspicions in many people's

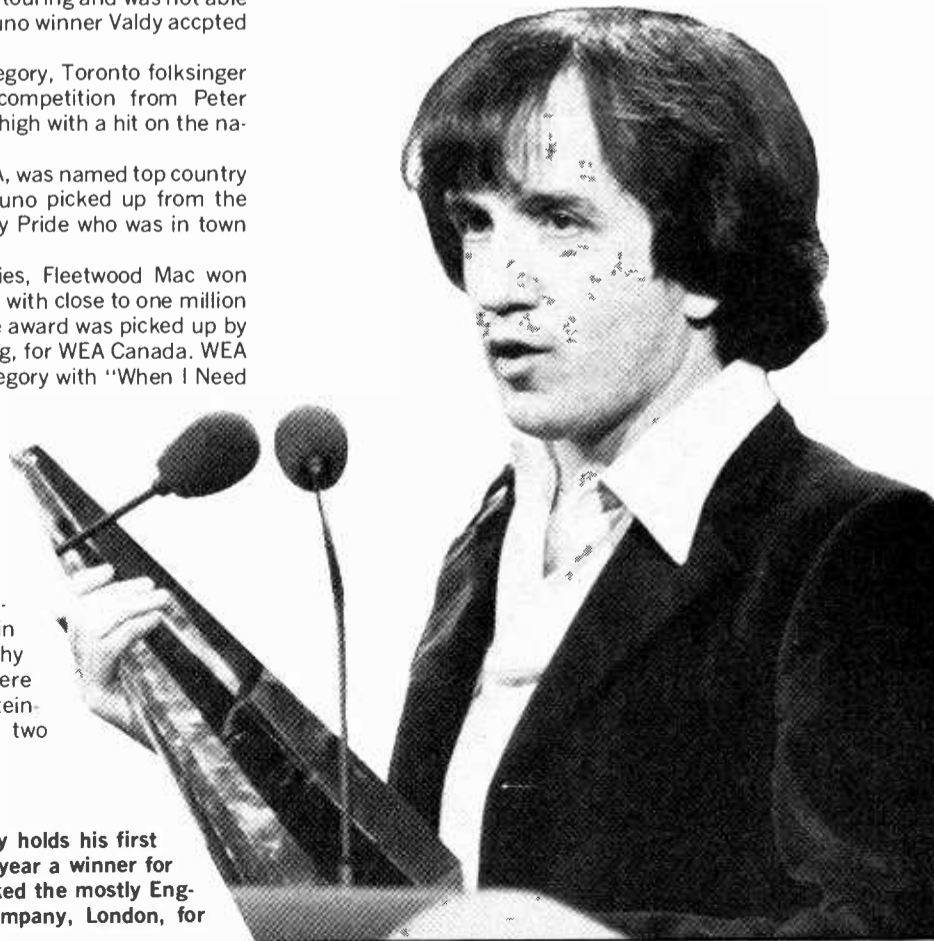


In from Vancouver for the show, A&M folk singer Valdy accepts the Hometown Band's award for best new group. The West Coast band is led by Claire Lawrence, formerly of Chilliwack and is signed to A&M with credits on a number of Valdy albums as a backup band.

minds that the Juno Awards were more than just sales acclamations, but also a vehicle that could award recognition to the "artistic" community as well. As for Cummings, he was given eight minutes of prime time tv exposure as a performer and in his own words after the show: "What more could I ask for? It was eight minutes of uninterrupted playing, more time than even host David Steinberg got in one shot."

CREDITS

Editor: Earl Paige; Assistant Editor: Susan Peterson; Canadian correspondent: David Farrell; Photography: Plum Studio/Bruce Cole; Art direction: Salvatore Scorza.



OUTDATED RADIO SERVICE REVISED

Restructuring Of Caytronics' Promotion a 'House Cleaning'

• Continued from page 34

personnel with service tailored to each outlet's programming.

Rinel Sousa, Caytronics vice president to whom Ortiz reports, describes the improvements this way: "You can't really say we've created a new department, but this is the first time we've given the publicity and promotion functions such a formal structure.

"We used to do what most other Latin labels do," Sousa adds. "We'd send out promotional samples but there was rarely any followup."

That seems to be an understatement, for in the course of Ortiz' list updating, he discovered the firm was sending samples in some cases to stations which had gone off the air years before.

Parallel to the work in radio, Ortiz also revamped the firm's service to the working Spanish press in the U.S., requesting branch promotion directors to submit the names of key

publications and writers in each market.

The national press list, says Ortiz, now has some 82 names on it.

Last February, the firm hired Ivan Gutierrez as publicity director to bolster that function which was also spot effective at best.

Ortiz' radio list revamping required "a month and a half of being on the phone five days a week, nine to 10 hours a day," he says.

In that canvass of the country's Spanish stations (either full or part time), Ortiz unearthed the cobwebs which were hindering the firm's promotion effectiveness.

Some stations had gone off the air, others were no longer programming Spanish shows, others were not getting the specific Caytronics material they wanted for their format while getting material they couldn't use.

Particularly in Texas where many English language stations air occasional Latin programs, Ortiz discov-

ered that the Caytronics promo copies were being confiscated by the Latin show DJ, who took them home.

Since many of the DJs worked part-time programs at several stations, that meant a good number of broadcasters were not able to build internal Latin record libraries.

So pervasive was the control of these Latin segment DJs that many program directors at these outlets were totally oblivious to the station's own Latin programming.

To correct that failing, Ortiz arranged for programmers to receive the material themselves at post office boxes (or at their own homes in the cases where Caytronics material was being intercepted by station employees).

Ortiz in some cases also established a Latin contact within these stations to help keep internal control of the programming.

Already, Ortiz claims, many of these English broadcasters have increased the number of hours dedicated to Spanish programming because of the better service.

Also as a result of the promotion blitz, Ortiz says Caytronics' airplay has increased markedly across the country. He notes that complaints from outlets about lack of service were not only directed at Caytronics

(Continued on page 78)



Global Man: Roberto Carlos strums out tunes for future works which will not only be in Spanish and Portuguese, but Italian and hopefully English as well.

Carlos Adds English And Italian To Recording Base

• Continued from page 72

By limiting his output of product to just one LP and a couple of singles per year, CBS has been able to do a concentrated job with Carlos in distribution and promotion. His catalog has grown considerably in importance since the mid-60s.

Fritz Hentschel, who heads up the marketing division of Latin American operations in Miami under Columbia Records International, reports the continued sales clout of Carlos as a rare accomplishment for any performer.

"Instead of his legion of fans di-

minishing with time," Hentschel states, "it is just the opposite."

Whether Carlos will be able to gain even more fans in the U.S. through English-language recordings remains to be seen. There is indication that an initial effort to record an LP in English last year fell short of success.

"I know I'm going to have to perfect the language a lot better than at present," Carlos admits, "but it's just one of those details of progress."

Carlos has always had aspirations to record in English, and he feels this fall should be the right moment to try again. (Continued on page 78)

Billboard SPECIAL SURVEY For Week Ending 5/6/78

Billboard Special Survey Hot Latin LPs

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MIAMI (Salsa)		NORTH CALIF. (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	1	ROCIO DURCAL Canta A Juan Gabriel, Pronto 1031
2	OSCAR D'LEON El Oscar De La Salsa, Top Hits 2026	2	IRENE RIVAS Vida Mia, Cara 004
3	PACHECO/MELON Llego Melon, Vaya 70	3	VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503
4	CHARANGA 76 Encore, TR 128	4	JULIO IGLESIAS A Mis 33 Anos, Alhambra 38
5	JOHNNY PACHECO The Artist, Fania 503	5	CAMILO SESTO Rasgos, Pronto 1025
6	LA DIMENSION LATINA 780 Kilos De Salsa, Top Hits 2025	6	ROBERTO CARLOS Amigo, Caytronics 1505
7	LOS KIMBOS The Big Kimbos, Cotique 1091	7	LOS ANGELES NEGROS Serenata Sin Luna, International 925
8	TITO ALLEN Ahora Y Siempre, Alegre 6012	8	RIGO TOVAR Dos Tardes De Mi Vida, Mericana/Meoldy 5610
9	CONJUNTO IMPACTO Conjunto Impacto, Teca 3004	9	JOSE-JOSE Reencuentro, Pronto 1026
10	HECTOR LAVOE De Ti Depende, Fania 492	10	CHELO La Voz Ranchera, Musart 10638
11	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52	11	LOS FELINOS Estos Son Los Felinos, Musart 1735
12	CHARANGA 76 Charanga 76, TR 119	12	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554
13	CELIA CRUZ/JOHNNY PACHECO Celia & Johnny, Vaya 31	13	LOS HURACANES DEL NORTE Son Tus Perjures Mjjer, Luna 1018
14	VITIN AVILES Con Mucha Salsa, Alegre 6011	14	LUCHA VILLA No Me Dejes Nunca, Nunca, Musart 1705
15	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	15	COSTA CHICA Sensacional, Fama 559
16	JOHNNY PACHECO El Maestro, Fania 485	16	JULIO IGLESIAS A Mexico, Alhambra 21
17	ORQUESTA BROADWAY Pasaporte, Coco 126	17	CHELO Con Mariachi, Musart 10585
18	CHEO FELICIANO Mi Tierra Y Yo, Vaya 69	18	LOS TIGRES DEL NORTE Numero 8, Fama 564
19	CHEO FELICIANO The Singer, Vaya 48	19	YOLANDA DEL RIO Tradicionales Al Estilo De Yolanda Del Rio, Arcano 3405
20	JOHNNY PACHECO/PUPI LEGARRETA Los Dos Mosqueteros, Vaya 63	20	LOS BUKIS Los Alambrados, Mericana/Melody 5611
21	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500	21	LUCHA VILLA Interpreta A Juan Gabriel, Musart 1731
22	LA DIMENSION LATINA Presentando A Andy Montanez, Top Hits 2018	22	VARIOUS ARTISTS Super Salsa Singers, Fania 509
23	OSCAR D'LEON Two Sets With Oscar, Top Hits 2017	23	NAPOLEON Hombre, Raff 9066
24	EL GRAN COMBO El 15vo Aniversario, EGC 014	24	LOS PASTELES VERDES Mi Amor Imposible, Microfon
25	THE FANIA ALL STARS Rhythm Machine, Columbia 34711	25	PUNTO SUR Juguete Caro, Jaguar 5023

1968

EMLASA

1978

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Editorial Musical Latino Americana, S. A.

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MAY 6, 1978, BILLBOARD

NEW YORK

Regarding the New Rican Village, word from some of the more knowledgeable industry heads is that this club is shaping up, incredibly, as the "showcase for tomorrow's talent" in Latin music. "House bands" at the unique non-profit venue are Libre and Mario Rivera's Salsa Refugees. Record company scouts have started to come down and add to the word of mouth already building around such talent as pianist Hilton Ruiz and vocalist Brenda Feliciano of the Refugees and, in fact, Fania and Caytronics have given contributions to the Village. ... Back to Havana: The upcoming Festival in July has the entire music biz abuzz with rumors. Speculation centers around a possible joint distribution deal of Cuban product by major salsa companies, though this is all strongly denied at this time. "Besides," one vice president says, "before any deal goes down, there's the small matter of straightening out U.S.-Cuba relations, as well as

settling the Cubans' claims on royalties for all the songs we've lifted."

Ralph Mercado Management sends a "Salsa package" (is that like a CARE package?) to California May 12 and 13 that includes Cheo Feliciano, Roberto Roena, and Bobby Rodriguez Y La Compania. The industry is watching the reception of La Compania's new single, "Latin From Manhattan," carefully. Released to selected "crossover" stations this week, the Jolson tune features English lyrics and a mambo beat spiced with a dixieland swing feel, courtesy of Bobby Rodriguez' clarinet. If the single breaks out of the salsa market, every company is prepared to follow up with crossover-oriented product of its own. ... Crossover, till now, has been almost the sole province of Fania, whose new All Stars' LP on Columbia gets "previewed" this week. The disc features one track that blends salsa with reggae.

PABLO "YORUBA" GUZMAN

Carlos At His Peak

• Continued from page 77

He has a good start since he has been familiarizing himself with the style of recording in the U.S. Several tracks of his last six LPs have been done in CBS studios either in Los Angeles or New York.

Also, Carlos has surrounded himself with an artistic team that could help steer him towards his goal of entering the English-language market.

Jimmy Wisner, Al Capps and Ben Lanzarone have been doing his arrangements while sound engineering has been handled by Lenny Roberts and Tim Geelan.

"I'm not saying the studio facilities in Brazil are bad," Carlos comments, "it's just that I want to get more variety, different people working with me."

At one time, Polydor (Polygram) in Rio de Janeiro had a lock on Carlos, but after his initial recording with the firm, it let him go.

"That was in 1961, and a few months later I found myself tied up with CBS. Things started to move for me slowly, but in 1964 it all came together.

"Evandro Ribeiro, my producer and today one of my closest friends, came up with the idea of doing a song in Argentina called 'La Curcachita.' We did it—and it turned out to be not only a surprise but a smash hit which started to break all over Latin America.

"Spain came later, and, when I started to work closely with Buddy and Mary McCluskey doing the Spanish lyrics in Buenos Aires, one success followed another. Perhaps it was the formula, perhaps it was the timing, I have no idea.

"Of course, once CBS got behind me, the thrust of my penetration into these countries got bigger and bigger. So did my personal appearances when I followed up with the release of the product in the various countries.

Says Hugo Lopez, the impresario who for the past few years has presented Carlos in the Northern sphere of Latin America (Marcos Lazaro handles him for the bulk of the South American continent): "There's just no denying his sure-fire success everytime I bring him here, to Puerto Rico or co-promote him (basically with Joe Cayro) in New York's Madison Square Garden."

Lopez, besides booking him everywhere conceivable in the Mexican Republic, slotted him for the first time in Los Angeles' Shrine Auditorium on April 9.

It's the seventh or eighth time for Carlos here in the past decade, and he is racking up his fifth successive year of working this country via Lopez's Artimexico. Dates are not just confined to nightclubs, but every-

thing including bull-rings, indoor arenas and theatres to performing before private organizations to the taping of television specials.

Carlos generally blocks out an average of four months each year for working outside of Brazil.

"The rest of the time I'm working the interior of Brazil, and practically every club, theatre and arena in and between Sao Paul and Rio. There are a lot of places to perform down there, especially in the latter two locales," he says.

"Lately, I started to record in Italian, as well," Carlos adds, "and therefore certain dates are necessary to cultivate that territory.

"How I will apportion my time if things start to go well for me after recording in English, I don't know at this point. But a few others have done it before, and at my age (he's in his mid-30s), there's no reason I can't as long as my energy and ideas sustain.

"Actually, I find all kinds of faces in the audiences wherever I perform," he remarks in answer to what kind of people follow Robert Carlos today. "Apparently, I still appeal to my same age group, have started to make some in-roads to the older generation and have picked up numbers of the younger crowd."

As for any friction which might arise because of Julio Iglesias joining the roster of Columbia Records International, Carlos stresses. "Julio has his style and public—I have mine. Besides, there's room for everybody."

Caytronics Changes

• Continued from page 78

but almost all other Latin labels as well.

As part of the restructuring, Ortiz surveyed each station to determine the type of music it was programming—rancheras, ballads, salsa, etc.

The promo mailing (which is being done by computer he says as of three weeks ago) is now tailored to each station's format.

That job was not clear-cut by territory, says Ortiz, who found stations in Puerto Rico which wanted Mexican music and stations in Texas which wanted only international-style ballads.

The bulk of the overall improvement from this effort came in the secondary markets which Ortiz says were neglected in favor of the major centers.

"There are Spanish stations in Washington, some as far North as the Canadian border," Ortiz observes. "And a great number in New Mexico that weren't receiving anything."

Of the 1,150 stations on his revised list, Ortiz estimates only 30% are formatted full-time Spanish.

MUSIC MARKETING IS THEME

Handleman Holds Annual Meet

By DAVID FARRELL

TORONTO—"Marketing Music" was the theme that tied together branch managers, national promotion directors and chain store buyers at the second annual Handleman Co. of Canada convention, April 14-16.

The three day confab turned out to be a high-powered affair, with over 24 hours of meetings packed into the Friday noon to Sunday noon agenda. Topics ranged from inventory control and return rates, to the benefits of national buying and ways of increasing profitability on national rack promotions.

National reps from all the major record companies hosted symposiums that keyed in on marketing procedures and doubled as new-product presentations. The highlight of the weekend came late on Saturday when Polydor Records presented Handleman staffers with a platinum album for sales on the "Saturday Night Fever" package.

The Ontario branch of Handle-

man was also presented a gold album for the same package. The presentations were made by Polydor's vice president of sales and marketing, Deiter Radecki, who noted that "this is the first time, to our knowledge, that a platinum album has been awarded to any one distributor for sales of 100,000 units in Canada."

Accepting on behalf of the company were Handleman's general manager Aileen Browning, national buyer Jane Bell and Leonard Kennedy, director of marketing for Handleman and Midland Sales.

National buyers for the Zellers (Bruce Roberts), Woolworths/Woolco (Dave Fanning) and Tower (Ken Eason) chains were present for the seminars and discussed merchandising, inventory and promotional procedures that are fundamental to the operation of their respective retail outlets.

One of the things to emerge in discussions was the new awareness and "willingness" of the chain outlets to become more involved in in-store promotions and give up wall space for promotional materials, such as mobiles and posters.

One of the most commonly discussed topics throughout the seminars was the Warner Communications survey, with national label reps keying in on the demographic shift from teens to adults and the market potential of record sales in chain type outlets.

While the general ambience of the meetings was positive, MCA's national sales manager Alan Reid offered Handleman staffers a cold shower in his seminar, suggesting that the industry, in general, was preoccupied with sales figures, and not paying enough attention to the bottom line.

Citing information contained in the WGT survey, Reid pointed out that country and MOR product can sell at full suggested list price and "will sell if given the promotion and display space in retail outlets."

The CBS meeting was much more low keyed, but cleverly made its point. Eddie Collaro, director of national accounts for CBS, ran down the numerous gold and platinum certifications the label has achieved in the past 14 months, then ran three video clips to demonstrate the power of the video cassette in in-store promotions.

"The next step," Collaro said, "is to get the video material onto tv where it can be viewed by a mass audience."

It was also noted in the CBS meeting that the label now has the ability to customize display materials for specific accounts, with the retailer's name on posters, banners, et cetera.

Polydor Records utilized its time to break down the components that lead up to the actual exercise involved in "marketing music." The audio presentation was both humorous and informative, beginning with two fictitious characters meeting after school and forming a basement band, leading up to the search for a record contract, landing one, recording the album and then finding out all of the finer details needed to get the product on the street.

The Polydor suite was papered in RSO materials, ranging from the Gibb brothers to Eric Clapton and Yvonne Elliman.

A&M provided delegates with an audio visual display which high-

lighted product just on release, product to be marketed in the coming months in conjunction with tours and introduced material from new signings to the label. National sales manager and A&M vice president Joe Summers also presented Handleman staffers with T-shirts with the inscription "Superteam" on the back. The personal touch has become synonymous with A&M's name in Canada.

Mike Fallows, store manager for the Handleman retail outlet, Sunrise Records, discussed his operation with Handleman staffers, noting the heavy competition that the new outlet faces on the Yonge Street strip. But he said that he was "optimistic" that the future of the store (and chain, under planning) is one of major growth.

The Sunrise outlet is geared towards young adults. The interior is designed to promote customer browsing with earth colors throughout, wood bins and potted plants hung to give non-rock oriented customers a soft-sell approach.

Another division of the Handleman Company in Canada is Midland Music, operated by Leonard Kennedy, which buys and sells cutouts to Handleman accounts across the country. Kennedy was general manager of Sutton Records in Canada previously, and introduced the cutout line to Handleman a year back. Kennedy said that Midland is now No. 7 in the cutout business in Canada, with the ability to get first bids on product from the major labels.

He said Midland is now moving into an aggressive expansion period, seeking to turn inventory at a fast level and bicycle returns across the country at an ever faster pitch. The profit margin on cutouts for retailers is the key to gaining more bin space, Kennedy said, and stressed to Handleman's branch managers the need to get reorders on lots when an account's stock is running low.

RCA Is Selling Smiths Falls Pressing Plant

TORONTO—RCA is divesting itself of its record manufacturing plant in Smiths Falls, Ontario and is to change its manufacturing procedures shortly, according to Denton Clark, chairman and president of RCA Canada.

Negotiations are currently underway with an automated manufacturing plant in Toronto to provide pressing capability to RCA, with the possibility that RCA may operate the facility itself beginning in 1979.

Clark notes that RCA is now actively seeking a purchaser for the Smiths Falls plant, which currently employs 290 people, including part-timers.

The decision to give up the plant is based on extensive studies of RCA's future involvement in the manufacturing of phonograph records and tapes in Canada, Clark says. "Automation is the only way to survive as a manufacturer of records, and to automate in Smiths Falls would be highly impractical."

The president noted that every effort is being made to maintain the highest possible employment, production and quality levels at the plant, while a buyer is being sought.

ITALY '78

A BILLBOARD SPOTLIGHT

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ON PROSPERITY
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DEBBY BOONE
PAT &
SHIRLEY BOONE
JOHN CASSAVETTES
GEN. MARK CLARK

PERRY COMO
VIC DAMONE
MURRAY DEUTCH
LOU DI BIASI
DANNY DI MINNO
JOSEPH ENDE
PETER FALK
RALPH FRIEDMAN
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ITALY

RECORD INDUSTRY PROFITABILITY IS STILL ABOVE AVERAGE, SAYS RIGNANO

ords and tapes, and fears about the "unfairly privileged position" in

which the state-owned Fonit-Cetra record company finds itself.

Yet while he also accepts the fact that future political and economic influences are essentially unpredictable, his personal view remains optimistic.

He says: "Albums have increased the overall sales picture. Singles have become a much more selective market. Tapes, unfortunately, have not enjoyed an increase similar to albums, but piracy and bootlegging are involved here. The 8-track cartridge has virtually disappeared.

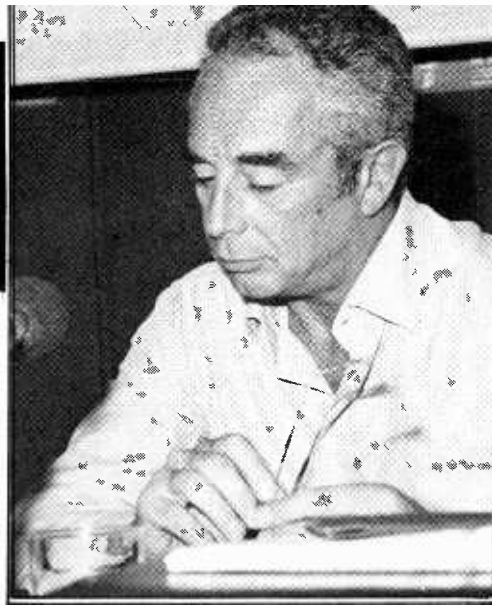
"On piracy, I don't want to be accused of excessive optimism but the actions of the police, and our association, of the professional press and the copyright society have all helped change the climate rapidly from what it was two years ago. Then, the act of piracy was somehow compared with that of tax evasion. It was not considered so much an offense but more a smart action.

"Now all our efforts are leading to it being seen as a crime. But it is obviously hard to erase. Profits are immense for the pirates, so risks are taken, and it is impracticable to expect the authorities, in these difficult times, to direct great efforts towards the piracy problem.

"After all, 33 years after World War II, many Italians are still smoking smuggled cigarettes! But what we can see coming is the reduction of piracy to an extent where the legitimate industry will not suffer to the same extent as it is now.

"The amount of pirated product is hard to define, but estimates here range from 6-10 million pieces every year."

He says that includes product in a situation probably peculiar to the Italian music business, where some retailers are prepared, for a small fee, to create "compilation" cassettes, featuring tracks from a series of different albums. This is no money-spinning act of "piracy" but is a worthwhile favor for



Guido Rignano, president of AFI, the Italian record industry organization.

customers. Rignano says that to understand what he calls the "Italian phenomenon" calls for an analysis of the political, cultural and economic situation in the country as a whole. To be taken into account is the financial level of the people, with the

wide differences in spending power between the north and the south.

"In the south, you do not find a European economy but more one as typified in many South American territories. But the problem of piracy can be resolved in the long run, as all other local phenomena, by better overall organization, not simply through police repression."

Home taping, he says, is of a dimension which can hardly be imagined. "Lads who would never deal in piracy, or take advantage of it, will buy an album and pass it along to their friends. It is difficult to explain to the public, or even those around the industry fringes, the concept of copyright and intellectual property. It is a simple idea, but hard to get across.

"Maybe soon, as a result of our efforts, some of the youngsters will be restrained from taking part in what is a little criminal act and which harms those who made and created the original music."

Rignano's view on combatting home taping is that a tax on hardware would be one form of compensation and one on tapes perhaps even fairer. But he is against the idea of an annual license issued to householders to cover home taping. "It would harm the industry image and would be regarded as just a moneymaking practice. It would also seem to give permission to 'steal,' to give permission for doing something which should not be done."

On the radio and tv explosion, in which estimates show nearly 2,000 free radio stations at local level, and not far off 100 television transmitters, Rignano says: "In recent years

(Continued on page I-11)



Despite all the problems which beset it, the record industry in Italy is less affected by the economic situation than general trading areas and business has constantly increased over recent years, even if not to the extent registered in other European industrialized countries.

The Italian industry, says Guido Rignano, president of AFI, the country's record companies' organization, can be satisfied with the increased turnover and, more importantly, look to similar or better improvements in the future.

Rignano, also managing director of G. Ricordi and Co., an Italian complex which includes Dischi Records, publishing, retail outlets and graphic printing works, readily acknowledges the deep-rooted problems which affect the industry: piracy, bootlegging, home taping, the disorderly growth of free radio and television in Italy, the prospect of price increases for rec-

INDUSTRY TURNOVER UP \$13 MILLION



The latest available figures show Italy's music market is not developing at the same speed as that registered in other Western countries.

Singles dropped to 21 million units sold in 1977, from 22 million the previous year, while albums reached 16 million units sold in 1977 from 15 million the year before.

Pre-recorded cassettes also grew, in the same period, from 12.5 million units sold in 1976 to 13.5 in 1977, though this estimated figure includes pirate cassettes, accounting for nearly half the sales. But pre-recorded 8-track cartridges went down to a million in 1977 from two million in 1976 and more than three million in 1975.

The total record market turnover amounted to \$150 million in 1977 from \$137 million the year before, so that the increase registered proved inferior to the current rate of inflation in Italy.

The actual growth of the total record market diminished from a 2% rate in 1976 to just 1% in 1977 as to the quantity of records and tapes sold, and from an 11.6% rate in 1976 to a 9.1% in 1977 in terms of economic value.

Increasing sales of budget and mid-price albums determined the growth in units for both albums and cassettes but did not contribute to the expansion of the market as to its economic value. While costs soared, prices did not rise according to the inflation rate. Average consumer prices, including Value Added Tax (which was 12% in 1976, 14% in 1977) varied in the following way:

Singles, from \$1.41 in 1976 to \$1.64 in 1977; top price pop album, from \$5.54 to \$6.21; top price classical album, \$6.78 to \$7.91; mid-price classical album, from \$4.52 to \$5.65; budget classical album, from \$3.39 to \$3.95.

In repertoire terms, the \$150 million figure for 1977 was shared: 48% domestic pop and easy listening product, including folk; 40% foreign pop and easy listening, including jazz and r&b; 12% classical music. While British and American progressive pop and rock music seems to have lost part of its momentum on the market during the last two or three years, a wide popularity has been gained by disco music, currently claiming a remarkable share of the record market here.

Lately, domestic disco productions have started competing

with international repertoire.

The growth of the classical music sales has also been an important factor in the market evolution in the last couple of years, so that many record companies have improved their classical catalogs, or created new lines in this field in order to meet the increasing demand. Sales are fragmentary, though, shared as they are by hundreds of new releases and frequent re-releases and it is very seldom that a classical music album reaches hit status in Italy.

Record and tape distribution adopts the manufacturer-to-wholesaler-to-retailer system, but major companies have been switching increasingly to the direct manufacturer-retailer system, as wholesalers have concentrated more and more on the singles trade.

There is no rackjobbing in Italy now, after the failure of the Rack Italia Co., led by Roberto Galanti, now a full-time journalist as editor-in-chief of the Musica e Dischi trade magazine. Discounting varies from 20% to 30%, with the higher discounts concerning wholesalers generally, depending on the fact that industry prices are in most cases kept high.

In general, returns are equal to 12-15% of the transaction value. Reliable buyers often get a fixed returns deal from the industry, otherwise returns are considered as sales promo-

CONSUMER SPENDING UP 16%



With more than 56 million inhabitants, Italy is one of the most populated of continental European countries. The last figures available showed a population up to 56,245,000 in 1977, divided into 17,275,000 family units.

During last year, the average exchange rate was of 885 lire to the U.S. dollar and that figure is used through this Billboard spotlight supplement in reporting all monetary sums. This is necessary in order to avoid confusion over widely varying rates of exchange over recent years. So far this year, the dollar has lost some ground against the lira.

Consumer expenditure, including all purchases and ex-

(Continued on page I-10)

tional means in special campaigns. The average dealer margin should be 33% of the consumer price (Value Added Tax excluded), but in fact it fluctuates from 30-35%, depending on outlet area and on the consistency of business.

Record club sales constitute a meager fraction of the market, around 2%, but only recently have started operating on a vast scale, via Euroclub, CIL. More important, and rapidly expanding, are the special projects carried out by the mailing branches of major publishing houses, such as Mondadori, Rizzoli and Reader's Digest, involving compilation albums or whole series of LPs exclusively produced through licensing by record companies.

Outlets at retail level are around the 5,000 mark in Italy today, but no more than 800 are specialist, reliable and enterprising shops, while 700 more are seen by the record industry as fair buyers. This leaves 3,500 non-specialist, often unreliable dealers, who do not contribute to the market growth to any extent.

Some general store chains also deal in records, mainly singles and budget albums, while albums of cultural and social significance can be found on display in some bookshops.

Major record companies are looking for new and unconventional outlets, but at the same time it is stressed by industry executives that sales would grow at a remarkable pace if the retailers would turn to more advanced commercial methods, investing in up-to-date browsers, racks and other dealer accessories, relying on expert personnel and generally improving in terms of professionalism and specialization.

Publishing rights, paid to SIAE, the Italian association of composers and publishers, represent 8% of a record's average consumer price, excluding Value Added Tax. The performer royalties vary from 8-22% of the average consumer price, again excluding VAT, depending on the artist's commercial importance and relevance.

(Continued on page I-10)

2	1	4
	5	3

COVER PHOTOS:

1. CBS artist Rafaella Carra, currently Italy's top international attraction, has singles and albums figuring in many charts around the world and is in great demand for personal appearances.
2. Carimate Castle, now the Stone Castle Studio, a 16th century castle near Milan which has been converted into one of the most advanced studios in Europe.
3. Umberto Tozzi, CGD artist, has been a top Italian entertainer for many years, but his recent big hit, "Ti Amo," which has sold more than three million copies, has really put him on the map internationally.
4. One of the biggest growth areas in the Italian music business is that of the Romagna folk dance which attracts huge audiences and a growing number of practitioners. In action: Raoul Casadei, guitarist, and his group.
5. 1978 is the bicentenary of the famous La Scala in Milan, the theatre which for two centuries has been a showcase for the world's leading conductors, musicians and singers. Picture shows the La Scala Orchestra under conductor Claudio Abbado. Celebrations of the bicentenary will continue through the summer.

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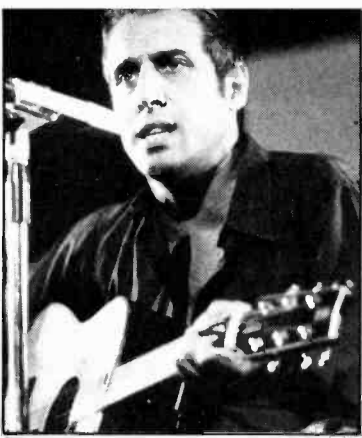
THE TRADITIONAL MELODIC ITALIAN SONG STILL TOPS INTERNATIONALLY



Mia Martini



Edoardo Bennato



Ariano Celentano



Eugenio Bennato's Neapolitan folk group.

By ROBERTO BRUNELLI



When one compares the Italian hits abroad of 10 years ago with the current export situation, local optimism and satisfaction are fully justified.

The 1965 yearbook from SIAE, the performing and mechanical rights society, reports significant data which still have statistical value in that the inflow and outgo of performing rights were equal.

The countries where Italian compositions are most successful are France, Germany, Switzerland, the U.S., Spain and the U.K. In that particular year, the inflow of total copyrights added up to \$2.71 million and outgoing rights were \$2.6 million. The previous year, there was a deficit of roughly \$678,000.

Most of the Italian-capital record companies now have

clear-cut export policies, while the multi-national companies' usual practice is feeding the various national branches with promotional material on the domestic product, leaving it up to them to decide on that product's marketing prospects.

Records with marketing potential for foreign markets should meet certain requirements as to professionalism and technical accuracy, while the performance itself must follow trends of international taste, apart from those artists who emerge anyway because of outstanding personal talent.

An analysis of the best-selling Italian songs abroad still shows the prevalence of the traditional Italian melody, easy-going and catchy in format, even when sustained by modern and complex arrangements.

The Italian record industry's efforts to gain a foothold on

foreign markets are giving positive results. Durium's artists saxophonist Fausto Papetti and pop duo Wess and Dori Ghezzi are in the charts in South America with virtually each new release. Trumpet player Nini Rosso is very popular, along with Papetti, in Japan, where he makes extensive tours. Singer Mino Reitano, Papetti and Wess have a market among the Italo-Americans in the U.S. and Canada. Recently Durium hit new markets in the Arab countries, in Holland and Spain.

Among WEA Italiana leading export singers are Fred Bongusto, whose records are sold throughout South America, par-

(Continued on page I-15)

RECORDING STUDIOS: AIMING AT THE BEST INTERNATIONAL STANDARDS

By ALESSANDRO COLOMBINI



In Italy, during the last five years, a deep transformation has affected sound recordings, i.e. the whole technical process which transfers musical creations on records or tapes to be industrially marketed. Such renewal and improvement was mainly stirred by the success achieved in Italy by some of the best international pop/rock groups.

While conventional easy-listening had partly accustomed both consumers and record companies to a lower quality of the domestic product as compared to the British and American ones, such technical inferiority being considered of little importance due to the limited number of hi fi playback units in use, progressive rock which employed the most advanced technologies made the difference extremely large.

The demand for advanced technologies grew in Italy and it gave rise to the tendency towards quality which, in the last few years, brought about the creation of new recording studios and the refurbishing of most of those already existing.

In Italy today there are many recording studios which allow the production of recordings at a quality level equal to American or British standards. They use the same equipment which is normally employed abroad and, in a few cases, the equipment is even above standard. Studer tape recorders, for instance, are available in many Italian studios while in the U.S., though they are widely appreciated, they are less easily found due to high costs.

(Continued on page I-11)

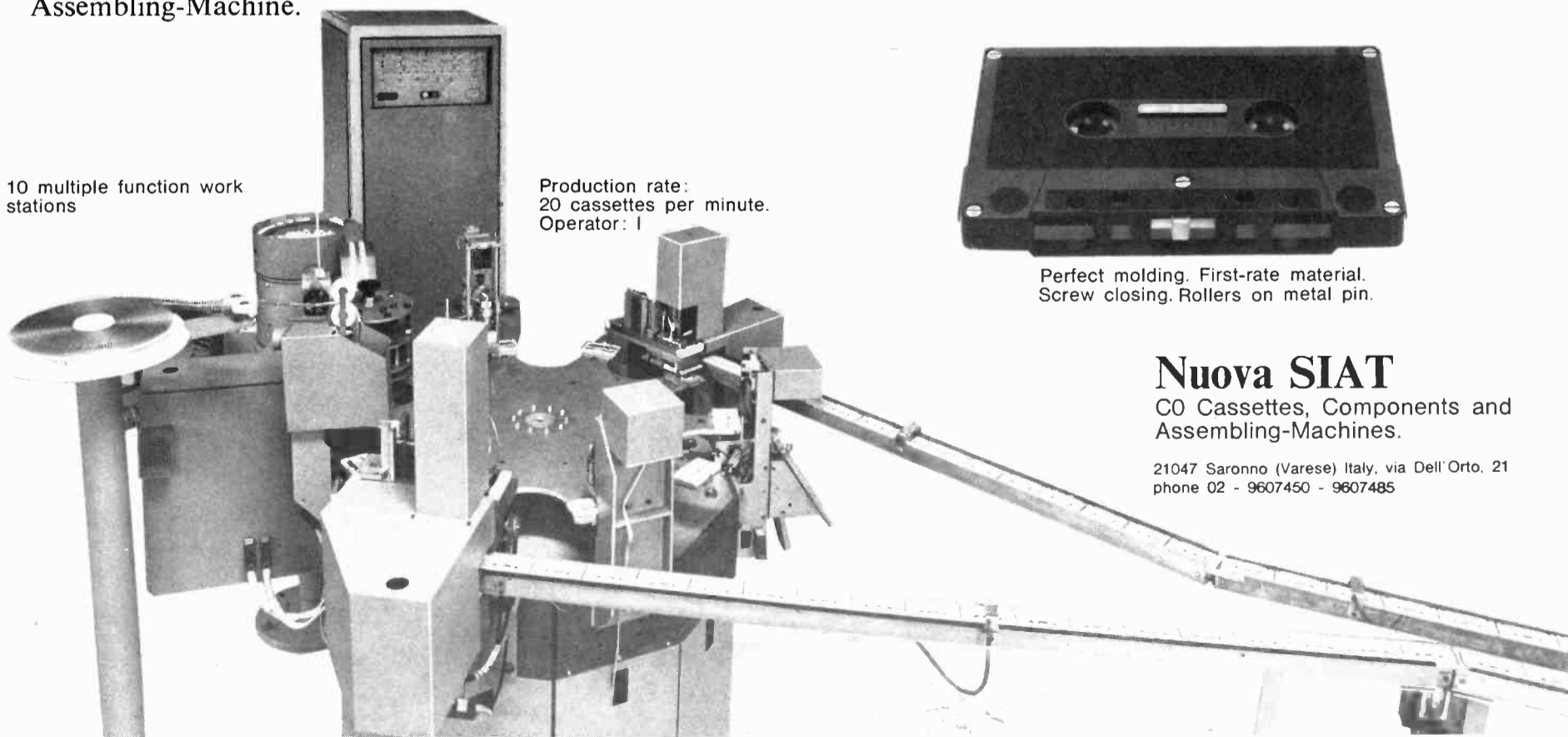
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MESSAGGERIE MUSICALI

MEDITERRANEAN SOUND GOES FROM STRENGTH TO STRENGTH

By **MARIO DE LUIGI**
 Publisher of Musica e Dischi

The Italian record industry and the music publishers' attitude towards the efforts which have been recently made by the multi-national companies to secure a larger share of the Italian market can effectively be synthesized in a declaration made by Guido Rignano, managing director of Dischi Ricordi.

In an interview for Musica e Dischi, after expressing his sense of pride in the results achieved by Dischi Ricordi in the domestic market, Rignano (who is also president of AFI, the Italian Phonographic Industry Association) showed great concern in respect of the multi-national companies' policy which "upsets the artist and author market" due to a continuous flow of new releases which is out of proportion to the real dimensions of the market in Italy.

Notwithstanding this concern, which spreads to different extents through all domestic industries, there is the will to react to the "offensive" through the pursuit of new and original ideas which could stand as alternatives to the musical patterns so far borrowed from the U.S. and U.K.

In terms of turnover, the Italian-capital record industry covers nearly 40% of the whole market. Such percentage increases considerably if related to the charts only, where the Italian-made product has greater emphasis, and holds better positions on average, compared with the corresponding share of the total sales.

The record company which has had the highest number of entries in the album charts in 1977 is local company Durium, credited with 18.2% of the total, though such a share was reached thanks to a fundamental contribution of foreign record productions.

The number of domestic large-scale record companies, and by this we refer to those with annual turnovers exceeding \$3.4 million (3,000 million lire), is limited to six: Dischi Ricordi, CGD (until last year linked to CBS in the CBS-Sugar group), Fonit-Cetra, Ri-Fi, Durium and Saar. Immediately following are Ariston, Editoriale Sciascia, Carosello, PDU Italiana, Numero Uno (which, however, is affiliated with RCA) and at least 10 other companies which carry considerable weight in certain specific areas within the Italian industry.

These include Ducale, which specializes in classical and folk

music; Cam, which handles film soundtracks; and Baby Music, which is into the disco music field.

Obviously not all have their own distribution systems. Ariston and Carosello are distributed by Dischi Ricordi; PDU by EMI; Ducale by Sciascia; Numero Uno and Cam by RCA. But all have their own clearly outlined image, either resulting from their individual commercial policies or from the prevailing choice of repertoire in respective catalogs, and they stand out among the groups working at world level, where the partners in every country usually reflect the philosophies of the international headquarters.

Such an image can also be identified through the main trends peculiar to these companies' activities in recent years. Fonit-Cetra, which is state-owned and therefore also different in its structure to the privately-owned companies, enhanced the cultural aspect of its record production through wide-range initiatives in the classical, folk, didactic and documentary fields, though not neglecting the more commercial lines.

And Editoriale Sciascia, whose catalog is favored by the most committed disk buyers, has concentrated its efforts on folk, both Italian and foreign. Saar has brilliantly pursued efforts in budget lines field, even though in 1977 great impact was made here by mid-price lines such as CGD's "Record Bazaar," RCA's "Lineatre," Dischi Ricordi's "Orizzonte" and others.

On the other hand, the "Italian way" to market development does not only consist of the pursuit of autonomy from foreign influences, through local product with a strong national identity, but it also aims at acquiring an international dimension. It either tries to break in the foreign markets, and one of the most active companies here is CGD whose list of successes abroad includes Adriano Celentano, Umberto Tozzi and Gigliola Cinquetti, or it releases on the national market the product of independent foreign labels, not linked with any multi-national group. This happened with Durium, which had excellent 1977 results with Donna Summer, Roberta Kelly and Boney M.

The domestic record industry can rely on a large number of skilled and successful artists. To mention just a few in top 10 status in the 1977 year's-end chart: Marcella, Pooh (CGD); Edoardo Bennato, Mal, Collage (Dischi Ricordi); Homo Sapiens, Iva Zanicchi (Ri-Fi); Matia Bazar (Ariston); Mina (PDU); Lucio Battisti (Numero Uno); Alunni Del Sole (Produttori Associati); Ornella Vanoni (Vanilla); Fausto Papetti (Durium); Guardiano Del Faro (Cetra); and Eugenio Finardi (Cramps).

Each has a following and contributes to that "Mediterranean Sound," which can be seen as a continuation and up-dating of the traditional Italian melody. This is one of the

most interesting trends from the Italian record industry as opposed to just importation of other musical styles.

Giovan Battista Ansoldi, chairman of Ri-Fi, talking about this subject, referred to the multi-national companies' escalation in Italy and said "a record company does not live only on capital but also, and mainly, on work and creative intuition. Money does not necessarily go together with imagination and intelligence."

Also the work environment is important for an artist. Alfredo Rossi, Ariston managing director, opposes the multi-national industries' large financial means by his policy of "personal relations with the artists, in an exchange of cooperation and interest, in order to fulfil their expectations."

This controversy will continue in upcoming months because of the all-out action by the international groups, particularly those like WEA and CBS which have recently entered the Italian market, determined to acquire a large share of it. The pre-existing groups, RCA, Phonogram, EMI and (in the classical field) Decca, are now so firmly established they need not worry about any decrease of influence or presence in the local market.

The Italian music publishing companies' situation is not all that different from the record company side, because most are linked with record arms: Sugar Music (CGD); G. Ricordi (Dischi Ricordi); Fonit-Cetra and Usignolo (Fonit-Cetra); Durium (Durium); Ariston (Ariston); Ri-Fi Music (Ri-Fi); Curci (Carosello); Saar (Saar); Eliseo, IMI and Sciascia (Sciascia) to name some of the leading ones.

Actually there are not many publishing groups which are not linked to some parallel initiative in the record field and their market influence is limited.

Yet there is greater confidence in music publishing, due to the favorable results Italian music has always achieved on an international level. Ettore Carrera, general manager of Sugar Music, says: "Italy is surely one of the leading exporting countries in this field, after the U.S. and U.K. and on the same level as France."

Giuseppe Gramitto Ricci, president of Edizioni Curci, adds: "It is not true that Italy has a small importance rating on the international market. An example regarding Curci: between 1976 and 1977 we have had nine of our songs at No. 1 in the French charts, and for one memorable month we held first, second and third places in that chart."

One positive fact is that Italy's balance of payments to foreign countries, as regards performing rights, is on the credit side. In 1975, SIAE, the Italian authors and publishers association, paid \$2.6 million (2,310 million lire) to foreign countries, collecting \$2.67 million (2,370 million lire).

It seems likely that the 1976 figures, not yet officially notified, will prove even more satisfactory for Italian music.

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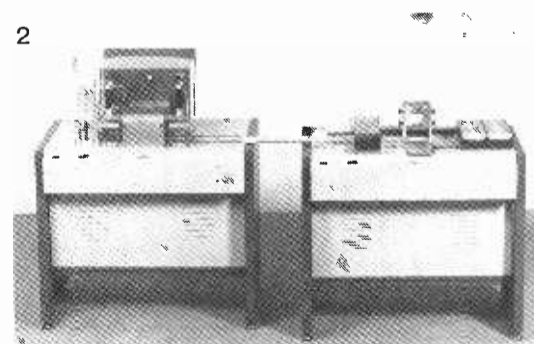
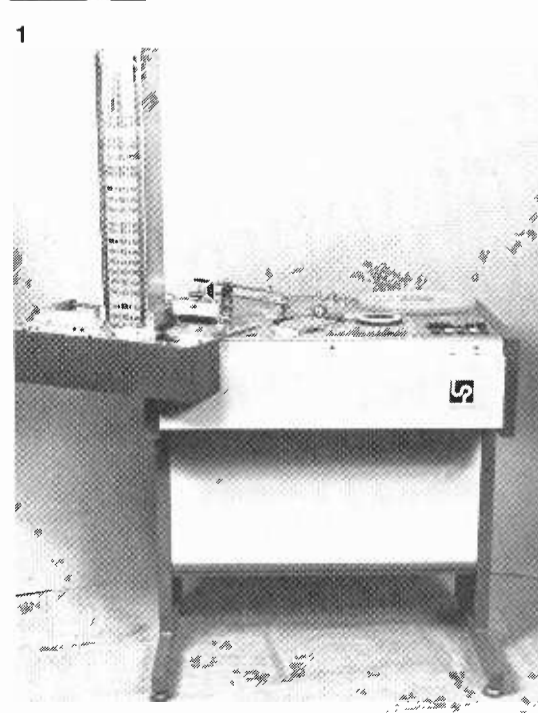
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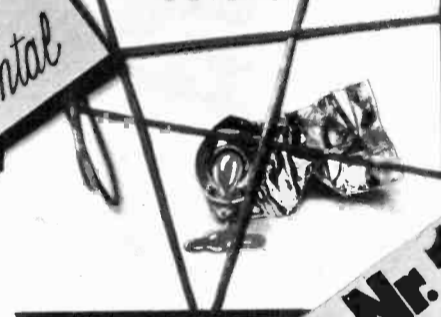
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INDUSTRY LEADERS FORECAST A MAJOR INTERNATIONAL BREAKTHROUGH FOR ITALIAN TALENT

A Billboard Spotlight

(Rt.) Jacques Ferrari, managing director, CBS Dischi.



Giuseppe Giannini: central general manager, CGD, advocate of "drastic punishment" for industry pirates.



Giuseppe Gramitto Ricci: head of Curci Music and Carosello Records.



Alfredo Rossi, president, Ariston Records.



Krikor Mintangian: president, Drium Records, confident that Italian production quality is improving to meet international demands.

Backed by recent international successes by such local artists as Raffaella Carrà, Umberto Tozzi and Adriano Celentano, Italian record company heads feel a big breakthrough at world level for their product is on the way.

But if studio techniques are improving, if both songs and singers are finding wider appeal, the future is riddled with peculiarly Italian hang-ups, not

least of which is the language barrier. A Billboard round-up of company bosses pinpoints the ambitions and the problems.

Giuseppe Velona, managing director WEA Italiana: "We haven't yet succeeded in establishing an international viability for our artists. We have to work harder to establish our own image and exert our own influence. We must coach our singers to sing properly in English, teach them to communicate in that language. After all, we tend to resent poor imitations of the Italian language.

"Already we see our music translated round the world into lovely sounds, but the lyrics create problems. Most of our local success, unfortunately, is due to the lyrics, which largely reflect our national ethnic situations."

While most international publishers believe in the artistic merit of Italian music, much of the finished product comes out as "too local" in appeal. All recordings now are expensive to make and if Italian acts are not likely to register abroad, then there is total dependence on the local market to recoup money spent.

Velona cites Manhattan Transfer and Trampms as two acts which broke first in Italy and continental Europe before making it in the U.S., the country of origin. "However Drupi is the only case I can think of where an Italian artist has first built popularity outside his own country."

The future, Velona, believes is bright enough. "In serious moments of crisis, records don't suffer much. You still spend on a record what you could spend on a couple of tickets for a show, and you have something left to show for your money. But the single will disappear, because it is too expensive for what it is."

He deplores the total absence of international artists in Italy. "They are frightened away by threats of tear gas, riots, and damage to their equipment. Outstanding names will no longer take those risks. So we look to places like Lugano, in Switzerland, and take acts there and film them for promotional campaigns. Or we use private places in Italy, such as a television studio, but definitely not the public stadiums. Promoters say they can provide security, but nobody believes them.

"But despite the problems, in Italy the future holds good chances for anybody who can really sing and is not just a copy.

"It is just a matter of really learning to communicate in the world language, English. I met Charles Aznavour years ago, when he was signing only in French. He realized he could widen his appeal so at the age of 45 or so he learned to speak and sing in German, Italian and English."

Other problems occupying Velona's look ahead are the increasingly short-term contracts with local musicians and their fast-rising session rates. "The deals are short-time so



D.D. Sound: Group taken up by Casablanca for the U.S., and a strong example of Baby Records' international thinking in production.

changes can be made to meet economic problems. But we can no longer record with just four or five musicians. Even the groups now want big string sections. And not all musicians have a professional attitude. There is much time-wasting."

Obsolescence of studio machinery is another worrying trend. He says two-track was good enough for years on end, then four-track. But now new developments come round regularly, up to 36-track. "I'd never buy a studio. It is just a headache situation."

The Italian trend of selling singles in expensive four-color bags is, for Velona, "a burden."

Of the proliferation of local free radio and tv stations, with more than 2,000 operating, he says: "In the future, when they are forced into paying copyright and neighboring rights, few will survive."

Jacques Ferrari, managing director of CBS Dischi, points to how small, proportionately, the Italian market remains, at roughly one-sixth of the U.K. situation. "One major problem to overcome is improving the whole area of merchandising. Twenty years ago, first in the U.K. then at European level, new ways of merchandising records were put into operation. But nothing seems to have brushed off on Italy.

"We operate on trading rules which are years out of date. We don't buy by telephone, but wait for the salesman to call. There's an average 15-day wait between passing the order and getting it and that is 15 times as long as most other countries.

"Italy is the most bureaucratic country in the Western world, almost like Russia in its style. You need a license simply to work. Then there is the chauvinistic attitude of the locals, who treat Italy as a private hunting ground, even now. Then Italy is also the most self-critical country of all, self-critical to the point of masochism.

"So when the San Remo Festival was found to be all bribes, the self-criticism set in and the public turned away from the record industry and lost the habit of buying product.

"The economic situation now, and in the immediate future,

is no worse than England, but there is hopeless mismanagement of youth here, via unemployment and so on. And we're not aiming to sell hard to the middle-aged or old, but to those young people.

"We've also suffered by sheer negligence in building good management for our industry. Piracy is a hassle. The cassette is easy to get and record for yourself. It links with the fact that you go into a store and wait two weeks for the record to come through."

But Ferrari is convinced there is a strong future ahead, a positive atmosphere. "Italy is suddenly a most musically creative area. England is dry, very dry. France has never been creative. Germany is copying. But our role here, as a multi-national company, is in our ability to distribute product worldwide and find and generate local talent such as Celentano and Carro.

"There is real music here. Italy can genuinely become a big a&r center for musical works. It is also a fun market. But it is small. You build up dream situations for records and they don't materialize and you simmer down to realities."

Mike von Winterfeldt, senior marketing director, CBS Dischi, says: "Timing is the clue in our industry. My instinct is that now is the time for the industry to change."

But Ferrari adds: "I don't see many Italian companies surviving, only a handful. RCA is the uncontested leader here, but it would only appear in the top 10 in France. We're multi-national, and that doesn't flatter nationalistic fervor. We weren't here when the Italians let the industry go wrong. We can only offer that international trade prospect, and we're offering a chance of survival to a lot of people."

And Von Winterfeldt finishes: "Nobody can develop this market fast and put right what has been wrong for 15 years."

Giuseppe Gramitto Ricci, managing director of Curci Music and Carosello Records, a member of the board of copyright society SIAE and vice-president of industry organization AFI, heads up a publishing company now 118 years old, a set-up with a very big serious music catalog, plus many big pop hits.

His view of the future is that the record company has to work hand-in-glove with the publisher. "In Italy, the whole basis of show business is the song. The publisher has a special mentality. He works for the future, while others in the industry tend to work just for now.

"So we work closely with our writers. We give a lot of ourselves to them. People don't understand what the publishing business is about. It has changed greatly in the U.S., becoming a kind of banking business. But here it is still very much a personalized service.

"But the big problem for the future is piracy. It hits 35% of the market here. I am sure, however, that it will be reduced very substantially in the next year or so. New laws will be made to combat it. Our industry organization has plans and already member companies receive daily telegrams outlining the latest developments against the pirates. I honestly believe it will come down to 10-15% in a year or two.

"What we need are higher quality cassettes. Still, high fidelity equipment and the album will go on for a long time yet."

Curci Music continues to print an about-music magazine

(Continued on page I-19)

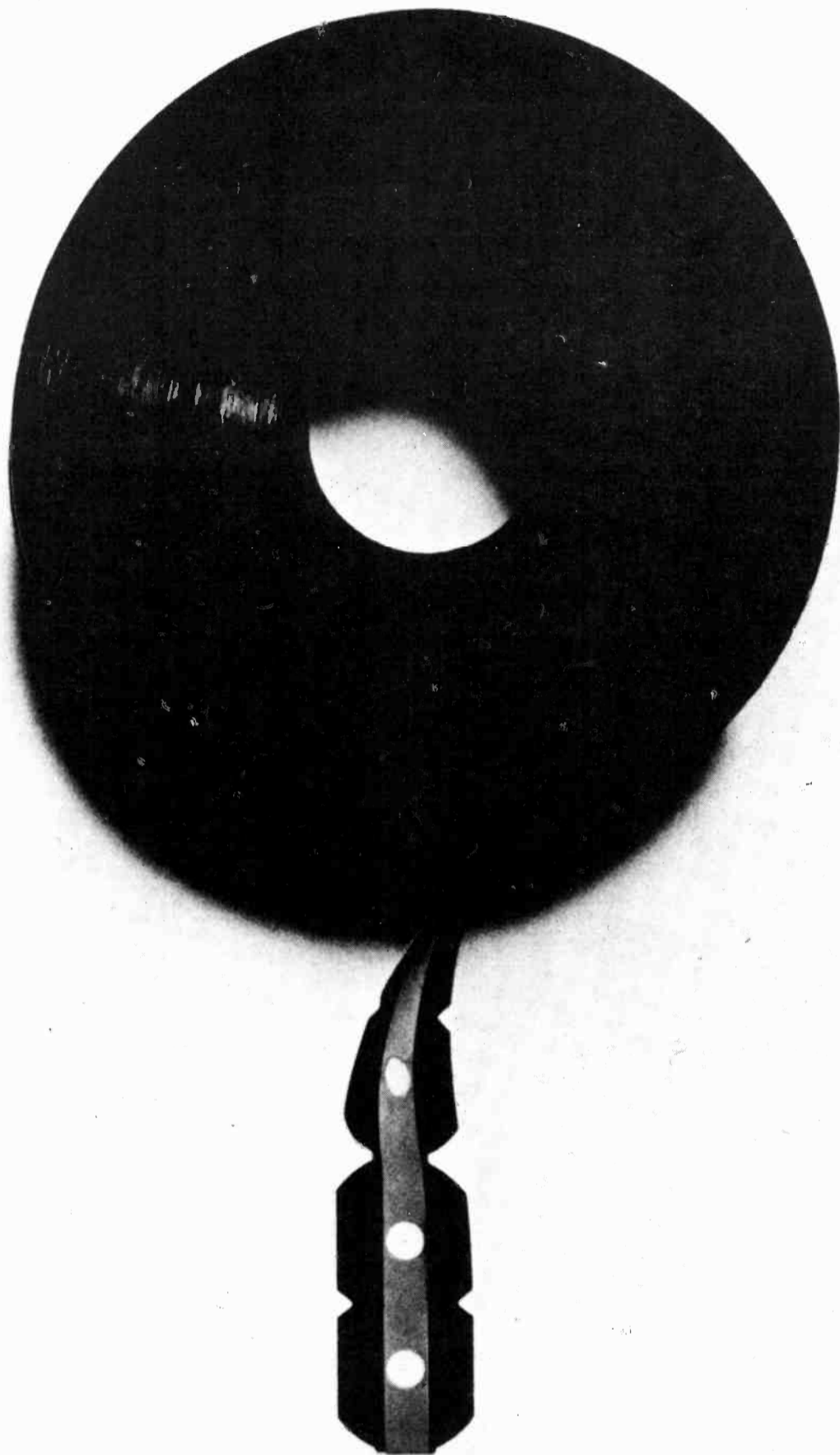
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Consumer Spending Up

• Continued from page I-3

penses by individual citizens last year, went up to \$121,073 million as compared with a 1976 figure of \$100,842 million. This corresponds to a per capita consumer expenditure of \$1,800 in 1976 going up to \$2,153 last year. The average inflation rate increased from 17% in 1976 to 18% last year, so the standard of living has hardly risen over that period.

In fact, Italy has been facing the dramatic effects of inflation and recession at the same time during the last three years, with unemployment reaching danger levels—at 10% of the labor force—particularly among teenagers and young adults. This is shown as one of the main causes of the increasing crime rate, together with political turbulence mainly due to opponents of the present regime where, for the first time in 30 years, the two major Italian parties, the Christian Democrats and the Communists have started a hazardous co-operation to try to solve the country's most urgent problems.

Last year, most of the traditional religious and civil holidays were abolished in order to boost industrial production. A more flexible policy by the trade unions and wider interest in new technologies and the latest manufacturing trends have also helped to increase the industry's total yield and its exports.

Italy is mainly an industrial country, though tourism and agriculture are important items of its global income. As it lacks raw materials, it depends on imports, particularly of petroleum and wood. Due to the rising costs, both of raw material and labor, several sections of the industry are facing an unprecedented crisis. Still, exports of manufactured products have strongly increased, taken as a whole, in the last few months.

After its foreign exchange value dropped heavily in 1975-76, the local currency, lira, found a balance even if, orbiting as it is around the U.S. dollar, it has been following the latter's ups and downs, sometimes losing ground against the Swiss franc and the German mark.

Such conditioned stability of the lira contributed in 1977 to the gradual abolishment of the defense measures the government had taken in order to reduce to a minimum both imports and purchase of foreign currency.

Most politicians here, and the economists, believe Italy still has good chances to recover from its economic and social illness. But the cure should consist of a period of austerity, extolling the virtues of efficiency and discipline.

Industry Turnover Up

• Continued from page I-3

Excepting budget and mid-price lines, records and tapes have no fixed consumer prices, though lately some independent companies have introduced maximum consumer prices, clearly shown on the album covers. Manufacturers publish price lists for their customers.

Like records, pre-recorded tapes have not registered any remarkable market growth, in terms of units sold, in the past two-three years. Cassettes are eventually winning their fight against 8-track cartridges, fast disappearing from the marketplace.

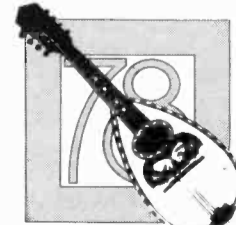
In repertoire terms, pre-recorded tapes roughly reflect the sales shares of the record market, though domestic productions gained ground on foreign pop and easy listening repertoire and the classical music share is smaller. The tape market is threatened by piracy which erodes up to 50% of total sales, proving a real danger to the entire industry evolution.

SIAE and AFI, the Italian record manufacturers' association, helped by IFPI, are stepping up the antipiracy action, through investigations, appeals for stronger legal action plus publicity campaigns at dealer and consumer level to pinpoint the illegality and immorality of the piracy practice.

Blank cassette sales have not risen much since 1975, but the industry of manufacturing cassette components, shells and tape, has increased its export trade. New technologies are being adopted in a field where competition is very strong.

Home audio equipment in use has not increased much of late. Record players went up to 6.7 million in 1977 from 6.5 million in 1976. Cassette players, including car decks, were up to 9 million in 1977, from 8.4 million the year before.

But expenditure on audio hardware has increased greatly in Italy, as demand for hi fi equipment has developed over the past few years. This has in turn contributed to improve quality in recording, record pressing and tape duplication in order to meet demands of the better equipment.



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• Continued from page I-3

we have hoped that the monopoly of the state-owned RAI-TV and Radio would cease. We looked for free radio and tv. But when somebody is hungry, he eats too much and gets indigestion, and that is what has happened to us over this area of the industry.

"The record industry is not really satisfied, and there is this disorderly growth of outlets many of which have a very small operating radius. It is hard for us to select areas which could be helpful in promotion, and there is also a general lack of professionalism.

"What happens is that new records are played repeatedly, without taking into account parallel promotions. There is no coordination. It is more of a casual happening. There has to be government intervention to organize this industry, especially where one station overlaps another.

"But again this is an Italian phenomenon. The monopoly of state radio was maintained right up to the final legal arguments in the Supreme Court. Once freed, radio and tv rushed on in a completely disorderly way."

Now there are at least 1,500 radio stations asking record companies for promotional records—by no means the total number of outlets operating. "I'd say 500 has to be the maximum number to service in this way. There are stations which exist just to try to get free records. This is typical of a country where survival is the priority, and people do incredible things to eke out a living."

Rignano stresses that record/tape prices are still very low in Italy compared with, say, Switzerland or Germany, and are on the same level as France and the U.K. "But we know that some sectors of our business want increases in prices in the next month or so.

"However my view is that a greater mass consumption can only come with prices which make the album the most attractive impulse buy or gift. The proposed price rises are of the order of 10%-12% but I'm hopeful that the majority of companies will postpone them at least until after the summer."

Recent industry history has shown slow sales advances early in the year, but greater increases after the summer holidays.

On the question of ratio of profits of the record industry within the Italian economy, Rignano says the net return for the average company is still above the average prosperity of other industrial areas.

Years ago, the domestic Italian industry paid small guarantees to artists and royalties were low, leaving the industry with prospects of big profits on relatively small turnover. Now major artists require guaranteed figures proportionate to those of top international artists. But still the ratio of profit compares well with other industries.

Rignano expresses concern about the situation of Fonit-Cetra. The company is controlled by the state and subsidized therefore by public money, and the tax that other record companies pay. It shows a loss, not a profit. And it is deeply involved in musical areas, such as pop, which is the basis of private company output.

He says: "Fonit-Cetra has been the property of the government through its public telephone subsidy. Recently it was decided that the record company should be controlled by RAI-TV and Radio. The connection of the company with this very important promotional outlet is obviously a problem. By contractual terms and inference, RAI has to commercialize all its recordable production through its recording arm.

"The private industry has been extremely worried at the possible and unfair privileged position in which Fonit-Cetra can find itself. We say there are many voids in the Italian musical production area which should be filled by the public company, such as classical works of local composers, or in the education field.

"But in its role as producer and seller of pop music, it should obtain from RAI and other public entities, the same equal opportunities as those obtained by the rest of the industry.

"It adds up to a matter being heatedly discussed at all levels and personally I believe a solution will come. In Italy, a

(Continued on page I-23)

Recording Studios

• Continued from page I-5

Specialized designing and building of recording studios, carried out by highly trained companies, has strongly contributed to the improvement of the final product abroad. Usage of the most advanced equipment in acoustically projected environment is giving optimum results in terms of quality. Italian experts are aware of that, and already in Italy a new studio complex, Stone Castle at Carimate near Milan, has been built according to the latest requirements, using up-to-date designing and soundproof material. Furthermore, the studios are placed in the unusual setting of a Renaissance castle which has been perfectly preserved. Another studio especially designed with optimum acoustical characteristics is at present being built in Milan.

American and British experts agree that in Italy it is now possible to make recordings of the highest standard. What is still missed here is professional quality in mastering. It is not only a matter of up-to-date equipment, which is becoming gradually available anyway, but most of all, skilled mastering engineers are badly needed.

When this problem is eventually solved, several Italian studios will prove they deserve to be placed among the best in the world.

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ITALY

YOUNG CONSUMERS/NEW TRENDS SPARK INDIE BOOM



Marco Ferradini, singer/songwriter on the Spaghetti label.

The demand for different kinds of products based on cultural value, alternative musical expression and experimental contents by domestic and international artists has been spreading in the last few years especially among the young consumers. At the same time interest was increasing in local and foreign ethnic/folk music, in both contemporary and ancient (from the Middle Age to baroque) classical music, and in modern jazz.

An important task in developing this particular section of the market is being carried out by the Consorzio di Comunicazione Sonora (CSC), a promotion/marketing organization joining five independent labels, all based in Milan. The Consorzio was created in February 1977 by the Cramps, Divergo, Orchestra and Ultima Spiaggia labels, with Zoo entering the partnership a few months later.

"First of all," explains Monica Palla, the CSC's promotion and press manager, "we concentrated upon establishing the image of the products the Consorzio was taking care of, through music events we promoted ourselves and by attending various public debates and meetings concerning music. In the contemporary-classical music field, we attracted the general public's attention through U.S. composer John Cage's appearance at Milan's Teatro Lirico and recently through an important event devoted to Eric Satie's music. We were also engaged in explaining through the media what the Consorzio is and how it works, at the same time developing professional promotion for a selected number of artists (including musically advanced pop acts) from the consociated labels."

Cramps' catalog, owned by Memoria, has been distributed by Phonogram since March 1, 1978. In five years, Cramps achieved national recognition for progressive rock acts like Area (the group recently moved to Ascolto) and its single members, including lead singer Demetrio Stratos, and singer-songwriters Eugenio Finardi and Alberto Camerini. The label's pop roster has been lately expanded to include folk/rock group Canzoniere del Lazio and singer Claudio Rocchi, plus other promising instrumentalists and combos.

Cramps' "Nova Musicha" line, devoted to contemporary-

classical music, now consists of 17 LPs. Another line, "Diverso" (eight albums), comprises solo LPs by instrumentalists.

Divergo, also distributed by Phonogram, was mainly interested at first in singer-songwriters; lately, it has developed an international folk/ethnic music line, adding some progressive pop acts such as guitarists Riccardo Zappa. Singers Giorgio Lo Cascio and Enrico Medail are extending their popularity.

Orchestra is a cooperative society for musicians, which deals with musical education, artists management and concert promotion. As a record label, it has produced four LPs by Stormy Six, one of Italy's best progressive pop groups, several free jazz albums by Italian performers, a few folk records and a double album by British group, Henry Cow. Orchestra products are licensed to Ariston and distributed by Ricordi.

In three years, Ultima Spiaggia, distributed by RCA, has gathered a powerful domestic artists roster (singers Enzo Jannacci, Ivan Cattaneo, Gianfranco Manfredi, Ricky Gianco and Paola Pitagora and keyboard player Roberto Colombo) based on an unconventional approach to pop music, creating wide interest from the general public.

Zoo, also distributed by RCA, has already issued two LPs by PFM, Italy's internationally best-known rock group, and is now adding new acts, with a view to expansion on foreign markets. Both PFM LPs were national chart hits. More labels might join CSC in the near future.

Small enterprising companies have in fact been springing up in the last months too. Ascolto, created in October 1977, started with a three-act roster but has already expanded with the addition of a famous progressive rock outfit, Area, and instrumentalist Mauro Pagani, a former member of PFM.

"When CBS and the Sugar group split," explains Guido Carota, one of Ascolto's managers, "inside the newly-formed CGD several executives and producers felt it was time to open up to the new trends and therefore to create a label which would take advantage of CGD's powerful structures (including promotion and distribution) in order to properly take care of alternative and unconventional products.

"Ascolto can provide progressive musicians with the best

assistance and at the same time, inside CGD, it can show it is possible to achieve good sales results with high quality unusual repertoire too."

Spaghetti is another new independent label, distributed by RCA. It was created by three producers, Alessandro Colombini (who is a leading influence in the development of Italian pop/rock, having produced acts like Lucio Battisti, Edoardo Bennato, PFM, Banco); Shel Shapiro, a former member of beat group, Rikes, in the '60s, and an acclaimed composer, arranger and producer in Italy; and Silvio Crippa, who worked with rock outfit Jumbo and then with singers Santino Rocchetti, Roberto Soffici and Umberto Napolitano.

"Due to limited assistance from the major record companies we produced records for, we got gradually more and more involved in the artists' promotion and in the product marketing," says Colombini. "So we decided we could as well do everything by ourselves and we formed Spaghetti, which looks for quality and is open to any kind of music, provided it is done professionally.

"We have a disco female group, Le Streghe, rapidly becoming popular; a singer-songwriter in the Cat Stevens/James Taylor mold, Marco Ferradini, who reached the charts after taking part in the latest San Remo song festival; and Simon Luca, a rock singer with a vast experience."

The expansion of the jazz market has spurred many major companies to consolidate their traditional and contemporary jazz repertoire. New labels also emerged, like Horo and Black Saint. The latter has been recently acquired by Hi-Fi & Record Center, which has exclusive export rights for the label (in Italy it is distributed by EMI) as well as for two other jazz catalogs, Sergio Veschi's Red Record (distributed by Sciascia in Italy) and Giorgio Gaslini's Dischi della Quercia (distributed by Messaggerie Musicali in Italy).

Hi-Fi & Record Center imports and distributes in Italy products from the U.S., Sweden, Germany, U.K. and other countries, specializing in jazz catalogs (labels like Calig, Circle, CJM, Delmark, Enja, FMP, IAI, Incus, India Navigation, Mosaic, Nessa, Ogun, Rarities, Sackville, Spotlight, Steeple Chase, Timeless, Three Blind Mice, Vinyl and Xanadu) and in country and folk music from America (Adelphi, Alligator, Arhoolie, Blue Goose, Briar, Flying Fish, Mountain Railroad, Philo, Ridge Runner, Rounder, Yazoo and others).

The latest jazz label to emerge in Italy has been Andrea Centazzo's Ictus.

Two companies which cannot be considered as small independents, as they own impressive industrial complexes, but which ought to be mentioned due to the peculiarity of their repertoire, are Sciascia and Ducale.

Dischi del Sole and Folkstudio are the best-known among the small Italian labels which deal exclusively with folk music. DANIELE CAROLI

Melodic Italian Song

• Continued from page 1-5

ticularly Argentina; Umberto Napolitano is successful in South America, Spain and Holland; Mia Martini, who has just signed after being with WEA, is very popular in France. Romagna's top folk dance music act Raoul Casadei is successful in Switzerland.

Ricordi's main export market is Germany, where singers Milva and Drupi have had some big hits. Promotional efforts have been recently made by the company for Edoardo Bennato, a No. 1 hitmaker in Italy whose unconventional blend of folk and pop represents a change from the stereotyped Italian melodic sound. The company is also in the Spanish and South American markets with pop group Collage and singer Franco Califano.

Fonit-Cetra became established on the foreign markets after selling millions of units of Domenico Modugno's early recordings, still in demand among Italo-Americans. This company, the only state-owned record company in Italy, now concentrates its efforts on its leading act, pop group Ricchi e Poveri, which took part in this year's Eurovision Song Festival. This group has created big interest in Bulgaria, Romania and Poland, after having toured those territories. Another Fonit-Cetra artist, Santino Rocchetti, sells well in Europe, South America and Japan.

Umberto Tozzi, famous now through Europe, is one of CGD's winning acts, and his 1977 hit "Ti Amo" sold a million units in France, obtained two gold disks in Belgium and Switzerland, and sold several hundred thousand units in Austria, Holland, Germany and Sweden and also in the U.K.

Another CGD artist well-established on foreign markets is Adriano Celentano, on the Clan label. His records have been huge sellers in France, Benelux, and Germany for many years now.

Sugar Music, the publishing group linked with CGD, pulls high copyright income from a long list of international hits, recorded by international artists, such as Dalida, Roberto Carlos, Mireille Mathieu, Tom Jones, James Last, Boney M., Raffaella Carrà, the hit titles including "For The First Time," "I Want To Know," "Wart Auf Mich," "Amoureux da Ma Femme," "Puisque Tu L'Aimes Dis-Le Lui," and "To The Door Of The Sun."

Ariston's top export item is the pop group Matia Bazar, whose single "Solo Tu" was a hit in France, Spain and South America. The company gained sales prestige in Germany and the U.S. with Luciano Basso, and in Latin America with Luciano Rossi. Among Ariston's distributed labels, L'Orchestra, is getting good sales returns in Europe and the Americas, a remarkable success considering the label's unconventional type of product.

Editoriale Sciascia's pop catalog is stirring great interest in

Germany, the U.S., France, Israel, Canada, South Africa and Australia. Its latest signing, Milan-based group Meeting Point has a single "Discofusion," moving fast into foreign markets where it seems the demand for Italian disco music is growing.

Phonogram is present in foreign markets with many of its domestic artists. They include rock groups Le Orme and Sensations Fix, the latter being based in the U.S., where they had an album "Vision's Fugitives" released on the local All Years label. Both are successful in France, Switzerland, Germany, Canada and the U.S.

Also for Phonogram, Roberto Vecchioni's "Sacaramanda" hit is selling in Germany and Austria, and a Spanish language version is being prepared for promotion on the South American market. Umberto Balsamo's album "Angelo Azzurro" has good sales in South America and Holland. And following MIDEM discussions this year, Phonogram's punk duo Chrisma has a single "Lola" out in Germany, France, Holland, Greece, Canada, Austria and an album "Black Silk Stocking" is being especially produced to promote this duo in the U.K.

Phonogram is also promoting domestic disco production such as "Taran Disco," by Pizza and Co., being exported to France, Brazil, Holland, the U.K., Germany, Canada, Greece and Japan, and there will be further promotion abroad for Angelo Branduardi, plus Antonello Venditti, two of the top

singer-writers in the domestic charts over recent years, and for Eugene Bennato's Neapolitan folk ensemble.

Ennio Morricon (RCA) is known throughout the world for his movie soundtracks, which went platinum in Holland and topped the charts in France, Belgium, Germany and Spain. His "Once Upon A Time In The West" soundtrack was in the charts in both the U.S. and Canada. Pop group Oliver Onions, with major hits "Orzowei" and "Dune Buggy" has been a regular hitmaker in Germany. Lucio Battisti (Numero Uno), distributed via RCA, and for years Italy's best-selling pop singer, is big in France, Germany and Spain and has promotional plans for the U.K.

EMI Italiana's rock group Baricentro is there in the U.S. marketplace with a Capitol label album and the Daniel Santacruz Ensemble's hit single "Soleado" has been in charts all over Europe. Also, EMI's Neapolitan folk group Nuova Compagnia Di Canto Popolare has been successful abroad when touring with its "folk opera" "La Gatta Cenerentola."

One of CBS's top-selling European artists is Italian singer-entertainer Raffaella Carrà, with a massive following outside Italy. She has two gold disks from Canada, two from Greece and one from Spain. CBS singer Gianni Nazario is among the best-selling artists in South America with Spanish language versions of his local hits.

LA SCALA CELEBRATES BI-CENTENARY

By CARLO M. CELLA

The importance of La Scala in Milan and in the musical culture of the whole Italy has in fact its roots in the second part of last century, when Verdi's melodies reflected so deeply the people's feeling for music that they could be played on barrel-organs or whistled in the streets, amid the rattling of the horse-drawn tram-cars.

But only today, after 200 years from its founding, La Scala is really achieving the metropolitan position it deserves, while the image of it as a musically reactionary theatre is at last disappearing. The apex was reached on a legendary night, in 1952, when Dimitri Mitropoulos, conducting Alban Berg's "Wozzeck" for the modern masterpiece's first La Scala performance, had to face the dullness of a bunch of old traditional opera fans, whose behavior he had to reprimand resolutely, after interrupting the concert. Something had to be changed, La Scala should no longer be a showcase for fashionable dress and jewels. In the '60s strong demand for live music opened up a new attitude which brought about a wider interest from the town in its theatre's life.

In 1972 special shows for workers and students were inaugurated; they are still on, with a lower ticket price than a downtown movie theatre's. Since then, up to the 1976-77 season, audiences, for such special events only, grew from

15,958 tickets sold to 102,555. Since the beginning of the '70s the audiences have increasingly consisted of young people. Such attention for the tradition of opera from the new generation is welcomed as one of the most encouraging developments in the Italian music scene.

If La Scala is no longer the theatre of the upper class, it is still Verdi's theatre. Its seasons' programs, notwithstanding the pressure from the new young audiences, have not been renewed in contents. Verdi's best-known works have been heavily featured these last few years, while not only some other famous musicians, but some of Verdi's less popular operas as well, were omitted. La Scala was not involved in the staging of Verdi's first opera, "Oberto Conte Di San Bonifacio," with which he debuted at Milan's theatre in 1839: it was performed elsewhere, in 1977, after decades of oblivion.

Especially after the bicentenary opening play, Verdi's "Don Carlo," shown on television throughout the world, La Scala management has been accused of out-of-place lavishness and of forgetting to include not only modern music but also masters like Mozart in its bills. The bicentenary should therefore give rise to a more varied and more meditated future programming. But polemics always indicate the matter concerned is vital and important; in this case, they mean La Scala is not a museum and nobody wants it to be turned into one.

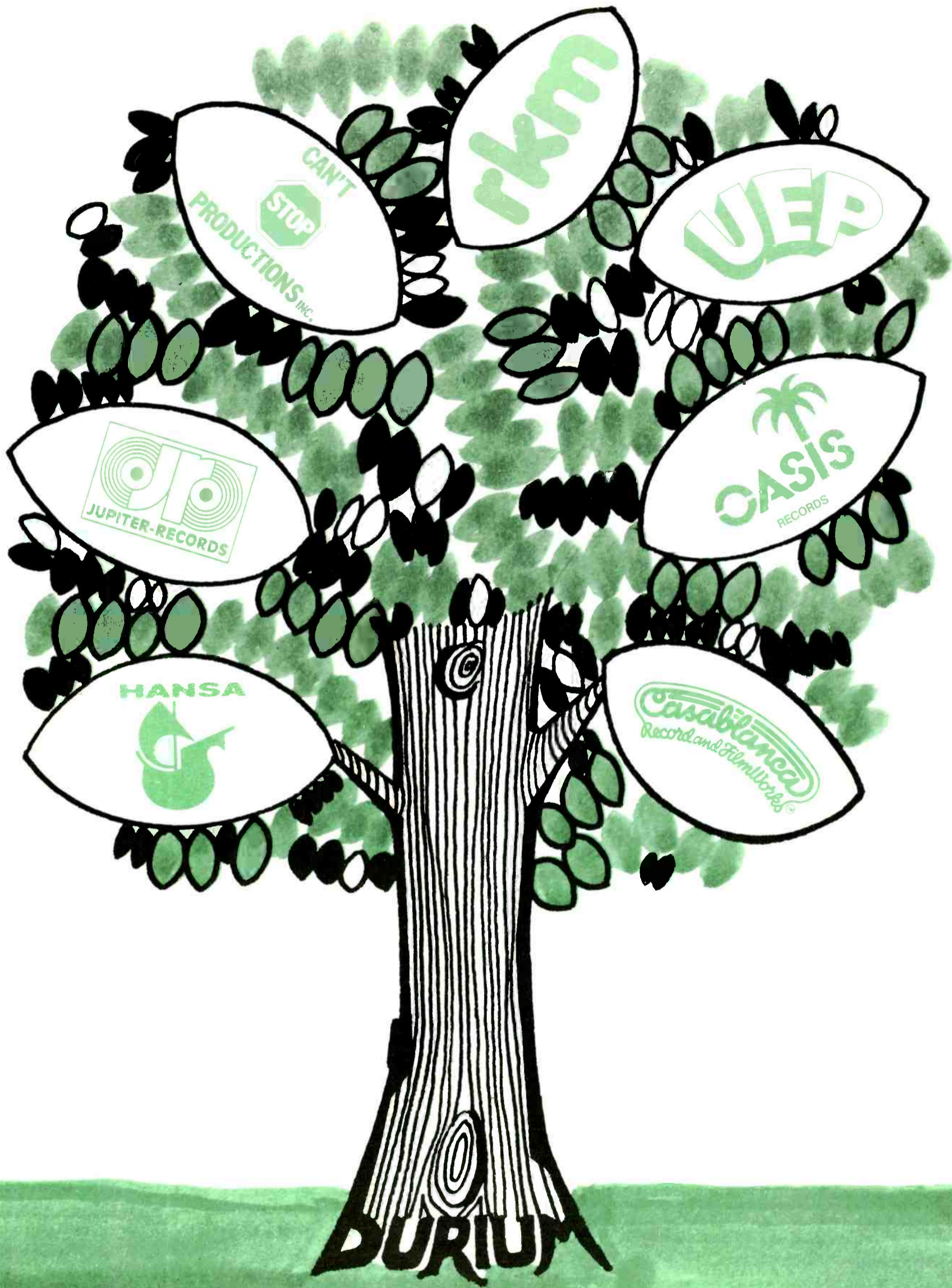
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ITALY

FIGHTING THE PROMOTION BATTLE FOR PRESS RECOGNITION



The need of new promotion channels is strongly felt within the Italian music industry these days. However deeper examination of this matter shows the basic problem is the lack of widespread musical culture.

It can be argued that the mass media should do more, relying on professional knowledge, to spread love and respect for music, but mostly it is the task of the schools to provide initial musical education.

Alain Trossat, managing director of Phonogram, explains: "Record promotion depends heavily on RAI-TV, the national state-controlled radio and television network, but RAI-TV does not help pop music. Once it supported the conventional Italian pop song festivals, seen as competitions which attracted millions of people thanks to the sporting-contest appeal, and most of the promotional action by record companies concentrated on such events, particularly the San Remo Festival.

"Then RAI resolved to reduce program time, particularly on television, for the song contests and so this market was badly affected. The new wave of singer-songwriters, now the most popular domestic trend, developed by itself and was later

picked up by RAI-TV, which contributed to the expansion of its market. But general interest in this domestic kind of pop never became as big as the mass appeal of the song contests in the 1960s."

RAI's radio system consists of three channels.

Two of them, once mainly based on easy listening music, have lately increased the spoken word output. The third, traditionally reserved for classical music, only recently opening up to progressive pop, is the only RAI channel to have stood the attack of local radio stations. RAI's stereo broadcasting is virtually nil.

National television, which used to turn song festival performers into stars overnight, has gradually been relying on established acts for its variety shows. But it has launched some entertainers, such as Raffaella Carrà, during the last few years.

Lately, appearances of international artists, through imported television films or as guests in locally-produced programs, have increased. RAI-TV was instrumental in promoting most of the disco stars since 1976, and several signature tunes of tv series have become huge hits.

In Italy now, there are over 2,000 local FM radio stations and at least 200 local tv stations working on UHF. The record industry has been ready to cooperate with them since the early free-radio boom in 1976. But results have seldom been satisfactory. "With a few exceptions, local radios operate confusedly, with little professionalism, achieving only small and fragmented audiences," adds Trossat.

"Three or four chains of properly managed and organized radio stations, able to invest in top quality equipment and to create a really professional structure, could actually compete with RAI. But as things stand now, we cannot expect reliable promotional assistance from the local radio stations.

"I do not see local tv stations helping us either at present. They do not use suitable creative services, because of high costs, so they mainly screen movie films, avoiding being involved in their



own production. Movie films are ready-made, but a music show requires competence, specific knowledge, ideas, qualified personnel, and so becomes too expensive and difficult for at least 90% of the television stations operating at present.

"The music industry belongs to the area of mass media of national importance, and addresses itself to millions of people. It cannot waste its time and money on promotion through fragmentary, low-appeal channels."

Record companies assist reliable local radio and tv stations, however, with provision of records, information and interviews with international and domestic acts. On certain occasions, promotional tapes are distributed free to these stations. Sometimes tv companies are given videotapes or film clips showing top performers in the pop/rock field. The legal status of local radio and tv stations has not yet been finally determined.

Trossat says: "Discotheques have become an important, self-sustaining market instead. Concentrated disco music sales made them a new and lasting fashion. It is now essential for the industry to follow the work and tastes of the disk jockeys and all, provided they operate on a professional basis, are given help, and sent promotional records and information."

Concert tours are still considered very effective promotional means in Italy. With major international rock acts there were audience-misbehavior problems in the past and this led to a drastic fall in the number of live performances, so causing a falling off of popularity for U.S. and U.K. acts—apart from those already well-established, such as Pink Floyd, Santana, Genesis; Emerson, Lake and Palmer; the Rolling Stones, Stevie Wonder and a handful more.

On the contrary, disco and r&b acts, appearing in clubs and theaters and attracting smaller but quieter audiences, could visit Italy more and more frequently, often taking part in tv shows as well.

Domestic pop artists have also increased their touring activities. Says Trossat: "It is the proper way to make oneself known, but it is expensive and risky for non-established performers. In Italy, there are good opportunities for new talent, for out of the big cities, even discos rely on live shows to attract larger audiences. But a successful performing artist does not always become a successful recording artist as well.

The pop press scene here is limited to a couple of weekly magazines. There is a jazz monthly and a few monthly magazines are entirely devoted to classical music. Only one trade paper, Milan's monthly Musica E Dischi, is going, but audio magazines have increased the space given to music.

Non-specialized press areas seem to be getting more in-
(Continued on page I-23)

Industry Forecast

• Continued from page I-9

Rassegna Musicali Curci, distributed to music enthusiasts round the world in a 15,000 circulation.

Giuseppe Giannini, central general manager, CGD, is similarly confident about the future. "I find that every time the Italian is in big, big trouble, he seeks consolation in other fields near to him. That is why, in spite of all that has happened, there is an increase in the sales of records. That is why the soccer stadiums are full every Sunday."

He has personal doubts about the prospective rise in record prices. "The Italian society of composers is pressing for around 10-20% increases and if that comes in June then it could just affect my optimism a little. An increase may not at this time be good for trade."

CGD was first to admit that the mass of free radio stations might help the industry, not harm it. "But many of them have a total audience of only 2,000 people. The ideal situation would be to have some 50 stations with which to co-operate at an industry level and as to do it strongly as they do in the U.S.

"But young people started recording from our stations on tape. The cassette market here, between piracy and home taping linked together, is equal to the official cassette trade. The result is that cassette sales have dropped by 50% over the past year.

He thinks the radio stations do have advantages in the sense of promoting the songs. Television has lost ground in importance as a promotional tool.

The future for CGD, Giannini says, will not be affected by the split from CBS, particularly as it has the distribution of CBS in Italy for a long period. "But we are looking for more diversification of product, getting more involved in instruments, hi fi and general accessories. We'll also give greater attention to our distribution side, not only our own records but those of others. We will provide an open door to all small independent record producers who can't afford their own set up.

"On the basis of our big European hits with Umberto Tozzi and Adriano Celentano, we must have great optimism for the future. They sang in Italian and sold millions. But we must record in other languages. Really, though, there should be no language barriers as long as the melody is strong."

The immediate future brings the first convention for the new company CGD-Messaggerie Musicali (May 18-19); the launch of a new wave label Energy; and a progressive classical label Ascolto, promoting classics for young people and using pop marketing and promotional techniques. The latter is headed by Caterina Caselli, wife of CGD chief Ladislao Sugar. There will be more CGD activity in the compilation album field.

Krikor and Elizabel Mintangian, president and vice-president of Durium Records, one of the oldest-established record

companies in Italy, see the industry continuing at a brisk growth rate. Krikor Mintangian says: "Despite the social, political and economic problems, our industry grows because records are still relatively cheap.

"Italy has several records selling abroad, but they are still few compared with the number of disks produced here. We'll continue to do better at world level because our companies are paying more attention to product quality. However the sad handicap of the Italian artist has to be that language problem, for it is so difficult to break a singer who works in Italian.

"Piracy links with illegal imports for us. As distributors of Casablanca, we had the Donna Summer double album, but there were so many exporters at work that there were 50,000 units here on import before we had the LP on sale. In business terms, strangely enough, it would be more successful to export from Italy, because of the current state of lira."

Durium continues to have a big export business in finished product to the U.S., supplying the needs of the Italian community there.

John Bush, managing director of EMI Italiana, in Italy for the past two-and-a-half years, says: "By the standards of other industrial areas, the Italian scene remains very undeveloped. Less records are sold per capita, certainly than in areas like Germany or the U.K. There are economic and practical reasons, but the one great thing is the potential and huge scope for market enlargement.

"But we're drastically hindered by the fact that the retail trade in records virtually does not exist. The arrival of free radio and television, though extremely chaotic, has done something to stimulate the market but the future should bring a settling down of the number of stations into a more rational form of commercial operation.

"Large amounts of Italian product is of political content and unlikely to find a market outside this country. However there are strong signs that Italian product is selling overseas with, for example, La Belle Epoque making number two in the U.K. Certainly it is true that a great deal of really good music is produced in Italy.

"At EMI we are making great efforts to promote Latin American music here. We've sent people there to study marketing prospects."

Bush says: "The economic situation, of course, is far from rosy. There is a grave unemployment situation. Various industries are literally in a state of collapse and there are riots and unstable government. Though not as badly affected as most, the record industry is far from immune from the difficulties.

"But since I have been here, I've seen the industry become more and more competitive with the arrival of CBS and WEA and so on."

Alain Trossat, managing director of Phonogram, Italy, says the market is most likely to improve this year. "More interest is being shown by the public and there is an important new demand for classical music which will help 1978 prospects.

Italian young people are proving they are now able to choose well and they demand quality.

"Our main aim for the future is to develop and stress new information techniques, such as television advertising for records, so we can really go all out for a new slice of the consumer market. We're launching Polystar compilation albums to be adapted for the Italian market and there is also a sizable opening for mail order clubs, based on book clubs like those of Mondadori and Rizzoli.

"Whatever happens, we must reach that huge potential public in the days that lie ahead."

Freddy Naggiar heads up Baby Records, a lively Italian "infant" company. His contract lawyer, Ivan Pedrini, says: "Our future will reap the rewards of Naggiar's philosophy. For each release he thinks in terms of international potential. He produces in studios in Munich and never puts any limits on engineers or producers as to how long they can spend recording. D. D. Sound is represented via Casablanca in U.S.

"In two-and-a-half years, acts like Tornero, Blue Dolphin, Amada Mia Amore Mio, Ete d'Amour and Discbass have sold eight million sides around the world. Baby expansion this year and next will center on further world deals, even though some countries like Peru and Portugal are notoriously slow payers."

Graham Johnson, former drummer with European chart group the Renegades, is international manager of the fast-developing Ariston company, a "complete cycle recording organization" with the exception of sleeve printing and distribution, the latter going through Ricordi. Its biggest group is Matia Bazar, which won the San Remo Song Festival. Its boss is Alfredo Rossi.

Johnson sees a big comeback this year for real rock 'n' roll in Italy. Some of the old Renegades rock on now as Kim and the Cadillacs, presented as rock revivalists at a Verona festival, and there are comeback bids by old artists like Little Tony and Bobby Solo.

"The whole Ariston future is one of development and expansion. Eight recently added fully automatic presses at our plant gives a total of 30, working flat out through two separate eight-hour daily shifts. This is the real evidence that the Italian market, despite the pessimists, is on the increase.

"The exporting side of Ariston is two-and-a-half times up for the first three months of this year, to 1977.

"But Italian music has to be Italian music, not just a copy of Anglo-Saxon or American music. Therefore there is little chance at the disco level, but product from Matia Bazar, or Umberto Tozzi, is essentially Italian music, though with modern arrangements.

"We are developing avant-garde music, but though there are talented groups, it is not likely to make it at international level. After all, there would be no point in Americans coming here to sell spaghetti. Punk will remain a problem, because this music could stimulate further the violence already inherent in our society.

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ITALY

MULTI-NATIONALS

PROVIDING A VAST RANGE OF MUSICAL CHOICES



Apart from companies traditionally operating in Italy, such as RCA, EMI, Phonogram and, on a smaller trading scale, Decca, two more multi-national firms, WEA and CBS, have started independently managing their businesses here.

The result is that polemic debates have come up concerning the policy and status of such national arms of

U.S., U.K. or Dutch capital trusts inside the Italian record industry.

There is no doubt multi-nationals control a very large share of the national record market and are instrumental in introducing foreign music into it, sometimes to the detriment of domestic talent and productions. But their contribution to the development of the market has often been important.

Apart from creating remarkable domestic artist rosters, they have helped make some of these acts known abroad. They have kept Italian music fans in touch with international trends, fighting against a deeply-rooted musical nationalism which had hindered the growth of public knowledge of all kinds of foreign music aspects.

Additionally they have set up lasting industry structures, forming professional personnel and introduced new technologies and marketing techniques.

Following three years of independent operation, WEA Italiana is now readying its own distribution network. The company has just moved from the previous office premises in downtown Milan to a new complex, including the administrative, managerial and creative headquarters and a huge depot, in the suburbs.



Giuseppe Velona, WEA Italiana managing director.

John Bush, managing director, EMI Italiana.

Alain Trossat, Phonogram Italy managing director.

Mike Von Winterfeldt, CBS Dischi senior marketing director.



John Bush, managing director of EMI Italiana (center) with members of Italian group Doogy Degli Armonium.

WEA, which uses an advanced stocking scheme which should allow orders to be filled inside 12 hours from entry, starts distributing its product independently in July this year. Another depot will be available in Rome, serving the capital, its Lazio region and the island of Sardinia, this area accounting for more than 20% of WEA's total turnover. The company's catalog was previously distributed nationwide by Messaggerie Musicali.

The policy of WEA International is to establish its own distribution networks in every country where its branches operate, after an initial period when the sales and creative structure is strengthened.

Says Giuseppe Velona, WEA managing director here: "There were no particular reasons why this trend should not be followed in Italy, too. The economic value our international catalog had when we started was tripled after two and a half years as an independent company. It means the company turnover increased by 200%, only 20% due to rise in product prices, and this achievement alone allowed us to create our own distribution setup.

"By the end of the year, we shall avail ourselves of a brand new IBM computer which will speed up every operation. Later we might get into distribution of other companies' products."

WEA's presence in Italy has given new impulse to the national music market, not only through forming a competitive domestic artist roster, but also through taking advantage of WEA International experience and know-how. Velona says: "To keep up with the market demands, every industry must rely on research. Due to the Italian market's size, investing in research and experiment may involve out-of-proportion costs.

"As a member company of a multi-national, WEA Italiana can learn from research already carried out elsewhere. We can introduce new talent and new trends so contributing to the development of wider musical tastes. This essential for the exchange of culture and research among nations which stimulates every music market.

"We provide the Italian consumers with a vast range of musical choice and it has been proved the public wants to be able to select from different trends, each likely to attract dedicated fans in the long run."

There are two ways a multi-national company can start operating in Italy. It can use its precious foreign currency capital to acquire structures and repertoire fast, so stirring inflation in the market. Or it can build a solid plateau from which money is drawn for investments.

WEA chose the latter course and Velona says: "We had financial aid from the U.S. initially but this was paid back and now we finance ourselves.

"This means stability, guaranteed work in the future for our staff and, in the long term, an improvement for the whole industry."

After six months of planning and organization, CBS Dischi is now settled in a five-story building in downtown Milan. The staff comprises 22, including those working in the Rome office. CBS now concentrates on streamlining promotion, distribution (in a link with Messaggerie Musicali, which handles the CBS/Epic lines, and with Ricordi, which takes care of A&M product), administration, marketing and a&r.

After working on the basis of the international catalog, the major effort now is to create a strong domestic artist roster. Says Mike von Winterfeldt, CBS Dischi senior director (creative and marketing services): "The initial sales and turnover budget was very ambitious and yet after six months we are on budget. We had our first No. 1 album and single with Santana's 'Moonflower' and we have an average of two singles and two albums on every reliable chart each week, through Asha Puthli, Santana, Ram Jam, Philadelphia International acts and Raffaella Carra.

"We have run several successful marketing and sales campaigns, including 'box lot,' a pre-package campaign in the Christmas period and special ones for Santana, for our classical product, for Leonard Bernstein when he visited Italy, for Raffaella Carra in connection with her national television show.

"We've planned these activities not just by pushing product out on the marketplace, but by carefully avoiding any over-

done balance between advertising and sales incentives to salesmen and dealers. We don't want to hype our product. The general CBS philosophy is based on artist development programming first and subsequently the sales and marketing operations must be in the right proportion.

"Instead of relying on the conventional label management, we opted for the contemporary professional marketing strategy, using product managers with specific responsibilities for specific products, as they are involved with promotion and distribution but most of all are entrusted with following their artists' careers in every aspect.

"Currently we have four product managers but we shall expand to give more time to each artist. To fill these positions, I've also looked outside the record business, because I feel in Italy today the music industry needs fresh blood in terms of professional marketing people with an affinity for our special product.

"This could prove an interesting combination and is stimulating. The information exchange in such cases is useful to improve both sides' knowledge of the market."

Like most Italian record companies, CBS plans to establish a new price policy. "Next to domestic a&r, we are spending time and energy in increasing classical sales and exploiting the cassette area, releasing special products and looking for additional distribution channels."

As Italy's industrial center, Milan was an obvious choice for the CBS headquarters. Mike von Winterfeldt says: "However Rome is as important because it is the promotion and creative center. We established an office there with five people, to be augmented to 10, covering publishing, a&r and promotion."

Long established in Italy, Phonogram, of the Polygram group, unites the Phonogram and Polydor catalogs and has its own publishing, manufacturing and distribution departments.

Over the past six or seven years, the company has gradually increased its influence in the Italian market, both by establishing its international pop repertoire and its classical catalog.

(Continued on page 1-23)

A Billboard Spotlight

Spark Italiana

record productions

a division of the
Peer-Southern Organization

Managing Director: **Alberto Carisch**
A&R: **Riccardo Vantellini**
Foreign Dept.: **Josephine Olmi**
Marketing Manager: **Romeo Frumento**

Artist roster

Walter Chiari	Pino Leggeri
"Bulldog"	Lucrethia Lips
Christian	Glauco Masetti
Loretta	Taffy Quay
Contadini	Alan Taylor
Ledi	Celso Valli

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Vast Musical Choices

• Continued from page 1-21

logs, now accounting for more than 50% of total classical sales here. It also develops domestic artists.

Says Alain Trossat: "Over the past two or three years, we could afford to concentrate on domestic repertoire, trying to avoid any recording deal which might contribute to inflation on the market and shunning any kind of artist monopoly. We've followed a definite plan, which includes the search for acts representing new trends.

"Since the last months of 1977, the company's turnover has been nearly doubled thanks to success by our domestic artists. We're still leaders in the classical field and our pop repertoire sales should now account for 25% of that market area. We look for a 15-20% share of domestic repertoire total sales in Italy soon.

"Through this kind of development, we are consolidating our present position as the number one company in Italy in terms of sales and chart action. We think it more professional to have a wide range of product, covering various kinds of music. This is reflected by our chart success, achieved through top 10 placing by disco acts, domestic singer-composers, folk artists, international and Italian pop-rock groups."

A multi-national company like Phonogram feels it has a duty to blend cultural functions with commercial enterprise. Says Trossat: "We've always done our best to get international recognition for our acts, and results are shown in the classical field by the recordings for Deutsche Grammophon by Claudio Abbado and Maurizio Pollini. This has been a worthy contribution at cultural level.

"In the pop field we look for domestic artists with something meaningful to say, beyond mere entertainment appeal, and our roster now includes singer-writers like Roberto Vecchioni and Angelo Branduardi and, a late addition, Antonello Venditti, formerly with RCA."

Up-to-date organization to improve sales action is Trossat's concern, too: "We set up really professional services, specially developing marketing techniques and research. Each staff member has a precise task, but communication between departments is total and decisions are taken collectively.

"The Italian economic crisis has not affected us yet. The investment plans we submitted to Polygram were approved and carried out. We've been entrusted with more expansion and it is felt abroad that Italy represents a large potential market."

EMI is the multi-national which has operated longest in Italy, controlling its own manufacturing, distribution and publishing. John Bush, EMI Italiana managing director: "The word 'multi-national' has nearly become a term of abuse here, especially in sectors which have no multi-national links. But EMI is a very important part of the Italian industry.

"We have been established here some 50 years and we

have spent a great deal of time and money in support of Italian artists, going back to the days of Enrico Caruso. Obviously the latest setting up of international companies, such as WEA and CBS, here means ever-increasing importance for multi-national operations in Italy.

"The EMI system is based on a philosophy of giving autonomy to local companies. We are strongly committed to developing the catalog in Italy and outside, now spending more money than ever before to reach this aim. And we act as good citizens of each country in which we operate. I am just one of two Englishmen in an organization of 380 and at company level there is a deep obligation to find and develop business status of local personnel from within the organization.

"So we send employees abroad for courses in management and languages and to find experience in a&r and marketing by working side by side with foreign colleagues."

For several years now, RCA has been considered the leading company in Italy. Through careful development of a strong domestic artist roster, through quick exploitation of new trends and fashions, it has built a powerful structure which enables it to keep up with the times and control a wide share of the market. It often introduces new marketing techniques, such as pre-recorded tape distribution through gasoline stations, and gives impulse to new musical ideas by bringing to national fame the first generation of Italian singer-songwriters among other ideas.

It launched an Italian brand of beat music in the 1960s and was instrumental in establishing the second generation singer-songwriters and disco music early in the 1970s. Lately the company has been very active in promoting young domestic talent and punk rock.

An important move for RCA was the creation and effective promotion of the Linea Tre mid-price series in 1976. The line, having sold five million units last winter, was the most successful among several similar moves developed by Italian companies. Linea Tre, mainly devoted to domestic and international pop and easy listening music at first, has subsequently included a very appealing classical section, plus jazz and folk releases.

RCA has recently established its domestic acts, such as singer-writer Lucio Battisti, abroad. Giuseppe Ornato, RCA managing director, says: "International recognition for Italian music compels the industry to improve its structure with a view to expansion.

"The domestic market is coming of age and we realize pure entertainment is no longer enough as audiences are looking for meaningful ideas and cultural values in music."

Decca, though not a major company in Italy, has gradually introduced its high quality classical product to much wider audiences in Italy. In the pop field, though it achieved vast success with John Miles in 1977, Decca has not improved its market position and still lacks domestic repertoire. Decca has its own distribution network.

The Promotion Battle

• Continued from page 1-19

involved with music, the daily papers appearing particularly concerned with the topic, but there is still much to do to reach international standards as to quality and quantity of features.

On the other hand, many books on all kinds of music have appeared lately, with histories of rock music and pop guide-books, either translated from English or compiled by domestic writers, taking up more and more space in bookshop shelves and in the larger news-stands.

Sergio De Gennaro, former general manager of Messaggerie Musicali, the distribution branch of the Sugar group, says: "Only a few daily papers carry regular record reviews, and they favor jazz and classical music, for cultural reasons. But popular songs are part of culture, too. The press here should not be ashamed of dealing with pop and easy listening music.

"Newspapers and general information weeklies have a lot of room for book reviews, so why should they not concentrate more on music and records? In other European countries, where records are more expensive and where economic problems exist as in Italy, consumers are more interested in music and ready to spend more money on records and tapes than in Italy. It means we have enormous market potential here, but the musical education is missing, and this is reflected, too, in the mass media's attitudes."

Trossat agrees and adds: "In the press, criticism often becomes a kind of censorship. There is no respect for the artists' work and no ability to detect real talent before it achieves success through other media.

"What is more, the limited interest in music in the press has delayed the appearance of serious and professional music journalists, so that artistic and industrial issues within the music field are often treated with carelessness and little precision both in the dailies and the magazines."

Industry Profitability

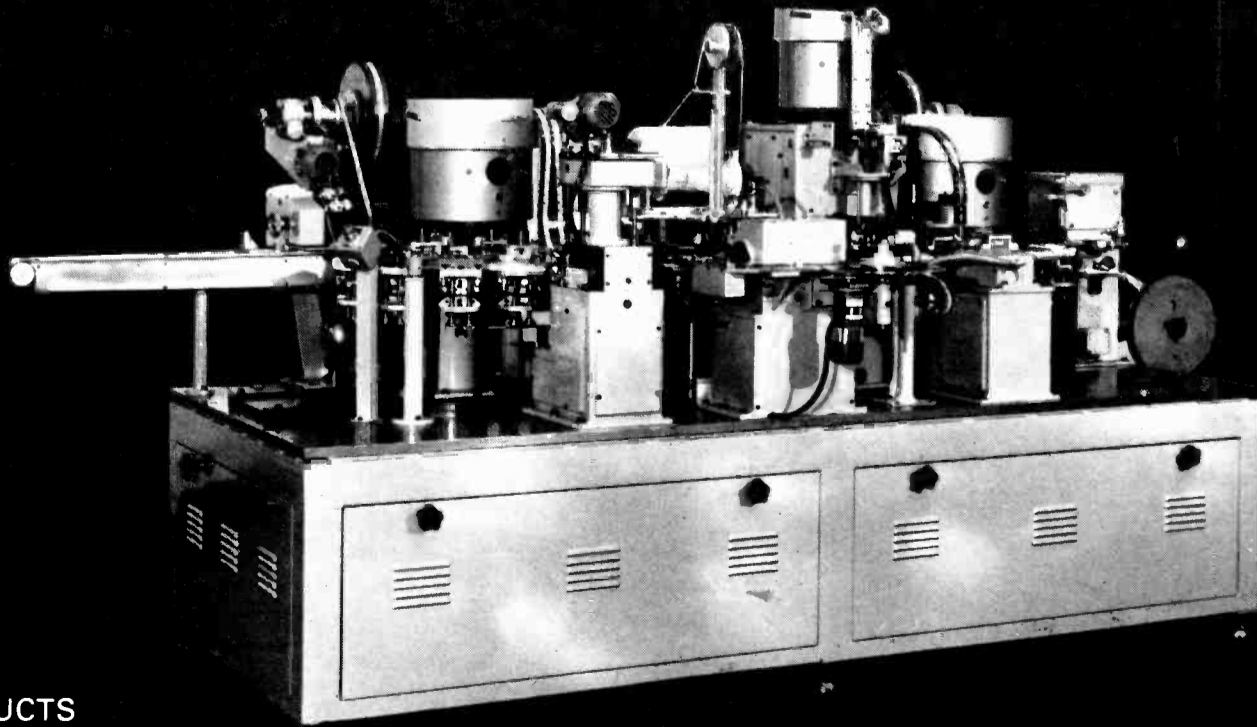
• Continued from page 1-11

large part of the economy is already state-owned. But the position of each one, though in some small ways it may be privileged, is that in general it acts in competition fairly with others in the marketplace."

Rignano is particularly concerned that the added promotional weight promised by RAI TV and Radio backup could well weigh against composers and artists at contract-signing time.

However, problems are there to be overcome, he says. The Italian industry, perhaps because it has long been under-exploited, is ready for a period of expansion and prosperity, given minimum political and economic hassles.

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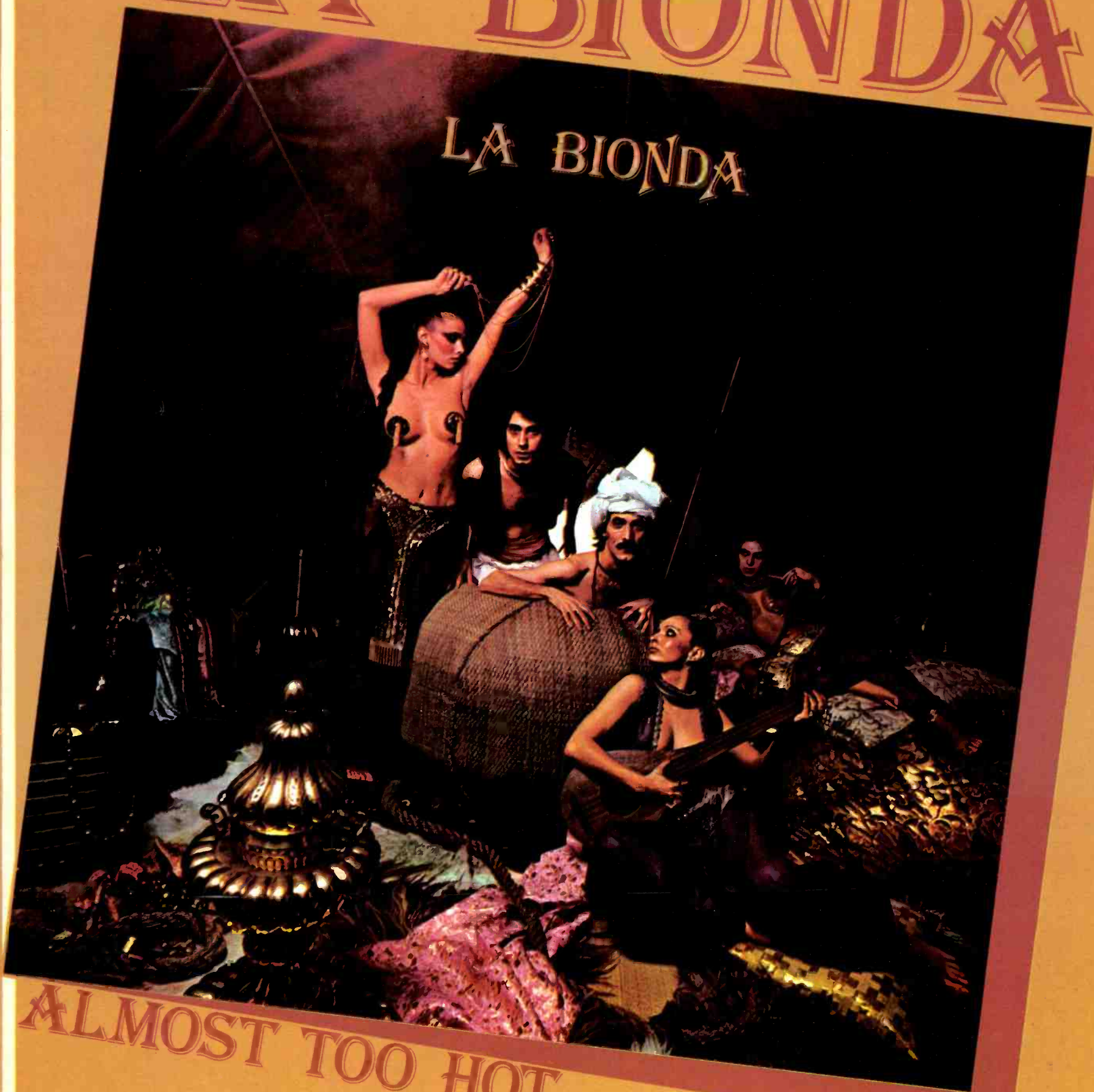
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RUSSIAN FEST—Melodiya Records will be releasing one or two LPs recorded at the Tbilisi '78 National Jazz Festival in Russia; 30,000 fans saw 20 full-house concerts played by 23 bands from 13 Russian cities. Performing here is the MODO Jazz Group.

EP SUCCESSOR

Jazz Label Chiltern Pegs Future To 12-Inch Singles

LONDON—A new label which will produce nothing but 12-inch jazz singles has been set up here by Michael Eagleton who says his Chiltern Sound Records has the ultimate aim of getting a jazz single into the pop chart.

First release is Lol Coxhill's "Murder In The Air," a comedy item in the form of a play, but with a strong jazz background. Among upcoming product is a single by the Barbara Thompson/Don Rendell Quintet.

Eagleton's record, tape and audio center in Buckinghamshire has enjoyed trading success for some six years. Part of the premises was

turned into a phonograph museum. Then the label was set up because, Eagleton says: "Jazz has the potential to be appreciated by a far wider range of the general public than at present.

"I've noted that many people think of jazz as obscure. We often use it as background music in the shop and people who ask what it is are astonished to hear it is jazz.

"By sticking with the 12-inch format, growing in the pop market, I hope to break through the so-called connoisseur barrier. So much good jazz goes over the heads of people because they could never be interested in buying a whole album of jazz.

"Really I want to re-create the demand that existed some 15 years ago for the jazz EP. To create a demand for a particular piece of jazz music, rather than a particular musician, and also to produce the maximum fidelity of recording."

Distribution for Chiltern Sound is through Lightning Records in London and through Jazz Services Unlimited, specialist distributor and importer.

Capitol Revives Logo

LONDON—Capitol Records is going back to its original "stars and dome" label on all product issued in the U.K. The label change here is part of a worldwide reversion plan.

All future product, excluding the mid-price Caps series, will feature the original label. Existing catalog items, as they are re-pressed, will also feature it.

Piracy, Computer Use, Trade Relations IMIC Topics

• Continued from page 1

stellar audience here to the Excelsior Palace Hotel for the four days of activities, including 14 vital panel sessions.

IMIC '78 festivities begin Monday evening (1) with a Billboard-sponsored reception with the business sessions running Tuesday through Thursday, climaxed by the presentation of the annual Billboard Trendsetter Awards at the closing dinner banquet.

With the beauty of Italy and its rich cultural heritage as a backdrop, this eighth IMIC plunges into such

contemporary topics as the dedication of record companies to jazz and classical music—two distinct art forms which are in growth patterns around the world; methods of seeking tomorrow's industry leaders and the late '70s linkup between motion pictures and music.

Italy's premier Giulio Andreotti is scheduled to deliver the keynote speech Tuesday (2) to open the conference, marking the first time a head of state has addressed an IMIC gathering.

Significantly, Venice is known as the birthplace of music publishing,

Cream Assigns Music Publishing To Mews In U.K.

LONDON—Al Bennett, president of Cream-Hi Records and the Cream Music Publishing Group, has signed an agreement with Bill Martin, of Mews Music here, whereby Cream Music Publishing will be set up in the U.K. under the administration of Mews. The deal covers the U.K.

The Cream group comprises the catalogs of East Memphis, Birdees, Deerwood, Churn, Butter, Jec and Fi. The new pact was finalized when Martin visited Hollywood.

Bennett says: "It is good to be involved again in the British publishing scene. With around 5,000 copyrights, the establishment of our own company in London was essential."

Registration of the huge catalog starts immediately, with key titles picked for exploitation. Mews Music staff will be responsible for liaison with record companies, producers, radio and television in the U.K.

EMI Will Import Film, Stage LPs

LONDON—DRG Records, the New York-based label which specializes in previously unavailable or deleted product from film and stage musicals, has signed a longterm U.K. distribution deal with EMI's Import Division here.

Included in the first batch of albums is the original "Funny Face" soundtrack with Fred Astaire and Audrey Hepburn; the original cast LP of "Best Foot Forward," the show which launched Liza Minnelli; and Noel Coward's original demonstration tapes for his last musical score "The Girl Who Came To Supper."

The label is the brain child of Hugh Fordin, DRG president, one-time head of casting for Broadway producer David Merrick. DRG now has a London office at 116, Shaftesbury Avenue in the West End.

NOW \$250,000

Antipiracy War Chest Will Double In Britain

• Continued from page 1

stands at around \$250,000 and, said Bridge, there are some 80 cases "in the pipeline."

On the home taping question, he said that though a recent industry-backed report put the annual loss at around \$140 million, the actual loss could be as high as \$250 million.

The BPI, Musicians Union and Mechanical Copyright Protection Society are pressing for government action which would impose a levy on both hardware and blank tape.

Dealers who objected to the fact that, if and when the levy is imposed none of the money would be distributed to them, should make their own representations through the Gramophone Record Retailers Committee, they were told.

When Bridge said the industry was still trying to develop a spoiler signal for records which equipment designers could not wipe off, he received an unexpectedly firm reaction from the retailers at the meeting.

They voted almost unanimously to ask the retailers committee to urge manufacturers immediately to impress on product the simple spoiler

signal which already has been developed. Even though a cheap device to eradicate it has already been developed by the hardware manufacturers, it was felt that being forced to buy even a \$9-\$10 extra device might stop some home tapers.

One dealer, pointing out that the industry also made blank tape and in some cases hi fi equipment, asked: "Just how many hats can the manufacturers wear?"

Another surprising vote at the meeting came when independent dealers split over wanting recommended retail price abolished, in order to deprive chain stores of the ability to advertise how big their price cuts are.

One-third of those present voted to retain the suggested retail price. But the majority asked the retailers group to urge manufacturers to abolish it.

Bridge revealed that the BPI council had discussed asking the government to reinstate resale price maintenance on records. But lawyers and government officials had advised that there is "a snowball in hell's chance" of achieving that.

LYTTLETON FRACAS

Libel Suit Is Withdrawn By Freegard

LONDON—Michael Freegard, general manager of the Performing Right Society, has withdrawn his writ for libel against Trevor Lyttleton, PRS songwriter member and longtime critic of the organization.

Freegard and the society's general council agreed to the move, pointing out that two general meetings of the PRS decisively rejected Lyttleton's "aspersions." Legal proceedings brought under the Companies Act were also unsuccessful, "and the Society's management and reputation have been vindicated in Parliament."

The writ was issued in July 1976 in respect of remarks about the PRS management, reported in trade newspaper Music Week.

Subsequently, Lyttleton applied to the Department of Trade for an investigation into the affairs of the PRS under the Companies Act.

On March 10, Stanley Clinton Davis, under secretary of state for trade, said in Parliament: "In the light of evidence which has been supplied, I have concluded that an investigation of the PRS under the Companies Act is not called for."

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France And Germany Spur RCA Intl Gains

By JACK TESSLER

NEW YORK—The hefty gains of RCA Records' French and German subsidiaries spearheaded the sharp increases in the international revenues of the company during the first quarter of 1978, according to Arthur Martinez, the label's newly appointed division vice president, finance and international.

International revenues were in turn a major factor in the overall record-breaking first quarter report issued by the company (Billboard, April 22, 1978).

A 23% increase in sales by RCA's 10 subsidiaries was paced by a whopping 68% increase in France and a 63% increase in Germany for the first quarter of this year as compared to last.

The French company, which began its operation in 1970, has now established a solidly based group of local artists and repertoire. The local product now represents 50% of sales.

Martinez reports that French artist Alain Souchon has sold over a quarter of a million units of his number one charted single, Chantal Goya, who recorded an LP commemorating the 25th anniversary of Mickey Mouse, saw the album cross-over from a kiddie-treat to an adult market success selling over 200,000 copies.

The success of the company attracts not only other artists, but other French labels who are interested in having RCA distribute them locally. One of those labels is Trema which has Michel Sardou, one of France's hottest artists, signed to its label, the international exec says.

The momentum in the French company began building at the end of 1977 with a single, "Rock Collection" by Laurent Voulzy, which went to the top 5 in the charts of every country in Europe.

The German company, which only began its operation in 1973, created momentum which got it soaring when it recorded Baccara, whose single "Yes Sir, I Can Boogie," sold over two million copies worldwide, Martinez explains.

Bonnie Tyler, signed to RCA's U.K. company, was originally bro-

ken in Germany. Her success there spread to the Continent, England and Australia and she is currently high on the U.S. Billboard charts.

The Germany company attributes 30% of its first quarter revenues to local repertoire.

RCA's Latin companies in Argentina, Brazil and Mexico each continue to hold the number one spot in their market, according to Martinez.

Brazil's first quarter rose in excess of 40% over last year. The company has a 35% share of the market and 85% of its revenue comes from local repertoire, Martinez reports.

RCA's Italian company also has the number one share of their market, Martinez continues. Their revenues increased 20% over the first quarter of last year.

On the international artist side John Denver continues to be a big seller in Canada, Australia and throughout Europe and Dolly Parton has had great success in the U.K., Canada and Australia.

PRODUCT INTERCHANGE DUE

UA Signs Disk Pact With Soviets

• Continued from page 3

ited Moscow several times in the course of the project.

"There is tremendous potential on both sides of the agreement," says Busby. "Obviously, it is an exciting project to be able to market western music in Russia, to be in a position to supply quality product to a fresh, discerning mass market. And not just MOR product, either. Russian audiences gave a warm welcome to the Dirt Band which toured the U.S.S.R. in 1977, and there is keen interest in British supergroup ELO which we market for Jet Records."

Busby adds: "Then on our side, we believe there is an enormous potential for Russian pop product in

Costello To Europe

NEW YORK—Rock artists Elvis Costello is scheduled to begin his first major European tour June 16.

Yamaha Festival Seeks Superstar As Guest Artists

TOKYO—For the first time in its nine year history the annual World Popular Song Festival in Tokyo will invite one of the world's pop music superstars or supergroups to make a guest appearance.

The guest act will be selected from among the top 20 top artists in the world. The final selection will be announced in early June according to Akio Iijima, festival director.

The festival, being held Nov. 10-12 at Budokan Hall, presents original unpublished songs from all over the world. Sponsored by the Yamaha Music Foundation, it is expected to draw a live audience of about 35,000.

The committee expects the number of songs submitted for consideration this year to exceed the 31,780 songs entered last year.

Deadline for song entries is July 15. Entry forms and regulations may be obtained from: World Festival Committee '78, Yamaha Music Foundation, 3-24-22, Shimomeguro, Meguro-ku, Tokyo 153, Japan.

Europe. We are well aware that here is a vast nation with, in popular music terms, a largely untapped wealth of talent—composers, musicians, singers and groups—with a great deal to offer in the future."

Product release is expected any time now. The first two releases that Russia's Melodiya label plans for the U.S.S.R. are Paul Anka's album "Time Of Your Life" (never issued in the U.K.), and the Shirley Bassey "Singles" album, one of the most successful of all UA's Bassey LPs.

First product likely to be issued in the U.K. is an album by Byelorussian folk/pop group Pesniary, whose nine-piece lineup includes Leonid Bortkevich, the man from Minsk whom Olga Korbut married.

With regard to UA's move into the classical market, the deal with Russia allows a two-way exchange of material. The classical albums will have their own special logo and UA

YEN GAIN NO FACTOR

Dealer Interest Prods Japanese Import Boom

By HARUHIKO FUKUHARA

TOKYO—The burgeoning market for imported records in Japan cannot be attributed to the sharp appreciation of the yen against the dollar, retailers across the country agree.

Much more significant, they say, is the fact that specialist retailers and general record stores handling imports for the first time or in greater quantities have been mushrooming nationwide, and that disk importers have tripled, especially in the Tokyo and Osaka areas, over the last two to three years.

In addition, importers are advancing directly into the retail business by setting up their own stores.

The disk importers say that their retail outlets help them find out what albums are selling fastest and what albums are likely future winners, and that they enable them to pass on know-how to retailers wishing to handle imports.

Hirotoshi Gotoh, president of Disc Center Co., one of the nation's big importers headquartered in Osaka, gives another reason why retailing figures so prominently in his company's activities: "One of our main objectives is to make people more aware of our existence. That's why as long as we have the capital, we're going to set up more retail outlets."

Shinsei Service Co. and Phenix Trading Co., also based in Osaka, think the same way, as do Tokyo's Nichibei Cardinal which handles mainly the classics, and Nishi-Nihon Dream of Kyushu.

Whether imported disk specialists sink or swim depends on the speed and accuracy of their ordering and on their pricing, which remains a headache despite the appreciation of the yen.

The yen has not made disks cheaper and spurred the spread of imported disks, say the retailers, because purchasing prices in the U.S., at least, have gone up a dollar.

That prices have not come down has evidently been a disappointment to disk buyers. "The yen would have to shoot up pretty high for an appreciable drop in retail prices," says Disc Center.

On an average, albums imported from the U.S. sell at between \$8.60 and \$10.50, compared with a price range of \$10.50 to \$11.40 for U.K. and other European disks.

Retailers say the profit margin on imports is invariably a low 17% to 18%. Some outlets make less than 50 cents on a sale, much less than the margin on locally made disks. But even if they are not such a sparkling financial attraction for retailers, imports pull in the customers, especially younger buyers, and in some cases stimulate the sales of local disks.

Almost all the imports are rock and jazz, which appeal to the younger fans, and in the big cities, 60% to 70% of the disks are bought by regular customers.

plans to build up a catalog of some 30 albums within the next 18 months.

Sandy Denny Dead

LONDON—Sandy Denny, one of the leading British female folk vocalists of the late 60s and early 70s, best known for her work with Fairport Convention, died April 21 following a fall in her home here a week earlier. She had recently embarked on another solo career following the birth of her child.

Denny recorded one album with the Strawbs and then joined Fairport Convention in May 1968, leaving in late 1969 to form her own group which later disbanded. After several critically acclaimed solo albums, she married Trevor Lucas, a Fairport member, rejoined the group for a winter 1973 world tour, and then full-time in spring 1974.

From The Music Capitals Of The World

AMSTERDAM

Various Dutch and international acts staged a special concert to celebrate the 10th anniversary of noted Amsterdam youth center Paradisco. ... At the same venue, two punk bands were featured in an eight-hour punk festival,

EMI-Bovema following with an album of the groups involved.

Eighth anniversary of leading local music magazine Oor celebrated at a party featuring U.K. acts Nick Lowe, Wreckless Eric and Dr. Feelgood. ... World premiere of French act Michel Fugain and Company staged at the Carre Theater here. ... Local jazz quintet the Diamond Five has been re-formed to group the same lineup as when it started 20 years ago.

Local dixieland band the Harbour Jazz took part in an agricultural exhibition in Tokyo. ... Wim Winsemius representing Holland at the European Broadcasting Union's International Jazz Quiz '78 in Paris (May 26). ... AVRO TV made a 50-minute special on German producer Frank Farian and his acts Boney M., Eruption and Gilla, and the same company did a special on local producer Eddy Ouwens and the many acts he has worked with in recent years.

Singer-guitarist Boudewijn de Groot back in Holland after nearly a year in the U.S., but he moves soon, for tax reasons, to Belgium. ... Rene Sleeswijk, for 40 years one of the most prominent Dutch cabaret promoters, died here aged 70. ... TROS radio did a series on the Walker Brothers. ... BNB in Los Angeles now handling U.S. management of the group Kayak and an American tour is in the making.

Producer Hans Vermeulen has bought the GTB Studio in The Hague. ... Religious-slanted station NCRV boycotted Peter Koelewijn's "KL

204" because the single contained the line "If I Were God." ... Singing Amsterdam writer-painter Tol Hansse received both gold and platinum disks for his debut album and also received the Silver Harp '78 from the Dutch Conamus Foundation.

Singer-guitarist Herman Brood and members of his band Wild Romance have started a campaign to gain free admission to rock concerts for girls. ... Much media response for local duo Neerland Hoop, which kicked off an anti-Argentina boycott, hoping the Dutch football team will boycott the World Cup series there this summer.

Vocal duo Wim and Andres split, Rosy to sing solo and Andres to concentrate on his Cheese Music Productions outfit. ... Thijs van Leer recorded his solo album "Nice To Have Met You" in the U.S. for early May release by CBS. ... "Saturday Night Fever" double album went gold here before the movie went out on release.

WILLEM HOOS

MOSCOW

The Slovak Philharmonic orchestra was here on a five-city visit, and other recent classical acts include the Belgrade Philharmonic, under Zivojin Zdravkovic, the Pro Arte Brass Quintet from the U.S., and the Fitzwilliam String Quartet from the U.K.

Wera Schnaidenbach, German Democratic Republic top singer, and Manfred Ludwig's rock

group, visited on an extended concert tour. ... According to latest research figures, there are 60 million television sets in use in the U.S.S.R. and 50 different models of color and black and white sets currently manufactured by national companies.

The Leningrad Dixieland Jazzband celebrating its 20th anniversary this month with a special show at Kvadrat (The Chorus) Jazz Club in Leningrad. The band was the first Russian group to play improvised traditional jazz and released four albums and several singles through Melodiya, as well as taking part in jazz festivals in Russia, Czechoslovakia, Hungary, Bulgaria and East Germany. Its founder, trumpet-soprano saxist Vsevolod Koroliov, died of a heart attack four years ago.

VADIM YURCHENKOV

HELSINKI

Finnscandia's annual dealer conference was held in Ahtari, some 300 miles north of Helsinki, and top brass present included John-Eric Westoe and Gugi Kokljuskin. ... Box-office smash "Saturday Night Fever" premiered here (April 7) to rave press reviews.

Stan Getz and the Bob Brookmeyer Sextet expected in for a Metronome-promoted Helsinki concert. ... A national final of Twist dancing staged at the local Tavastia Club recently, also featuring film clips of Chubby Checker, Joey Dee and Elvis Presley.

New album "Lost Children" from Hector (Love), an artist rated one of the most talented of contemporary Finnish singer-composers. ... A 45-minute program from BBC-TV on Leo Sayer to be seen here (30), recorded live and featuring 11 Sayer hits.

KARI HELOPALTIO

LISBON

Sell-out concert here by viola player Ana Bela Chaves and pianist Olga Prats at the Gulbenkian Foundation performing music by Brahms, Milhaud, Bach and Paul Muller. Following her success at the Geneva Festival, Ana Bela Chaves receives countless offers to play abroad but prefers to help promote music in Portugal.

More than 100 young singers and musicians of the Orquestra Sinfonica Juvenil and Coral Publica Hortensia performed in a concert at Teatro academico Gil Vicente in Coimbra. ... Gold disk for Philips group Gemini for sales of the album "Pensando Em Ti."

Diadagua, Roy Harper, Adriano Oliveira and Veronica were the first guests of the new Sunday television series "Festa Da Musica," produced by Joao Marfins and dedicated to the Portuguese music industry. Upcoming visitors include Coro Dos Amadores de Musica, Lenita Gentil, Jose Jorge Letria, Kate Bush and composer Vitorino de Almeida, the latter talking about the soundtrack of the movie "Close Encounters Of The Third Kind."

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BEACH BOUNTY—The Beach Boys are presented with 30 gold and 24 platinum albums by, right, Stephen Shrimpton, managing director of EMI Records (Australia) during their recent tour of that country although they are now released by WEA Australia.

GERMAN DISK AWARDS

'Best Of Year' Selected

By WOLFGANG SPAHR

HAMBURG—Jacques Brel (Barclay), rock group Foreigner, singer-songwriter Carole Bayer Sager and U.K. band Fleetwood Mac, all WEA acts, are among international artists honored in this year's Phono-Akademie record awards.

Others named in the "artists of the year" section were: Konstantin Wecker (Polydor), the Zupfgeigenhansl Duo (Plane), jazz trombonist Albert Mangelsdorf, guitar duo Larry Coryell and Philip Catherine (WEA), girl singer Caro (Pinball), Heinrich Schiff (Deutsche Grammophon), rock band Oresis (Intercom), and the Young Philharmonie (DG).

A jury of journalists from radio, television and newspapers made the recorded product awards from more than 1,000 nominations. Results:

Symphony: Bruckner, Symphony No. 5, Cologne Radio Orchestra, conducted by Guenter Wand (EMI Harmonia Mundi), Mahler, Symphony No. 9, Chicago Symphony, conducted by Carlo Maria Giulini (DG).

Ancient music: Nicolas Gombert, "Sacred Music," (DG); Victoria, "Missa Pro Defunctis," (EMI Harmonia Mundi); Bach, "Goldberg Variations," with Alan Curtis (EMI); Corelli, "Concerti Grossi

Opus 6," (EMI Harmonia Mundi).

Organ music: Vierne, Symphony No. 6, Nicolas Kynaston (Mittra). Songs and vocal recitals: Schubert, "Songs," Gundula Janowitz and Irwin Gage (DG). Concertos: Saint-Saens, "Complete Works For Violin And Orchestra," Ulf Hoelscher and Pierre Dervaux (EMI). Modern music: Henze, "Tristan," (DG).

Opera: Beethoven, "Fidelio," Herbert Blomstedt (EMI); Musorgsky, "Boris Godounov," Jerzy Semkow (EMI). Choral works: Mendelssohn, "Paulus," (EMI); "Music of the Romantic and Baroque," (Throfon). Chamber music: Beethoven, "The Late String Quartets," La Salle Quartet (DG). Piano music: Beethoven, "The Late Sonatas," Maurizio Pollini (DG).

Folk music: "25 years of the Schwarzwald Musikanten," (Teldec). Dance music: "For You, Cherie," Jeff Conway and his Ballroom Orchestra (Hansa). Musical: Offenbach, "La Grande Duchesse" (CBS).

German pop: "Gefeuert," Udo Juergens (Ariola). International pop: "Hotel California," the Eagles (WEA); "You're In My Heart," Rod Stewart (WEA). Folklore: "The Guitar From The Anden," Atahualpa Yupenqui (Plaene). German chanson: "Das Geht Sein," Wolf Biermann (CBS). International chanson: "Daniel Viglietti (Plaene). Spoken word: Damals/Tritte "Two Dramas" (DG).

Rock: "Aja," Steeley Dan (Ariola). Black music: "Exodus," Bob Marley (Ariola).

Classical historical recordings: "Last Recital," Dinu Lipatti (EMI). Historical entertainment: Comedian Harmonists" (EMI). Traditional jazz: "Hanshen Weiss Quintet" (Intercom).

Modern jazz: "The Survivors' Suite," Keith Jarrett Quartet. Historical jazz: "Complete Duke Ellington, Vol. 9-1937" (CBS); "Savoy Session," Charlie Parker (EMI).

Top Spot To Minchin

PARIS—Francois Minchin was elected president of SNEPA, the French record company organization.

Minchin, president of Pathe-Marconi EMI until last January, is now responsible for that company's operations in southern Europe.

EUROVISION CONTEST

Israeli Entry An Easy Winner

PARIS—Israel's scoop of first place in the Eurovision Song Contest here April 22 will take the 1979 event to the politically sensitive Middle East.

Contest custom dictates that the winning country plays host to the following year's event, and despite the political hot potato involved, Israeli television chiefs are adamant that Eurovision '79 will play either in Tel Aviv or Jerusalem.

The country does not yet have color tv, but it does have the equipment ready for transmission on the U.S. line system.

This year's Eurovision, beamed from here, reached an estimated 400 million tv viewers worldwide.

Winners were onetime soldier Izhar Cohen and his Alphabeta quintet (three women, two men) with "A-Ba-Ni-Ba." The group, formed especially for the contest but now to remain a team, spent the week of the event closely guarded by security men in the French capital.

With next year's contest in Israel, participation by certain "interested" Arab states can now effectively be ruled out.

Cohen and his team went ahead

from the start, 32 points ahead of Belgium in second place, with host country France in third. The hotly fancied U.K. entry, "Bad Old Days" by Co-Co, was never in the running, and finished in 11th position.

The Israeli success, first for the country in an event usually dominated by the North European nations, triggered off hectic action at Polydor, which has rights to the record in most Continental territories.

The company's international manager in London, Adrian Rudge, and a&r chief Jim Cook captured "A-Ba-Ni-Ba" just two days before the contest from Litratone Israel, a joint owned Polygram outfit.

Pressing started at Polydor's U.K. factory less than 36 hours after the final vote, and copies were distributed the following day.

Publishing rights to the song, subtitled "A Love Song In The B Language," is owned by writers Ehud Manor and Nurit Hirst, who run their own company and are signing individual territory deals. U.K. rights went to Heath Levy Music, while U.S. rights (and to the disk itself) have still to be finalized.

Izhar Cohen and his backing group are managed by Shlomo Zack, co-producer of the disk, through his Orot Management and production company in Tel Aviv.

Says Cohen: "We feared it would be too much like Israeli music for Europe to understand or appreciate. We were pretty sure we would have a language problem."

Adds composer Hirsh: "We believed we wouldn't win because of political reasons. But already we're working on a follow-up song."

Juries in 20 countries voted for Israel's entry (only Norway failed to attract a single contest vote) and the main results are as follows:

1. Israel, "A-Ba-Ni-Ba," by Izhar Cohen and Alphabeta (157); 2. Belgium, "L'Amour Ca Fait Chanter La Vie," by Jean Vallee (125); France, "Il Y Aura Toujours Des Violons," by Joel Prevost (119); Monaco, "Les Jardins De Monaco," by Caline and Olivier Toussaint (107); Ireland, "Born To Sing," by Col C.T. Wilkinson (86); 6. Germany, "Feur," by Ireen Sheer (84); 7. Luxembourg, "Parlez-Vous Francais," by Baccara (73); 8. Greece, "Charlie Chaplin," by Tania Tsanaclidou (66); 9. Spain, "Bailemos Un Vals," by Jose Velez, and Switzerland, "Vivre," by Carole Vinci, both tying at 65.

PRS Donates \$35G To Musical Causes

LONDON—The Performing Right Society here is donating \$35,000 in gifts to 50 organizations to help various musical causes.

Notable among them is a new seven-year agreement in support of the British Music Information Center. It has increased its major assistance for the Composers' Guild and Songwriters' Guild and has contributed to the appeal on behalf of the National Center for Orchestral Studies.

Other recipients include the Young Musicians' Symphony Orchestra, a PRS prize for a new electronic composition (in conjunction with the University of East Anglia), a 1978 double bass contest and workshop, the Dublin Festival of 20th Century Music, the Dublin Arts Festival and the Barry Summer School for Jazz.

LAUNCHES PUBLICATION

IFPI Recaps Intl Gains At Close Of Centennial year

By ADAM WHITE

NEW YORK—IFPI considers that its campaign celebrating the centenary of sound recording, concluded in March, has been a major success.

It also claims that, provided the success is "skillfully and diligently" exploited, the organization will achieve its twofold goal: to win for the phonogram worldwide legal protection as an art form, and public respect for the medium and its producers.

The views are stated in the first issue of "IFPI News," a quarterly launched this spring by the record industry group to provide regular information about the body's international activities.

Produced from its London headquarters, the publication is being distributed to members, national groups and affiliated organizations, as well as to other interested parties.

Referring again to the centenary campaign, IFPI says that "the concerted efforts of all members have resulted in an increased awareness among the public and governments alike, of the immense contribution made by the record industry and the

problems it faces in giving service to society—piracy and high point-of-sale taxation being of most immediate concern."

The new publication also details IFPI's current activities, covering piracy, video, the image of disk manufacturers, and relations with authors societies, performers and broadcasting organizations.

A number of feature articles are included, tackling topics such as protection for the phonogram, its history over the past 100 years, the sociological impact of recorded sound, the 30th anniversary of the LP and an analysis of disk production.

Looking back at the centenary celebrations, there is a six-page breakdown radio, tv and press coverage, gala concerts, public functions, publications, exhibitions and conferences.

Next issue of "IFPI News" will be published in June, containing reports on the continuing fight against piracy and on the Board and Council meetings being held in Oslo during the last week of this month.

International Turntable

Herman Franz, former managing director of the Siemens subsidiary Vacuumsmelze, joins Polygram in Hamburg as vice president. Dr. Franz takes over special responsibilities in manufacturing, recording and development.

Among appointments made at Polydor in London: **Nigel Reveler** from deputy personnel manager of the Polygram Group to singles marketing manager; and **Jon Pope** named product development manager, reporting to **George McManus**, and concentrating on development of selected contemporary artists. **Alec Byrn** is the new product manager, concentrating on the EG label.

Two U.S. 'Hits' LPs For Swedish Mart

STOCKHOLM—Grammofon AB Electra is launching a big campaign for two two-set compilation albums featuring U.S. hits from the 1950s and 1960s. The LPs are called "Graffiti USA" and each has 32 tracks, one from the ABC and Dot catalog and the other from RCA.

The albums, selling at \$10.85, were compiled and coordinated by Klas Burling who, in the 1960s, was the first disk jockey at Swedish Radio to have a regular radio show of rock music. Now he is label manager at Elektra.

ager, concentrating on the EG label.

Fran Papier has moved from the Decca press office to handle press for Private Stock in London. **Maggie Ross** has switched from State Records press officer to work for Contemporary Music Consultants in London.

Alf Wager, managing director of Wager Musiikki, Helsinki, has been named new chairman of Suomen Musiikkikauppiasliitto ry, a local music dealer organization. He replaces **Mosse Seera**, from Turku.

Ian Wright has been appointed international coordinator for Champion Entertainment, based in London. He will be responsible for the coordination of all international artist activities for the company's artists. Wright is a director of MAM music division, and heads its agency and concert promotion unit.

Manhattan Intl Deal

NEW YORK—Manhattan Records here has signed its overseas distribution to Phonogram International, for all territories outside the U.S. and Canada.

First product under the deal is an album by Billy Falcon's Burning Rose.

Manhattan is distributed in the U.S. by United Artists.

Columbia Label EMI's In EEC

PARIS—Pathe Marconi-EMI here has won a legal dispute against CBS in a hearing before the European Economic Community (EEC) Court. The pleas was that the use of the Columbia label by CBS inside the Common Market is illegal, and that Pathe Marconi-EMI alone is permitted to use the label.

A statement on behalf of the court stresses that though CBS owns the label in the U.S., it does not have that privilege in European territories. CBS was said to have been marketing imported disks and cassettes under the Columbia label, which was the reason for Pathe's court plea.

At the hearing, it was further stressed that the famous trademark showing a dog and a gramophone (RCA's Nipper in the U.S.), with His Master's Voice title, were also Pathe Marconi-EMI's properties in Europe.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week) SINGLES

This Week	Last Week	SINGLE
1	2	NIGHT FEVER—Bee Gees, (RSO 002)
2	1	MATCHSTALK MEN & MATCHSTALK CATS & DOGS—Brian & Michael
3	3	I WONDER WHY—Showaddywaddy—Arista ARIST 174
4	4	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro, RAK 271
5	7	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis/Deniece Williams, CBS 6164
6	6	NEVER LET HER SLIP AWAY—Andrew Gold, Asylum K 13112
7	9	FOLLOW YOU FOLLOW ME—Genesis WITH A LITTLE LUCK—Wings, Parlophone R 6019
8	5	BAKER STREET—Gerry Rafferty LET'S ALL CHANT—Michael Zager Band
10	20	SINGIN' IN THE RAIN—Sheila B. Devotion
11	11	EVERYBODY DANCE—Chic, Atlantic K 11097
12	18	AUTOMATIC LOVER—Dee D. Jackson (Mercury 6007 171)
13	27	MORE LIKE THE MOVIES—Dr. Hook, Capitol CL 15967
14	14	SHE'S SO MODERN—Boomtown Rats (Ensign ENY 13)
15	19	BAD OLD DAYS—Coco (Ariola-Hansa AHA 513)
16	39	IT TAKES TWO TO TANGO—Richard Myhill, Mercury TANGO 1
17	21	SOMETIMES WHEN WE TOUCH—Dan Hill
18	13	WALK IN LOVE—Manhattan Transfer
19	12	DENIS—Blondie, Chrysalis
20	10	RIVERS OF BABYLON—Boney M
21	—	JACK & JILL—Raydio, Arista 161
22	28	TAKE ME I'M YOURS—Squeeze, A&M AMS 7335
23	22	CHELSEA—Elvis Costello and Attraction
24	23	DO IT DO IT AGAIN—Raffaella Carrà (Epic 6094)
25	34	THEME FROM HONG KONG BEAT—Richard Denton/Martin Cook (BBC REL 52)
26	42	BECAUSE THE NIGHT—Patti Smith Group
27	—	WUTHERING HEIGHTS—Kate Bush
28	15	BACK IN LOVE AGAIN—Donna Summer (GTO GT 117)
29	40	COME TO ME—Ruby Winters
30	—	I CAN'T STAND THE RAIN—Eruption
31	17	WHENEVER YOU WANT MY LOVE—Real Thing
32	39	MOVE YOUR BODY—Gene Farrow, Magnet MAG 109
33	45	I'LL GO WHERE YOUR MUSIC TAKES ME—Tina Charles (Rocket ROKN 538)
34	31	EGO—Elton John
35	35	I LOVE THE SOUND OF BREAKING GLASS—Nick Lowe
36	25	EVERY 1'S A WINNER—Hot Chocolate
37	16	HAZEL—Maggie Bell (Swansong SSK 19412)
38	37	I MUST BE IN LOVE—Rutles (Warner Brothers K 17125)
39	41	EMOTIONS—Samantha Sang
40	24	HEY LORD DON'T ASK ME QUESTIONS—Graham Parker (Vertigo Park 002)
41	46	THE ONE AND ONLY—Gladys Knight & The Pips, Buddah BDS 470
42	32	WHEN YOU WALK IN THE ROOM—Child
43	—	(I Can't Get Me No) SATISFACTION—Devo (Stiff Boy 1)
44	48	LOVE IS IN THE AIR—John Paul Young
45	—	FOXHOLE—Television (Elektra K 12287)
46	36	JUST FOR YOU—Alan Price
47	—	WHAT A WASTE—Ian Dury
48	—	THE DAY THE WORLD TURNED DAYGLOW—X-Ray Spec
49	—	DANCE A LITTLE BIT CLOSER—Charo & The Salsoul Orchestra
50	—	

LPs

This Week	Last Week	LP
1	1	20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9
2	2	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)
3	3	AND THEN THERE WERE THREE—Genesis (David Hentschel), Charisma CDS 4010 (F)
4	4	LONDON TOWN—Wings (Paul McCartney), Parlophone PAS 10012 (E)
5	5	THE ALBUM—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86052 (C)
6	9	CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty), United Artists UAS 30104 (E)
7	—	ADVENTURE—Television, Elektra K 52872

8	8	KAYA—Bob Marley & The Wailers, Island ILPS 9517
9	6	20 GOLDEN GREATS—Buddy Holly & The Crickets, MCA EMTV 8 (E)
10	56	THE STUD—Various, Ronco RTD 2029 (B)
11	7	THE KICK INSIDE—Kate Bush (Andrew Powell), EMI EMC 3223 (E)
12	14	THE RUTLES—The Rutles (Neil Innes), Warner Bros. K 56459 (W)
13	10	THIS YEAR'S MODEL—Elvis Costello & The Attractions, Radar RAD 3
14	16	20 CLASSIC HITS—The Platters, Mercury 9100 049
15	11	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne), Jet UAR 100 (E)
16	13	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Cailiat), Warner Bros. K 56344 (W)
17	17	PASTICHE—Manhattan Transfer (Tim Hauser), Atlantic K 50444 (W)
18	—	YOU LIGHT UP MY LIFE—Johnny Mathis, CBS 86055
19	18	PENNIES FROM HEAVEN—Various, World Records SH 266
20	12	PLASTIC LETTERS—Blondie (Richard Gottehrer), Chrysalis CHR 1166 (F)
21	15	FONZIES FAVOURITES—Various, Warwick WW 5037 (M)
22	21	VARIATIONS—Andrew Lloyd Webber (Andrew Lloyd Webber) MCA MCF 2824 (E)
23	19	999—999, United Artists UAG 30199
24	23	BAT OUT OF HELL—Meat Loaf, Epic EPC 82419
25	26	THE SOUND OF BREAD—Bread (David Gates, Griffin, Royer), Elektra K 52062 (W)
26	22	REFLECTIONS—Andy Williams (Various), CBS 10006 (C)
27	20	25 THUMPING GREAT HITS—Dave Clark Five (Dave Clark), Polydor POLTV 7 (F)
28	31	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton), Stiff SEEZ 4 (E)
29	34	GENERATION X—Generation X, Chrysalis CHR 1169
30	39	EVERY 1'S A WINNER—Hot Chocolate, RAK SRAK 531
31	28	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus), Epic EPC 69218 (C)
32	29	THE STRANGER—Billy Joel, CBS 82311
33	—	VIBRATORS—Epic EPC 82485
34	36	EASTER—Patti Smith (Jimmy Lovine), Arista SPART 1043 (F)
35	38	ARRIVAL—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86018 (C)
36	25	LIVE AND LET LIVE—10cc (Eric Stewart), Mercury 6641 698 (F)
37	51	GREATEST HITS—Donna Summer, GTO GTLP 028 (C)
38	44	OL' BLUE SUEDES BACK—Carl Perkins (Felton Jarvis), Jet UATV 30146 (E)
39	27	EXODUS—Bob Marley & The Wailers (Bob Marley & The Wailers), Island ILPS 9498 (E)
40	—	CLOSE ENCOUNTERS OF THE THIRD KIND—Original Soundtrack, Arista DLART 2001
41	41	SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)
42	24	BOOGIE NIGHTS—Various, Ronco RTL 2027 (B)
43	—	ALL THIS AND HEAVEN TOO—Andrew Gold, Asylum K 53072
44	30	ANOTHER MUSIC IN A DIFFERENT KITCHEN—Buzzcocks, United Artists UAG 30159
45	—	THE MUPPET SHOW VOL. 2—The Muppets, PYE NSPH 21
46	33	ALL 'N' ALL—Earth, Wind & Fire (Maurice White), CBS 86051 (C)
47	35	FOOT LOOSE & FANCY FREE—Rod Stewart (Tom Dowd), Rivia RVL 5 (W)
48	—	A LITTLE BIT MORE—Dr. Hook, Capitol EST 23785
49	—	20 GOLDEN GREATS—Diana Ross & The Supremes, Motown EMTV 5
50	—	MISPLACED IDEAS—Sad Cafe, RCA PL 25133
51	—	THAT LOVING FEELING—Vince Hill, K-Tel NE 1017
52	—	HEAVY HORSES—Jethro Tull, Chrysalis CHR 1175
53	60	ZARAGON—John Miles—Decca TXS 126
54	32	DARTS—Darts (Richard Hartley/Tommy Boyce), Magnet MAG 5020 (E)
55	58	THE JESUS OF COOL—Nick Lowe (Nick Lowe), Radar RAD 1 (W)
56	47	FLEETWOOD MAC—Fleetwood Mac (Fleetwood Mac), Reprise K 54043 (W)
57	45	MOONFLOWER—Santana, CBS 88272 (C)
58	—	MOTEL CALIFORNIA—Eagles, Asylum K 53061
59	—	TELL US THE TRUTH—Sham 69, Polydor 2354 401
60	—	GREEN—Steve Hillage, Virgin V 2098

CANADA

(Courtesy of Canadian Recording Industry Association) As of 4/19/78 SINGLES

This Week	Last Week	SINGLE
1	1	STAYING ALIVE—Bee Gees (RSO)—POL
2	2	NIGHT FEVER—Bee Gees (RSO)—POL
3	3	EMOTION—Samantha Sang (PRIV)—QUA
4	4	WE ARE THE CHAMPIONS—Queen (ELEK)—WEA
5	5	GOODBYE GIRL—David Gates (ELEK)—WEA
6	6	DUST IN THE WIND—Kansas (Kirshner)
7	7	LOVE IS THICKER THAN WATER—Andy Gibb (RSO)—POL
8	8	IF I CAN'T HAVE YOU—Yvonne Elliman (RSO)—POL
9	9	CAN'T SMILE WITHOUT YOU—Barry Manilow (ARIS)—CAP
10	10	OH PRETTY LADY—Trooper (MCA)—MCA
11	11	LAY DOWN SALLY—Eric Clapton (RSO)—POL
12	12	GIRL'S SCHOOL/MULL OF KINTYRE—Paul McCartney & Wings (CAP)—CAP
13	13	WITH A LITTLE LUCK—Paul McCartney & Wings (CAP)—CAP
14	14	EBONY EYES—Bob Welch (CAP)—CAP
15	15	NAME OF THE GAME—Abba (WEA)—WEA
16	16	YOU LIGHT UP MY LIFE—Debbie Boone (WARN)—WEA
17	17	THUNDER ISLAND—Jay Ferguson (ASYL)—WEA
18	18	SWEET TALKIN' WOMEN—Electric Light Orchestra (UA)—RCA
19	19	RUNNING ON EMPTY—Jackson Browne (ELEK)—WEA
20	20	JUST THE WAY YOU ARE—Billy Joel (COL)—CBS
21	21	HOT LEGS—Rod Stewart (WARN)—WEA
22	22	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (STIR)—TCD
23	23	DANCE DANCE DANCE—Chic (ATLA)—WEA
24	24	WONDERFUL WORLD—Art Garfunkel (COL)—CBS
25	25	SHORT PEOPLE—Randy Newman (WARN)—WEA
26	26	UNCHAINED MELODY—Elvis Presley (RCA)—RCA
27	27	CIRCLE IS SMALL—Gordon Lightfoot (WEA)—WEA
28	28	SOMETIMES WHEN WE TOUCH—Dan Hill (GRT)—GRT
29	29	PEG—Steeley Dan (GRT)—GRT
30	30	HAPPY ANNIVERSARY—Little River Band (CAP)—CAP
31	31	THEME FROM CLOSE ENCOUNTERS—John Williams (ARIS)—CAP
32	32	HOW DEEP IS YOUR LOVE—Bee Gees (RSO)—POL
33	33	SWEET SWEET SMILE—Carpenters (A&M)—A&M
34	34	SWEET MISERY—Teaze (AQUA)—LON
35	35	PUT YOUR HEAD ON MY SHOULDER—Leif Garrett (ATLA)—WEA
36	36	WALK RIGHT BACK—Anne Murray (CAP)—CAP
37	37	ROCK AND ROLL IS A VICIOUS GAME—April Wine (AQUA)—LON
38	38	THE WAY YOU DO THE THINGS YOU—Rita Coolidge (A&M)—A&M
39	39	HEY DEANIE—Shaun Cassidy (WARN)—WEA
40	40	RUNAROUND SUE—Leif Garrett (ATLA)—WEA
41	41	THANK YOU FOR BEING A FRIEND—Andrew Gold (ASYL)—WEA
42	42	POOR POOR PITIFUL ME—Linda Ronstadt (ASYL)—WEA
43	43	HERE YOU COME AGAIN—Dolly Parton (RCA)—RCA
44	44	DESIREE—Neil Diamond (CBS)—CBS
45	45	THEME FROM CLOSE ENCOUNTERS—Meco (MILL)—QUA
46	46	I'M COMING HOME—Ian Thomas Band (GRT)—GRT
47	47	YOU'RE IN MY HEART—Rod Stewart (WARN)—WEA
48	48	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)—POL
49	49	BABY COME BACK—Player (RSO)—POL
50	50	THE WAY I FEEL TONIGHT—Bay City Rollers (ARIS)—CAP

LPs

This Week	Last Week	LP
1	1	SATURDAY NIGHT FEVER—Various (RSO)—POL
2	2	BAT OUT OF HELL—Meatloaf (EPIC)—CBS
3	3	ENDLESS WIRE—Gordon Lightfoot (WARN)—WEA
4	4	THE STRANGER—Billy Joel (CBS)—CBS
5	5	NEWS OF THE WORLD—Queen (ELEK)—WEA
6	6	SLOW HAND—Eric Clapton (RSO)—POL
7	7	RUMOURS—Fleetwood Mac (WARN)—WEA
8	8	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)—WEA
9	9	SIMPLE DREAMS—Linda Ronstadt (ASYL)—WEA
10	10	THE GRAND ILLUSION—Styx (A&M)—A&M
11	11	SHAUN CASSIDY—Shaun Cassidy (WARN)—WEA
12	12	LONGER FUSE—Dan Hill (GRT)—GRT
13	13	SANTA ESMERALDA—Santa Esmeralda (TCD)—TRC
14	14	RUNNING ON EMPTY—Jackson Browne (ASYL)—WEA
15	15	THE ALBUM—Abba (ATLA)—WEA
16	16	BORN LATE—Shaun Cassidy (WARN)—WEA
17	17	BOSTON—Boston (EPIC)—CBS

18	18	AJA—Steeley Dan (ABC)—GRT
19	19	HOTEL CALIFORNIA—Eagles (ASYL)—WEA
20	20	CRIME OF THE CENTURY—Supertramp (A&M)—A&M
21	21	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)—A&M
22	22	SOMEONE LOVES YOU HONEY—Charley Pride (RCA)—RCA
23	23	FLOWING RIVERS—Andy Gibb (RSO)—POL
24	24	WAYLON & WILLIE—Waylon Jennings/Willie Nelson (RCA)—RCA
25	25	ALIVE II—Kiss (CASA)—POL
26	26	WATERMARK—Art Garfunkel (CBS)—CBS
27	27	LIVE—Barry Manilow (ARIS)—CAP
28	28	I'M GLAD YOU ARE HERE—Neil Diamond (CBS)—CBS
29	29	OUT OF THE BLUE—Electric Light Orchestra (UA)—RCA
30	30	EMOTION—Samantha Sang (PRIV)—QUA
31	31	LONDON TOWN—Wings (CAP)—CAP
32	32	GREATEST HITS—Paul Simon (CBS)—CBS
33	33	MY AIM IS TRUE—Elvis Costello (CBS)—CBS
34	34	TEN YEARS OF GOLD—Kenny Rogers (UA)—RCA
35	35	ROCK 'N' ROLL MACHINE—Triumph (ATLA)—LON
36	36	I, ROBOT—Alan Parsons (ARIS)—CAP
37	37	WEEKEND IN LA—George Benson (WEA)—WEA
38	38	EARTH—Jefferson Starship (GRT)—RCA
39	39	ASTRAL PROJECTOR—Zon (CBS)—CBS
40	40	A FAREWELL TO KINGS—Rush (ANTH)—CAP
41	41	FLEETWOOD MAC—Fleetwood Mac (REPR)—WEA
42	42	STAR WARS—Soundtrack (20th)—GRT
43	43	KNOCK 'EM DEAD KID—Trooper (MCA)—MCA
44	44	FOREIGNER—Foreigner (ATLA)—WEA
45	45	DRASTIC PLASTIC—Bebop Deluxe (CAP)—CAP
46	46	LIBRE—Angele Arseneault (TCD)—TCD
47	47	GREATEST HITS—Olivia Newton-John (MCA)—MCA
48	48	HERE YOU COME AGAIN—Dolly Parton (RCA)—RCA
49	49	BOOK OF DREAMS—Steve Miller (CAP)—CAP
50	50	LET'S GET SMALL—Steve Martin (WARN)—WEA

JAPAN

(Courtesy of Music Labo, Inc.) As of 4/24/78 *Denotes local origin SINGLES

This Week	Last Week	SINGLE
1	1	SOUTHPAW—Pink Lady (Victor)—MTVM
2	2	HOOEMIGAESHI—Candies (CBS/Sony)—Watanabe
3	3	TOKINAWA SHOFU-NO YONI—Toshio Kurosawa (Columbia)—Nichion
4	4	MAYOIMICHI—Machiko Watanabe (CBS/Sony)—PMP
5	5	TIMM TRAVEL—Shinji Harada (For Life)—Burning
6	6	LOVE LETTER FROM CANADA—Masaaki Hirao, Yoko Hatanaka (Victor)—Daichi Music
7	7	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)—Inter Song
8	8	NAMIDA-NO CHIKAI—Alice (Express)—JCM
9	9	VIBRATION—Hiromi Go (CBS/Sony)—Burning
10	10	YADONASHI—Masanori Sera & The Twist (Aardvark)—Yamaha
11	11	SAMURAI—Kenji Sawada (Polydor)—Watanabe
12	12	FUYU-NO INAZUMA—Alice (Express)—JCM
13	13	ANATA-TO AI-NO TAMENI—Hideki Saijo (RCA)—Geiei Music
14	14	KAMOME-WA KAMORE—Naoko Ken (Canion)—Yamaha, Yanabe
15	15	OTOMEZAKYU—Momoe Yamaguchi (CBS/Sony)—TOP
16	16	UFO—Pink Lady (Victor)—NTVM
17	17	MEZAME-NO CARNIVAL—Iku Sakakibara (Columbia)—TOP
18	18	ANTA-NO BALLAD—Masanori Sera & The Twist (Aardvark)—Yamaha
19	19	HANASHIGURE—Mizue Takada (Union)—Fuji Music PMP
20	20	TOGYUSHI—Char (SeeSaw)—Nichion, Inter Song

ITALY

(Courtesy of Germano Rusicitto) As of 4/18/78 SINGLES

This Week	Last Week	SINGLE
1	1	UN'EMOZIONE DA POCO—Anna Oxa (RCA)
2	2	FIGLI DELLE STELLE—Alan Sorrenti (EMI)
3	3	GIANNA—Rino Gaetano (IT-RCA)
4	4	LA PULCE D'ACQUA—Angelo Branduardi (Polydor-Phonogram)
5	5	PENSIERO STUPENDO—Patty Pravo (RCA)
6	6	SINGIN' IN THE RAIN—Sheila & B. Devotion (Carrere-Fonit/Cetra)
7	7	STAYIN' ALIVE—Bee Gees (Phonogram)
8	8	... E DIRSI CIAO—Matia Bazar (Ariston)
9	9	STORIA O LEGGENDA—Le Orme (Philips-Phonogram)
10	10	A MANO A MANO—Riccardo Cocciante (RCA)

11	11	HEIDI—Elisabetta Viviana (RCA)
12	12	QUEEN OF CHINATOWN—Amanda Lear (Polydor-Phonogram)
13	13	IL BUIO E TU—Ciro Sebastianelli (CGD-MM)
14	14	THE HOUSE OF THE RISING SUN—Santa Esmeralda (Philips-Phonogram)
15	15	1-2-3-4 GIMME SOME MORE—D.D. Sound (Baby Records)

SPAIN		
(Courtesy of "El Gran Musical") As of 4/22/78 SINGLES		
This Week	Last Week	SINGLE
1	1	BALLADE POUR ADELIN—Richard Clayderman (Hispavox)
2	2	TE AMO—Umberto Tozzi (Epic/CBS)—April Music
3	3	VETE—Los Amaya (RCA)—Talisman
4	4	POCO A POCO... ME ENAMORE DE TI—Collage (Hispanavox)
5	5	AMOR MIO? COMO ESTAS?—Miguel Bose (CBS)—Sugar Music
6	6	STAYIN' ALIVE—Bee Gees (Polydor)
7	7	GIRLS SCHOOL/MULL OF KINTYRE—Wings (EMI)—Clipper's
8	8	SORRY, I'M A LADY—Baccara (RCA)—Notas Magicas
9	9	MOONFLOWER—Santana (CBS)
10	10	UNLIMITED CITATIONS—Cafe Creme (EMI)—Clipper's

LPs		
This Week	Last Week	LP
1	1	SATURDAY NIGHT FEVER—Banda Sonora Pelicula (Polydor)
2	2	MOONFLOWER—Santana (CBS)
3	3	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M/CBS)
4	4	DISCOMANIA—Varios Interpretes (K-Tel)
5	5	I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (CBS)
6	6	EL MEU AMIC EL MAR—Luis Llach (Ariola)
7	7	OUT OF THE BLUE—Electric Light Orchestra (Ariola)
8	8	I ROBOT—The Alan Parsons Project (EMI)
9	9	ENTRE AMIGOS—Camilo Sesto (Ariola)
10	10	STAR WARS—Banda Original Pelicula (Movieplay)

MEXICO		
(Courtesy of Ortiz-Mexico) As of 4/14/78 SINGLES		
This Week	Last Week	SINGLE
1	1	BLUE BAYOU—Linda Ronstadt (Asylum)
2	2	JAMAS ME CANSARE DE TI—Rocio Durcal (Ariola)
3	3	STAYING ALIVE—Bee Gees (Polydor)
4	4	VOLCAN—Jose Jose (Ariola)
5	5	EL NEGRO JOSE—Los Venturosos de la Salsa (Gas)
6	6	SI TU TE VAS—Camilo Sesto (Ariola)
7	7	POR QUE TU NO ME QUIERES—Miramar (Accion)</

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INTERNATIONAL
RECORD & MUSIC
INDUSTRY MARKET

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INTERNATIONAL

NOVEMBER 4-8, 1978 • KONOVER (HYATT) HOTEL, MIAMI BEACH, FLA., USA

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Why Participate

- To meet under one roof executives and professionals from around the world, especially those you are unable to meet or have no time to meet during the year.
- Acquire record catalogues and masters for your own territory.
- Make licensing deals for your catalogues and masters.
- Acquire new catalogues and copyrights.
- Make sub-publishing agreements worldwide.
- Meet Radio and TV programming directors to promote your artists and recordings.
- Keep abreast of radio programming, A&R, marketing and publishing in the U.S.A. and internationally.
- Meet wholesalers and retailers, importers and exporters.
- Meet international attorneys.
- Promote your company, product, artists and catalogues to the U.S.A. and 44 countries at America's only world marketplace for music.
- Save time, effort and money — in one place, at one time, you establish personal contact so vital in the music business today.
- Initiate, or expand your activities, as well as increase your markets, sales and profits.
- Contact concert organizers and artist managers to line up future concert or ga appearances.
- Play your product to top executives.
- Keep up to date with the latest equipment, hardware and software.
- Exhibit, sell, license, discover, buy, meet in the largest music market in the world, and in four days cover the whole world of music.
- Covering all categories of music, including pop, rock, R&B, disco, new wave, country, latin, classical, jazz, educational and easy listening, MUSEXPO '78 provides the ideal annual showcase for your company and product.
- Contact members of the general press, music and radio trade press and promote your activities, company or trade name worldwide.

How To Participate

YOU MUST RENT AN OFFICE STAND:

The most effective way to transact business. An Office is a must:

- To exhibit and showcase your product
- To present your company, your activities, products and services in the U.S.A. and world market
- For quick contact with other participants who want to get in touch with you
- Provides the conducive setting to meet and receive your clients, attending buyers and licensees
- Allows you and your clients to conclude negotiations in complete privacy

BY RENTING YOUR OFFICE BOOTH, YOU BENEFIT WITH:

- The FREE Registration of 5 of your permanent employees for the entire MUSEXPO
- The listing of your company in the Official Directory complete with address as well as the names and titles of the various members of your company attending MUSEXPO
- Invitation to the A.I.F. opening cocktail reception organized by MUSEXPO
- Free admission to all MUSEXPO activities such as the workshop/seminars, international galas and artist showcases.
- All services offered by MUSEXPO including Hotel Reservations, flights from key cities, Hospitality Desk, etc.

OFFICE BOOTHS—FULLY FURNISHED AND EQUIPPED

The fully furnished office/booths are:

- Sound-proof
 - Air conditioned
 - Carpeted
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 - Equipped with one or several company name signs
- Each office/booth measures approximately 10 ft. x 12 ft. (3m x 4m). It is possible to increase the size requirement by reserving two or more adjoining office booths. (See Participation Form)

ATTENDING ONLY (WITHOUT AN OFFICE):

Participants wishing to attend only may do so by filling in Part B of the enclosed Participation Form. The Registration Fee per individual of \$250 (\$325 after May 30). Reduced Registration Fee for spouses

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Each office (stand) is fully furnished, carpeted and air conditioned and is equipped with record and/or tape playback equipment as well as telephone for incoming and outgoing calls. Office booth rental cost includes Registration Fee of \$250 per individual and permits FREE Registration for five (5) members of the company.

Please check the appropriate box

- Number
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- Triple adjoining Office/Booth 3,000
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- Four adjoining Office/Booths 4,000
(4,500 after May 30)
- Five Office/Booths 5,000
(5,500 after May 30)

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Cates Productions Gears For Prime Time TV

Duo Responsible For 28 Specials Over Networks

• Continued from page 34

and offer them the first variety miniseries.

"We originally planned 'Fifty Years Of Country Music' as six hours—Wednesday night, 10-11 p.m.—for six weeks. It was NBC that said 'hey, we might like to try two nights of three hours each'."

The concept was a success and brought NBC to an all-time high for its Sunday night ratings.

"NBC has run third all season on Sunday night," Cates claims. "Sunday night is usually dominated by CBS with the situation comedies with ABC running second with the big movie."

"They put 'Fifty Years Of Country Music' on and it was the only Sunday night that NBC was number one—all three hours. At 9 p.m. Dolly Parton (host of the second hour segment) beat 'All In The Family' and the start of the James Bond movie. It was 37% share throughout."

Cates stresses country's crossover appeal through his hosts and special guest stars such as Glen Campbell, Parton, Roy Clark, Cash, Loretta Lynn and Ray Charles in the first "Fifty Years Of Country Music," and leaves the bulk of the program to "genuine" country artists. He lets the historical value of these programs flow through music rather than using what sometimes turns into dull dialog.

"While we don't deal with these programs in a documentary or historical sense, you get a certain historical contrast by opening a show with Roy Acuff and then going to Crystal

Gayle, for example," Cates explains.

"It speaks for itself through the music and the artist and we're able to eliminate a lot of the small talk that audiences today tune out."

In Nashville during April working on their next two-part country music extravaganza titled "Country Night Of Stars," the team expressed certain peculiarities in dealing with country talent and their reluctance to adapt to the necessities of network television.

"The most peculiar thing in country music is the unavailability of artists to rehearse," Hagen points out. "We really need about three days with these artists, but here we usually have to deal with them on a one day basis, partly due to their lack of understanding of the demands of doing network television."

"You don't find this in Broadway or Hollywood because rehearsals are such an integral part of the way these people live."

For the most part, network television requires three days of music rehearsals, blockings, dress rehearsals and tapings, as well as much exactness to make sure it comes off effectively.

"They get irritated with all the fussing and don't know why you don't just turn a camera on them, let them do their thing and go home," Cates adds. "They all do syndicated shows where it's done that way."

"They need to understand that when you're doing network television, appearing in 200 cities and competing with the Olivia Newton-John, Bing Crosby and Perry Como specials that you have to come up to it—you've got to fuss with the sound, the scenery, the camera moves and the sets."

Cates also points out that some country artists tend to consider doing television in terms of how much money they'll lose by staying



TV Workers: Producer Chet Hagen, left, and Columbia artist Bobby Bare pause backstage during a break in the taping of NBC's "Country Night Of Stars" at the Grand Ole Opry House.

in town rather than going out on the road for concerts.

"You can't think of television in those terms," he explains. "It's vital promotion and can do a lot of damage if it's not done correctly. But it can help enormously in terms of records sales and concert dates if it is done well."

"Country Music Night Of Stars," parts 1 and 2, are set to air on NBC May 23 and 30. Each of the two hour telecasts will be hosted by such notables as Charley Pride, Tennessee Ernie Ford, Crystal Gayle and Eddy Arnold.

Taped at the Grand Ole Opry House in Nashville, both will tell the story of country music's hits—past and present—via performances by 31 acts such as Roger Miller, Jimmy Dean, Tom T. Hall, Johnny Paycheck, Freddy Fender, Patti Page, Jimmy Davis, Asleep At The Wheel,

Conway Twitty, Dottie West, Barbara Mandrell, Bill Anderson, Dave & Sugar, Ronnie Milsap, George Jones, Bobby Bare, Anne Murray, Janie Fricke, the Kendalls, Eddie Rabbitt and the Charlie Daniels Band, among others.

In addition, there will be special salutes to five legendary artists including Elvis Presley and Country Music Hall of Fame members Tex Ritter, Uncle Dave Macon, Red Foley and Jim Reeves.

Looking toward the future, the production team feels that it's now time to approach country special programming a little differently by adding a little more imagination and creativity.

"We're ready now to do a more complicated show," says Cates. We've commissioned two writers to write a 90-minute book musical called 'A Country Christmas Carole'

New York Pair Rely On 20-Year Experience Bank

based on Charles Dickens' Christmas carole. It will be set in 1978 Nashville and parallel that story which should be pretty interesting.

"Another simple thought is that there are two or three major artists who we think deserve their own special because they have something more to say or contribute than their current hit."

"For instance, like the show we recently completed with Cash, we don't consider that to be a country music show. The networks consider him as a star personality and there's always room for someone like that whether it's Dean Martin, or Johnny Cash."

Concerning network television in general, both Cates and Hagen feel that the networks need to be more aware of their responsibility to the entire populace rather than just the 40 million needed for high ratings.

"It looks as though they're going completely comic strip with the kind of programming they've moved into the 9-10 time slot," Cates says.

"Network television should feel the obligation to serve all segments of society, at least the sizeable segments. For instance, we don't have any ballet or concert programming to speak of on television because that will only draw 11 million viewers and we have to draw 40 million for good ratings."

"However, with that sort of attitude, there are 11 million people not being served by network television. If the only measurements are profits and ratings then sit-coms and comic

(Continued on page 88)

UNVEILS NEW PLANS

April Blackwood Bows Offices

• Continued from page 19

house ceremonies on Tuesday, plus luncheons hosted by ASCAP and BMI.

"We're involved in some 80-90 different situations—administration, co-publishing or full writers," explains Smith, vice president and general manager of April Blackwood. "At these meetings, we take a wide open view of those relationships to see what's happened in the last three months, how do we stand now, and what is our game plan for going forward."

A professional contact from the staff is assigned for each situation in an account executive type of relationship. "They're responsible to lead the discussion and give a report," says Smith.

The Nashville session will draw nine staffers from New York and four from Los Angeles, plus the Nashville crew, advises Smith, who adds that the next meet is slated for Los Angeles in July where joint meetings will be held with international affiliates attending the CBS Records convention.

"Without question, we've been extremely delighted with our progress in Nashville," comments Smith. "Charlie Monk (head of the Nashville office) and Judy Harris (assistant) are new to the CBS family and they're already an integral part of our organization. The office is an

important outlet and an important additional source of talent."

Smith sees two main objectives for the Nashville operation which was revitalized last year with the addition of Monk and his new staff. "It'll provide an additional outlet for the promotion and exploitation of the copyrights in our catalog. One of the great things about Nashville is that as a musical community, it's open to doing cover records."

"The second wave is to be involved as a publisher with the songwriting community—people based in Nashville and writing perhaps primarily for Nashville, but always with the prospect of a pop crossover." Smith hopes to develop "nationwide copyrights" cut of this crossover cauldron.

"We're appealing to the music business on an across the board type of basis in exactly the same way that our strategy on the label side of CBS Records puts us in all repertoire areas. You can't be a family of music if you're not operating out of Nashville."

Will April Blackwood be seeking pop writers out of Nashville, as well as country? "Absolutely," answers Smith. "If we hear a great pop writer who happens to like living in Nashville, we'd be delighted to enter into a relationship if we felt we heard creative excellence and the we could do a job with the material."

April Blackwood's major national

commitment is now "getting on top of all our deals and making them productive relationships," says Smith who has headed the operation for four months.

New affiliations include Russ Ballard, who used to be with Argent and is now a solo artist with Epic Records; a new deal concerning the Broadway play "Runaways;" and a partnership with Brute Productions, the filmmaking arm of Faberge.

April Blackwood will supply music for its various theatre and television film projects. The Manhattans, CBS artists, are working with the firm on the first Brute project.

April Blackwood has built up a Nashville roster including Jerry Foster and Bill Rice—Nashville's leading ASCAP award winners—along with Roger Murrah, Jerry Fuller, Harvey Middlebrooks, Dottie West, Larry Butler, Andrae Willis, Larry Paxton, Chris Waters and Carol Chase.

Waters is also on the Nashville professional staff with Monk, Harris and Bob Mather.

Recent chart records scored by the company include "I'd Like To See Jesus On The Midnight Special" by Tammy Wynette, "Angel Of The Morning" by Melba Montgomery, "I've Got To Go" by Billie Jo Spears, "Lonely Hearts Club" by Spears, "Rising Above It All" by Lynn Anderson, "Unchained Mel-

(Continued on page 88)

Halsey Sets Nov. 3-5 For Tulsa Intl Fest

By ELLIS WIDNER

TULSA—The second annual Tulsa International Music Festival will be held Nov. 3-5 at the Tulsa Assembly Center. Hosted by the Jim Halsey Co., the musical extravaganza is a showcase for talent buyers and press representatives from all over the world.

Last year's festival generated more than \$2 million in business for the Halsey Co.

"We hold the festival for two reasons," says Halsey. "First, it gives our company and our artists a chance to say thanks in person to the many talent buyers and promoters with whom we've worked in the past year. There are many social events planned around the city to complement business meetings and talent showcases."

"Secondly, the impressive lineup of live talent allows prospective buyers to experience the various acts for their booking consideration next year."

The event's showcases are also open to the public and more than 8,000 persons attended last year's two full nights of entertainment.

This year, all of the performers listed on the Jim Halsey Co. roster will be seen onstage at the festival, including Roy Clark, Tammy Wynette, Mel Tillis, Donna Fargo, the Oak Ridge Boys, Freddy Fender, Don Williams, Barbara Mandrell,

Hank Thompson, Joe Stampley, Minnie Pearl, Jody Miller, Johnny Tillotson, Barbara Fairchild, LeRoy Van Dyke, Roy Head, George Lindsey, Randy Gurley and Jana Jae.

In addition, Halsey has announced that El Condor Pasa will also appear, along with several top foreign acts.

The festival attracts talent buyers and promoters representing state and county fairs, rodeos, amusement parks, theaters, clubs, major network and syndicated television shows, concert halls, the Nevada night club circuit, including Las Vegas, Reno and Lake Tahoe hotels, record company executives and international press.

KVOO radio of Tulsa aired last year's music festival, which was also taped for international broadcast on the Armed Forces Radio Network and Voice of America.

The festival was also syndicated in the U.S. on more than 100 radio stations. Additionally, the Buick Dealers Assn. taped a tv special emanating from the Philbrook Art Center, featuring Clark, Tillis, Vikki Carr and the Oak Ridge Boys.

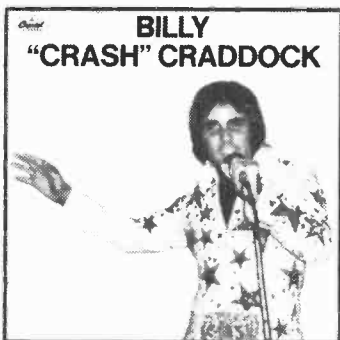
The Tulsa International Music Festival is an outgrowth of the Ranch Party, started by Halsey in 1971 on the 5,000-acre Circle R Ranch.

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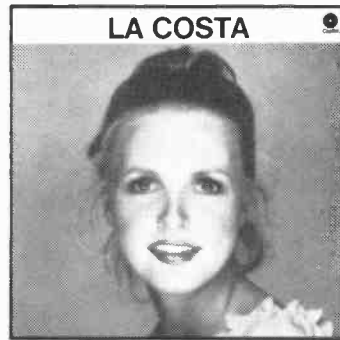
ST-11758

The Single



(4575)

The Album



ST-11713

The Single



(4577)

MEL McDANIEL
The Farm



ST-11779

"The Farm"

(4569)

FREDDIE HART
Only You



ST-11724

"Only You"

(4561)

ANNE MURRAY
Let's Keep It That Way



ST-11743

"You Needed Me"

(4574)

COLLEEN PETERSON
Colleen

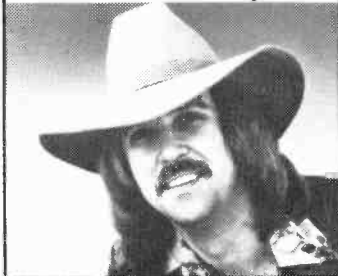


ST-11714

"Dim Lights,
Thick Smoke
And Loud
Loud Music"

(4567)

KENNY DALE
Red Hot Memory



ST-11762

"The Loser"

(4570)

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ST-11715

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Don't Get
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(4556)

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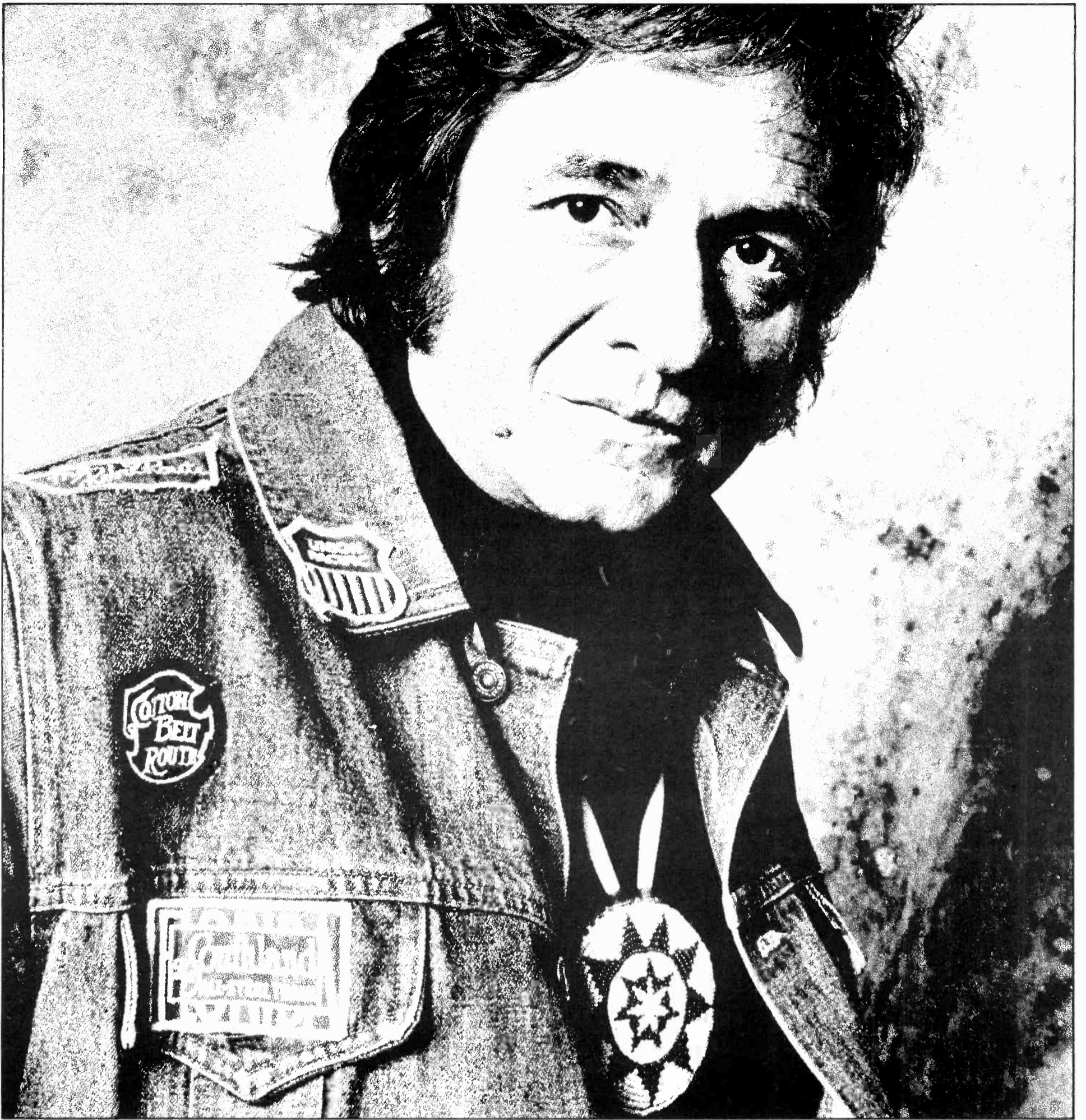
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Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart
1	3	8	35	49	4	IT'S ALL WRONG, BUT IT'S ALRIGHT/ TWO DOORS DOWN—Dolly Parton (D. Parton), RCA 11240 (Velvet, BMI)	68	70	4	EASY—John Wesley Ryles (T. Skinner) ABC 12348 (Narvel the Marvel, BMI)
2	4	9	36	48	2	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)—Johnny Duncan (A. Schroeder, B. Halley), Columbia 3-10694 (Dandy Dittys Unlimited, ASCAP/Super Songs Unlimited, BMI)	69	66	9	HANG ON FEELIN'/BOB'S GOT A SWING BAND IN HEAVEN—Red Steagall (M. Kossler, R. Mainegra)/(R. Steagall), ABC 12337 (Screen Gems-EMI/Tree, BMI)/(Texas Red Songs, BMI)
3	2	12	37	45	4	HEARTS ON FIRE—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Tyler), Elektra 45461 (Briarpatch/Deb Dave, BMI)	70	80	3	I'M ALREADY TAKEN—Steve Wariner (S. Wariner, T. Ryan, C. Atkins), RCA 11173 (Stibbs, BMI)
4	5	8	38	6	13	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard (C. Howard), MCA 40869 (ATV/Shade Tree, BMI)	71	84	2	RIISING ABOVE IT ALL—Lynn Anderson (J. Foster, B. Rice), Columbia 3-10721 (April, ASCAP)
5	1	12	39	52	3	EVERYTIME TWO FOOLS COLLIDE—Kenny Rodgers & Dottie West (J. Dyer, J. Tweel), United Artists 1137 (United Artists, ASCAP/Window, BMI)	72	73	5	NO TELL MOTEL—David Houston (R. Jenkins, L. Shell), Starday 184 (Gusto) (Power Play, BMI)
6	9	7	40	21	10	UNCHAINED MELODY/SOFTLY, AS I LEAVE YOU—Elvis Presley (A. North, H. Zaret)/(A. deVita, H. Shaper), RCA 11212 (Frank, ASCAP)/(Miller, ASCAP)	73	72	7	CASH ON THE BARRELHEAD—Ronnie Sessions (I. & C. Louvin), MCA 40875 (Acuff-Rose, BMI)
7	8	10	41	26	8	MAYBE BABY—Susie Allanson (N. Petty, C. Hardin), Warner/Curb 8534 (McCartney, BMI)	74	74	5	SUNSHINE MAN—Kenny Price (R. Pennington), MRC 1012 (Tree, BMI)
8	13	8	42	34	12	DO YOU KNOW YOU ARE MY SUNSHINE—Staller Brothers (D. Reid, H. Reid), Mercury 55021 (Phonogram) (Cowboy, BMI)	75	87	2	SLIPPIN' AWAY—Bellamy Brothers (F. Savino/J. Valentini), Warner Bros. 8558 (Colgems-EMI, ASCAP)
9	10	8	43	39	7	THE POWER OF POSITIVE DRINKING—Mickey Gilley (B. Klang, D. Pflimmer), Playboy 85826 (Epic) (Singletree, BMI)	76	76	4	THE NINTH OF SEPTEMBER—Jim Chestnut (S. Colom), ABC/Hickory 4027 (Milene, ASCAP)
10	11	9	44	62	2	COME ON IN—Jerry Lee Lewis (B. Braddock), Mercury 55021 (Tree, BMI)	77	81	3	THE REST OF MY LIFE—Kenny Starr (R. Mainegra), MCA 40880 (Unart, BMI)
11	12	9	45	55	5	I'LL NEVER BE FREE—Jim Ed Brown/Helen Cornelius (B. Benjamin, G. Weiss), RCA 11220 (Chappell, Abilene, ASCAP)	78	88	3	(The Truth Is) WE'RE LIVIN' A LIE—R.C. Bannon (R.C. Bannon, J. Bellis), Columbia 310714 (Warner-Tamerlane, BMI/Sweet Harmony, ASCAP)
12	14	8	46	37	12	IF YOU CAN TOUCH HER AT ALL—Willie Nelson (L. Clayton), RCA 11235 (Resaca, BMI)	79	89	2	IT JUST WON'T FEEL LIKE CHEATING (With You)—Sammie Smith (J. Vest, D. Chamberlain), Elektra 45476 (Galeon, ASCAP)
13	15	7	47	41	13	GEORGIA ON MY MIND—Willie Nelson (H. Carmichael, S. Gorrell), Columbia 310704 (Peer, BMI)	80	86	4	DON'T YOU THINK IT'S TIME—Tommy Jennings (B.L. Morris, H. Shedd, M. Johnson), Monument 45248 (Dixie Queen/Haystack, ASCAP/Dawnbreaker, BMI)
14	16	8	48	43	13	RED WINE AND BLUE MEMORIES—Joe Stampley (B. Sherrill, C. Taylor, M. Sherrill), Epic 8-50517 (Aigee, BMI)	81	85	4	THREE NIGHTS A WEEK—Ruby Falls (A. Domino), 50 States 60 (Travis, BMI)
15	18	7	49	42	11	NO, NO, NO (I'd Rather Be Free)—Rex Allen Jr. (W. Holyfield, B. McMill), Warner Bros. 8541 (Hall-Clement/Maple Hill/Vogue, BMI)	82	NEW ENTRY	THINK I'LL GO SOMEWHERE (And Cry Myself To Sleep)—Billy "Crash" Craddock (B. Anderson), ABC 12357 (Johnny-Bienstock, BMI)	
16	17	9	50	44	14	WHISKEY TRIP—Gary Stewart (W. Carson, D. Tankersley), RCA 11224 (Screen Gems-EMI/Rose Bridge, BMI)	83	NEW ENTRY	THE GAMBLER—Don Schlitz (D. Schlitz), Capitol 4576 (Writer's Night, ASCAP)	
17	19	8	51	46	13	THIS IS THE LOVE—Sonny James (B. Springfield, L. Wood), Columbia 3-10703 (Bobby Goldsboro, ASCAP/House of Gold, BMI)	84	83	4	NEVER KNEW (How Much I Loved You 'Til I Lost You)—Dawn Chastain (K. Bach, B. Jones), Prairie Dust 7623 (Annextra, BMI)
18	20	5	52	47	13	GOTTA' QUIT LOOKIN' AT YOU BABY—Dave & Sugar (J. Foster-B. Rice), RCA 11251 (Jack and Bill, ASCAP)	85	NEW ENTRY	THE LOSER—Kenny Dale (D. McCall/L. Morris), Capitol 4570 (Aud-Lee, BMI)	
19	22	5	53	63	4	PUTTIN' IN OVERTIME AT HOME—Charlie Rich (B. Peters), UA 1193 (Ben Peters, BMI)	86	NEW ENTRY	BROTHER—De Wayne Drendler (D. Drendler), Nu Trayl 920 (WIG) (Acuff-Rose, BMI)	
20	23	6	54	51	14	I'M GONNA LOVE YOU ANYWAY—Cristy Lane (L. Martine Jr.), LS 156 (Ahab, BMI)	87	90	2	I WANT A LITTLE COWBOY—Jerry Abbott (Abbott, Jackson), Churchill 7712 (Valence, BMI)
21	24	9	55	50	9	BORN TO BE WITH YOU—Sandy Posey (D. Robertson), Warner Brothers 8540 (Edwin H. Morris, ASCAP)	88	95	2	IF THERE'S ONE ANGEL MISSING (She's Here In My Arms Tonight)—Billy Parker (W. Morse), SCR 157 (White Wing/General, BMI)
22	27	4	56	68	3	NIGHT TIME MAGIC—Larry Gatlin (L. Gatlin), Monument 45249 (First Generation, BMI)	89	92	4	I DON'T WANNA CRY—Maury Finney (L. Gatlin), Soundwaves 4566 (First Generation, BMI)
23	25	7	57	69	3	FOUR LITTLE LETTERS—Stella Parton (D. Tyler, E. Stevens), Elektra 45468 (Deb Dave/Briarpatch, BMI)	90	NEW ENTRY	SONG MAN—Rick Jacques (R. Jacques), Caprice 2046 (Sound Corp., ASCAP)	
24	28	5	58	53	14	COWBOYS DON'T GET LUCKY ALL THE TIME—Gene Watson (D. Harms), Capitol 4556 (Doubleday, BMI)	91	93	2	WAYS OF A WOMAN IN LOVE—Tom Bresh (D. Cook), ABC 12352 (Cross Keys, ASCAP)
25	29	4	59	71	3	TWO MORE BOTTLES OF WINE—Emmylou Harris (D. McClinton), Warner Bros. 8553 (ABC Dunhill, BMI)	92	NEW ENTRY	IT'S NOT OVER TILL IT'S OVER—Billy Walker (R. Pennington), MRC 1014 (Almarie, BMI)	
26	33	4	60	56	13	GEORGIA IN A JUG/ME AND THE IRS—Johnny Paycheck (B. Braddock, P. Thomas, R. Scaife, G. Scaife), Epic 8-50539 (Tree, BMI)	93	97	3	TO LOVE A ROLLING STONE—Jan Howard (D. King), Con Brio 132 (Wiljex, ASCAP)
27	32	5	61	58	8	I WISH I LOVED SOMEBODY ELSE—Tom T. Hall (T.T. Hall), RCA 11253 (Hallnote, BMI)	94	NEW ENTRY	WHEN MY ANGEL TURNS INTO A DEVIL—Del Reeves (B. Peters), United Artists 1191 (Ben Peters, BMI)	
28	38	4	62	60	16	I'LL BE TRUE TO YOU—Oakridge Boys (A. Rhody), ABC 12350 (Tree, BMI)	95	NEW ENTRY	THE GAMBLER—Hugh Moffatt (D. Schlitz), Mercury 55024 (Writer's Night, ASCAP)	
29	35	5	63	75	4	I LIKE LADIES IN LONG BLACK DRESSES—Bobby Borchers (R. Bourke), Playboy 85827 (Epic) (Chappell, ASCAP)	96	NEW ENTRY	RAG MOP—The Drifting Cowboys (J. Willis, D. Anderson), Epic 8-50543 (Belinda, BMI)	
30	30	8	64	78	3	RUNAWAY—Harvel Felts (B. Shannon, M. Crook), ABC 12338 (Mole Hole/Belinda, BMI)	97	99	2	THERE'S NOTHING LIKE THE LOVE BETWEEN A WOMAN AND A MAN—Linda Cassidy/Bobby Spears (D. Hice, R. Hice), Cinkay 036 (All-American) (Mandy, ASCAP)
31	31	7	65	77	2	MAYBE I SHOULD'VE BEEN LISTENIN'—Rayburn Anthony (B. Rabin), Polydor 14457 (Screen Gems-EMI, BMI)	98	NEW ENTRY	I HEAR YOU COMING BACK—Brent Burns (Y. Smith), Pantheon Desert 79/NSD (EV, ASCAP)	
32	36	6	66	79	2	NOW YOU SEE 'EM, NOW YOU DON'T—Roy Head (S. Whipple), ABC 12346 (Tree, BMI)	99	100	2	PUT ME OUT OF MY MEMORY—Johnny Bush (J. Bush), Starday 165 (Gusto) (Power Play, BMI)
33	40	6	67	57	16	SLOW AND EASY—Randy Barlow (F. Kelly, B. Muir), Republic 017 (Frebar and Taylor Made, BMI)	100	NEW ENTRY	I'M ON MY WAY—Captain & Tennille (M. Safan), A&M 2027 (Pink Flower, BMI)	
34	7	11				WE BELIEVE IN HAPPY ENDINGS—Johnny Rodriguez (B. McMill), Mercury 55020 (Phonogram) (Hall-Clement, BMI)				



“Chain” reaction.


When Johnny sings Waylon, word gets around.
“There Ain’t No Good Chain Gang.”[†] The new Johnny Cash single,
³⁻¹⁰⁷⁴² from the album “I Would Like to See You Again.”[‡] *
On Columbia Records. ^{KC 35313}

JOHNNY CASH
I WOULD LIKE TO SEE
YOU AGAIN

including:
I Would Like to See You Again
There Ain’t No Good Chain Gang
I Don’t Think I Could Take You Back Again
I Wish I Was Crazy Again/I’m Alright Now



[†]Produced by Johnny Cash and Waylon Jennings, [‡]Produced by Larry Butler. *Also available on tape.

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WASHINGTON PERFORMANCE—Tom T. Hall, left, and Conway Twitty, right, bring "down home" country to President and Mrs. Carter during a recent White House reception for the CMA's board of directors.

Merle Haggard Gets Big U.K. Reception

• Continued from page 70

Playing two houses at the majority of dates. Haggard attracted strong crowds throughout with the only exception being the newly constructed Brighton Centre. Here a little more than half of the 5,000 seats were sold but, in terms of audience support, it wasn't as bad as it initially seemed as the previous night's concerts were played only 40 miles away.

On the other hand the Irish con-

cert appearances, have helped increase attention on the existing product... and, undoubtedly, will be of vital importance for forthcoming releases."

Away from the time on the road, Haggard discovered that the British visit gave a fresh impetus to his songwriting skills. Prior to the visit he admitted that he had written only one song in the preceding six months.



Key Time: signing autographs at the MCA Records stand at the 10th International Festival of Country Music in London.

certs proved a phenomenal success with the two shows in Belfast—a city generally avoided by visiting artists due to the area's problems—adding up to one of the most talked about events in recent months.

At the same time the tour gave the British press and media its first opportunities for interviews as Haggard flew into London a couple of days prior to the festival appearance for that specific purpose. It proved a very worthwhile exercise, as during that period, he collected slots on 12 network and local radio shows and spoke with five music journalists.

In addition to the media coverage, Haggard made an exception to his usual rule and staged a personal appearance on the MCA Records stand at the Wembley Festival. There, in a 30-minute autograph session, the crowds brought all other activities to a standstill in the adjoining exhibition area.

The result of the visit has increased considerably the sales of Haggard product.

"It is only a pity that we didn't have a new album to coincide with the visit," comments Stuart Watson, MCA's marketing manager. "Nevertheless I am happy with the results, and the interviews, combined with

"I guess it's the environment that makes the difference," Haggard explained. "After all, Shakespeare did pretty well here, didn't he? England's a great place to write and I managed to come up with five songs in my first week here."

He also wanted to record in London during his stay and, on two separate occasions, had booked Trident Studios for sessions. Unfortunately, the tight time schedules didn't allow for the studio work to materialize.

Nevertheless, time did allow for a surprise birthday party to be held in Haggard's honor April 6 at London's Holiday Inn. Organized by Leona Williams, the party rapidly developed into a late night jamming session where Haggard and his musicians, the Strangers, joined forces with the tour's support act, the Joe Ely Band, and musicians from the visiting Marty Robbins/Don Everly package.

Golf May 12-14

NASHVILLE—The Bill Anderson-Provo Open Golf Tournament will be held May 12-14 at the Timpanogos course in Provo, Utah. A 36-hole regional contest, prizes will be awarded totaling \$13,000 to both professional and amateurs.

Nashville Scene

By PAT NELSON

Johnny Rodriguez will be special guest of the Statler Brothers' ninth annual Happy Birthday U.S.A. Celebration, July 3-4, in the group's hometown of Staunton, Va. An admission-free event, the celebration gives local charities an opportunity to raise monies through individual booths and stands. In the past, the festivities have drawn more than 50,000 fans from across the country.

On June 6 the Statlers will co-host, along with Lynn Anderson and Mel Tillis, the 12th annual Music City News Popularity Awards to be telecast live from the Grand Ole Opry House.

Larry Gatlin appears with Steve Martin at Harrah's in Lake Tahoe the last week of May. Don Schlitz's single "The Gambler" has been re-released on Capitol Records. Capitol picked up the master after it was originally issued on the Crazy Mama label. Prior to the group's appearance at the annual KTOW Radio party and concert, the Oak Ridge Boys took time out to sign autographs at the Sound Warehouse in Tulsa.

Asleep At The Wheel introduced Nashvillians to material from the group's next Capitol LP "Collision Course" during a showcase performance at the Exit/In. The 11-piece group is playing a lot of jazz these days and its new sound brought the full house to its feet clamoring for more. Produced by Joel Dorn and set for release Monday (8), the album will emphasize the group's musical evolution with selections including "Pipedreams," "Louisiana," "The Wanderer," and "Ruler Of My Heart."

Dr. Hook begins an extensive two-month tour of New Zealand, Australia, Thailand and Japan Saturday (6). The internationally popular group has four million selling singles to its stateside credit including "Sylvia's Mother," "Cover Of The Rolling Stone," "A Little Bit More" and "Only Sixteen." The Australian tour coincides with the Australian success of Dr. Hook's LP "Makin' Love And Music," and the single "What A Way To Go."

The Roy Clark show and Tammy Wynette grossed a reported \$67,000 from 9,000 attending their April 12 concert at Kemper Arena in Kansas City. While in Washington, D.C., for the CMA's White House Dinner, Tom T. Hall presented a special concert for President Carter at a luncheon sponsored by the Potomac Broadcasting Co.

April Blackwood

• Continued from page 84

ody" by Elvis Presley, "Twelfth Of Never" by David Houston and "Jesse" by David Frizzell.

Keith Green hit the gospel charts with "For Him Who Has Ears To Hear" while Billy Joel gained the pop charts with "Just The Way You Are."

Other artists who have cut April Blackwood songs recently are Johnny Cash, Jody Miller, Dottie West, Kenny Rogers, T.G. Shepard, Gene Cotton, Oak Ridge Boys, Jim Ed Brown & Helen Cornelius, Freddy Fender, George Hamilton IV, Charlie Rich, England Dan and John Ford Coley, Ronnie Milsap, Engelbert Humperdinck and Nat Stuckey.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 5/6/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	14	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
2	2	15	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	3	4	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
4	5	14	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
5	4	10	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
6	6	6	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1-2772
7	8	28	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
★	12	3	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
9	7	23	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
10	11	36	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
11	9	30	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
12	13	34	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
13	15	16	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
14	10	42	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
15	16	12	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
16	17	2	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
17	18	4	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
18	20	35	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
19	14	30	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
20	19	38	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
21	24	5	EASTER ISLAND—Kris Kristofferson, Monument JZ 35310 (Columbia)
22	22	5	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
23	23	4	BILLY "CRASH" CRADDOCK, Capitol ST 11758
24	27	3	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
25	21	12	ENDLESS WIRE—Gordon Lightfoot, Warner Bros. BSK 3149
26	30	19	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1-1312
27	31	70	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
28	25	51	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
29	29	35	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
30	26	28	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
31	32	30	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
★	42	2	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
33	33	22	I WANT TO LIVE—John Denver, RCA AFL12521
34	36	13	ELEVEN WINNERS—Merle Haggard, Capitol ST-11745
35	28	8	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
36	34	55	KENNY ROGERS, United Artists UA-LA689-G
★	49	2	BURNING THE BALLROOM DOWN—Amazing Rhythm Aces, ABC 1063
38	35	4	GREATEST HITS—Tanya Tucker, MCA MCA 3032
★	NEW ENTRY		I STILL BELIEVE IN LOVE—Charlie Rich, United Artists UA-LA876-H
40	40	87	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
41	41	13	GEORGIA KEEPS PULLING ON MY RING—Conway Twitty, MCA 2328
42	39	27	YOU LIGHT UP MY LIFE—Debbi Boone, Warner Bros. BS3118
43	45	25	GREATEST HITS—Olivia Newton-John, MCA 3028
44	43	5	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
45	50	2	A LOVER'S QUESTION—Jacky Ward, Mercury 55018 (Phonogram)
46	47	27	SHAME ON ME—Donna Fargo, Warner Bros. BS 3099
47	44	2	SWAMP GOLD—Freddy Fender, ABC 1062
48	48	2	FLYING HIGH—Mickey Gilley, Playboy K2 35099 (Epic)
49	38	4	STELLA PARTON, Elektra 6E 126
50	46	3	RED HOT MEMORY—Kenny Dale, Capitol ST-11762

Cates Productions In Nashville

• Continued from page 84

strip type shows will continue to dominate network prime time television and they'll continue to lose large segments of the audience.

"That wasn't true in the heyday of

the radio networks," Hagen adds. "They accepted the responsibility of providing some kind of decent music, such as the symphony, to the general public. And that probably wasn't their biggest rated show."

I NEVER WILL MARRY (E-15179)



***A Country hit from Linda Ronstadt's triple platinum album,
Simple Dreams. Produced by Peter Asher***



Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/6/78

Number of LPs reviewed this week **40** Last week **55**

Pop

SEALS & CROFTS—Takin' It Easy, Warner Bros. BSK3163. Produced by Louie Shelton. The consistently popular duo explores some new territory on this LP, with the help of some musical guest stars. Tanya Tucker and Jim Gilstrap guest on a gentle country tune, "Nobody Gets Over Lovin' You." And three members of the Carpenters' band do background vocals and a pretty MOR arrangement of "One More Time," a song from a recent Carpenters LP. The album mixes dynamic rockers with slower ballads featuring string arrangements by Gene Page, Jimmie Haskell and Lee Holdridge. There is even a solemn tribute in the form of a poem in Persian to the son of the founder of the Baha'i Faith.

Best cuts: "One More Time," "Takin' It Easy," "You're The Love," "Midnight Blue."

Dealers: Group is a steady seller.

THE SPINNERS—The Best Of Spinners, Atlantic SD19179. Produced by Thom Bell. The veteran group had a live album several years ago spotlighting some of these songs, but this is the first collection of studio versions of its many hits. Five of the cuts are from the group's 1973 Atlantic debut album; the other five are from more recent LPs. The songs were all arranged, conducted and produced by Bell, and several stand among the best singles of the decade. The album has across the board appeal to pop, soul, MOR and even disco, on some of the more danceable tracks like "Rubberband Man."

Best cuts: "Games People Play," "I'll Be Around," "One Of A Kind," "Ghetto Child," "Then Came You" (with Dionne Warwick).

Dealers: Six of these tunes were gold singles.

ALVIN LEE/TEN YEARS LATER—Rocket Fuel, RSO RS13033. Produced by Alvin Lee, Bob Johnston. One of the fastest and accomplished of rock guitarists, Lee returns with a new band that captures the progressive vision that Ten Years After did in the late '60s. Lee's rifling guitar is the album's centerpiece with its energized, stinging riffs standing out over the rhythm section. The music is a fusion of solid rock and blues that reflects the cream of '60s and '70s blues rock influences, and also reinforces Lee's prominence among virtuoso rock guitarists. Comprising Ten Years Later is Tom Compton on drums, Mick Hawksworth on bass, Bernie Clarke and Mick Weaver on keyboards.

Best cuts: "Rocket Fuel," "Gonna Turn You On," "Ain't Nothin' Shakin'," "(The Battle) The Devil's Screaming Pt. 2."

Dealers: Lee is on a nationwide tour.

RARE EARTH—Band Together, Prodigal P710025R1 (Motown). Produced by John Ryan. This six-man white soul group follows up last year's comeback LP with this impressive effort which includes the Bee Gees' tune "Warm Ride," tailor-written for the group. The striking quality of this work is its versatility with cuts ranging from the driving funk of "Love Do Me Right" to the melodic pop texture of "Love Is What You Get" to the burning rocker "Rock 'N' Roll Man." Vocals are the group's strong point, with tight harmonies supporting the gritty, growled, r&b-styled lead of Peter Hoorelbeke. The slightly Latin feel to percussion in parts is provided by Eddie Guzman on congas and timbales. Production team of Lambert & Potter contribute one cut, and the Hudson Brothers are credited for assistance.

Best cuts: "Warm Ride," "Maybe The Magic," "Love Do Me Right," "Love Is What You Get."

Dealers: The Bee Gees' tune already hit the single charts.

Soul

NORMAN CONNORS—This Is Your Life, Arista AB4177. Produced by Norman Connors. Connors lays down a solid percussive base and contributed occasional vocals on this latest package to feature his musicianly Starship plus the soaring talents of singer Eleanor Mills. Content is contemporary soul-flavored jazz, mixing the upbeat and the mellow, and showcasing some stellar instrumentation by guests such as Pharoah Sanders, David T. Walker and Richard Tee.

Best cuts: "You Make Me Feel Brand New," "The Creator," "Captain Connors."

Dealers: Connors has a built-in following.

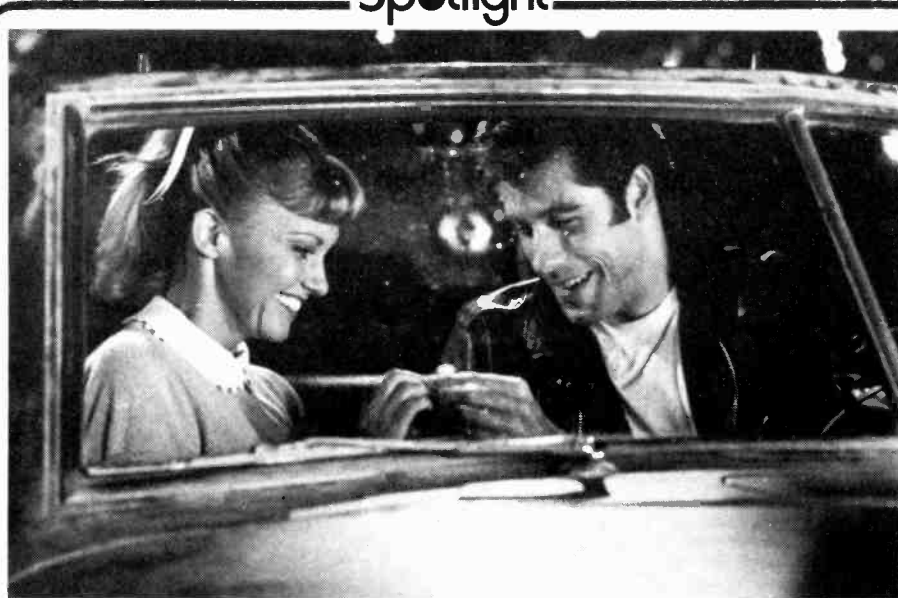
Country

VERN GOSDIN—Never My Love, Elektra 6E124. Produced by Gary S. Paxton. Gosdin's second Elektra LP outing with Paxton is a collection of ballad and midtempo material sensitively delivered and accented by strings, soulful steel and electric guitar renderings, dobro and backup vocalists. Utilizing both country and pop material, including tunes by Wayne Bradford and Cathy Gosdin, both of whom have previously supplied Gosdin with top 10 country hits, Gosdin is able to display his versatile and soulful delivery.

Best cuts: "Never My Love," "Catch The Wind," "Break My Mind," "Something's Wrong In California."

Dealers: Gosdin has developed a strong following from his first LP, and his second will gather more.

Spotlight



ORIGINAL MOTION PICTURE SOUNDTRACK—Grease, RSO RS24002. Produced by Louis St. Louis, John Farrar, Barry Gibb, Abby Galuten, Karl Richardson. RSO follows its record breaking "Saturday Night Fever" soundtrack, with another apparent smash film track. The double pocket set contains 24 cuts of original Broadway material as well as new material written specifically for this contemporized version. Olivia Newton-John and John Travolta shine with their best vocal efforts, especially Newton-John on the rapidly rising single "You're The One That I Want." Bee Gee Barry Gibb wrote the title cut, performed by Frankie Valli with Peter Frampton on guitar. Sha-Na-Na performs on six golden oldies and Frankie Avalon, with Louis St. Louis, Stockard Channing and Cindy Bullens featured as soloists.

Best cuts: "You're The One That I Want," "Grease," "Sandy," "Hopelessly Devoted To You," "Summer Nights."

Dealers: RSO will certainly keep its blazing streak intact with this monster.



KISS—Double Platinum, Casablanca NBLP71002. Produced by Kiss, Sean Olaney. Casablanca is honoring Kiss with this special two-record set of Kiss classics and a new song called "Strutter '78." Packaged in an attractive eye-catching silver jacket, all tunes were remixed for clearer sound reproduction, so the cuts do sound clearer. Nonetheless, Kiss fans, and there are a double platinum amount of them, will get off on this package which includes a platinum plaque. All of the band's often raw energy and hard rocking guitar licks are at its peak as Kiss comes at you in blazing intensity.

Best cuts: Kiss fans, any cut will do.

Dealers: Kiss is a platinum-selling act.

Jazz

RAUL DE SOUZA—Don't Ask My Neighbors, Capitol SW1174. Produced by George Duke. De Souza returns here with a set of eclectic pop/jazz that moves from the mellow easy-flowing opening mood of the title cut to the decidedly discoish "Fortune" to the wailing rock guitar on "Beauty And The Beast." On most cuts, De Souza is showcased on an instrument liner notes call the "Souzabone," as well as on tenor-base trombone. A small, tight group backs De Souza, grounded by the potent percussion of Harvey Mason, Leon "Ndugu" Chanler, Manolo Badrena, and Airtio on various cuts. Most cuts are instrumental but occasional vocals are handled by a soft-spoken female chorus.

Best cuts: "Don't Ask My Neighbors," "Daisy Mae," "I Believe You," "Jump Street."

Dealers: De Souza's previous LP for the label did quite well.

WOODY HERMAN—Road Father, Century CRDD 1080. Produced by Woody Herman, Glen Glancy. Herman's Herd doesn't swing as it once did, but there isn't a better combo around in the 1978 jazz field. In his first direct-to-disk endeavor, Woody's six trumpets (doubling flugelhorn) and four reeds blow up a powerful musical program, combining the

best in contemporary sounds with the old. Eight tracks in all, one featuring Woody shouting a humorous old blues.

Best cuts: "Duke Ellington's Sound Of Love," "Sunrise Lady," "Woodchoppers' Ball."

Dealers: This will be Herman's biggest in years. Emphasize the clean sound of direct-to-disk.

Latin

WILFRIDO VARGAS & SUS BEDUINOS—Punto Y Aparte, Karen 37. Produced by Wilfrido Vargas. Of all the groups on this Fania-distributed label which hit the New York salsa scene last year, this is perhaps the most successful. The amazing thing about this LP is that Vargas and his "Beduinos" do so much with the Dominican rhythm merengue which can be tedious. But over the naturally festive and exuberant rhythmic base, the group focuses on ever-changing vocal patterns which make for fascinating listening as well as irresistible dancing.

Best cuts: "Desiderio Arias," "El Barbaraso," "El Candidato."

Dealers: With some push, Vargas should be able to extend his popularity foothold beyond New York.

CARLOS JAVIER BELTRAN—Gavilan O Paloma, Microfon

76099. Produced by Jorge Calandrelli. A new figure in the U.S., composer/vocalist Beltran offers a set of soft love tunes with engaging melodies but routine content. His vocal work is smooth and expressive, but relaxed rather than dramatic. The nicely tailored acoustic arrangements are by veteran Calandrelli who spotlights certain instruments unobtrusively. The LP's drawback (besides its annoying surface noise) is the inclusion of the title cut and "Siempre En Mi Mente," two of last year's big Latin hits to which new versions here add nothing.

Best cuts: "Son Cosas Del Olvido," "Si Es Mi Amigo Quien Te Miente," "Tu Nombre En La Arena," "Deja Por Dios De Llorar."

Dealers: Beltran deserves the backing required to break him in the U.S. market.

THE LEBRON BROTHERS—Tenth Anniversary, Cotique JMCS1093. Produced by Johnny Pacheco. This family salsa unit celebrates its 10th year on the salsa scene with an excellent offering of 10 varied cuts. Despite its early reputation as exponent of soul and salsa fusion, the group here sticks to straight material without even the usual English-language cut. The fact that this is a self-contained unit gives this work a character distinct from much of the rest of Fania product. Angel on bass, also does arrangements and the elder Pablo on lead vocals is joined by sister Maria for the first time on one cut.

Best cuts: "El Cantante," "Quien Quirere," "Las Piedras Cantan," "Inconciente."

Dealers: The Lebron's previous LP was one of their most successful.

Billboard's Recommended LPs

pop

THE ALPHA BAND—The Statue Makers Of Hollywood, Arista AB4179. Produced by Larry Hirsch, Alpha Band. Third album from this five-piece band is a fuller extension of the group's strong points—alluring lyrics, melodic and textured musical structures, and strong vocal presence. The band is aided admirably by a cast of fine players who add horns, percussion, bass and guitar to many of the progressive rock tracks that are mostly mid to uptempo. **Best cuts:** "Tick Tock," "Mighty Man," "Perverse Generation," "Back In My Baby's Arms Again," "Thank God."

SERGIO MENDES—Brasil 88, Elektra 6E134. Produced by Sergio Mendes. The keyboardist's latest features more pop and soul numbers than previous efforts, and thus should draw more airplay than most of his recent albums. Jazzy MOR still dominates, though, with the cool, stylish horn and string arrangements (some by David Grusin) making this a multi-format delight. **Best cuts:** "Waters Of March," "Misturada," "Life Goes On," "One More Lie."

KEVIN LAMB—Sailing Down The Years, Arista AB4166. Produced by Gary Lyons. Lamb conjures up powerful and sensitive images in this outing. While his lyrics and evocative tenor voice are at the fore, the music on what is predominantly uptempo rock stands out with acoustic and electric guitar, drums, keyboards, percussion bass, brass, string and woodwind interplay. Plenty of musical hooks and bright musical texture abound throughout. **Best cuts:** "Sailing Down The Years," "Too Late Now," "On The Wrong Track," "Night Hours," "Sign Of My Times."

TELEVISION—Adventure, Elektra 6E133. Produced by John Jansen, Tom Verlaine. Second album by this four-man new wave-type band is a more accessible rock effort. Putting a tag on Television would do them an injustice since the music is often structured within mainstream rock parameters. Writer/guitarist Tom Verlaine's lyrics are reminiscent of Patti Smith's except not as dark and foreboding, and not as intense. **Best cuts:** "Glory," "The Dream's Dream," "Foxhole," "Carried Away."

BEN SIDRAN—A Little Kiss In The Night, Arista AB4178. Produced by Ben Sidran. A stellar pianist, Sidran serves up a marvelous synthesis of jazz, rock and blues here. Aiding him are such giants as Phil Woods on sax and Blue Mitchell on trumpet. Many of the tunes, skillfully written and arranged by Sidran, have a barroom feel but are funkily arranged in catchy and inviting fashion. And Sidran's vocal style is just perfect—easy and smooth—for the set. **Best cuts:** "Kiss In The Night," "You Got The Power," "That's Life I Guess," "Tell Old Bill," "Face Your Fears."

PEZBAND—Laughing In The Dark, Passport PB 9826 (Arista). Produced by Jesse Hood Jackson. This band defines the best elements of power pop with scorching guitar breaks, driving tempo, strong melodies and energized vocal harmonies. All the charged tracks have plenty of hooks and the group's fine base of guitars, keyboards, bass, drums and percussion are

(Continued on page 92)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Reviewer editor:** Ed Harrison; **reviewers:** Eliot Tiegell, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

ALVIN LEE

ALVIN LEE
Rocket Fuel

A GREAT NEW ALBUM
FROM ONE OF THE
WORLD'S MOST RESPECTED
ROCK AND ROLL GUITARISTS

WATCH FOR THE AMERICAN TOUR



ON RSO RECORDS
THE RECORD-BREAKING RECORD COMPANY

The RSO Family

'Fever' Success Igniting Other Labels' Sales

• Continued from page 1

tastes, despite the fact it lists for \$12.98 and contains recycled disco hits.

Paradoxically, what seems to have raised the "Fever" LP into a smash seller is the fact it is put together to serve as a sure-fire party record, one that appeals to young and old. As a result, early reports indicate Casablanca's "T.G.I.F." soundtrack may follow suit.

Teens who normally buy singles and oldsters who never buy pop albums reportedly account for a large percentage of "Fever" sales.

Reports of multiple purchases vary and seem pegged to whether the "Fever" LP is discounted or not. If it is, buyers seem more than willing to spend their savings before leaving the store.

Undoubtedly, spin-off sales have mostly benefitted artists represented on the LP, notably the Trammps' "Disco Inferno" LP and the Yvonne Elliman single. Others affected are Tavares, K.C. & the Sunshine Band, and, of course, the Bee Gees.

Much in the same way Elvis Presley's death brought people into stores, movie soundtracks with a wide appeal seem destined to boost retail record sales.

Dealers describe "Fever's" effect thusly:

"We're getting a lot of elderly people from the condominiums who say they love to hustle," reports Joe Holderness of Miami's North Dade Record Land outlet.

"People come up with Beethoven in one hand and ask for the 'Saturday Night' album, almost embarrassedly," another retailer reports.

Another Miami Record Land outlet (South Dade County) traces sales among older buyers to the movie itself. "They're not record buyers but they've obviously seen the movie and like it," says the store's John O'Neill.

Many of the retailers contacted note that sales of 8-tracks and cassettes for the "Saturday Night Fever" soundtrack were substantial. Other accounts report a concomitant rise in the sale of all disco product since the movie's release.

"It's great for house parties," believes Jerry Warren of Boston's Strawberries Inc. "Our disco sales are up 100% and sales of the Bee Gee catalog are just phenomenal."

Linda Stelling of the Harvard Coop links "Night Fever" sales to the fact FM stations in the area are now programming more Top 40 tunes. "It's also big with the singles-oriented buyer," she adds.

Fenkell's in Detroit reports "very good sales" for "anything that company (RSO) makes," particularly singles.

"Older people hear that song called 'Stayin' Alive' on the radio and that seems to draw," says Herb Dence of Minneapolis' Music Land.

"The demographics are amazing," says Rick Saint of Los Angeles' Westwood Warehouse. "We get kids, the Beverly Hills type, all age groups."

Sales of "Night Fever" are tapering off in some markets, with some accounts reporting that the Band's "Last Waltz," "T.G.I.F.," "FM," "Wings," "Barry Manilow" and other recent releases are now pulling sales.

Store managers in Los Angeles, San Francisco, Seattle and Salt Lake City claim that spin-off sales are minimal, due to the \$12.98 list. Elsewhere, most agree that spin-offs increased sales by 50%.

Bob Stapleton of Tower Records Sunset Blvd. store reports multiple sales of the "Fever" LP itself, as copies are used as gifts or to replace worn-out copies. Tower is selling disks and tapes of "Fever" for \$7.44.

Assistance in preparing this story provided by Ed Harrison, Los Angeles and Alan Penschansky in Chicago.

Many accounts recall pulling "Fever" LPs from soundtrack and rock bins as consumer demand increased. "We're now carrying it on our MOR level as well as rock," says Jim Dantel of San Francisco's Odyssey Records. Disc-O-Mat in New York moved the album up front early and plans to do the same with the "T.G.I.F." soundtrack.

Greater Chicago retailers report an overall volume boost from "Fever" sales, with multiple sales spinning off increased traffic.

"I'm finding multiple sales along with the 'Saturday Night Fever,'" says Laury's Records' manager Art Shulman.

Chicago outlets also confirm the adult-buying trend.

"What I've seen in a lot of our stores is the older age group coming up to the check-out and just specifically asking for the 'Saturday Night Fever' album," says David Schmeiser of the seven-store Sound City USA chain. "In the older age group they come up and never walk past the register," he adds.

Skepticism is expressed, however, by Chicago retailers regarding future double pop soundtracks.

"They expect 'Grease' and 'Sgt. Pepper' to do better than 'Saturday Night Fever' but I say let's be realistic," cautions Laury's Shulman.

"Somebody's got to lose," says Gary Arnold of Disc Records Midwest. "They're throwing down three and four of these two-record sets."

Arnold says there is good initial response to the "T.G.I.F." soundtrack at the chain's Indianapolis outlet, noted for its strong r&b clientele.

Keith Eckerling of Chicago's Sound Good web agrees. "T.G.I.F." is a winner," he claims, adding that the success of the movie will be the deciding factor.

A spokesman for Colony Records in New York reports that "one out of five" customers inquire about the "Fever" soundtrack although some merely opt to purchase one or another of the spin-offs instead of the LP itself. Nevertheless, he agrees it pulls business.

"We'll sell that album for a long time," the spokesman says. "Of course, the 10-minute cut from the Trammps' LP is getting action, too."

Like others, he agrees that a stronger push on past Bee Gees product would have boosted sales. "People don't buy what they don't know," he says.

Stores involved in this survey also include Recordmaster, Baltimore; Disc-O-Mat, New York; Fenkell's, Detroit; Music Land, Minneapolis; Tower Records, San Francisco; Record Baron, Staten Island, N.Y.; Budget Records, Seattle; Sam Goody, Woodridge, N.J. and Music Land, Salt Lake City.

Pirates 0, Courts 3 After Action

NEW YORK—Convicted tape pirates heard harsh word from judges in two circuits of the U.S. Court of Appeals, while in a third case the

UCLA Class

• Continued from page 22

newly named radio and television Editor Doug Hall will moderate the session "The Leading Edge In Radio."

Speakers at this session will be Kent Burkhart, program consultant and radio personality, and Shep Gordon, Alive Entertainment, artist management.

A panel of management, engineering and programming professionals will explore the changes wrought as AM stereo develops and will direct themselves to the question: "Will FM Stations Become Obsolete?"

Speakers set for the radio session include Ed Little, president, Mutual Broadcasting Co., and Rick Sklar, vice president, programming, ABC Radio.

The final session June 12 will be guided by Ben Bartel, senior vice president of Integrity Entertainment Corp., owners of the Warehouse retail chain and the new Big Ben's chain, of which Bartel is president.

Titled "Marketing The Music," Bartel will lead a panel of experienced professionals from the promotions, distribution and retailing fields to discuss the latest in marketing and merchandising.

The five evening sessions, 7:30 to 10 p.m., will be held at the grand ballroom, Ackerman Union, on the UCLA campus.

Fee for the course is \$75. Admission to single sessions is not permitted. For more information call 213-825-9411.

bad news came from the jury.

In Los Angeles, the U.S. Court of Appeals for the Ninth Circuit rejected an appeal by convicted pirate Richard Taxe that a four-year prison sentence and \$26,000 in fines was cruel and unusual punishment for 20 counts of copyright infringement, one count of conspiracy and five counts of mail fraud.

Taxe's appeal argued that the court exceeded its discretion because his violations of the Copyright Law constituted a course of conduct, and not separate criminal violations.

The court rejected this argument saying that the purpose of the Sound Recording Act of 1971 was to allow for criminal prosecutions and "to allow a series of discrete violations to merge into 'course of conduct' and to be treated as a single offense would vitiate the deterrent effect of the statute."

The court noted that Taxe was a key figure in a million-dollar piracy scheme and declared that "four years (jail) for willful and repeated thievery is not cruel or unusual."

Previous appeals by Taxe, who headed Gault Industries in Bel Aire, Calif., had resulted in a unanimous decision by the court affirming his sentence. The U.S. Supreme Court has refused to hear his case.

In Cincinnati, the U.S. Court of Appeals for the Sixth Circuit overturned a trial court ruling that Donald Merry is not personally liable for acts of piracy committed by his company, MVC Distributing Corp., of Livonia, Mich.

Though the company was found to be guilty of piracy charges, Judge Phillip Pratt of the Federal Court for the Eastern District of Michigan declined to hold Merry personally liable.

The Appeals Court reversed this ruling, and ordered that judgment be entered against Merry for \$120,000.

And in Houston, a Federal Court jury convicted Harold Cole on four counts of copyright infringement. Though the charges in the case stemmed from seizures of pirated tapes at the Horse Show in the Houston Astrodome in March 1977, the FBI had previously seized tapes from locations run by Cole in various flea markets around Houston. Sentencing was set for May 21.

Consumers Counter Execs

• Continued from page 12

Building a stereo system is a gradual process as the listener becomes more sophisticated, with disagreement on which component is most important, and whether price is a good indicator of quality.

High-end owners want to deal with knowledgeable salespeople who recognize they don't want to be pitched "on equipment they aren't interested in, with the ultimate satisfaction for stereo buffs that of listening to "pure" undistorted music.

Two approaches to data gathering were utilized in the second phase. The first involved interviews with several kinds of record buyers and equipment purchasers—former software purchasers surveyed a week apart after visits to record stores: infrequent (1-4 albums/year), moderate (5-12) and frequent (over 12) purchasers; low-end (\$300 systems or less) and high-end (over \$1,200) stereo systems owners.

Free-wheeling group interviews lasted about two hours each, led by a trained interviewer with a topic

guide, list of issues and questions, with four RIAA and three EIA groups altogether.

The household experiment used one person from each of 10 families over an eight-week period, with the technique of reintroducing records into households who are infrequent buyers, but have record players. Purpose was to develop clues about rekindling motivation to buy more, and how valuable it would be to expand the market among infrequent and nonbuyers.

In five of the 10 families, respondents bought one or more albums with their own money, one bought a turntable and another bought musical instruments. Respondents and other family members played records more—their own and borrowed albums—and listened to radio more and watched television less.

The study emphasizes that all research is developmental and doesn't provide definitive answers, but does give the industry clues on directions to take. Copies are available from RIAA or the EIA/CEG.

Billboard's Recommended LPs

• Continued from page 90

helped by Mel Collins on sax and Tommy Eyre on piano. There's a Who-like feel to some tunes. **Best cuts:** "Love Goes Underground," "Stop! Wait A Minute," "I'm The One," "On And On," "Black Magic."

TOWNES VAN ZANDT—Flyin' Shoes, Tomato TOM7017. Produced by Chips Moman. One of the pure Texas country/folkies, Van Zandt's first studio album in five years is a polished set of acoustic and electric country blues tunes. Van Zandt's lyrics are first rate narratives and ballads and vocally delivered in authentic Texas country/pop sincerity. A full cast of musicians, utilizing mandolin, harmonica, steel, electric and acoustic guitar, piano and background vocals supports Van Zandt. **Best cuts:** "Loretta," "Flyin' Shoes," "Dollar Bill Blues," "Rex's Blues."

WENDROFF—Kiss The World Goodbye, Ariola SW50030. Produced by Michael Sherman. Michael Wendroff was a New York studio session singer who has sung backup for the likes of Lou Reed and Van Morrison. Here in this debut LP for the label he demonstrates a fine songwriting ability as well as a

strong rock 'n' roll sense. Many of the tunes are upbeat and Wendroff delivers them in an urgent style. The rock instrumentation is also solid. **Best cuts:** "Kiss The World Goodbye," "Time After Time," "A Whiter Shade Of Pale," "New York City, I Ain't Afraid Of You," "Jailhouse Rock."

ROY HEAD—Tonight's The Night, ABC AB1054. Produced by Jimmy Bowen. Head's in good form here on a mixture of tender ballads and mild rockers that have a country feel. Throughout Head maintains an easy going but inviting vocal style and is helped by session players who add keyboards, brass, rhythm and electric guitar, synthesizer, drums and percussion. Strings and background vocalists enrich the fare. **Best cuts:** "Now You See 'Em, Now You Don't," "She's The Shadow Of Jane," "Don't You Love Her," "Tonight's The Night," "Pieces Of My Life."

GOOD BROTHERS—Pretty Ain't Good Enough, RCA AFL12755. Produced by Larry Brown. Though this is the debut LP for the three Good brothers here in the U.S., the brothers have had a previous release in their native Canada. The music is melodic soft rock, with the brothers harmonizing prettily. The band

draws from both country and blues roots, with a fresh and loose delivery. It is a good-times band, doing some original material along with rock 'n' roll covers. **Best cuts:** "Pretty Ain't Good Enough," "Baby What You Want Me To Do?," "Alberta Bound."

soul

THE WHISPERS—Headlights, Solar BXL12774 (RCA). Produced by Dick Griffey, the Whispers. High energy rockers might best describe much of this LP, and what may be surprising to many is that a group well known for its smooth, easy, clean ditties, does equally as well with almost disco numbers. Instrumentation is funky but not overly heavy. A bit of everything ranging from ballads to uptempo is offered. **Best cuts:** "Headlights," "Let's Go All The Way," "The Planets Of Life," "Disco Melody."

RICK JAMES—Come Get It, Gordy G7981R1 (Motown). Produced by Rick James, Art Stewart. This is the first effort by studio guitarist/vocalist James who penned all the tunes. The material ranges from soft soul to driving funk, blending ele-

ments of rock, jazz and r&b in rather longish, rambling cuts. lead vocals are strong as is the female chorus backup. James put together the excellent Stone City Band for this session. **Best cuts:** "Be My Lady," "Mary Jane," "Sexy Lady."

GWEN McRAE—Let's Straighten It Out, CAT2613 (TK). Produced by Frederick Knight, Clarence Reid. An impressive array of pop and r&b material, coupled with McRae's bluesy interpretations makes for pleasant listening. Instrumentation is generally simply structured while background singers are complementary. Guitars are most impressive. Selections come in every tempo on this LP. **Best cuts:** "Early Morning Love," "Tonight's The Night," "Signed Sealed Delivered," "Let's Straighten It Out."

jazz

WAYNE HENDERSON—Living On A Dream, Polydor PD16145. Produced by Wayne Henderson. This is one of those cast of thousands jazz/funk LPs, with no fewer than 50 musicians and vocalists backing Henderson's trombone. The mood is

(Continued on page 96)

Get Trigger Happy

NBLP 7092

A Dynamite New Album That's Gonna Blow You Away!

Trigger with their first smash single "Somebody Like You" NB 920



Richie House

Derek Remington

Tom Nigra

Jimmy Duggan

Produced by Dennis Ferrante and Corky Stasiak for Big Guy Productions
from Casablanca Record and FilmWorks, Inc.



Closeup

THE MARSHALL TUCKER BAND—Together Forever, Capricorn CPN0205. Produced by Stewart Levine.

For its seventh LP, the six-member Tucker band has created a well-paced and inspired gallery of musical portraits portraying persons in love. Each selection explores a different emotion: a variation on the theme.

By end of the seven cuts, an attentive listener has been guided through the gamut of varied feelings universally shared by anyone who

ergy pervades this boogie-beat number which highlights some creative bass work by Tommy Caldwell.

That unending quest for the perfect mate is honestly confronted by the chorus lines, "Dream lover, you're in my mind/oh Lord, why does love have to be so unkind?"

"Everybody Needs Somebody" exploits the feeling set up by "Dream Lover." What happens when a person can never settle on one partner? Taken from the viewpoint of the musician endlessly on the road, this cut examines the ex-



Marshall Tucker Band

MAY 6, 1978, BILLBOARD

has pursued someone as a focal point of affection.

Opener "I'll Be Loving You" captures the frenetic joy and optimism of an embryonic relationship with lilting flute and guitar interplay, bolstered in the Southern tradition by driving rhythms and rich instrumental harmonies.

The earthy lyrics express the hope shared by all new lovers that their unique union will somehow be eternal: "And I'll be loving you until my dying days/and I'll be loving you, just an old fool set in my ways."

The second cut, "Love Is A Mystery," rightfully interjects nagging uncertainty into the situation. Instrumental questions without answers are asked by guitar, bass and sax as the tormented lover wonders if he truly is "in love."

Fearfully, he issues a warning: "I hope you don't think you're gonna change my ways/that's just something I never do/but I'll do mostly anything just to fall in love with you." A haunting sax solo adds the perfect note of honky tonk melancholy.

Closing side one is "Simple Rhymes," the LP's only candidate for a single, based on its more commercial sound. Toy Caldwell's semi-comical musings capture well the man unfamiliar with love, but caught up in that confused, romantic euphoria after having finally stumbled across the right lady:

"Lord it seems my whole life ain't been nothing but trouble/when I try to straighten things out, hell, things just double/ever since I met you, I'm doin' what a man's supposed to do about love."

A funky but contagious country beat, reminiscent of the group's breakout "There Goes Another Love Song," imparts a "rollin' down the road" feeling which carries the listener right along with it. . . . and into side two.

Second opener "Dream Lover" returns us to that agonizing question

of whether or not your partner is "the" one. A restless, searching extreme loneliness which can result. Its slower tempo combines with effective steel guitar work to add just a touch of country tears.

"Change Is Gonna Come" is appropriately titled, since it picks up the tempo with a vengeance. A tightly knit guitar-sax jazz intro holds the promise of a transformation in the lifestyle of a tormented road musician, realizing his love is crumbling due to prolonged absences.

But the final selection graphically portrays the bottom line to any relationship—when one partner inevitably moves on to another. Using only three acoustic guitars played with a healthy dose of blues-based anguish, "Asking Too Much Of You" emerges as the LP masterpiece. An aura of the classic "Scotch And Soda" results, with just enough fret noise to conjure up visions of a nearly empty bottle and two glasses.

A new set of more hurting questions must be asked—questions as to why she's never home anymore, who's the man she's been seen with and why she stayed out all last Saturday night.

But the final question surfaces the one ingredient essential to any relationship and the one which best characterizes this band's truly sensitive concept album—honesty:

"When I ask you to tell me only the truth, that ain't asking too much of you."
RAY HERBECK JR.

Lance To Nashville

LOS ANGELES—Lance Productions, Inc. is moving its main headquarters to Nashville after 25 years in New York. The new address is 1010 17th Ave. S., Nashville 37212. Officers who will be based in the office are Dom Melillo, vice president; John Lance, secretary; and Jake Payne, general operations manager.

General News

EMI America Pulls Fast Action

• Continued from page 4

coming LP. We are making posters announcing the album."

Each artist, indicates Mazza, will have carefully tailored marketing and merchandising programs.

Marketing and merchandising material is being designed by EMI America with Capitol assisting in terms of manufacturing and distribution. All EMI America product will be distributed by Capitol's branch distribution network in the U.S. and by EMI internationally.

"We really have the best of both worlds," states Mazza. "We are a small record company and can make artists feel comfortable in terms of a creative atmosphere. Yet, we have a big corporate machine to deliver for us. We have the resources to move rapidly. A lot of smaller labels don't have that type of advantage."

The release schedule shapes up as Spellbound in May, Michael Johnson in June, Walter Zvol in July, Kim Carnes in August and the "established act" in the September/October period.

All new artists the label is looking at now are being primed for the January to March period of 1979.

"We won't release anything before that period," says Mazza, "because most majors come with key product and new artists get lost in the shuffle. They get overwhelmed and can't evolve."

Interjects a&r chief Grierson elaborating on the artist roster policy, "We are not looking to stack up a bunch of artists and then throw it all out on the street. In the first 12 months of operation we will probably have 10 acts maximum."

"We'll remain flexible in that sense. We want product we really believe in. Why put out 10 LPs a month when you only really believe in two of them?"

Recordland's Vast Growth: 25 New Spots

LOS ANGELES—Allan Rosen of Recordland, Lubbock, Tex., joins the growing fraternity of industry executives who back up their bullish attitudes with strong store expansion forecasts.

Rosen, who now operates 12 Flip Side stores in Texas and New Mexico, says he will open a store approximately every 75 days starting in November for the next five years.

Rosen, who would not disclose any specific locations, expects to add approximately 25 stores through 1983. Locations will range from strip centers through malls and free-standing stores. Rosen intends to open his first outlets in Oklahoma during the building spurt, he says.

Recordland, parent company of the chain, is acquiring its first computer, an IBM 34, this fall to complement the growth.

Rosen says he intends to set up a telephone cassette stores' linkup aimed to provide line-by-line album sales information.

This procedure will enable him to fluently adapt to bar coding when it establishes in the industry.

Rosen and Bryan Edwards of Edwards Electronics, also in Lubbock, have opened up their second joint retail outlet. This one in Abilene occupies approximately 5,000 square feet. Flip side has 2,000 square feet in records, tapes and accessories. The first razor-and-blades store opened in 1977 in Lubbock.

Grierson says Michael Johnson's background included a stint with the Back Porch Majority as well as the Chad Mitchell trio, which at that time included John Denver. Johnson also studied guitar at the Conservatory of Liceo in Barcelona with classical great Graciano Tarrago.

Bill Halverson is producing Spellbound which Grierson feels, "has a distinctive rock 'n' roll sound."

Danny Moore is producing the Kim Carnes project.

"Kim is changing direction from what she's done in the past," says Grierson, "to a more contemporary, funkier sound."

Walter Zvol is a "straight ahead rock 'n' roller" who has been playing

Canadian clubs for years. The Toronto-based artist is a physical fitness buff who incorporates acrobatics into his live performances.

All of EMI America's artists, indicates Mazza, will be live performing-oriented.

The district promotion staff includes Alan Marks, Washington, D.C.; Gary Gersh, Seattle; Christie Marcus, San Francisco; Chuck Dunaway, Dallas; Joe Isgro, Los Angeles; Don Burt, mid-South; John Hey, Cleveland; Jack Ashton, Detroit; Lynn Gilbert, New York; Paul Barrette, Boston; Michael Harris, Miami; Dorris Purcelli, St. Louis/Minneapolis; Gene Temple, Chicago; Bob Alou, Atlanta; and Ellen Feldman, national secondary.

Faint Pulse Finally Fades

• Continued from page 1

ably presents the biggest loss in the programming area. Many program directors used Pulse as an additional guide in determining format strength. It is generally acknowledged that Pulse figures have treated contemporary formats more favorably than Arbitron.

This is also true of black formats. Some observers say this comes about because there is a bias toward the Arbitron's diary keeping method which encourages older listeners to respond in greater numbers to Arbitron's surveys. Arbitron now virtually becomes a monopoly in surveying radio listenership.

"We're closing the doors," Roslow says. "We just didn't have the support to pull it off. Our market list has dwindled to fewer than 90. Our accounts receivable are sky high. IBM and Leasco (the companies which lease Pulse its computer equipment) just won't wait anymore. We've run out of borrowing power. There's no light at the end of the tunnel."

Roslow says he believed in Pulse and its research methodology, and "I put a lot of my own money into it. Personal interview is an expensive methodology (versus Arbitron's diary method), but I believe it is the best."

Roslow notes that while watching "Holocaust" on television recently he remarked to his wife about the miniseries, "It's 1939. Don't these people see the handwriting on the wall? Why don't they get out?" He says she replied, "Don't you see the handwriting? Why don't you get out?"

With the company going under, about 40 persons will be without jobs. Roslow says he is trying to place at least some of them, the ones who have been with the company for 10 years or more. Roslow has been with the company 17 years.

Pulse reached its peak in the 1950s and 1960s. Roslow reasons that his company ran into trouble when Arbitron was acquired by Control Data. "Then they had the capital to expand. We were undercapitalized and couldn't compete."

Pulse's biggest problem was the loss of agency support. Because the agencies would not use the service—about 98% of national radio buys are based on Arbitron—stations would not pay for the service. The lack of support snowballed as Roslow cut the list of markets surveyed. When the doors closed Pulse was surveying fewer than 90 markets while Arbitron is surveying 168 this spring.

Pulse completed and delivered 10 books for the January/February rating period. None will be done for April/May. Roslow notes that he is sending checks back that had come in as deposits for these books.

Roslow complains: "Everybody talks about an alternative service (to Arbitron) until it comes time to sign on the dotted line." He warns of future troubles for Burke and Audits & Surveys' TRAC 7. "They don't have any agency support."

Burke is on the verge of starting a rating service and Audits & Surveys is only in the planning stages.

Pulse is the second rating service to quit the business in the past two months. In March The Source, which was much newer a service and never got beyond four markets, folded.

If anything continues of Pulse it might be custom market research. This is headed by Richard's brother Peter. It does about \$250,000 in business annually and Peter hopes to continue it.

GOODY ADS FOR VIDFILM

NEW YORK—First major ad push by the Sam Goody chain for prerecorded videocassette programming was noted in the Sunday (23) New York Times double-page spread highlighting the 20th Century-Fox catalog of 50 movie releases.

Positioned next to home VTR hardware, the "Any Night At The Movies" piece offered flicks in Beta or VHS formats at \$50 and \$52 respectively for up to two hours, and \$70 or \$72-\$75 for longer programs. As noted earlier (Billboard, Feb. 18, 1977), the program appeal is being tested at the flagship Radio City store here for the time being.

'Dune' LP Dispute

LOS ANGELES—Sci-fi author Frank Herbert is suing Creed Taylor, CTI Records; Record Merchandising, local distributor, and David Matthews and Geoffrey Mandel in Federal District Court here, claiming his literary work was used by the defendants without his approval.

Herbert asks no less than \$200,000 in treble damages because the defendants appropriated his title, "Dune," for a CTI album and mapped out the album's musical contents based upon themes from his tome, he charges.

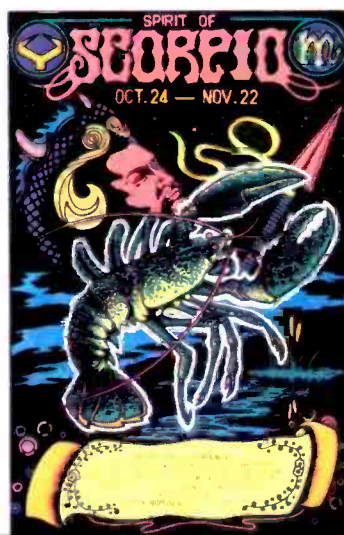
Bema Activated

LOS ANGELES—Bema Music Co. has been activated as the publishing division of Epic/Sweet City Records. Gary Doberstyn has been tabbed professional manager of the firm.

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Billboard's

Billboard SPECIAL SURVEY For Week Ending 5/6/78

Number of singles reviewed
this week 78 Last week 83

Top Single Picks

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BARRY MANILOW—Even Now (3:28); producers Ron Dante Barry Manilow writers B Manilow M Panzer publisher Kamakazee BMI Arista AS0330 The king of big-building ballads follows the goodtimey "Can't Smile Without You" with a more stately dramatic record, the title track of his top 10 album. From the trademarked soft piano opening to the booming build, it is one of Manilow's classiest efforts. And he has hit the top 30 with all 10 of his previous Arista singles.

ERIC CLAPTON—Wonderful Tonight (3:13); producer Glyn Johns, writer Eric Clapton, publisher Stigwood BMI RSO RS895 This is perhaps Clapton's prettiest and mellowest love ballad in some time and a tasty followup to "Lay Down Sally." Clapton's guitar is the instrumental centerpiece especially effective on the vocal interludes. Marcy Levy adds background harmonies.

CHICAGO—Take Me Back To Chicago (2:57); producer James William Guercio writers D Seraphine D Hawk Woinski publisher Balloon Head/Big Elk ASCAP Columbia 310737 The third single from the veteran group's eleventh album is a cool easy tempo number which is perfect radio fare for summer. A soft, smooth opening gives way to a hotter sound of horns and soulful female voices, as the nostalgic storyline unfolds.

DONNA SUMMER—Last Dance (3:17); producer Giorgio Moroder, writer Paul Jabara, publisher Primus Artists/Olga BMI Casablanca NB926DJ This cut opens deceptively with a soft and slow segment that suddenly bursts into the pulsating driving disco-based heart of the song. Summer's vocals are strong and expressive on this irresistible number that steadily builds. Cut is from "Thank God It's Friday" soundtrack.

PAUL DAVIS—Darlin' (2:59); producers Phil Benton, Paul Davis, writers Mike Love Brian Wilson, publisher Irving BMI Bang BDJ736 As a followup to his Top 10 "I Go Crazy," Davis does a fine remake of this Beach Boys classic. The vocals are smooth, clean and the instrumentals solid. The record has a strong summertime upbeat sound.

recommended

LE BLANC & CARR—Midnight Light (3:30); producer Pete Carr, writers Lenny Le Blanc, Eddie Struzick, publishers Carrhorn BMI/Music Mill ASCAP Big Tree BT16114. (Atlantic).

REO SPEEDWAGON—Roll With The Changes (3:49); producers Kevin Cronin, Gary Richrath, writer K Cronin, publisher Epic, ASCAP, Epic 850545.

MELANIE—Knock On Wood (3:29); producer Peter Scheer, writers Eddie Floyd Steve Cropper, publisher East Memphis, BMI, Midson International MCA40903.

MANFRED MANN'S EARTH BAND—California (3:55); producers Manfred Mann, Earth Band, writer Sue Vickers, publisher WB ASCAP, Warner Bros. ABS8574.

MIKE FINNIGAN—Just One Minute More (3:32); producer Ron Nevison, writers A. Kooper, R. Supa, publishers Joans Bones, BMI/Colgems-EMI/Glory, ASCAP, Columbia 310741.

MICHAEL MURPHEY—Nothing Is Your Own (2:59); producer John Boylan, writer M Murphey, publisher Timberwolf, BMI Epic 850540.

JOHN STEWART—Promise The Wind (2:28); producer Mentor Williams, writer John Stewart, publishers Bugle/Stigwood, BMI RSO RS894.

JIMMIE MACK—There Was Love (3:07); producer Michael Tschudin, writer Jimmy Mack, publisher Beechwood BMI, Big Tree BT16115 (Atlantic).

JIGSAW—Only When I'm Lonely (3:20); producer Clive Scott, Des Dyer, writers C. Scott D. Dyer, publisher Belsize ASCAP 20th Century TC2369.

HORSLIPS—Sure The Boy Was Green (3:50); producers Alan O'Duffy, Horslips, writer Horslips, publisher Dick James DJM DJUS1036.

STARBREAKER—The Sound of Summer (2:38); producer John Carter, writers Carter, Shakespeare, publisher Moth, BMI Chrysalis CHS2133.

KRISTY & JIMMY McNICHOL—He's So Fine; producers P. Margo, M. Margo, writer Ronnie Mack, publisher Bright Tunes, BMI RCA PB11271A.

NO DICE—Why Sugar (3:45); producer Robert Waco, writer Gary Strange, publisher Anglo-Rock, BMI, Capitol P4579.

THE PLANOTONES W/Prot. LaPlano—Rock And Roll Is Here To Stay (2:45); producer Kenny Vance, writer D White, publishers Kenny Vance, writer D White, publishers Singalar/Golden Egg, BMI A&M 2040S.

KRIS KRISTOFFERSON—Forever In Your Love (3:17); producer David Anderle, writers K Kristofferson, M Utley S Bruton, publishers Resaca BMI/Music City, ASCAP Columbia 310731.

LANE CAUDELL—Hanging On A Star (3:18); producer Rick Jerrard, writers Lane Caudell, Phyllis Molinary, publisher Blue Monday, BMI MCA MCA40901.

PAUL EVANS—Hello, This Is Joannie (The Telephone Answering Machine Song); producer Bill Spitalisky, Spring SP183.



RAYDIO—Is This A Love Thing (3:28); producer Ray Parker Jr., writer Ray Parker Jr., publisher Raydio, ASCAP Arista AS0328 This quasi-novelty cut asks that timeless musical question, "Do you want me just for my body?" Clever dialog between a sassy female and a male is the hook. Center break features an interesting electronic twang of a solo. Strong follow-up for the group's Top 10 pop hit "Jack And Jill."

LOU RAWLS—One Life To Live (3:10); producers Kenneth Gamble, Leon Huff, writers K Gamble, L Huff, publisher Mighty Three, BMI Philadelphia International ZS83643 (CBS). Rawls' powerful and deep voice is clearly evident on this effort, a string-laden, soulful uptempo number. Funky rhythm section, including brass, and background female vocalists, add a zesty, solid foundation.

recommended

MAZE—Travelin' Man (3:30); producer Frankie Beverly, writer Frankie Beverly, publisher Pecie, BMI, Capitol P4580.

ASHFORD & SIMPSON—By Way Of Love's Express (3:34); producers Nickolas Ashford, Valeria Simpson, writers Nickolas Ashford, Valerie Simpson, publisher Nick-O-Val, ASCAP Warner Bros. WBS8571.

PRINCE PHILLIP MITCHELL—One On One (4:47); producer Prince Phillip Mitchell, writer Prince Phillip Mitchell, publisher Hot Stuff, BMI, Atlantic 3480.

LEROY HUTSON—In The Mood (3:40); producer Leroy Hutson, writer J Mendall, publishers Bring It Back Home/Silent Giant/Aopa, ASCAP, Cutrom CMS0139.

CARRIE LUCAS—The Edge Of Night (3:04); producers Dick Griffey, The Whispers, writer M McCurtis, publisher Spectrum, ASCAP, Solar JH11263.

HUBERT LAWS—False Faces (3:49); producer Hubert Laws, writer H. Laws, publisher Hulaws, BMI Columbia 310736.

BOBBY BLAND—Love To See You Smile (3:41); producers Al Bell, Monk Higgins, writers David Ervin/Kenny Pierce, publisher Alvert BMI, ABC AB12360.

JEAN TERRELL—Don't Stop Reaching For The Top (3:39); producer Bobby Martin, writers James Davis, Jeffrey Osborne, publishers Irving/McDorsboy, BMI/Almo/McRovscod ASCAP, A&M 2039S.

MELBA MOORE—I Don't Know No One Else To Turn To (3:40); producers G McFadden, V Carstarphen, J Whitehead, writers G McFadden, V Carstarphen, J Whitehead, publisher Mighty Three, BMI Buddah BDA596.



MEL TILLIS—I Believe In You (2:25); producer Jimmy Bowen, writers Buddy Cannon, Gene Dunlap, publishers Sabal, ASCAP/Sawgrass, BMI MCA MCA40900. Tillis moves to a more MOR country sound with this ballad that's backed with full, vocal accompaniment. Climatic strings, piano and brief flute interludes enhance his smooth vocal delivery.

BILLY "CRASH" CRADDOCK—I've Been Too Long Lonely Baby (2:04); producer Dale Morris, writer John Adrian, publisher Pick A Hit, BMI Capitol P4575. Shifting gears from his last Capitol release, Craddock slows down with this 60s style ballad that relives the sound of that era. Backup vocals combine with piano and strings to tastefully heighten the feel.

JACKY WARD & REBA McENTIRE—Three Sheets In The Wind (2:45); producer Jerry Kennedy, writers Sharon Thompson-Randall, L Thompson, publisher Jidobi, BMI Mercury 55026. This first duo effort for Ward and McEntire allows their complementary vocals to take prominence with electric guitars taking intermediate breaks. Side two of this one should be a strong consideration for airplay as well. Flip Side: "I'd Really Love To See You Tonight" (2:19); producer Same, writer Parker McGee, publisher Dawnbreaker, BMI.

VERN GOSDIN—Never My Love (2:51); producer Gary S. Paxton, writers Don and Dick Addriss, publisher Warner-Tamerlane, BMI Elektra E45483. Guitars, piano and strings provide soft accompaniment as Gosdin performs this tune first made a hit by the Association. Columbia artist Janie Fricke adds vocal accompaniment blending well with Gosdin's easy delivery.

LINDA RONSTADT—I Never Will Marry (3:12); producer Peter Asher, writer Fred Hellerman, publisher Sanga, BMI, Asylum E45479. Simple acoustic guitars surround Ronstadt's sensitive and interpretive presentation of this mellow ballad reflecting the heartbreak of love. The cut is also enhanced with Emmylou Harris' harmonizing vocals.

BARBARA FAIRCHILD—The Other Side Of The Morning (1:59); producer Billy Sherrill, writers P. Tillis-S. O'Brian, publisher Sawgrass, BMI Columbia 310607. Fairchild's vocals add vitality and sincerity to this mid-tempo offering while strings, piano and guitars accentuate the song's flowing and relaxing mood.

DON KING—Don't Make No Promises (You Can't Keep) (3:05); producer Bill Walker, writers Don King/Dave Woodward, publisher Wiljex, ASCAP, Con Brio CBK133. Lively piano and guitars set the rocking tempo for this foot-tapping tune. King's enthusiastic rendering combined with vivid vocal accompaniment make this an energized contender.

recommended

JOHNNY RUSSELL—You'll Be Back (Every Night In My Dreams) (2:44); producer Jim Vienneau, writers Wayland Holyfield-Johnny Russell, publishers Maplehill/Vogue/Sunflower Country, BMI Polydor PD14475.

LA COSTA—#1 With A Heartache (3:00); producer Doug Gilmore, writers N Sedaka-H Greenfield, publisher Neil Sedaka, BMI, Capitol P4577.

JERRY NAYLOR—Rave On (2:17); producer Ray Ruff, writers B. Tighman-S. West-N. Petty, publisher McCartney BMI, MC Records MC5010F.

STONEWALL JACKSON—Spirits Of St. Louis (2:56); producer Aubrey Mayhew, writers R. Bowling-R. Jones, publisher Little Darlin' Sound and Picture Co., Little Darlin' LD7800.

LOIS KAYE—I'll Leave In The Middle Of The Night (2:25); producer Brian Fisher, writer Harry Middlebrooks, publisher Blackwood/Fullness/Center Stream, BMI, Ovation OV1105.

JIMMIE PETERS—I Will Always Love You (3:07); producer Jerry Gillespie, writer Dolly Parton, publisher Owepar, BMI Mercury 55025.

RED SOVINE—The Days Of Me And You (2:36); producer Tommy Hill, writer Charlie Craig, publisher Power Play, BMI, Gusto SD188.

BIG BEN ATKINS—We Don't Live Here, We Just Love Here (3:27); producers Sonny Limbo & Mickey Buckins, writer Mickey Buckins, publisher Lowery, BMI GRT GRT161.

LARRY CURTIS—It Feels Like Love For The First Time (3:15); producer E. J. Gurren, writers L. C. Lynum-T.A. Wargo, publishers E. J. Gurren & April, ASCAP Scrimshaw S13151S.



SHEILA & B. DEVOTION—Singing In The Rain (3:28); producer Claude Carrere, writers Nacio Herb Brown, Arthur Freed, publisher Robbins, ASCAP, Casablanca NB923DJ.



RALPH MacDONALD—The Path (Part Two) (3:00); producers Ralph MacDonald, William Salter, William Eaton, writers Ralph MacDonald, William Salter, William Eaton, publisher Antisa ASCAP Marlin 3319.



NANCY WILSON—I'm Gonna Let Ya (3:04); producer Clarence K. McDonald, writers Basket, McDonald, Groves, publisher Olde World, Capitol P4578.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 92

mellow, the horns upfront, backed by a solid rhythm section, with the vocalists providing the color and the string section in back filling the holes and smoothing it all. There is not much room there for solo work, but the pieces hold together very well. **Best cuts:** "Hot Stuff," "You Think Of Her," "Mysterious Maiden."

PHIL WOODS QUINTET—Song For Sisyphus, Century CRDD1050. Produced by Norman Schwartz. Eight-tune entry by the veteran Woods shows him cavorting effortlessly on alto and soprano saxophones with a solid rhythm section featuring Mike Melillo's pretty pianistics. Cut in NY direct-to-disk, Woods and combo offer five unhackneyed standards in addition to three contemporary instrumentals and all are performed excitingly. **Best cuts:** "Summer Afternoon," "Nuages," "Change Partners."

FRANK STROZIER SEXTET—Remember Me, Inner City 2066. Produced by Nils Winther. His first LP in some 15 years, Strozier reasserts his talents as an alto saxophonist with this program of seven tracks, five of which are his own compositions. A strong plus is Harold Mabern's piano. Tuba by Howard Johnson also complements the Strozier group's jazz. **Best cuts:** "Get Out Of Town," "Remember Me," "Hit It."

disco

D.C. LaRUE—Confessions, Casablanca NBLP7098. Produced by Bob Esty. This is charged up disco music at its best. Seven tracks and each possess a dynamic, rhythmic structure helped by Chuck Rainey's bass lines, Mike Baird's drums, fancy synthesizer work from Esty and strings. Other standout musicians round out the package. LaRue's seductively inviting lyrics and vocal presence is a big plus and he's helped by gutsy background vocalists. **Best cuts:** "I'll Wake Up Screaming In The Middle Of The Night," "Let Them Dance," "Dancing With Strangers," "Lady In Atlanta."

LIPSTIQUE—At The Discotheque, Tom 'n' Jerry TJ4701. (Salsoul). Produced by Jurgens Korduletsch. All the disco ingredients are here—thumping rhythm, chant vocals, zippy instrumentation—but they are displayed with rather more flair than usual. Repertoire choice is interesting, too, particularly on the flashy, bouncy danceable 17-minute medley which takes up the first side, and the segue of "Venus" and "Light My Fire." **Best cuts:** Those named.

VOYAGE—Marlin 2213 (TK). Produced by Roger Tokarz. Voyage is a group of four French musicians who play a funky brand of disco. With a heavy percussive base, and three vo-

calists, a variety of sounds come through. Strings, horns, synthesizers back the stand rhythm section. **Best cuts:** "From East To West," "Ladyn, America," "Scotch Machine," "Orient Express."

latin

DANIEL TORO—Esta Cancion Habla Por Mi, Microfon 76097. Produced by Jose Carli. In this set of 12 tunes, Toro's haunting and engrossing South American folkloric base provide personality and distinctiveness within a polished orchestrated package. His excellent acoustic guitar work and arranger Carli's attractive folkloric instrumentation add to the work's appeal. **Best cuts:** Take your pick.

NELSON GONZALEZ & HIS BAND—TR 133X. Produced by Ira Herscher. Gonzalez is a young tres virtuoso and veteran salsa sideman with Ismael Miranda, Tipica 73. Grupo Folklorico and Los Kimbos. His first solo effort is somewhat disappointing. It suffers from uneven material, a lifeless horn section and muddy recording quality. Still, there's good, solid salsa here and a promise for improved future efforts. **Best cuts:** "Toitico," "Distancia," "Sabrocito Bongo."

LAS HERMANITAS PONCE—Arriba ARS5001. No Producer listed. This Mexican folk duo offers a dozen pleasant tunes all

penned by Angel Barragan except one by duo member Maria Felix Ponce. All cuts are under three minutes with simple but attractive guitar accompaniment. Liner notes say the young sisters record for Musart in Mexico and licensed to this new label in the U.S. **Best cuts:** "Perdi A Mi Madre," "Derecha La Flecha," "Juntemonos," "Sendero Triste."

classical

LEONTYNE PRICE: PRIMA DONNA, VOL.4—New Philharmonia, Santi, RCA ARL12529. Price moves from one high point to another in this chronology of big arias from Mozart to Menotti. The bigness of the program is matched by her big, still-resplendent voice and the bigness of her interpretations. "Marietta's Lied" from "Die Tote Stadt," "Song to the Moon" from "Rusalka," "La Luca Luna" from "Macbeth" and others are in a class by themselves.

BEETHOVEN: VIOLIN-PIANO SONATAS, COMPLETE—Perlman, Ashkenazy, London CSA2501. Ashkenazy and Perlman have brought the full measure of their enormous technical and intellectual faculties to bear on this cycle, and there are enough interpretive riches here for a lifetime. The set, recorded sound of great warmth and clarity, is one of the major chamber music achievements of the 70s, arguably the best of the many integral recorded editions of this music.



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Music Execs In Venice

Continued from page 79

any; Tom Rounds of Watermark Productions, Los Angeles, a radio indication firm, and John Cohen, owner of Disc Records of the U.S., a major retail chain. Mort Nasatir of Billboard Broadcasting Corp. is the chairman.

Scheduled to appear on a panel devoted to "New Techniques In Talent Negotiations" are Bob Krasnow, Warner Bros. Records talent vice president; Terry Connolly, managing director of Chrysalis Music, U.K.; attorney Michael Balin and U.S. attorney Fred Gaines, the panel chairman.

Scheduled to appear on the panel "Movies And Music" are Barney Miles, president of Motown Records, U.S.; Stig Anderson, Sweden Music, Sweden; Sam Trust, president of TV Music, U.S.; Don Ellis, Columbia Records vice president, U.S.; Al Coury, president, RSO Records, U.S.; Mike Stewart, president of Interworld Music Group, U.S., is the chairman.

Scheduled for the "Retailing Around The World" panel are John Cohen of Disc Records, U.S.; Dave Rothfeld, vice president, Korvettes, U.S., and chairman Russ Solomon, president of Tower Records, U.S.

Scheduled for the panel "Bridging The Gap Between East And West" are Des Brown, Chrysalis Records, U.K., international director; Roman Waschko, Billboard's Polish correspondent and Paul Drew, U.S. radio consultant, the chairman.

Scheduled for a panel on the importance of public relations are Herbert Winter, head of group public relations for Polygram, Europe and Bob Altshuler, vice president for press and public affairs, CBS Records, U.S.; Norman Winter, U.S. public relations executive, is chairman.

Moody Blues

Continued from page 22

ject and catalog items by the Moody Blues. It contains 10 songs, two each written by Lodge and Thomas, one by Pinder and four by Hayward.

The Moody Blues' worldwide disk sales to date exceed a reported 26 million. Its first seven concept albums, from "Days Of Future Passed" (1968) to "Seventh Sojourn" (1972), have spent a total of 472 weeks on the Billboard Top LP and Tape chart.

**RIAA
Certified
Records**
Gold LPs

"FM" soundtrack on MCA.

Singles

Parliament's "Flashlight" on Casablanca. Disk is its second gold single.

Platinum LPs

Samantha Sang's "Emotion" on Private Stock. Disk is her first platinum single.

Queen's "We Are The Champions" on Elektra. Disk is its first platinum single.

Scheduled for a panel on "The Jazz Market" are Bruce Lundvall, president of CBS Records, U.S. and CBS artist Herbie Hancock. Mike Hennessey, Billboard's European editorial director, is chairman.

Pencilled for a panel on "Specialized Marketing" are Chris Peters of Peters International, U.S.; Barry Collier of Ronco Teleproducts, U.S., and Ray Kives of K-tel, Canada.

"The Importance Of The World Music Industry" is the theme of a speech by David Horowitz, office of the president of Warner Communications Inc., U.S.

Tabbed for the session on training tomorrow's executives are Leslie Hill, EMI managing director, U.K.; Don Dempsey, senior vice president and general manager of Epic/Portrait/Associated Labels for CBS, U.S.; Lillian Bron, managing director Bron Records, U.S.; Angela Singer, operations manager, Associated Distributors, U.S.; Misa Watanabe, president, Watanabe Music, Japan. Mickey Granberg, executive director of NARM, U.S., is the chairman of the latter segment of the panel devoted to growth potential for women.

Scheduled for the panel "Harnessing The Computer" are Bob Sumner, president of RCA Records, U.S.; and Shelly Harrison, chairman of Symbol Technologies, U.S. Charles Smith, president of Pickwick International, U.S. is chairman.

Scheduled for the panel on "How The Young Publisher Views The Future" are Geoffrey Heath, Heath Levy Music, U.K.; Roland Kluger, president, Roland Kluger Music, U.K.; Gilbert Marouani, manager, Les Editions Marouani, France; Peter Meisel, director, Meisel Music of Germany; Ralph Peer II, vice president, Peer-Southern Music, U.S. and Kuni Muri, president of Alfa Music, U.S.

Tucson Police Hold Beach Boy

PHOENIX—Beach Boys' drummer Dennis Wilson was arrested in his Tucson motel room Monday (24) and charged with contributing to the delinquency of a minor.

Police said they arrested Wilson, 32, after finding him in his room with an unidentified 16-year old girl. Police went to the room after receiving a telephone call from the girl's mother. Officers said there was evidence that alcoholic beverages had been in the room.

Wilson pleaded innocent to the charge and was released on \$1,000 bail. Arraignment was set in Pima County Superior Court on Friday (28).

Wilson's attorney, Tom R. Clark, said he would try to have the charge dismissed. "He is charged with a misdemeanor and every lawyer wants to get a misdemeanor dropped," Clark said.

Wilson faces a maximum one-year prison sentence and \$350 fine if convicted.

Wilson's arrest came at the end of a 10-date Beach Boys concert tour to cities in the Southwest. The group had appeared before 11,000 persons at the Univ. of Arizona the night before the arrest. **AL SENIA**

Lyons Goes Epic

NEW YORK—Epic Records has signed an exclusive production deal with Gary Lyons, whose production credits include Foreigner, Crawler, Wet Willie and the newly signed Epic rouser, Champion.



PEACE CONCERT—Island Records' reggae artist Bob Marley, center, ecstatically joins hands with Jamaican Prime Minister Michael Manley and opposition leader Edward Seaga during the benefit concert at Kingston's National Stadium April 22 as bodyguards look on. Concert brought together artists Dillinger, Peter Tosh, Big Youth, Donna and Althea, Denis Brown and others. It was Marley's first Jamaican appearance since an attempt on his life last year and it symbolized his hope for a lasting peace on the island.

ABC's First Quarter

Continued from page 6

gospel and jazz exposure. Diener maintains that ABC's independent distributors have helped greatly in these areas. "With jazz, we recently dug into our archives and found a lot of old reissue jazz material mainly by Sonny Rollins and John Coltrane which we have found is in demand."

He notes that ABC's New York office, managed by Barbara Harris, is also a vital link in the chain, explaining that the office is the label's publicity and artist relations liaison. "We need that because so many things are happening in the East."

ABC is also taking major steps in terms of changing the production of some of its established acts such as Bobby Bland, who is being produced by Al Bell and B.B. King produced by the Crusaders. Diener says

the idea is to give both King and Bland a more contemporary feel.

Although the company cut its artists roster, it is also signing new acts. "Now that we can see the results of the past six months, we're starting to selectively go back to signing acts."

As for where Diener's getting these performers, he says, "A lot of people have been watching this label closely and they're starting to realize we are selling and bringing home a lot of records. For example, this week we have three LPs in the top 25.

"We're generating a lot of energy, people are looking at Tom Petty and the Amazing Rhythm Aces and sensing that there is a lot of energy here. We have a smaller roster and may do smaller volume than some other labels at this time but the industry is beginning to know that we have a lot of dedication."

New CBS \$50 Mil Georgia Plant

Continued from page 10

(for the new plant to meet our own current and future needs as well as the anticipated strong growth of the U.S. record industry in the years ahead," says Walter Yetnikoff, president of the CBS Records Group.

"To satisfy our share of the exploding industry demand, we have determined that the expansion of our own facilities was the most efficient approach to solving the problem of shortfall in manufacturing capacity that has developed in the U.S. record industry."

The new facility, announcement of which has been expected since the summer, became necessary when demand for records began to overtake the industry's capacity to produce them.

One of the major issues in the Pitman strike has been mandatory work on Sundays.

Chris Sickles, federal mediator in the strike says that the union membership rejected Saturday (22) the latest proposals from the company. She says no new meetings are presently scheduled.

Though CBS is insisting that it is business as usual despite the strike, its effects are making themselves felt. Priority accounts and releases are being serviced through the company's other pressing facilities and outside facilities. However, there have been some delays on second line product, sources say.

"We are getting some of our product pressed at the Terre Haute plant, and we are also utilizing some out-

side pressers," says Bob Fead, senior vice president and marketing and distribution director for A&M, one of the labels whose product is normally pressed at Pitman.

Probably the greatest difficulty was in the initial period, when we had to get our customers adjusted to longer waiting periods," he continues. But now they (CBS in Terre Haute and independent pressers) tend to give us the flexibility that we need, so it's not too bad.

"It's one big pain," says Marvin Schlachter, president of Prelude *(Continued on page 105)*

College Concerts Improve

Continued from page 3

but also a fewer percentage of sell-outs.

"We had Billy Joel the day his album was released," says Lobel, "and we only sold 1,700 tickets in the 2,500-seat Mackey Auditorium. Randy Newman was here two weeks after his album was out and sold 2,000 tickets. It was a matter of bad timing."

At Florida State Univ. at Tallahassee, Mark Striffler, assistant director of the Leisure program office, says that while the quantity of shows remained the same, the quality was upgraded due to more diversity and an emphasis on attracting other than students to the shows. "We've geared ourselves more towards the community in generating ticket sales," he says. Bob Davies, of the

Country Gala On ABC-TV

Continued from page 3

with Capitol's Asleep At The Wheel as touring band of the year.

The career achievement award, for "hanging in there," went to Johnny Paycheck, who struck a universal chord last year with his Columbia smash "Take This Job and Shove It."

Mercury's Statler Brothers won as top vocal group, and Billy Parker of KVOO in Tulsa was named best country disk jockey for the second time in three years.

Topping the instrumentalist awards, Billy Armstrong won his 13th straight prize as best fiddle player. Larry Booth and Curtis Stone tied for best bass; Archie Francis and George Manz tied on drums. Roy Clark won for guitar, Hargus "Pig" Robbins for keyboards, Buddy Emmons for steel guitar and Charlie McCoy, the harmonica player, for specialty instruments.

The show was cohosted by multiple winner Kenny Rogers and Donna Fargo & Barbara Mandrell, neither of whom was nominated this year. All three performed, as did Charlie Rich, Doug Kershaw, Freddy Fender, Stella Parton, Eddie Rabbitt and Mickey Gilley, who won all five top awards last year, one more than Rogers' haul this year.

The show will air May 23 as a 90-minute late-night special on ABC-TV.

Lifelines Marriages

Ronnie James Dio, a member of Ritchie Blackmore's group Rainbow, to Wendy Gaxiolo April 7 in New Canaan, Conn.

★ ★ ★

Marty Kuritz, president of the Hit machine music and record companies, San Diego, to Sandi Grant April 22 in San Diego.

Deaths

Roy E. Minninger, 71, former New York agent for Music Corp. of America and Consolidated Radio Artists and later West Coast agent for Pantages Theatre Corp., April 9 in Allentown, Pa. Before entering the booking field, he was vocalist in the late 30s with such bands as Isham Jones, Johnny Mesner, and Teddy Black. He is survived by his widow, a son, two sisters and a grandchild.

MAY 6, 1978, BILLBOARD

Billboard HOT 100 Chart Bound

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WONDERFUL TONIGHT—Eric Clapton (RSO 895)
LAST DANCE—Donna Summer (Casablanca 926)
SEE TOP SINGLE PICK REVIEWS. page 96

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.

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HOT 100 A-Z-(Publisher-Licensee)

Alphabetical index of songs and artists from the chart, including titles like 'An't Gonna Eat Out My Heart', 'Baby Hold On', 'Baby's Coming Back', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

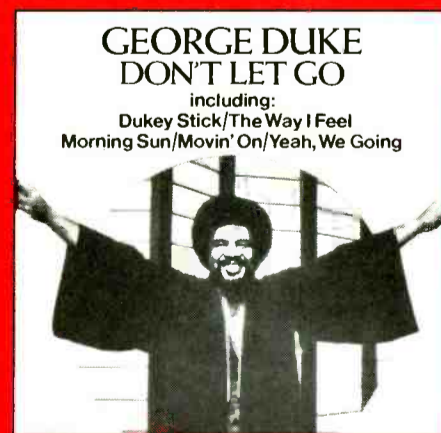


George Duke. He reached gold once. Now, he won't let go.

Last time out, George Duke's outrageous talents lifted him to a new level of success—his first gold record for the hit album, "Reach for It." JE 34883

He tasted what it's like at the top. And now Duke's given us the follow-up that's going to keep him there. A new album called "Don't Let Go." With the fast-rising single "Dukey Stick." 8-50531 Already, it's making all the right moves to take George Duke even higher.

JE 35366 "Don't Let Go," featuring the hit song, "Dukey Stick."
New from George Duke, on Epic Records and Tapes.



5/12 Oklahoma City, 5/13 St. Louis, 5/14 Dayton, Ohio, 5/16 Morristown, N.J., 5/19 Atlanta, 5/20 Dallas, 5/21 Austin, 5/24 Milwaukee, 5/25 Indianapolis, 5/27 Chicago, 5/28 Toledo, 5/29 Detroit, 6/2 Kansas City, 6/3 Denver, 6/9 Houston, 6/11 St. Petersburg, 6/16 Nashville, 6/17 Greensboro, 6/22 Philadelphia, 6/23 Cincinnati, 6/24 Cleveland, 6/25 Hampton, Virginia, 6/28 New York City, 6/29 Boston, 7/1 Saratoga, N.Y., 7/7 Pittsburgh, 7/8 Washington, D.C., 7/15 Memphis, 7/21 Minneapolis, 7/22 Milwaukee, 7/28 Oakland, 7/29 Phoenix.

Billboard TOP LPs & TAPE

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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					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE											
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL				
★	1	24	SOUNDTRACK Saturday Night Fever RSO 2-4001	▲							36	28	13	RAYDIO Arista AB 4163	7.98		7.98	7.98			★	87	2	O'JAYS So Full Of Love Philadelphia International JZ 35355 (CBS)	7.98		7.98	7.98					
★	3	4	WINGS London Town Capitol SW 11777	▲							★	42	5	SOUNDTRACK American Hot Wax A&M 6500	11.98		11.98	11.98			72	69	24	QUEEN News Of The World Elektra 6E-112	▲		7.98	7.98	7.98				
	3	24	ERIC CLAPTON Slowhand RSO RSI 3030	▲							★	43	4	ELVIS COSTELLO This Years Model Columbia JC 35331	7.98		7.98	7.98			★	83	3	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tuna Fish Epic JE 35082	7.98		7.98	7.98	7.98				
★	6	30	KANSAS Point Of Know Return Meridian JZ 34929 (Epic)	▲							★	39	39	DOLLY PARTON Here You Come Again RCA APL-2544	●		7.98	7.95	7.95			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98			
★	7	8	JEFFERSON STARSHIP Jefferson Starship Earth Grant BXL 2515 (RCA)	●							★	40	40	YVONNE ELLIMAN Night Flight RSO RS 1-3031	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	6	4	BILLY JOEL The Stranger Columbia JC 34987	▲							★	79	3	CARLY SIMON Boys In The Trees Elektra 6E 128	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	7	5	GEORGE BENSON Weekend In L.A. Warner Bros. ZWB 3139	●							★	42	44	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	10	19	JACKSON BROWNE Running On Empty Asylum 6E113	▲							★	49	28	MEAT LOAF Bat Out Of Hell Epic/Cleveland International PE34974	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	13	28	CHUCK MANGIONE Feels So Good A&M SP-4658	●							★	44	47	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98	7.98	8.95		★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	12	11	WARREN ZEVON Excitable Boy Asylum 6E-118	●							★	45	45	ROBERT PALMER Double Fun Island ILPS 9476	7.98		7.98	7.98	7.98		★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	11	9	BARRY MANILOW Even Now Arista AB 4164	▲							★	46	25	BEE GEES Here At Last... Live RSO RS 2-3901 (Polydor)	11.98		12.98	12.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	15	6	ATLANTA RHYTHM SECTION Champagne Jam Polydor PD 16134	●							★	52	6	CAROLE KING Her Greatest Hits Ode JE 34967 (Epic)	7.98		7.98	7.98	7.98		★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	16	5	JIMMY BUFFETT Son Of A Son Of A Sailor ABC AA 1046	●							★	48	37	EDDIE MONEY Columbia PC 34909	6.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	14	8	ROBERTA FLACK Blue Lights In The Basement Atlantic SD 19149	●							★	55	9	PEABO BRYSON Reaching For The Sky Capitol ST 11729	6.98		7.95	7.95			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	15	11	STEELY DAN Aja ABC AB 1006	▲							★	50	53	EARTH, WIND & FIRE All 'N' All Columbia JC 34905	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	21	3	ISLEY BROTHERS Showdown T-Neck JZ 34930 (Epic)	●							★	51	46	ABBA The Album Atlantic SD 19164	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	20	6	JOHNNY MATHIS You Light Up My Life Columbia JC 35259	●							★	52	38	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet JLA 823 (United Artists)	11.98		11.98	11.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	18	18	LITTLE FEAT Waiting For Columbus Warner Bros. ZWB 3140	●							★	53	41	LOU RAWLS When You Hear Lou, You've Heard It All Philadelphia International JZ 35036	7.98		8.98	8.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	19	14	STYX The Grand Illusion A&M SP 4637	▲							★	54	54	VILLAGE PEOPLE Casablanca NBLP 7064	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	20	17	BOB WELCH French Kiss Capitol SW 11663	●							★	55	33	ROY AYERS UBIQUITY Let's Do It Polydor PD1-6126	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	21	22	JOURNEY Infinity Columbia JC 34912	●							★	56	57	GROVER WASHINGTON JR. Live At The Biju Kudu KUX 3637 M2 (Motown)	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	24	17	PETER BROWN Fantasy Love Affair Drive 104 (TK)	●							★	57	59	FRANK ZAPPA Zappa In New York Discreet 2D 2290 (Warner Bros.)	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	26	4	GENESIS And Then There Were Three Atlantic SD 19173	●							★	58	48	TED NUGENT Double Live Gonzo Epic KE2 35069	11.98		11.98	11.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	60	3	HEATWAVE Central Heating Epic JE 35260	●							★	127	2	BAND The Last Waltz Warner Bros. BWS 3146	14.98		14.98	14.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	29	9	VAN HALEN Warner Bros. BSK 3075	●							★	68	10	RALPH MacDONALD The Path Merlin 2210 (TK)	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	36	3	HEART Magazine Mushroom MRS 5008	●							★	61	61	CHICK COREA Mad Hatter Polydor PD1-6130	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	27	19	ANDY GIBB Flowing Rivers RSO RS 1-3019 (Polydor)	●							★	74	5	PATTI SMITH Easter Arista AS 4171	7.98		7.95	7.95			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	34	6	AVERAGE WHITE BAND Warner Communication Atlantic SD 191962	●							★	63	63	THE RUTLES Warner Bros. HS 3151	8.98		8.98	8.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	29	31	OUTLAWS Bring It Back Alive Arista AL 8300	●							★	64	62	JOE SAMPLE Rainbow Seeker ABC AA 1050	7.98		7.95	7.95			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	30	27	RUFUS/CHAKA KHAN Street Player ABC AA 1049	●							★	65	67	THP ORCHESTRA Two Hot For Love Butterfly FLY 005	6.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	31	23	PARLIAMENT Funkentelechy Vs. The Placebo Syndrome Casablanca NBLP 7084	●							★	71	8	STANLEY TURRENTINE Westside Highway Fantasy F 9548	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
★	50	2	JETHRO TULL Heavy Horses Chrysalis CHR 1175	●							★	73	5	ENGLAND DAN/JOHN FORD COLEY Some Things Don't Come Easy Big Tree BT 76006 (Atlantic)	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	33	32	NATALIE COLE Thankful Capitol SW 11708	●							★	68	66	WAYLON JENNINGS & WILLIE NELSON Waylon & Willie RCA AFL12686	7.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	34	30	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	▲							★	75	7	RENAISSANCE Song For All Seasons Sire SRK 6049 (Warner Bros.)	7.98		7.95	7.95			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				
	35	35	BOOTSYS' RUBBER BAND Bootsy? Player Of The Year Warner Bros. BSK 3093	●							★	76	12	TUXEDO JUNCTION Butterfly FLY 007	6.98		7.98	7.98			★	84	4	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	7.98		7.98	NA	7.98				

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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Allan Clarke
(I WILL BE YOUR)

SHADOW IN THE STREET

Gary Benson/Allan Clarke
Atlantic 3459

Jimmy Buffett

SON OF A SON OF A SAILOR

COAST OF MARSEILLES

THE LAST LINE

Keith Sykes
ABC AA1046

Silver Convention

SPEND THE NIGHT WITH ME

M. Bjoerklund & K. Forsey
MCA-40896

Vice President
Ed O'loughlin

Professional Manager
Bob Cobb

TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
107	107	24	SHAUN CASSIDY Born Late Warner/Curb BSK 3126	7.98	7.98	7.98			
108	91	24	KISS Alive II Casablanca NBLP-7076-2	11.98	11.98	11.98			
119	3	3	TOWER OF POWER We Came To Play Columbia JC 34906	7.98	7.98	7.98			
110	114	27	LYNYRD SKYNYRD Street Survivors MCA 3029	7.98	7.98	7.98			
121	5	5	VOYAGE Marlin 2213 (TK)	7.98	7.98	7.98			
112	88	15	BIONIC BOOGIE Polydor 106123	7.98	7.98	7.98			
113	96	14	EMMYLOU HARRIS Quarter Moon In A Ten Cent Town Warner Bros. BSK 3141	7.98	7.98	7.98			
114	118	4	JERRY GARCIA Cats Under The Stars Arista AB 4160	7.98	7.98	7.98			
115	90	24	BOB JAMES Heads Columbia/Tappan Zee JC 34896	7.98	7.98	7.98			
116	108	14	GORDON LIGHTFOOT Endless Wire Warner Bros. BSK 3149	7.98	7.98	7.98			
117	113	16	ENCHANTMENT Once Upon A Dream Roadshow RSLA 8116 (United Artists)	6.98	6.98	6.98			
118	116	40	HEATWAVE Too Hot To Handle Epic PE 34761	7.98	7.98	7.98			
119	110	11	SANTA ESMERALDA 2 The House Of The Rising Sun Casablanca NBLP 7088	7.98	7.98	7.98			
120	124	3	LONNIE LISTON SMITH Loveland Columbia JC 35332	7.98	7.98	7.98			
121	126	4	RUSH Archives Mercury SRM-3-9200	13.98	13.98	13.98			
132	4	4	GARLAND JEFFREYS One Eyed Jack A&M SP-4681	7.98	7.98	7.98			
123	117	7	SALSOU ORCHESTRA Up The Yellow Brick Road Salsoul SA 8500	7.98	8.98	8.98			
124	86	6	KRIS KRISTOFFERSON Easter Island Monument JZ 35310 (Columbia)	7.98	7.98	7.98			
135	5	5	BEE GEES Gold Volume 1 RSO RS 1 3003	7.98	7.98	7.98			
126	123	14	ART GARFUNKEL Watermark Columbia JC 34975	7.98	7.98	7.98			
127	129	11	TRAMMPS Disco Inferno Atlantic ATL 18211	7.98	7.98	7.98			
128	128	23	ELVIS COSTELLO My Aim Is True Columbia JC 35037	7.98	7.98	7.98			
129	109	21	PAT TRAVERS Putting It Straight Polydor PD 1-6121	7.98	7.98	7.98			
130	120	8	KONGAS Africanism Polydor PD1-6138	7.98	7.98	7.98			
141	2	2	CLIMAX BLUES BAND Shine On Sire SRK 6056 (Warner Bros.)	6.98	6.98	6.98			
132	134	51	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	7.98	7.98	7.98			
133	133	14	SEA LEVEL Cats On The Coast Capricorn CPN 0198	7.98	7.98	7.98			
134	89	23	NEIL DIAMONO I'm Glad You're Here With Me Tonight Columbia JC 34990	7.98	7.98	7.98			
135	138	11	BLONDIE Plastic Letters Chrysalis CHR 1166	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
138	142	5	BEE GEES Children Of The World RSO RS 1 3003	7.98	7.98	7.98			
139	137	32	KARLA BONOFF Columbia PC 34672	7.98	7.98	7.98			
140	148	47	STAR WARS/SOUNDTRACK 20th Century 2T 541	9.98	9.98	9.98			
151	3	3	FLOATERS Magic ABC AA 1047	7.98	7.98	7.98			
142	146	59	FOREIGNER Atlantic SD 19109	7.98	7.98	7.98			
143	136	26	COMMODORES Live Motown M9 894 A2	9.98	9.98	9.98			
144	95	9	BE BOP DELUXE Drastic Plastic Harvest ST 11750 (Capitol)	6.98	7.98	7.98			
155	2	2	BRITISH LIONS RSO RS 1 3032	7.98	7.98	7.98			
156	4	4	AMAZING RHYTHM ACES Burning The Ballroom Down ABC AA 1063	7.98	7.98	7.98			
157	12	12	SWEET Level Headed Capitol SNAO 11744	6.98	7.98	7.98			
148	125	16	PAUL DAVIS Singer Of Songs, Teller Of Tales Bang 410	7.98	8.98	8.98			
149	149	72	EAGLES Hotel California Asylum 6E-103	7.98	7.98	7.98			
150	99	6	MICHAEL MURPHEY Lone Wolf Epic JE 35013	7.98	7.98	7.98			
151	140	6	DEXTER WANSEL Voyager Philadelphia International JZ 34985 (Epic)	7.98	7.98	7.98			
181	2	2	NICK LOWE Pure Pop For Now People Columbia JC 35329	7.98	7.98	7.98			
152	NEW ENTRY	152	LES DUDEK Ghost Town Parade Columbia JC 35088	7.98	7.98	7.98			
154	145	22	DAN HILL Longer Fuse 20th Century T-547	7.98	7.98	7.98			
155	150	46	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	7.98	7.98	7.98			
156	NEW ENTRY	156	RAINBOW Long Live Rock & Roll Polydor PD1-6143	7.98	7.98	7.98			
167	4	4	SMDKEY ROBINSON Love Breeze Tamla T7 359R1	7.98	7.98	7.98			
168	3	3	MICHAEL ZAGER BAND Let's All Chant Private Stock PS 7013	7.98	7.98	7.98			
159	160	31	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98	7.98	7.98			
160	152	10	MANHATTANS There's No Good In Goodbye Columbia JC 35252	7.98	7.98	7.98			
161	161	13	BOB WEIR Heaven Help The Fool Arista AB 4155	7.98	7.98	7.98			
172	28	28	DEBBY BOONE You Light Up My Life Warner/Curb BS 3118	6.98	7.98	7.98			
173	3	3	STATLER BROTHERS Best Of Statler Brothers Mercury SRM1-1037	NA	NA	NA			
174	2	2	DEODATO Love Island Warner Bros. BSK 3132	7.98	7.98	7.98			
165	163	11	B.T. EXPRESS Shout, Shout It Out Roadshow/Columbia JC 35078	7.98	7.98	7.98			
166	169	114	EAGLES Their Greatest Hits 1971-1975 Asylum 6E 105	7.98	7.98	7.98			
167	162	112	BOZ SCAGGS Silk Degrees Columbia JC 33920	7.98	7.98	7.98			
168	139	29	RANDY NEWMAN Little Criminals Warner Bros. BSK 3079	7.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
169	158	205	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	7.98		
170	170	31	ODYSSEY RCA APL1-2204	6.98	7.95	7.95			
171	NEW ENTRY	171	GERRY RAFFERTY City To City United Artists UALA 840	6.98	6.98	6.98			
172	143	5	MARIA MULDAUR Southern Winds Warner Bros. BSK 3162	7.98	7.98	7.98			
173	177	22	BAR-KAYS Flying High On Your Love Mercury SRM 11181	7.98	7.98	7.98			
184	2	2	VLADIMIR HOROWITZ Rachmaninoff Piano Concerto #3 RCA CRL1-2633	8.98	8.98	8.98			
175	179	6	ERUPTION Eruption Arista SW 50033	7.98	7.98	7.98			
176	NEW ENTRY	176	JAMES BROWN Jam 1980's Polydor PD1-6140	7.98	7.98	7.98			
188	2	2	DICKY BETTS AND GREAT SOUTHERN Atlanta's Burning Down Arista AB 4168	7.98	7.98	7.98			
178	122	20	AEROSMITH Draw The Line Columbia JC 34856	7.98	7.98	7.98			
179	159	7	DOUCETTE Mama Let Him Play Mushroom MRS 5009	7.98	7.98	7.98			
180	190	2	SHOTGUN Good, Bad And Funky ABC AA 1060	7.98	7.95	7.95			
181	NEW ENTRY	181	DEE DEE BRIDGEWATER Just Family Elektra 6E 117	7.98	7.98	7.98			
182	NEW ENTRY	182	DAVID BOWIE NARRATES PROKOFIEV'S Peter And The Wolf RCA ARL1-2743	7.98	7.98	7.98			
183	187	8	NOEL POINTER Hold On United Artists UALA 848	7.98	7.98	7.98			
184	144	23	WAR Galaxy MCA 3030	7.98	7.98	7.98			
185	185	11	ANDREW GOLD All This And Heaven Too Asylum 6E-116	7.98	7.98	7.98			
186	NEW ENTRY	186	TIM WEISBERG Rotations United Artists UALA 857 H	7.98	7.98	7.98			
187	NEW ENTRY	187	SUN Sunburn Capitol SF-11723	7.98	7.98	7.98			
188	NEW ENTRY	188	JOHNNIE TAYLOR Ever Ready Columbia JL 35340	7.98	7.98	7.98			
189	NEW ENTRY	189	IAN OURY New Boots & Panties Sire H 0001 (Arista)	7.98	7.98	7.98			
190	196	2	STEVE HACKETT Please Don't Touch Chrysalis CHR 1176	7.98	7.98	7.98			
191	191	5	GODZ Millennium MNL1 8003 (Casablanca)	7.98	7.98	7.98			
192	192	23	PAUL SIMON Greatest Hits, Etc. Columbia JC 35032	7.98	7.98	7.98			
193	154	4	WATSONIAN INSTITUTE Master Funk Amherst D/LPA 13	6.98	7.95	7.95			
194	189	22	BOZ SCAGGS Down Two Then Left Columbia JC 34729	7.98	7.98	7.98			
195	198	2	STANKY BROWN Sire SRK 6053 (Warner Bros.)	6.98	6.98	6.98			
196	176	24	RAMONES Rocket To Russia Sire SR 6042 (Warner Bros.)	6.98	7.98	7.98			
197	180	3	EDDIE KENDRICKS Vintage 78 Arista AB 4170	7.98	7.98	7.98			
198	147	7	RUBICON 20th Century T-552	7.98	7.98	7.98			
199	165	4	WINGS Wings Over America Capitol SWCO 11593	14.98	14.98	14.98			
200	186	4	WALTER EGAN Not Shy Columbia JC 35077	7.98	7.98	7.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	51
Aerolith	178
Herb Alpert	93
Amazing Rhythm Aces	146
Ashford & Simpson	100
Atlanta Rhythm Section	12
Average White Band	28
Roy Ayers	55
Band	59
Bar-Kays	173
Be Bop Deluxe	144
Bee Gees	46, 125, 138
George Benson	7
Dicky Betts	177
Bionic Boogie	112
David Bowie	182
Blondie	135
Karla Bonoff	139
Debbie Boone	162
Bootsy's Rubber Band	35
Dee Dee Bridgewater	181
British Lions	145
James Brown	176
Peter Brown	23
Jackson Browne	8
Bryson	49
B.T. Express	165
Jimmy Buffett	13
Cameo	79
Shaun Cassidy	167, 101
Charlie	96
Chic	82
Eric Clapton	3
Stanley Clarke	97
Climax Blues Band	131
Commodores	143
Chic Corea	61
Alec Costandinos	92
Elvis Costello	38, 138
England Dan/John Ford Coley	67
Paul Davis	148
John Denver	105
Deodato	164
Neil Diamond	134
AI Dimeola	104
Ian Dury	189
Hot Tuna	106
Les Dudef	153
Eagle	149, 166
Earth, Wind & Fire	50
Walter Egan	200
Yvonne Elliman	40
Electric Light Orchestra	52
Billy Joel	117
Enchantment	175
Eruption	98
Face-O	98
Jay Ferguson	95
Roberta Flack	14
Fleetwood Mac	44
Floaters	141
Foreigner	142
Fotomaker	88
Michael Franks	90
Jerry Garcia	114
Art Garfunkel	126
Leif Garrett	94
Genesis	22
Andy Gibb	27
Godz	191
Andrew Gold	185
Steve Hackett	190
Emmylou Harris	113
Head East	87
Heatwave	24, 188
Heart	26
Dan Hill	154
Vladimir Horowitz	174
Hot Tuna	106
Isey Brothers	106
Bob James	115
Jefferson Starship	5
Garland Jeffreys	122
Waylon Jennings	68
Jethro Tull	32
Billy Joel	6
Journey	21
Kansas	4
Eddie Kendricks	197
Johnny Paycheck	47
Kiss	108
Kongas	130
Kris Kristofferson	124
Hubert Laws	

77-'78 Term Sees Campus Concerts Improve

Continued from page 99

tuck Mangione, Billy Joel, Renaissance and others.

At Washington State Univ., Pullman, a survey was conducted to pinpoint student tastes. Harder rock proved the most popular, so shows of the Doobie Brothers/Pablo Cruise, Steve Miller and Eric Clapton did well attendancewise.

Cyril Matthews, chairperson of the school's performing arts committee, adds that the city has become more music-oriented as younger persons are taking more interest in the music.

Says Paul Szczesiul of the Univ. of Houston program council where city venues are handicapping college dates: "Because we're in a big city market, we can't do big name shows and compete with promoters. We might as well work with them."

With more co-sponsorships with promoters, the university has increased its number of shows, and that trend should continue into next year. "We had a good variety, but we still could have hit other audiences," says Szczesiul. "We're not promoting just for the campus. Our campus is like a city venue with 80% of our audience from Houston."

Steve Cohen of the Univ. of Arizona, Tucson, cites the development of the school's concert program as a prime reason for its strong concert year. The university, which discontinued big shows seven years ago when it incurred \$9,000 worth of damages at a Frank Zappa concert in its 15,000-seat McKale Arena, presented the Eagles as well as a benefit featuring Fleetwood Mac, Marshall Tucker and Kenny Loggins before 67,000 patrons.

In addition to Billy Joel, Harry Chapin, Yvonne Elliman/Santa Esmeralda and the Beach Boys, there has been little activity, due to a concert war in the Tucson market. According to Cohen, 26 shows in a five-week span forced the concert committee to turn down a number of shows.

However, he feels this was a solid year, with the Fleetwood Mac date attracting agents' attention and solidifying the school's credibility.

Max Vest, director of student activities at the Univ. of Richmond offers a contradicting point of view, claiming many major acts didn't tour this spring.

"Last year was better," he states.

"It seemed like more acts were out touring."

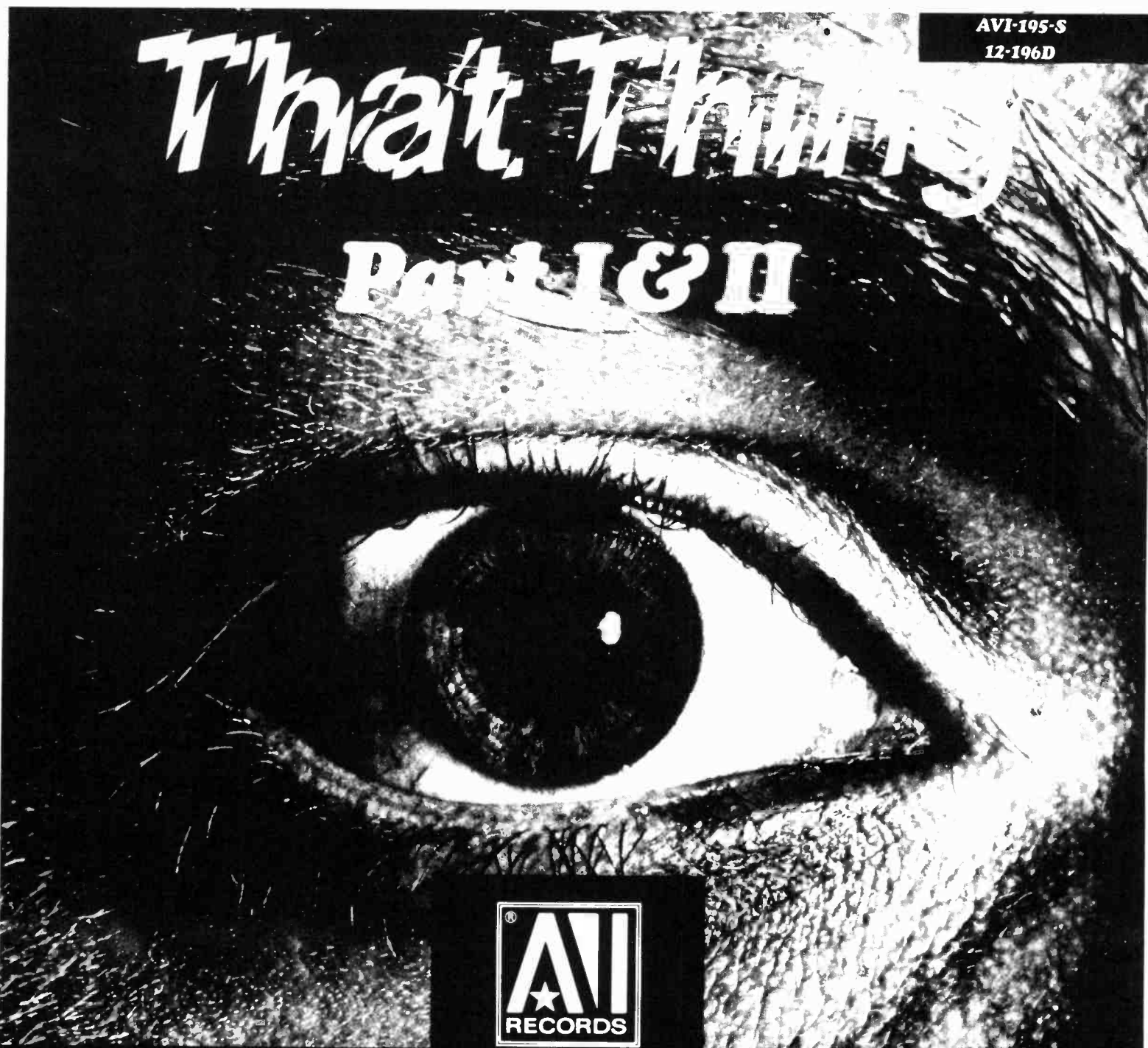
The Univ. of Kentucky at Lexington is experiencing some turbulence in its concert program to the point

where a complete study of its program is planned to possibly change its concept, according to MaryJo Mertens, director of the student center.

Despite shows with Jimmy Buffett, Kris Kristofferson & Rita Coolidge, Ozark Mountain Daredevils, Dave Mason/Bob Welch and Harry Chapin, most have been financially

disastrous.

"We're not sure we have a feel for what's right," says Mertens. "We try different things, some work. It's hard deciding which is the right music."



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12-194D by Starbow

197-S I'M GLAD YOU'RE MINE

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ASCAP Offering New Grant Program

NEW YORK—ASCAP is sponsoring a new grant program for composers under 30 years old, funded by a bequest from the late Jack Norworth, composer of "Shine On, Harvest Moon" and "Take Me Out To The Ballgame," among others.

The grants will range from \$500 to \$2,500 and will be for all manner of composition, including electronic music.

Georgia Plant

Continued from page 99

Records, who also has his pressing plant at the CBS plant. "There are problems in shipping, in capacity, and one is in a quandary about when one's order will be filled. We have had a long and close association with CBS, so we are going to outside plants through CBS."

To take care of some of the demand for tape, CBS has recently assumed the lease on Ampex's Elk Grove Village, Ill. tape duplicating plant (Billboard, April 22, 1978).

MAY 6, 1978, BILLBOARD

TRIGGERED BY SIMON

Mercury Marketing Undergoes Facelift

CHICAGO — An overall strengthening of the company's sales position with greater emphasis on distributed labels is expected from last week's restructuring here of Mercury's marketing department.

Realignment of the marketing arm came with the announcement that Lou Simon, who recently resigned as general manager of sister label Polydor, would be returning to Chicago and Mercury's executive ranks. Simon served Mercury for 17 years before departing for Polydor in 1975.

Under the restructuring, Simon was named senior vice president/marketing director, with responsibility for the total marketing operation. It comes as a major expansion of the department since all of the existing staff is remaining.

In the realignment, a new post was created for Jules Abramson—senior vice president/associated labels. Companies such as De-Lite, First Artists and Monument—along with others Phonogram hopes to snare—receive Abramson's full-time sales and development attention now.

Both Abramson and national sales vice president Harry Losk will report to Simon under the new regime.

Charlie Fach, general manager of the label, will devote less of his time to marketing because of the addition. "I'll spend more time on artists promotion, give more time to promotion and a&r," Fach states.

Fach says the company is aggressively seeking to line up additional independents for marketing through Phonogram.

3 IN 4 MONTHS

Hot 1978 Pace for Platinum Singles

LOS ANGELES—The RIAA has ready certified as many platinum singles in the first four months of 1978 as it did in all of 1977.

Last week's certifications for Queen's "We Are The Champions" (Elektra) and Samantha Sang's "Emotion" (Private Stock) follow the previously announced award to the Bee Gees' "Stayin' Alive" (RSO).

This ties the total of three platinum awards given last year to Rose Royce's "Car Wash" (MCA), Debby Boone's "You Light Up My Life" (Warner-Curb) and Heatwave's "Boogie Nights" (Epic).

Also, the Bee Gees' "Night Fever" (RSO) is awaiting platinum certification, having topped the two million sales mark required for the award, according to label president Al Coury.

This would make four platinum singles for 1978—tying the number awarded in 1976, the first year of the program. Honorees that year were Johnnie Taylor's "Disco Lady" (Columbia), the Manhattans' "Kiss And Say Goodbye" (Columbia), Wild Cherry's "Play That Funky Music" (Epic/Sweet City) and Rick Dees' "Disco Duck" (RSO).

The Queen smash is the best selling single in Elektra/Asylum's history, according to the label. E/A's previous top seller was Carly Simon's 1972-73 smash "You're So Vain."

Rockoff Holding Off On KTNQ Change

NEW YORK—If KTNQ Los Angeles changes formats it won't be soon, and it will only be if the station does poorly against RKO's L.A. AM outlet KHJ.

New Storer radio vice president Neil Rockoff tells Billboard he will not change Storer's AM L.A. station unless it does poorly against KHJ, and he adds he does not expect this to happen.

This means Rockoff will wait at least until the April/May Arbitron book, which will be out in June before he makes any changes at the contemporary station.

Rockoff, in discussing KTNQ, suggests that a sports talk format might make sense because KABC "is number one in revenue for the market."

Executive Turntable

• Continued from page 4

dent of business affairs. . . . Florence Cohen named general manager of operations at Ellis Distributing Corp., Owings Mills, Md. . . . Al Altman now general manager of Silver Blue music publishing operation in New York. He has been with the company for six months and has also been associated with Screen Gems/Columbia Music, Chappell Music and ran Barry Manilow's publishing company, Kamakazi Music. . . . Atlantic Presentations, Newburyport, Mass., makes Donald Montrose director of creative services. He formerly served as advertising director. At the same time, Margot Abramson tagged director of special projects and promotions after serving as assistant director of publicity. . . . Ex-Billboarder Bill Sachs, recovered from two major operations, has returned to QCA Records, Inc., Cincinnati, to head up its publicity/promotion. Sachs, who joined QCA three years ago, retired from Billboard in 1969 after 44 years' service.

Kenneth Meinken is named president of Magnavox Consumer Electronics, Fort Wayne, Ind., a subsidiary of North American Philips. He was president of Advance Transformer Co., also a Philips unit, and replaces Alfred di Scipio, who resigned last month. Louis Duman, chairman of Advance, assumes the additional post of president. . . . Joe Gennaro becomes national sales manager for Audio Dynamics Corp., New Milford, Conn., a BSR company. He was field sales manager of ADC phonograph cartridges for BSR's consumer products group.

Inside Track

Lieberman Enterprises of Minneapolis was reported at presstime to be negotiating to acquire the assets of ABC Record And Tape Sales, the national rackjobber. But it was learned that the Handleman Co., a rival jobber, had temporarily stalemated the negotiation by submitting a last-minute bid hoping to top the Lieberman offer. Company officials were not available for comment. . . . Meanwhile, the Lieberman Convention will take place again at the Playboy Club, Lake Geneva. But the dates for the confab are Sept. 19-22. They were reported in error here last week.

Look for United Artists to release a Warren Zevon LP in the next few months now that he's become so hot with Elektra/Asylum. Zevon had cut an album several years back on Liberty, but word is that it was well before the boy became excitable. United Artists also said to be planning five album releases May 5 by Crystal Gayle, Earl Klugh, Winners, the soundtrack to "F.I.S.T." and Shirley Caesar. They'll be distributed through Capitol's branches in the U.S.

Capitol reports that a group of peace officers armed with a search warrant and shotguns invaded the hotel room of the road crew for Sweet which had just arrived in Wichita, Kan., for the group's concert with Bob Seger. While a couple of the officers held the road crew at rifle-point, others "ripped apart the rooms looking for illegal drugs and under-aged women." Turns out the warrant was for a search of Seger's crew's rooms. In the Sweet search, officers came up empty.

WINGING IT: The new Paul McCartney and Wings LP looks like the strongest contender to knock the Bee Gees' "Saturday Night Fever" LP out of its No. 1 spot. Since January, Rod Stewart, Billy Joel and Eric Clapton all tried and failed. Over on the Hot 100 chart, the Bee Gees' "Night Fever" holds at No. 1 for the eighth straight week, making it one of the three longest-lived No. 1 hits of the past 10 years. Debby Boone's "You Light Up My Life" is first with 10 weeks, and the Beatles' "Hey Jude" is second with nine.

As part of a merchandising campaign for McCartney's "London Town," a Spectacolor spot will be appearing in Times Square in New York. The 10-second spot will run seven times per hour for a month. That's a total of 3,045 spots. Right?

Optimist Club: Russ Regan (Parachute Records), David Shakler (Chalice Music Group), Norman Winter, Emile Petrone (Polygram Distributors) all bought new Beverly Hills pads recently. Optimist Terry Ellis (Chrysalis) moving into new Pacific Palisades pad motored by his new custom Aston-Martin.

Chrysalis new wave group Blondie drew a celebrity-studded crowd to its L.A. Starwood appearance Tuesday (25). Looking on were Bruce Springsteen, Shaun Cassidy, Daryl Hall and John Oates, and members of UFO, the Runaways, and the Dwight Twilley Band. Down the street at the Chrysalis office, senior vice president Sal Licata was busily adding up April's receipts which he says totaled in excess of \$3 million, the largest month in the firm's history.

The Doobie Brothers plan to go ahead as hosts of an all-star special tribute to their close friend, the late Will Geer, grandpa Walton of the tv series. With the date set for Santa Cruz, Calif., July 1 and the titled changed to "The Doobie Brothers Tribute To The Late Will Geer—Rockin' On In His Memory" the show will benefit Geer's Theatrum Botanicum, a non-profit agency set up as a workshop for acts. Scheduled to be on hand are David Soul and the entire Walton tv clan.

A press card didn't have any clout at Studio 54 Wednesday night (26). Reporters invited to cover the disco's first anniversary party (\$20 admission) were pushed, shoved, kicked and verbally abused at the door. A woman from WPIX, presenting a working press card, was told by one bouncer, "We don't care what you have, you're not on the list."

Included on Helen Reddy's upcoming Capitol LP is a tune called "Poor Little Fool," penned by ELO's Jeff Lynne. It's the first time he's written for other than the group. Seems Helen is Lynne's favorite warbler. . . . Speaking of which, Debby Boone and dad Pat, Barry Manilow and Sammy Davis Jr. have all been set to warble at the entertainment gala May 7 at L.A.'s Dorothy Chandler Pavilion to celebrate Israel's 30th birthday party. Also scheduled for the event are ballet performances—one to a rendition of "Star Wars" performed by L.A. Philharmonic under direction of composer John Williams. Marvin Hamlisch and Zubin Mehta also scheduled for the event which is to air over ABC-TV the following night May 8 as "The Stars Salute Israel At 30." A constellation of film and tv luminaries were also reportedly scheduled to appear.

Russ Bach, WEA vice president, marketing development, now has two Masters degrees: the one he holds in music from De Paul Univ. and the one he earned in business administration April 15 from Pepperdine Univ. . . . Singer Anne Murray didn't have to work so hard for her diploma, a Doctor of Letters conferred honorarily by Canada's Univ. of New Brunswick. The Canadian songstress did earn her bachelor's in 1966 from the Fred-

erickton Univ. Music her major? No, physical education. . . . Burning questions of our time: Is Thin Lizzy leaving Mercury for Warner Bros., and is Barry White to be signed by Parachute?

Will Columbia Pictures Publications' sheet of the theme from "You Light Up My Life" become publishing's first million seller (under one arrangement)? . . . George Benson's five-nighter May 3-7 at Broadway's Relasco Theatre is soldout. Ron Delsener and Ken Fritz are promoting. . . . New York's Lt. Gov. Maryanne Krupsak's plans for Radio City Music Hall don't depend upon an office tower being built atop the hallowed Hall, insiders say. However, she is adamant in her demands that new blood be introduced into the Hall's management and that future plans include zestier talent, promotion and programs. She's also seeking cooperation from tour bookers to draw fresh tourist business. . . . Bleu Disque, the publishing arm of Sire Records, has acquired subpublishing rights to "A Little Emotion," one of the winners of this year's San Remo fate. . . . Arista claims its first gold r&b disk for Raydio's "Jack & Jill" debut single. . . . Rod McKuen feted by poetry students from Gotham's Emerson School prior to his 10th annual birthday concert Friday (28). . . . Bobby Goldsboro was hit in the face by a cream pie on a recent Dinah Shore segment. Dinah pitched it herself. . . . Carole King will be the subject of a forthcoming made-for-TV film. Cinematographer Mike Spera says he has another pop star in mind for a similar treatment. . . . Delaney Bramlett joins Commander Cody on a coast-to-coast tour soon. The two will play in the same band, yet to be formed. . . . Japan's hot Pink Lady group signed to the Las Vegas-based Marquee label. . . . Mick Jagger named special consultant to the N.Y. Cosmos soccer team. Consulting what? . . . Jane Friedman, president of Wartoke public relations, and composer/performer John Cale formed Spy Records, with Nona Hendryx and French punk band, Marie Et Les Carcons as artists. . . . Hot item is the report that Jet Records will be going to CBS after leaving UA, per owner Don Arden's direction and public exclamation that he had the option to go elsewhere if UA was sold to anyone.

The Eagles will play softball against the staff of Rolling Stone May 7 at Dedeaux Field, Los Angeles, with UNICEF benefitting. . . . George Benson, Leonard Feather and Norman Granz did Tom Snyder's NBC-TV "Tomorrow" show Thursday (27). . . . Composer Andrew Lloyd Weber ("Jesus Christ Superstar") premiered his new "Variations" Wednesday (26) at Gotham's Newman Theatre, part of Joe Papp's Public Theatre complex where jazz and new music are becoming staples of the entertainment diet. . . . Henry Mancini scoring the film version of "Someone Is Killing The Great Chefs Of Europe."

Michael Tilson Thomas, conductor of the Buffalo Symphony, will be arraigned on charges of possessing cocaine, grass and amphetamines Tuesday (2) in Queens, N.Y., criminal court. He was arrested March 23 at Kennedy Airport, New York, on arrival from London.

Arista has a new design for its 8-track tape packaging, with a geometric pattern of checkerboard squares on a silver background. Sides and top are solid silver. First releases in this format, featuring Norman Connors and the Alpha Band, will ship by early May.

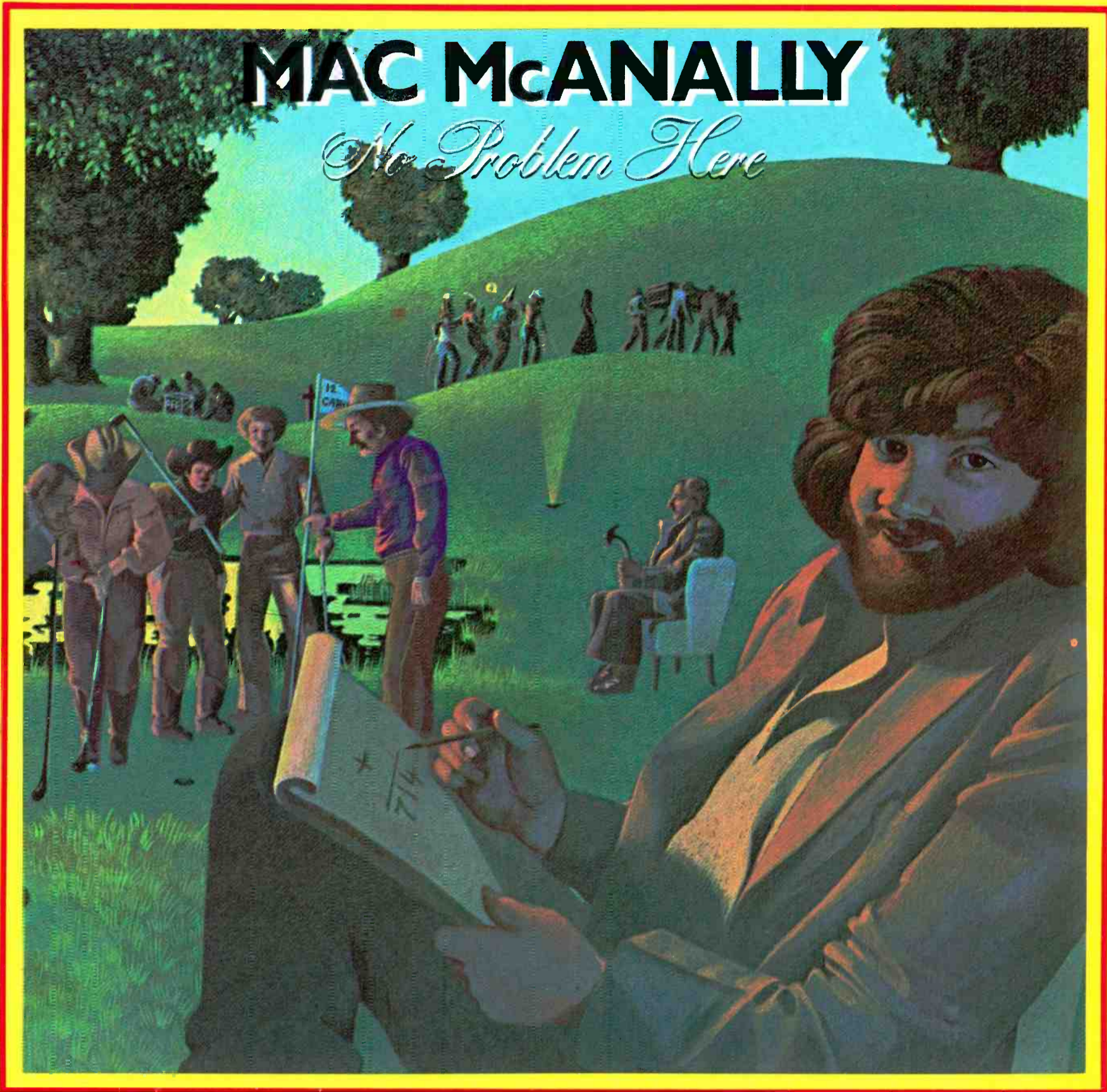
The Peaches record store in Atlanta has been asking recording artists to plant their hands in cement for posterity, a la Hollywood.

Lou Reed was among the latest recruits, and gladly gave his imprint. But when Peaches left the monument outside overnight to dry, it was gone. And the title of Reed's latest Arista album? "Street Hassle."

Tommy Vig, jazz vibist, percussionist, arranged all the music used by Jimmy Webb at his recent L.A. concert at the Music Center on the bill with Art Garfunkel. It was the first time that Webb and Vig have worked together. Webb's background group included cello, harp, flute and the attempt was to create a quasi-classical flavor, Vig admits. Vig is one of L.A.'s most in-demand studio sidemen.

Expect some of New York's leading rock impresarios to be among the group of show business types that will be named to oversee an upgraded entertainment policy for Gotham's Radio City Music Hall, which, as announced in Billboard, won't be shutting down after all. Contemporary pop acts are expected to be definitely a part of the old hall's future bookings.

Producers Albhy Galuten and Karl Richardson have been represented in the Hot 100 top rank for the past 14 weeks. They had all the Gibb family smasheroos. . . . Barbara Streisand wails the theme for the soundtrack of "Eyes Of Laura Mars," produced by her friend, Jon Peters. . . . Manhattan Transfer did some juggling of its present European junket when Janis Siegal underwent minor surgery. . . . Ron Zalkind's "All About The Music Business" closed circuit video instructional course which ran recently drew nearly 300 registrants. Several industry mahoffs who participated in the taped series showed up in the flesh. Several major labels bankrolled the New York series, designed to furnish much needed information for young people entering the industry.



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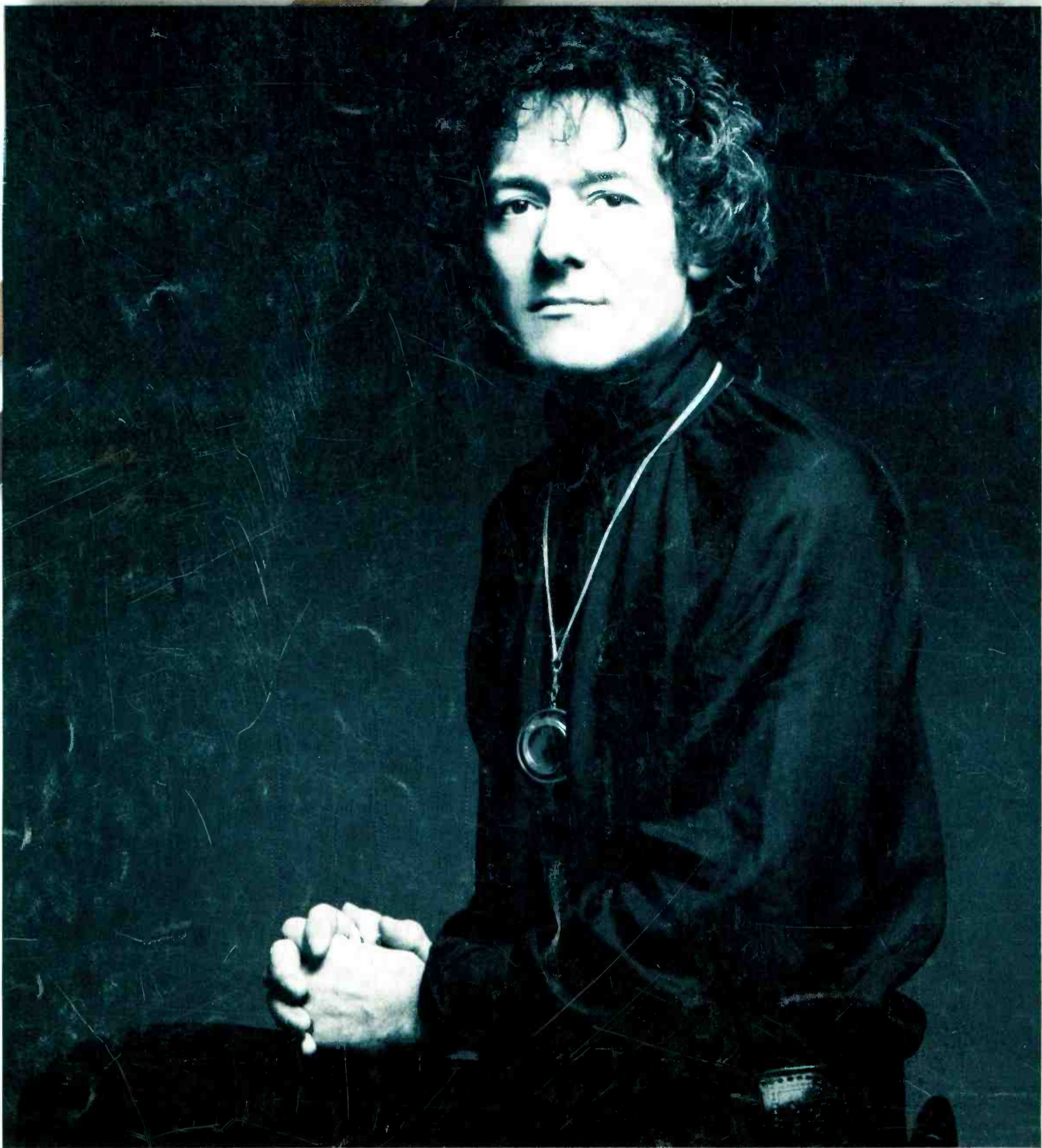


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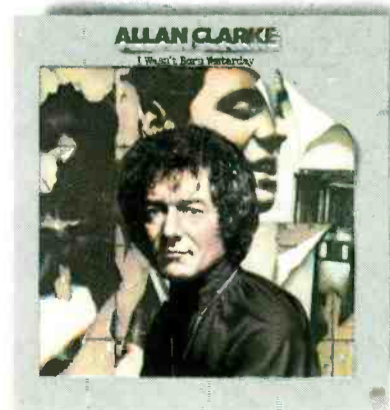


Allan Clarke wasn't born yesterday.

For the past fifteen years, Allan Clarke has been the lead vocalist, writer and guiding force of the Hollies. His was the voice that led to their more than 30 international hits. Yesterday's Allan Clarke was the singer on tunes like "He Ain't Heavy, He's My Brother," "The Air That I Breathe," "Bus Stop," "Long Cool Woman In A Black Dress," "On A Carousel" and "Stop, Stop, Stop" to just name a few.

But today, Allan Clarke steps out on his own, with a stunning solo album, "I Wasn't Born Yesterday." The album consists of ten Clarke originals, including his rapidly breaking single, "(I Will Be Your) Shadow In The Street." And the legendary Allan Clarke appeal is evident throughout.

Includes the hit single, "(I Will Be Your) Shadow In the Street" (3459).
Produced by Spencer Proffer for the Pasha Music Organisation



SD 19175

Allan Clarke. "I Wasn't Born Yesterday." An album for today and tomorrow on Atlantic Records and Tapes.

