

# Billboard

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YEAR

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## Singles Still Crucial For Country Careers

By PAT NELSON

NASHVILLE—With the advance of LPs versus singles in the sale of country music, the single still remains the key factor in the record development of a country artist—primarily new artists.

Nashville label executives point out that, although the situation is improving slightly, country radio stations are still reluctant to play and research albums.

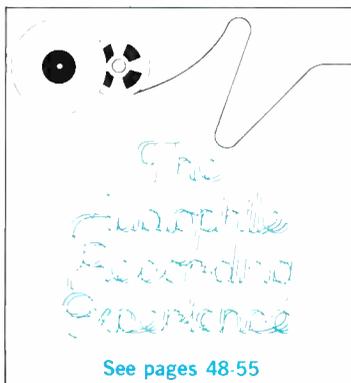
This, of course, lessens the chances for a country act to gain LP acceptance without the magic single, whereas, in the pop field many artists, because of FM and album-oriented outlets and through consistency and touring, are able to sell a valid number of albums without a hit single.

When signing new acts, Nashville labels still release singles first, for the most part, to gain radio acceptance before releasing an album. However, they do feel that they can release albums initially if the artist has FM or AOR airplay potential, rather than having a straight country base.

Radio reluctance toward playing and researching LPs also makes it

difficult to release albums and rely on radio and field feedback as to what single should be released—a practice used many times in the pop field.

Although the country consumer  
(Continued on page 58)



## STARDOM SHORTCUT

# Acts Ignore Scale To Be Showcased

By JEAN WILLIAMS &amp; ROMAN KOZAK

LOS ANGELES—More and more young musicians are seeking clubs in which to perform and they are not particularly perturbed if the clubs offer less than AFM scale.

With the exception of a few markets, most are working for fees below what Vince DiBari, a vice president at L.A.'s local 47, says they should be paid.

In hopes that the road to stardom may be shortened, many union musicians are circumventing the union by playing a growing number of talent showcase clubs across country.

Reportedly, many looking at the available work and possibility of being "discovered" are donning aliases and jumping on the showcase handwagon.

Wages across country vary greatly, ranging from the new acts giving their services away, to receiving \$3,000 nightly.

With about 300 licensed cabarets in New York City alone (and others not licensed) there is no dearth of live talent in the Big Apple. From rock to cabaret to folk, punk, soul, jazz and Latin, there exist venues for

(Continued on page 88)

## Disco Forum Registration Runs High

NEW YORK—Billboard's International Disco Forum IV promises to set a record for registrants and exhibitors, according to Bill Wardlow, the forum's director. Wardlow bases his projection on the number of advance registrations already received.

With the forum still more than five weeks off, registration figures for the four-day confab and exposition are already nearing last year's total.

The hundreds of attendees from around the world who are expected to gather at the New York Hilton Hotel here June 22-25, will have a full schedule of activities which in-

cludes seminars that will zero in on every aspect of the disco industry.

According to Wardlow, top disco industry authorities have been contracted to provide educated answers to various problem areas still plaguing this multibillion-dollar industry. They will cover such topics as the inter-relationship between discotheques and secondary radio in breaking disco records, the impact of movies on the growth of the industry and ways and means of sustaining the disco momentum as the industry enters its fifth year of operation.

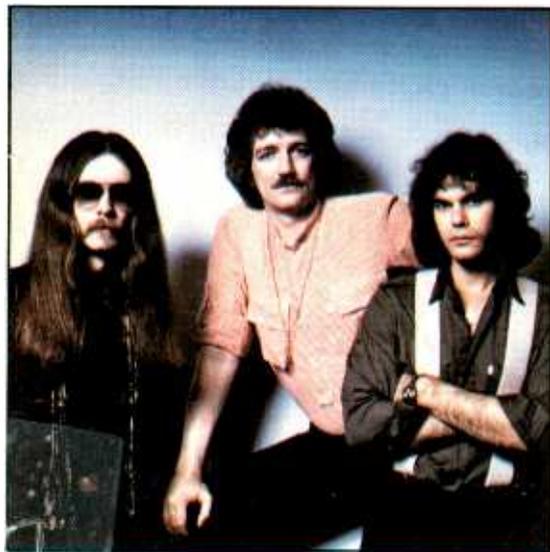
Wardlow discloses that the entertainment segment of the forum will

feature the talents of Andy Gibb, Donna Summer, Gloria Gaynor, Tavares, Chic, Village People, Peter Brown, Loleatta Holloway and the Salsoul Orchestra.

Robin Gibb of the Bee Gees will host the first three nights of entertainment, and Donna Summer will be the hostess for the final night's show.

Also, as part of the entertainment schedule, registrants at the convention will be treated to the premiere screening of the Motown Productions/Casablanca Filmworks disco movie, "Thank God It's Friday."

(Continued on page 88)



Probably the most exciting new touring force in the country is the band formed while Les Dudek, Mike Finnigan and Jim Krueger were all working on individual solo albums in L.A. a few months back. All three albums are now available on Columbia Records and Tapes, and DFK are playing music from all three albums to standing ovations on the headline-making DFK Band tour. (Advertisement)

## Audiophile Labels Blossom At Atlanta Intl Hi Fi Show

By STEPHEN TRAIMAN

NEW YORK—The relative success of the ambitious first International High Fidelity Show sponsored by the IHF in Atlanta this weekend (19-21) is perhaps less important than the effort to showcase the best in audio software and hardware.

While a number of major audio companies are bypassing the IHF event for the summer CES just three weeks later in Chicago, the representative group of some 200 firms and/or their subsidiary divisions includes a sizeable number of leading audiophile recording firms—perhaps the most at one event since the market emerged.

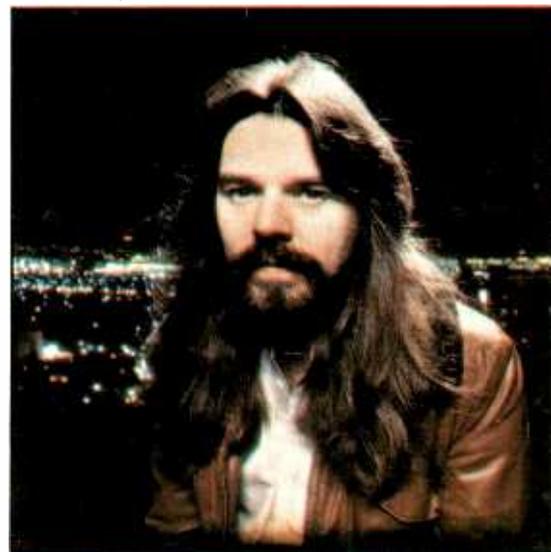
The Audio-Technica and Discwasher-distributed labels are being joined by Crystal Clear, Direct Disk,

Gale and Mobile Fidelity Sound Lab in their own booths, as well as dbx which is seeking major label product to license.

Audio-Technica includes distributed Umbrella, Sonic Arts, Telarc, RVC (RCA and Japan Victor), Gale and Toshiba-EMI (June 1), while Discwasher has Nippon-Columbia's Denon imports and its own just-launched Discwasher label.

Whether the consumer electronics industry needs another trade show dedicated solely to audio this close to the bigger of two semi-annual CES events—which actually will have more regular audio and esoteric high-end exhibitors—will be decided by the relative draw to dealers and reps handling the lines.

(Continued on page 46)



Bob Seger & The Silver Bullet Band's long-awaited follow-up album to *Night Moves* is here! The new album is *Stranger In Town* (SW-11698) and it contains the hit single "Still The Same" (4581). It's another smash for Seger on Capitol Records and Tapes. (Advertisement)

(Advertisement)

**U.K. SQUEEZE U.K. SQUEEZE U.K. SQUEEZE U.K. SQUEEZE U.K. SQUEEZE**

Just one listen and it'll cram your ears so full of bulging new music that your friends will be **AMAZED** at your new-found power. Includes the Smash British Single "TAKE ME I'M YOURS" AM 7033

**ON A&M RECORDS & TAPES**

SP 4067 Produced by John Cale and U.K. Squeeze

It's Beyond Compare...

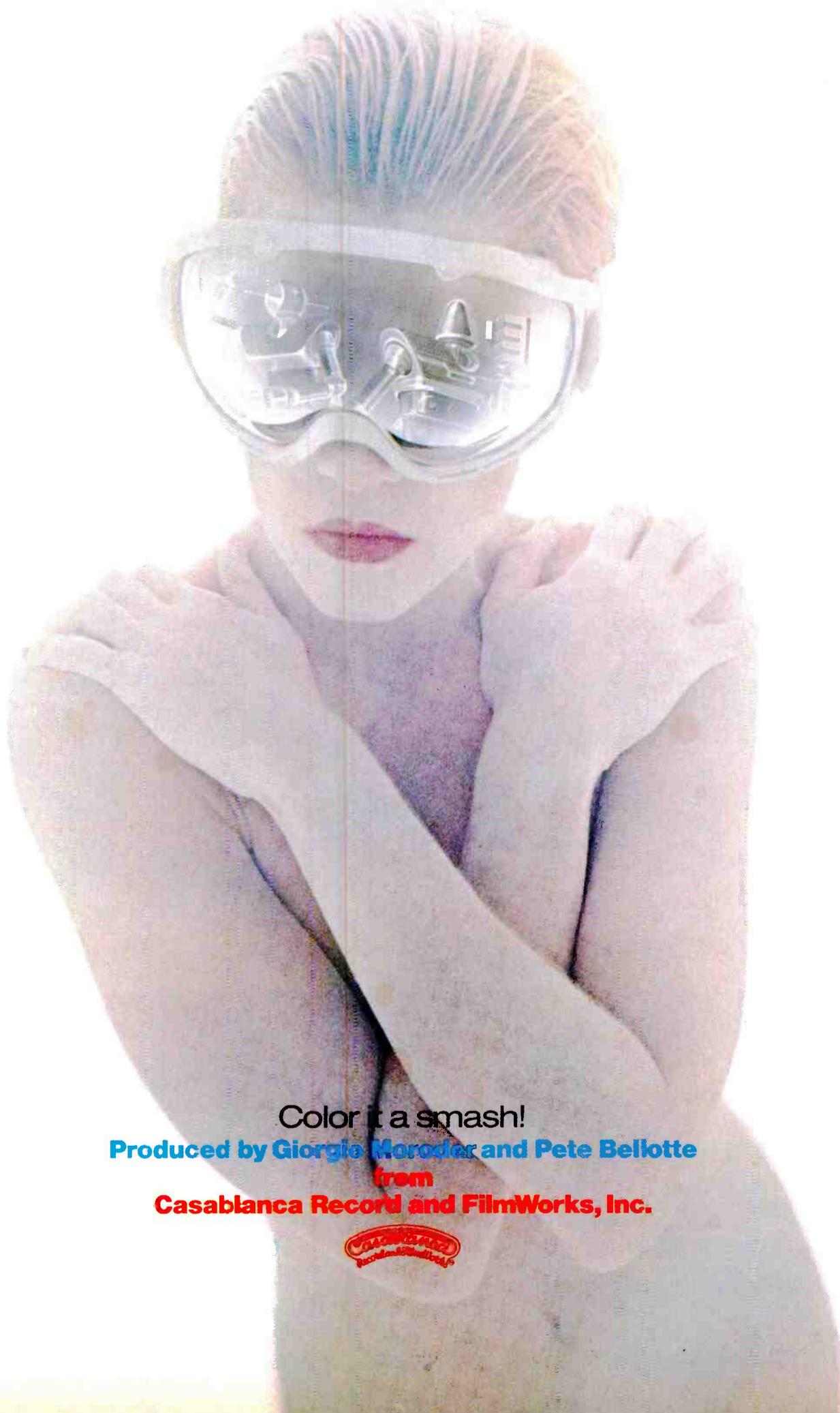
# WHITER SHADE OF PALE

NBLP 7090

The sparkling new album from

# MUNICH MACHINE

Introducing Chris Bennett



Color it a smash!

Produced by **Giorgio Moroder** and **Pete Bellotte**

from

**Casablanca Record and FilmWorks, Inc.**



AUG. 9-13 IN N.Y.

## Radio Forum Sets Gabbert In Chair

NEW YORK—Plans are rapidly developing for Billboard's 11th annual International Radio Programming Forum with radio and television programming editor Doug Hall putting together a blue ribbon panel of industry leaders to plan the agenda and special features.

Radio Broadcasting Assn. president Jim Gabbert to serve as this year's chairman of the Forum advisory committee. Gabbert is president and general manager of KJOL San Francisco and KIKI Honolulu.

This year's forum will be conducted Aug. 9-13 at the Americana Hotel in New York.

Gabbert brings vast expertise to the Forum. He is vice chairman of National Stereophonic Radio Committee, chairman of the National Quadraphonic Radio Committee, and member of the Select Advisory Group to the House Communications Subcommittee, which is now at work rewriting the Communications Act.

He is a founder of the National

(Continued on page 34)



**KILLER PAUL**—Wings' "With A Little Luck" tops the Hot 100 this week, becoming the first single not on RSO to hit No. 1 since Debby Boone's "You Light Up My Life" last December. RSO was No. 1 for the past 21 weeks, through six consecutive top-charted singles. And the record which breaks the label's string is on Capitol, which was for 18 years the home of Al Coury, now president of RSO. This is McCartney's sixth No. 1 hit since the breakup of the Beatles, tying Elton John and the Bee Gees for the most number ones in the '70s.

## COPYRIGHT TRIBUNAL PROPOSAL

# Rule Would Require Juke Location Filing

By MILDRED HALL

WASHINGTON—Jukebox operators will have to file location listings with the Copyright Royalty Tribunal under a rather controversial rulemaking proposed by the commissioners last week.

Jukebox operators have fought this requirement in the implementing of their compulsory license under the Copyright Act as "burdensome" and an invasion of "confidentiality" concerning location owners.

But music licensors say location listing is essential to provide access to boxes in determining royalty distribution for their composers and publishers. Costs of tracking down jukeboxes could easily eat up royalty to be collected, they estimate.

The Copyright Office decided it does not have the statutory right to demand location lists from the operators. Copyright Office regulations are primarily for licensing and registering the boxes, and collecting the annual \$8 per box fee for jukebox use of music.

The Copyright Royalty Tribunal has a different mandate. The statute says they are to provide reasonable access to the boxes for music licensors, and collect enough information to ensure—by sampling or survey—fair distribution of the royalty pool.

Under the proposed rule, operators must initially submit location lists to the Tribunal by Sept. 1, 1978, for all boxes licensed as of Aug. 1, 1978, and file periodically when new locations are added, or when the number of boxes at a location is changed.

No additional listing is needed for the customary shifting around of boxes, as long as the number of boxes at each location remains the same.

The proposed rule would safeguard location owners from any unreasonable demands from licensor agents.

The licensors could have access to the interior workings of the box only when it is essential to get information on music performance on a particular box.

The performance rights representative must give seven days notice to see the interior. Normally, the listing of titles on the box would be sufficient for licensor distribution purposes, says Tribunal chairman Thomas Brennan.

Written statements on the proposed rules are invited, and an open hearing will be held June 21, 1978.

The Tribunal hearing will be in the new adversary style, with proponents and opponents permitted to call, examine and cross-examine witnesses.

Under the Tribunal's interim rules, witnesses are sworn, but attorneys for the parties are not, unless they also appear as witnesses in the proceedings.

MAY 20, 1978, BILLBOARD

## Settlement At Jimmy's Still Stalled

By ROBERT ROTH

NEW YORK—The filing of the plan of arrangement for paying the creditors of Jimmy's Music World is stalled by the debtor's inability to reach agreement with the Bank of Commerce, secured creditor, which is owed \$1.1 million.

Essential details of the plan have been known for a month (Billboard, April 22, 1978), since they were disclosed to U.S. Bankruptcy Judge John J. Galgay.

At a hearing before the judge May 9, Albert Togut, counsel to the creditors' committee, said he found it "somewhat troublesome" that "there is no agreement with the bank."

After pointing out the various delays in the case, Togut told the court: "If no agreement is filed in two weeks, we'll have problems in this case."

Judge Galgay inquired if the attorney would "move to adjudicate" the debtors, a step that would mean the liquidation of the business, but Togut replied that he would have to consult with the committee.

Stephen Karotkin, attorney for Jimmy's and the Sutton Record Co., its parent, said the agreement was in the hands of William Kahn, the bank's lawyer, and that the two would work out final details shortly.

Before adjourning the case until May 23, Galgay said the message should be conveyed to Kahn that "I urge him to act one way or the other."

By late Wednesday (10) no agreement with the bank was finished nor one expected for the rest of the week.

Another of the bank's attorneys said that the parties were "very far along in negotiations," and that he

(Continued on page 95)

## RCA's Suit Claims Piracy

LOS ANGELES—RCA Corp. is seeking \$2 million in exemplary and punitive damages charging the Everest Record Group, Bernard C. and Donna C. Solomon and Stanley Schneider with "record piracy."

The Federal District Court suit charges the defendants with reproducing advertising, offering for sale and selling unauthorized copies of RCA exclusively-owned performances by Fats Waller, Bix Beiderbecke, Jan Peerce, Fritz Kreisler, Jascha Heifetz, Ignace Paderewski, Sergei Rachmaninoff, Nelson Eddy and Enrico Caruso.

## Toughest Term For D.C. Pirate

NEW YORK—The toughest penalty ever imposed on a tape pirate was meted out recently to David Whetzel, who was sentenced to serve a term of two to six years' imprisonment.

After trial in District of Columbia federal court, Whetzel was convicted of 33 counts of willful infringement of copyright and two counts of inter-

(Continued on page 102)

## UA's Takeover By Mogull Spurs Many Terminations

By JIM McCULLAUGH

LOS ANGELES—A drastic re-vamping of the United Artists Records staff has taken place in the wake of the label's official takeover from TransAmerica by Artie Mogull, president, and Jerry Rubinstein.

The long-negotiated deal (Billboard, April 15, 1978) was concluded May 5.

Departing the firm are Gordon Bossin, vice president of marketing, as well as members of the artist relations, publicity, a&r, promotion, art and production departments and field staff.

At the same time, the artist roster is being sliced.

In some instances, members of entire departments such as press and publicity, spearheaded by Pat Thomas, have been let go in the reorganization as the staff of approximately 200 is reportedly being trimmed two-thirds.

Mark Lindsay, ex-Paul Revere & the Raiders lead singer and a&r director of Jerry Rubinstein's Xeti Records, is said to be taking over the a&r function of UA with Xeti still to be housed under the new UA umbrella.

Charlie Minor is heading up promotion assisted by Steve Resnick.

Larry Cohen, vice president of merchandising, is believed to be taking over as creative services head with additional responsibilities to include advertising.

Harold Seider, international chief, is reportedly shifting over to UA Music (the publishing company) which TransAmerica continues to own and run. It is believed that UA Music, currently a tenant of UA since Mogull and Rubinstein also acquired the Hollywood corporate headquarters of the label, will remain on the premises until such

(Continued on page 88)

## UCLA SERIES PUSHED BACK

LOS ANGELES—UCLA's extension division and Billboard have postponed until the winter quarter a series of weekly seminars which were to have begun on the UCLA campus Monday (15).

Titled "Forecast Of Major Breakthroughs In The Music Industry," the series had booked numerous prominent music industry persons. Hal B. Cook, coordinator of the event in collaboration with Ronnie Rubin of UCLA and Lee Zhito, editor and publisher of Billboard, report the winter sessions will be telescoped into a Friday-Saturday presentation.

Details, says Cook, will be announced in late fall.



**VINYL DREAM**—Kathy Anast, winner of a campus promotional contest sponsored by Budweiser, CBS Records and Sansui, races through Tower Records in Los Angeles for a two-minute record-grabbing spree which was part of her prize. More than 11,000 entry forms were submitted in the competition, out of an estimated



30,000 circulated. The contest, developed by Campus Promotions of New York, took the form of a 24-question trivia quiz about CBS artists and record product. Anast, a Brooklyn native, also won a weekend in L.A. and 24-hour limo service, a Sansui stereo system, \$300 spending money and tickets to a Journey show at the Roxy.



## Fire Destroys Chicago Club For Punk Rock

CHICAGO—Punk rock disco is searching for a new home in this city, following a fire at the club La Mere Vipere.

The northside discotheque, which spun new wave records exclusively, was destroyed by flames in the early morning hours of April 27.

A malfunction of the building's furnace was blamed for the blaze.

Punk rock had been the disco's theme since early last summer, with La Mere purveying the sound seven nights a week in recent months.

Tom Wroblewski, manager of the club, says a benefit will be held Wednesday and Thursday (24 and 25), with punk rock bands performing at the American Legion Hall, 6040 N. Clark.

Equipment in the charred club was uninsured, says Wroblewski, who claims the facility has been "redlined" by underwriters.

Wroblewski and others who worked at La Mere intend to reopen as a punk rock discotheque somewhere on the city's north side.

# Manual For Bar Coding Is Published

NEW YORK—Whether designers and artists like it or not, the industry has publicly committed itself to adopt bar coding on recorded product (Billboard, April 1, 1978). To help in the transition, Matthews International Corp. of Pittsburgh has prepared a manual on the use of the symbol.

Matthews is a producer of the film masters used to create the Universal Product Code (UPC) symbol. It is the biggest supplier of film masters in the publishing industry.

A Matthews spokesman confirms that there will be some problems in numbering, placement and coloration of the "basically unattractive" UPC bar code. But, he says, working together, design artists, film master producers, printers and manufacturers should be able to solve them.

Since placement is specified (the upper right hand corner of the back cover in the case of LPs), some designs may have to be modified and new designs planned so that they can accommodate the UPC symbol.

There is a problem with colors. Print contrast is an important factor in scanning the symbols. If colors other than black and white are selected, Matthews says, "they must be checked to assure proper print contrast between the printed bars and the background."

"UPC guidelines recommend printing the symbol in 100% black in a white window. Margins of white around the symbol are carefully planned in the recommendations to eliminate interference from adjoining colors. Use of any colors to print the symbol must be carefully checked," says the company spokesman, who adds that the firm checks color compatibility for its clients for free.

Another problem with the code, the company concedes, is on a small package (like chewing gum, cigarettes or cassette tapes) if the bar code is cut down in size, or truncated, then there is a chance that there will be difficulties in scanning.

The company's new manual is designed for the printers, who have had problems in the past with printing the codes correctly. For instance, the company recommends that if the film master "cannot be stripped into the final film, (it) be inserted into the final stripped film to give printers greatest film accuracy, better working tolerances, and the ability to stay closer to printing specs."

The UPC Symbol Specification Manual, according to Matthews, says the film master must be prepared with tolerances of plus or minus



**ROYAL PRAISE**—Singer Deniece Williams draws plaudits from Prince Charles, heir to the English crown, at her recent sellout performance at the London Palladium. The command performance for His Royal Highness topped off a U.K. tour by the CBS Records International recording artist, in company with CRI co-star Johnny Mathis.

0.0002 inch per module. "Maintaining the required accuracy throughout the symbol is one of the toughest assignments ever given commercial printing," the company says.

Matthews urges printers and record company personnel to make use of the UPC Spec Manual as its tables spell out everything required to print the symbols within the strict tolerances that are necessary. Matthews will also evaluate the printing,

## Bernstein Cancels 3 S.C. 'Evenings'

CHICAGO—A replacement for three "Musical Evenings With Leonard Bernstein" is being sought by the Spoleto Festival U.S.A., which opens this month in Charleston, S.C.

Bernstein, who was to have led three consecutive evenings of chamber music in the 400-seat Dock Street Theatre, has canceled because of his wife's illness. The conductor has scheduled no performances until the fall.

Festival sources say Gian Carlo Menotti, founder and artistic director, is personally seeking a performer of "equivalent stature" to direct the May 26, 27 and 28 soirees. Tickets for the intimate concerts sold out quickly at \$12 and \$15.

and return the acceptability range for reductions.

The company points out that record manufacturers adopting the bar code will have to make the new numbering system congruent with the companies' existing numbering system. For some, the two numbering codes will mesh immediately, but others may have to renumber their catalogs.

Matthews expects that the first use of the bar code will be on new releases, but that some manufacturers may choose to use stickers on their available catalog. The company cautions, however, that "the cost of applying labeling to a product should be considered almost 10 times that of printing the symbol on the product itself."

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# Executive Turntable

Gordon Bossin leaves United Artists Records, Los Angeles, as vice president of marketing (see separate story). He had been at the label since 1977 coming from Arista. . . . Arnie Orleans resigns as senior vice president of marketing at 20th Century-Fox Records. He joined the label last May after six years at A&M Records as national sales manager. . . . Allen Davis, vice president of creative operations for CBS Records International, is taking temporary assignment as chief executive officer of CBS Records Holland. This follows the resignation of managing director John Vis; Davis will relocate until a new chief is named. His move to Holland sparks new responsibilities at CRI, New York. Bunny Freidus, vice president, marketing, will deputize for Davis, while Joe Senkiewicz, director of promotion, is appointed



Davis



Simmons

director, artist development. . . . John Simmons is a&r coordinator for Arista, New York, joining from music consultant in the a&r department of A&M. . . . Philip Asbury is appointed director of legal and business affairs at Philadelphia International Records, Philly. He was an attorney with Morgan, Lewis & Bockius in that city. . . . Bob Ursery named national promotion director/black music at Fantasy/Prestige/Milestone/Stax Records. With the Berkeley, Calif., label since 1974, he joined as its Midwest promotion director. . . . Parachute Records, Los Angeles, taps Bret Kennedy as the label's director of national marketing and artist relations. She was president of Pathway Management & Productions. . . . Eric Doctorow named to director of product management at



Asbury



Ursery

ABC Records, Los Angeles. He comes from CBS Records where he was manager of the college department. . . . Rick Landy becomes manager, catalog exploitation or all wholly owned as well as administered companies within the 20th Century-Fox Music Publishing Group in Los Angeles. Landy has been in music publishing starting in the early '60s with a six-year stint as director, Performing Rights West, with BMI. . . . Shot Lee named

vice president of Bigboro Records, New York, from assistant to president Jeff Lane. . . . Phil Cordas appointed to the national promotion department of Amherst Records, Buffalo, from music director at WBUF-FM, Buffalo. . . . New appointments in the black music marketing promotion staff of Warner Bros. includes: Jackie Thomas named regional promotion manager for the South-west based in Dallas, after having been Warner's disco co-ordinator in New York; Ted Joseph named regional promotion manager for the Midwest/Cleveland area, after doing local promotion for WEA in Detroit; and Marylou Bareaux named national promotion coordinator basing at the label's Burbank, Calif., base, after a two year stint with Warner Bros. Television. . . . Ken Puvo-



Kennedy



Baunach

gel named regional album promotion manager for the Northeast at Warner Bros. Records in New York. He had served as New York area promotion manager. . . . Jack Waxman named director of classical repertoire for the Euphoria and Classical Excellence labels, subsidiaries of Request Records of Hollywood, Fla. He had been associated with the Sam Goody chain in New York. . . . Judy Rich is named executive assistant to

Tommy Mottola, president of Champion Entertainment Organization, New York. She joined the outfit six months ago. . . . Thomas Ozoroski named assistant to Allen Flexer, president of the Spectrum complex in Philadelphia. He has been vice president of operations. Aaron Siegel takes over the latter post, moving from director of administrative sales. . . . Helene Barte resigns as accounts director at the Howard Bloom organization, New York, and will announce new plans shortly. . . . Guy Thomas promoted to the position of West Coast media coordinator for Rogers & Cowan, Los Angeles. He had been a publicist for Linda Grey & Associates. . . . Larry Baunach named vice president, special projects, for Jim Halsey's Tulsa-headquartered artists management firm. He had been a vice president of ABC Records, Nashville. . . . Phonogram/Mercury names Dave Smith Midwest regional country promotion manager. He had been with the label as a local promotion manager and will base in Dallas. . . . Ovation Records, Chicago, names David Webb national director of publicity. He was a background in journalism and artist management. . . . Otto Wydogon promoted to general manager of the Good Music Agency's Northwest office located in Missoula, Mont. He joined the organization three years ago as an agent trainee.

Marvin Paris named vice president and general manager of the Garrard Division of Plessey Consumer Products, Plainview, L.I. He was national sales manager. . . . George Ziadeh, vice president of the Ampex magnetic tape division, is elected vice president of the Ampex Corp., Redwood City, Calif., one of three such vice presidential appointments announced by the Redwood City operation. . . . Bob Schultz named director of sales at audio tape duplicators Preferred Sounds, Rye, N.Y. He was with custom duplicators Ampex Corp. as Eastern sales manager. . . . Michael Wiggins is national sales manager at the audio division of Akai America, Compton, Calif., moving from national sales manager of Sanyo Electric. . . . Judith Berger is appointed to a three year term as trustee of the Copyright Society of the U.S. A New York attorney engaged in music publishing, she administers 12 firms affiliated with ASCAP and BMI. . . . Hal Weissman, public relations director for the Valley Forge, Pa., Music Fair, Lee Guber and Shelly Gross Enterprise and Frederick Gross, formerly with Music Fair Concerts in New York City, have joined forces as Weissman & Gross Associates, Inc., a public relations and advertising agency in Bala Cynwyd, Pa.

Lawrence Jaffe becomes vice president in charge of marketing for Uni-Sync, Inc., Westlake Village, Calif. He's been with the firm since its purchase by BSR last year, as marketing manager. . . . Charles Toda is named assistant general manager, sales planning, for the consumer electronics group of Panasonic, Secaucus, N.J. He was product manager for the company's TV and video home systems unit.

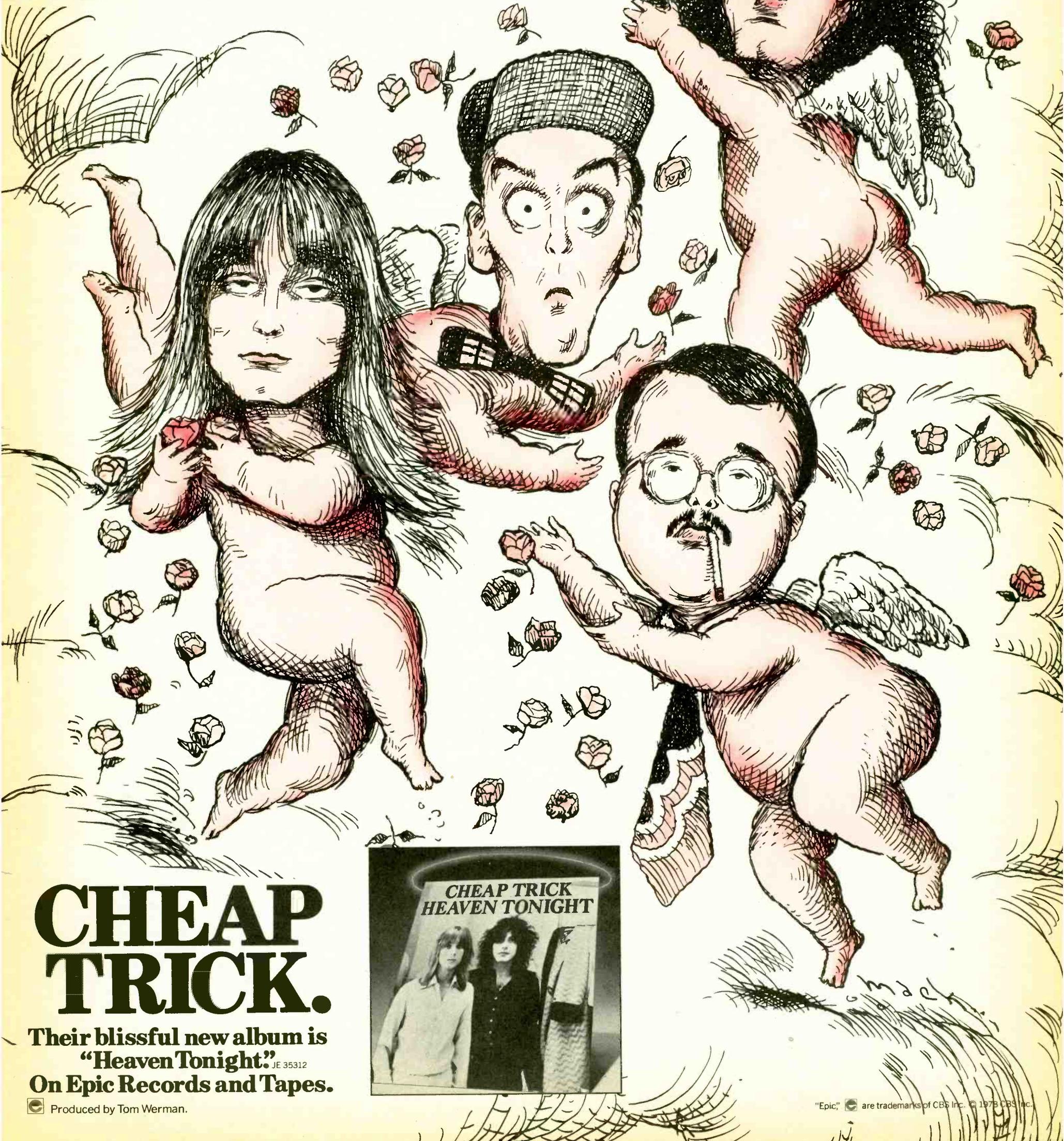


How a bar code should look on the back of an LP jacket.

MAY 20, 1978, BILLBOARD

# HARK!

# THE HERALD ANGELS SING?



# CHEAP TRICK.

Their blissful new album is  
"Heaven Tonight." JE 35312  
On Epic Records and Tapes.



 Produced by Tom Werman.

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# Billboard®

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Vol. 90 No. 20

## General News



**SECRETARIES DINE**—Roulette Records chief Morris Levy plays host to executive secretaries of various music firms at his New York restaurant, Giorgios. With him, from left, are Janie Weingart (RCA), Hermine Barris (CBS), Karin Grasso (Roulette), Farrah Feinerman (Silver Blue), Arlene Schiafmitz (Hit Factory), Lucille Kern (Roulette), Carol Beiberfeld (ATI), Shelly Whitman (Big 7 Music), Paula Leone (ATI) and Connie Pitsirilos (RCA). The occasion was National Secretaries Day.

## Levy Sets Cut-Outs Sale & Retail Growth

By DICK NUSSER

**NEW YORK**—Morris Levy's Strawberries retail chain and his Promo Records wholesale division have just completed major deals involving store expansion and the bulk sale of six million cut-outs.

Levy told Billboard the five-store Boston-based Strawberries chain will be expanding "throughout" the Northeast in the coming year, with the first of three proposed new stores opening soon in Providence, R.I., where Levy has purchased the former W.T. Grant building.

Plans call for a new 6,000 square foot Strawberries store with three entrances on a refurbished downtown mall. Levy plans to lease the additional space to a national book chain, a major audio hardware chain and provide space for a possible disco and jazz workshop. A special Strawberries' bus will provide transportation from the site to the nearby Brown Univ. campus.

The Promo Records deal was completed last week under the terms of New Jersey's bulk sale law. Six million cutouts were sold to Richard Kastner's Automotive Merchandisers. The sale is described as part of Promo's effort to make room for the recent purchase of a million pop, rock and jazz cutouts from two major labels.

"It was a chance to clean out our warehouse," Levy says. "It was old merchandise and we needed the room for the new purchase and in order to expand our reactivated budget label, Emus."

Levy, who also heads Roulette Records here, points out that Promo won't be dumping the new cutouts on the market at one time.

Promo vice president Carl Post says the firm will "hold off distributing" the disks until a greater variety of product is available "so one label doesn't stick out" when the items hit the nation's cutout bins.

The warehouse clearance initially gave rise to speculation within the industry that Promo was folding its tents. Not so, says Levy.

"Reports of our death are greatly exaggerated," Post adds. "Our salesmen Paul Livert and Max Goldstein are alive and well and standing by to sell records."

Levy also reveals that he almost sold the Strawberries chain to Sut-

ton Distributors last summer, shortly before the Sutton-owned Jimmy's Music World collapsed into bankruptcy. Levy acquired the then three-store chain approximately two years ago from Factory Sound of Boston.

"It was tough going up there every week," the New York-based Levy claims. "But I found out that if I walked out on Strawberries I'd be hurting my friends, my creditors."

Levy now believes the Northeast market is one of the country's most lucrative for record sales and promotion, and also concert promotion, a field he expects to enter within the next year. (Levy is known to be close friends with ATI's Jeff Franklin and a pairing of talents may be involved here.)

"When you break a record up there," Levy explains, "you're reaching some 400,000 college kids who carry that new sound back to areas all over the country where they come from."

Levy says he works closely with label promotion staffers in "aggressively" breaking new sounds through in-store play. "We have a tight playlist in our stores," he adds.

Another innovation Levy plans to introduce is a full-time promo man to work in conjunction with various labels promoting new acts.

Strawberries also inaugurated a unique "midnight sale" that begins at midnight and lasts until 6 a.m. Buses are used to transport customers from nearby campuses and between the various Strawberries' outlets during those hours.

"The last midnight sale we had we grossed \$60,000 in one night in all five stores," he says.

Levy claims business at the Strawberries chain has grown from a yearly gross of \$3 million with three stores to \$5 million with five stores.

He says Strawberries also offers weekly sales reports on new acts to labels requesting them.

Levy, something of a legend in the record business, also operates Adam VIII, the television merchandising company which deals in direct mail disk sales. His career stems from his ownership of Birdland, the Broadway nightclub that hosted top name jazz acts in the 1940s and 1950s.

## CHART ANALYSIS Filmtracks Crowd Top Sales Spots

By PAUL GREIN

**LOS ANGELES**—Eight soundtracks, six of which are multiple-record sets listing for between \$11.98 and \$14.98, are crowded in the top third of Billboard's Top LPs & Tape chart this week.

The double-disk soundtracks are RSO's "Saturday Night Fever" (a \$12.98 list), holding at No. 1 for the 18th consecutive week; MCA's "FM" (\$13.98), jumping seven notches to 17 in its third week on the chart; A&M's "American Hot Wax" (\$11.98), moving up one notch to 31 in its seventh week; and RSO's "Grease" (\$12.98), debuting on the chart at 53.

Triple-disk configurations are the Band's "The Last Waltz" on WB (\$14.98), jumping seven slots to 39 in its fourth week; and "Thank God It's Friday" on Casablanca (\$12.98), leaping 34 points to 40 in its second week. The latter soundtrack consists of two LPs and a bonus 12-inch disco single.

The two single-disk soundtracks in the upper third of Billboard's top 200 chart are Abba's "The Album" (Atlantic), which moves up three points to 45 in its 14th week; and "The Rocky Horror Picture Show" (Ode/Jem), which jumps five points to 63 in its sixth week.

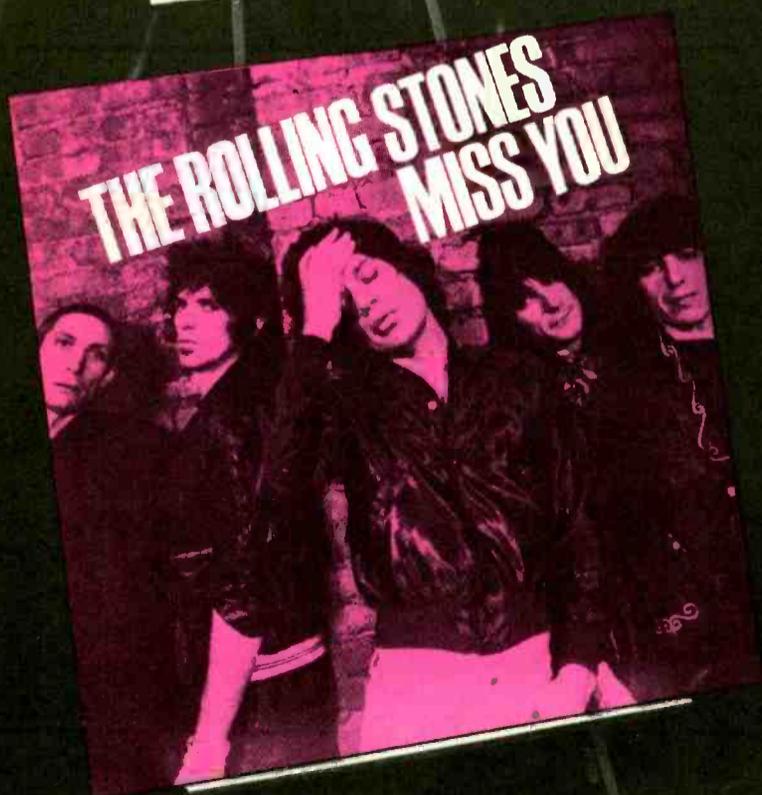
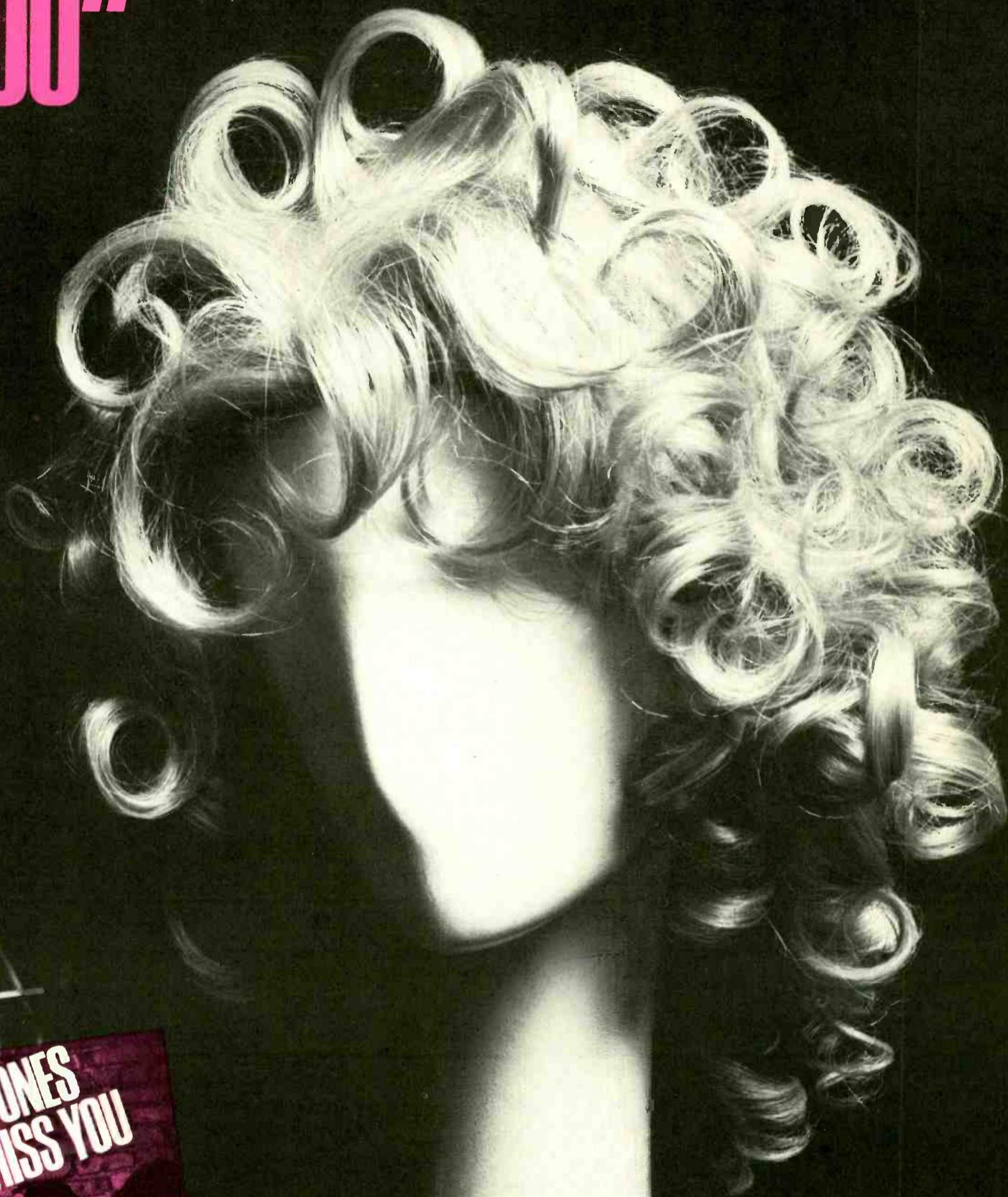
Five of these soundtracks are supported by current Hot 100 singles. Of the seven chart hits from "Saturday Night Fever," five are still listed, including two by the Bee Gees and one each by Yvonne Elliman, the Trammps and Tavares.

"FM" is bolstered by Linda Ronstadt's "Tumbling Dice," which moves into the Top 40 this week; "Grease" includes the top five John Travolta/Olivia Newton-John duet; and "The Album" features Abba's top 20 hit "Take A Chance On Me."

Two current chart hits have been lifted from "Thank God It's Friday": the title track by Love & Kisses (now at 65 star) and "Last Dance" by Donna Summer (at 75 star).

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# Arista & Music Boost Columbia Pictures \$\$

By STEPHEN TRAIMAN

NEW YORK—A solid performance by Arista Records and related music publishing operations helped push parent Columbia Pictures Industries to record third quarter and nine-month revenues and operating income for the period ended April 1.

For the Feb. 1-April 1 period, Arista revenues rose 91% to \$18,704 million from \$9,791 million, including Arista U.K. and distributed Savoy and Buddah labels, according to Elliot Goldman, executive vice president and general manager.

Also part of the records and music division, the Columbia/Arista Music Publishing group and Columbia Pictures Publications produced \$2.033 million in quarterly revenues, a 45% gain from the \$1.4 million noted the prior year.

Combined records and music revenues of \$20.737 million were 85% ahead of the 1977 quarter total of \$11.191 million. Equally important, division income from operations before corporate expenses not directly allocated to divisions rose 35%, to \$985,000 from \$732,000 the prior year.

For the nine months, Arista net revenues are up 126% to \$50,379 million, from \$22,318 million the year before—topping the net revenue figure for the entire prior fiscal year. Music publishing revenues for nine months total \$5,801 million, a 29% gain from \$4.49 million the year-ago period.

Operating income for the combined records and music division for nine months rose 650% to \$3,239 million from \$430,000, on a 110% revenues boost to \$56.18 million.

from \$26,808 million the comparable year-earlier period.

Cited for Arista's third-quarter financial surge were outstanding sales by a variety of artists, topped by Barry Manilow, with contributions from Raydio's debut gold single "Jack & Jill" and hit LP the Outlaws' live double package, Patti Smith's "Easter" LP and "Because The Night" single, and continuing sales on the gold "Close Encounters" soundtrack LP.

"Arista Records' diverse musical successes have demonstrated a continuing high level of public acceptance," notes Alan Hirschfeld, president and chief executive officer of Columbia Pictures Industries. "During the quarter, Barry Manilow's sixth Arista album sold over 2 million units ('Even Now,' his fifth platinum LP). In addition, motion picture soundtracks from the Columbia movies 'Close Encounters' and 'You Light Up My Life' earned gold LPs."

"On many levels, 1978 continues to be a precedent-shattering year for Arista," Goldman comments. "The concluding quarter of our fiscal year, with a number of major new album releases, will top off our record-setting year."

Already released or planned in the April-June period are a follow-up to Alan Parson Project's platinum "I Robot," label debuts of John Miles and the Michael Stanley Band; new LPs from the Kinks, Norman Connors and, on Buddah, Michael Henderson and Gladys Knight & the Pips, plus the first LPs

(Continued on page 88)

# MCA Halts Slide With 1st Quarter Sales & Income

LOS ANGELES—MCA's record and music publishing division posted gains in both sales and income in the first quarter ended March 31, halting a skid of nine consecutive quarters of declining profits.

Sales increased 1% to \$23,951,000 from \$23,716,000 in the comparable period last year. Divisional earnings increased 11½% to \$3,332,000 from \$2,988,000 a year ago.

The positive quarterly showing of the record division follows encouraging gains made during the fourth quarter of 1977 when diminishing divisional losses improved its financial outlook (Billboard, March 11, 1978).

Meanwhile, the first quarter registered the second highest first quarter net income and earnings in MCA Inc.'s history, with sales the highest for any first quarter ever.

For the three months, MCA Inc. net income rose 33% to \$21,380,000 compared to \$16,018,000 last year. Sales increased 19% to \$236,402,000 from \$197,939,000.

Lew Wasserman, chairman of the board of MCA Inc., is optimistic that the remainder of the year will be "satisfactory."

# Klein Appeal Outcome May Affect ABKCO's Finances

By ROBERT ROTH

NEW YORK—Although ABKCO Industries, Inc. filed an encouraging first quarter financial report, the prosecution of its president and controlling shareholder may affect the financial health of the company.

In the first quarter of fiscal 1978 ending Dec. 31, 1977, ABKCO had revenues of \$2,826,986 and a profit of \$186,012, or 13c per share. This was an improvement over the same period the year before, which had revenues of \$2,767,055 and a loss of \$68,408 or 5c per share.

The outcome of the appeal of criminal tax evasion charges filed against ABKCO chief executive Allen Klein will have an effect on his ability to repay substantial loans made to him by the company.

According to the Form 10-K filed by ABKCO with the Securities and Exchange Commission on March 21, 1978, Klein as of Feb. 24, 1978 owned his company \$591,289 plus \$5,875 in accrued interest. This amount represents three loans made since 1976.

The first is a note dated Feb. 19, 1976 for \$516,582 due in monthly installments concluding on Feb. 1, 1986 and secured by a first mortgage on Klein's home and 400,000 shares of ABKCO stock. Another note, drawn on June 1, 1977 and unsecured is for \$100,000 due on March 1, 1979.

Up to \$425,000 for legal expenses has been authorized by the company to be loaned to its president. By Feb. 24, 1978 \$25,000 had been used for this purpose.

The legal expense loans are secured by 225,000 of the same 400,000 shares pledged to the 1976 loan, and are due to be paid on March 1, 1989.

All of the above loans, according to the report filed, are at "interest at the prime rate, not to exceed 7½% nor be less than 6%." The prime in-

# Market Quotations

As of closing, May 11, 1978

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
48%	34%	ABC	8	531	48%	47	48%	+ 1%
40%	34%	American Can	7	342	40%	39%	40	Unch.
15	9%	Ampex	13	166	14%	14%	14%	+ ½
3%	2½	Automatic Radio	—	13	2%	2%	2%	— ½
25%	22	Beatrice Foods	10	837	23%	23%	23%	+ ½
55	43%	CBS	8	235	52%	51%	52%	+ ½
20%	13%	Columbia Pictures	4	1491	20	19	19%	— ½
13%	8%	Craig Corp.	4	77	12%	11%	12%	+ ¼
40%	31½	Disney, Walt	14	387	38%	37%	38%	+ 1%
3%	2%	EMI	5	52	2%	2%	2%	Unch.
13	8%	Gates Learjet	5	35	12	11%	11%	Unch.
14%	11	Gulf + Western	5	705	14%	14%	14%	+ ½
13%	9%	Handleman	8	75	13%	17%	13%	+ ½
4%	3	K-tel	—	3	4%	4%	4%	Unch.
6%	4%	Lafayette Radio	—	—	—	—	6%	Unch.
35	22%	Matsushita Electronics	10	5	33%	32%	32%	— ½
47%	32%	MCA	9	212	46%	46	46%	+ ½
45%	26%	Memorex	8	312	45%	43%	45%	+ 2
52%	43	3M	13	731	52%	51%	52%	+ ¾
45%	35	Motorola	12	430	44%	44%	44%	+ ½
28%	24%	North American Philips	6	70	28	27%	27%	— ¼
16%	10	Pioneer Electronics	12	35	16%	16%	16%	+ ¾
10%	6%	Playboy	21	305	10%	9%	10%	+ ¼
29%	22%	RCA	8	625	28	27%	27%	+ ¼
8%	6%	Sony	14	171	8	7%	7%	— ¼
13%	9%	Superscope	72	21	12%	12	12	— ¼
41%	29%	Tandy	8	425	38%	38%	38%	+ ½
9%	5%	Telecop	7	16	8%	8%	8%	+ ¼
5%	2%	Telex	12	242	5%	4%	5%	+ ¼
2%	1½	Tenna	—	39	2%	2	2	— ¼
16%	12%	Transamerica	6	597	15%	15%	15%	Unch.
33%	20%	20th Century	5	249	32%	31%	32	+ ¼
41%	29%	Warner Communications	7	769	41%	39%	41%	+ 1%
16%	11%	Zenith	—	295	16%	15%	16%	+ ¾

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	34	5	5%	Integrity Ent.	9	133	3%	3%
Electrosound Group	—	—	2%	3%	Koss Corp.	17	14	5%	5%
First Artists Prod.	3	34	5%	5%	Kustom Elec.	—	33	2%	3%
GRT	—	9	1%	2%	M. Josephson	8	46	14%	15%
Goody Sam	10	—	6%	6%	Orrox Corp.	—	125	3 7/16	3 11/16
					Recolon	12	2	3%	4
					Schwartz Bros.	5	—	3	4

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

# Goldfarb With Philo Records

NEW YORK—Philo Records, a Vermont-based folk label, has appointed Herb Goldfarb Associates Inc. to coordinate its sales, marketing, distribution and merchandising.

"We are now ready for the big plunge," says William Schubart, executive vice president and national sales manager of the label, describing the move that will see a reorganization of the label's marketing nucleus and a reorganization of its catalog.

A new price schedule and new distributor appointees are being planned, as are major promotions, tie-ins and personal appearances for the fall season.

tried and found guilty. It is possible that a jail sentence might be imposed on him, in which case the business of the company and the ability of Mr. Klein to repay his loans from the company would be adversely affected."

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## OFFERS 5% DISCOUNT Summer Sales Plan Sparks WEA Meet

By JOHN SIPPEL

LOS ANGELES—WEA maintains the momentum on its record-shattering six-year sales surge with a current 250-odd chart and hot catalog album program that offers eligible accounts two shots at a 5% discount through June 23.

WEA president Henry Droz highlighted the program, "Star Force," among the steps the giant distribution entity took in 1977 and will continue taking in 1978 to pace the industry.

Accounts which are current may place two orders anytime during the program, both carrying the 5% discount. Offering accounts two chances to buy in during a sales program was introduced initially by WEA in 1977.

Dating offered makes first payments for merchandise bought during the program due Sept. 10 in order to earn the 2% discount, net due Sept. 25. Back order will be carried eligible for program discount through July 7.

WEA offers five-foot by two-foot, three-foot by two-foot and 21-inch by 14-inch posters and a 30-inch by 18-inch mobile, all in full color, as collateral merchandising. Advertising allowances and store contests will be arranged.

The WEA spring marketing meet, held at the Canyon Hotel, Palm Springs, kicked off before 135 attendees, with an artist development panel that included: Vic Faraci, WEA executive vice president; Bob Regehr, Warner Bros. vice president, artist relations; Carl Scott, Warner Bros. director of artist development; Henry Allen, Cotillion Records president; Dave Glew, senior vice president, Atlantic Records; Jerry Sharell, vice president, artist relations, Elektra/Asylum, and Rip Pelley, national artist relations, Elektra/Asylum.

Marketing coordinators from the eight branches: Walter Combs, Baltimore; Randy Edwards, Chicago; Pat Bressler, Dallas; Wayne Thomas, Boston; Bill Cataldo, New York; Chuck Jones, Atlanta; Dave Mount, Los Angeles; Bob Lipka, Cleveland; Rich Cervino, Philadelphia, and Steve Taylor, San Francisco, took the meeting into the trenches, each presenting 15-minute slide presentations of point of purchase displays and promotions in their areas.

Russ Bach, vice president, management development, outlined WEA's objectives in staff training and development. Steve Schuster,



**FLIGHT ORDERS**—WEA president Henry Droz, extreme left, exhorts his eight branch managers, standing left to right, Don Dumont, Boston; Bill Biggs, Atlanta; George Rossi, Los Angeles; Al Abrams, Chicago; Bruce Tesman, New York; Pete Stocke, Philadelphia; Mike Spence, Cleveland and Paul Sheffield, Dallas, to do their utmost at WEA's spring marketing confab. Seated in the rear are Vic Faraci, executive vice president, and Bob Moering, director of marketing coordination and promotion.

who holds a doctorate in psychology from the Univ. of Texas and former head of ARCO's management development program, spoke on human resources, management development and management philosophy.

The WEA meeting saw the NARM filmed presentation on advertising media mix. Herb Mendelsohn, president of ABC's rackjobbing division, discussed advertising from both the label and account's point of view.

The role of publicity in stabilizing artist recognition and resultant sales was discussed by Bryn Bridenthal and Bob Merlis, publicity chiefs for Elektra/Asylum and Warner Bros., respectively.

On May 3, brass from the WEA branches rotated in nine 50-minute rap sessions with representatives from Warner Bros., Atlantic and Elektra/Asylum Records. They discussed interaction at the grass roots level with the label executives in

various categories of repertoire, and sales, advertising and merchandising techniques.

Irwin Goldstein, national credit manager for WEA, and his assistants, Mike McLeod and Kathie Gates, along with the eight branch credit managers, moved from their own national meeting at La Costa, Calif., to participate in the final two days of the WEA spring conclave.

On three evenings at the confab, the labels presented new releases, the peak of which was a surprise visit by Mick Jagger and Earl McGrath, president of Rolling Stone Records.

Droz pledged WEA would continue its black music marketing commitments and its leadership in a strike force of pop display personnel. He introduced his first six field sales managers from a concept developed in late 1977: Marv Helfer, Los Angeles; Bob Bean and Art Teal, Cleveland; James Wood, Atlanta; Kenny Dietz, Chicago; and Noble Womble, Dallas.



**BEAUTY AND**—Herb Mendelsohn, president of ABC Record and Tape Sales, exhibits his merchandising flair at the WEA spring meeting when he uses the "beast" beside him to illustrate the thrust of his advertising talk, "What's The Gorilla Doing On Roof?"

## ABC Prepares Customers, Employees For Rack Sale

By STEPHEN TRAIMAN

NEW YORK—In the wake of the agreement in principle to sell ABC Record & Tape Sales rack operations to Lieberman Enterprises (Billboard, May 13), ABC corporately is making every effort to smooth the transition for its rack customers and to relocate the division's personnel, within the company and music industry.

At the same time, ABC Inc. president Elton Rule strongly reaffirmed the company's commitment to its ABC Records operation, denying there is any intention to sell the label. Steve Diener, label president, reiterated the stand on a recent visit to ABC's Anchor affiliate in the U.K. (see separate story in International).

All ABC rackjobber customers were personally advised of the sale by division chief Herbert Mendelsohn, who strongly endorsed the Lieberman operation in telegrams sent prior to the formal announcement.

"Lieberman Enterprises, under the leadership of David Lieberman as chairman and Harold Okinow as president, hold the distinction of being named by NARM as the outstanding rackjobber of the year for the last two years," he pointed out.

"I know that Lieberman Enterprises will exhibit the same high quality of performance you have come to expect and receive at ABC. As we progress toward a definitive agreement, ABC will work closely with you to assure a smooth operational and management transition to the service of Lieberman," Mendelsohn emphasized.

ABC Inc. has put an elaborate personnel relocation plan into operation, counseling all rackjobber employees from senior management through all clerical and warehouse staffers.

"We have teams visiting each branch to aid the relocation effort," a corporate spokesman says, "and we're looking at every possibility within the entire ABC operation. We're hoping a certain percentage will be absorbed within other capacities at ABC, and we're making every effort to insure that no one is left in the financial lurch."

While the agreement in principle progresses to the final sale stage, Lieberman will have no comment on the addition of any ABC personnel to its expanded operations.

As for the remaining eight of 10 ABC Wide World Of Music retail stores, all apparently are still for sale, with Integrity Enterprises reopening the mall locations acquired in Phoenix and Tucson as Wherehouse stores on May 1.

## DOLL MAKER THEMES LP

NEW YORK—Famous doll designer Madame Alexander makes her recording debut this month, with the release of a special album of "dramatic vignettes and original songs" featuring "classic doll themes."

The stereo disk, with music written by Juilliard graduate John Barden, carries a suggested \$7.98 list price and the title, "Madame Alexander Collector's Album 1978."

It is being distributed to toy shops and department stores by her own Alexander Doll Co., with orders apparently totalling 20,000 already.

According to the firm, doll collecting is the third largest hobby in the country. Where record collecting stands is not suggested.

## Videotape Linked To Tyler Promo

NEW YORK—Videocassettes for in-store screening are among the components of RCA's merchandising campaign for the new Bonnie Tyler album, "It's A Heartache."

This marks one of the first occasions the label has produced videotapes for retail use. It has also prepared 16 m.m. film prints of Tyler singing the LP's title track for local television, 60-second radio commercials, mobiles and a 22 by 22-inch four-color poster blowup of the album cover.

Tyler's hit single, "It's A Heartache," moves to a starred 20 on this week's Billboard Hot 100.

## First Jazz Fest At Stanford Univ.

PALO ALTO, Calif.—Stanford Univ. will present its first ever Jazz Festival Memorial Day, May 29.

To be held in the campus' Frost Amphitheatre, the concert will feature such artists as Stanley Turrentine, Roy Ayers and Ubiquity, the Crusaders, Les McCann and Ester Phillips.

## 7 Writers Named

NEW YORK—Seven writers named by ASCAP have been named by the John Simon Guggenheim Memorial Foundation to receive 1978 fellowships. The grants for musical composition go to Stephen Albert, Curtis Curtis-Smith, John Heiss, Charles Israels, David Kechley, Ned Rorem and Elie Siegmeister.

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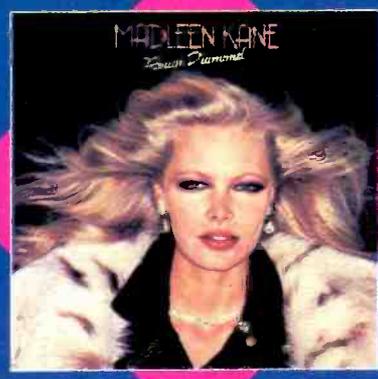
**DISTRIBUTORS: Territories still available.**  
**DJ's: Write for sample copy of single.**

*Pretty  
Rough*



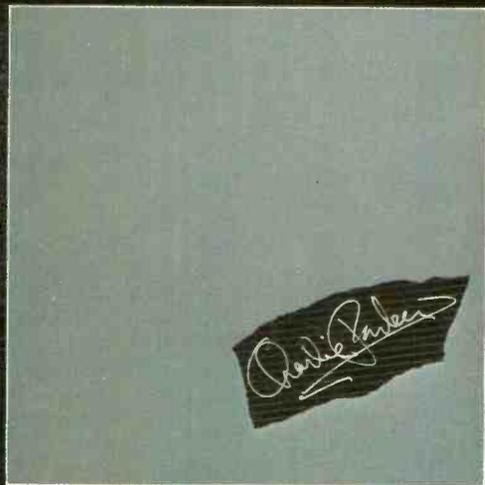
M A D L E E N K A N E

*Rough Diamond*

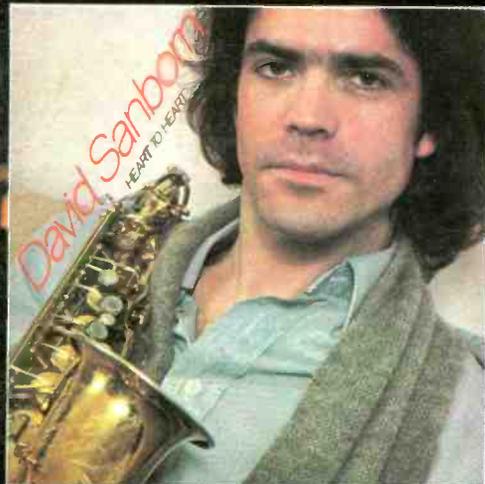


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The disco queen of the Continent  
gives herself over to America.  
Completely. In her fiery debut album.  
Features the single "Rough Diamond" (WBS 8573)*

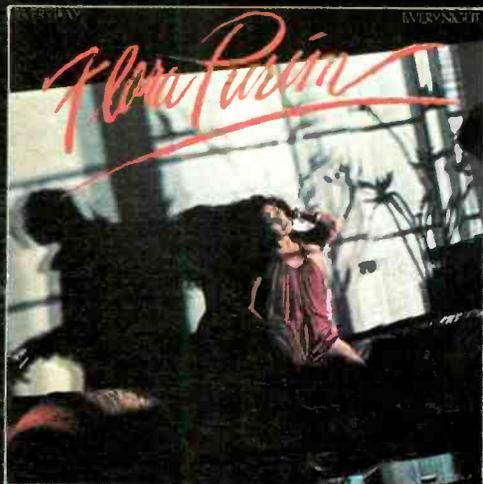
A J.C. Friederich and Boona Music Production  on Warner Bros. records & tapes BSK 3188



**CHARLIE PARKER** The legendary Dial sessions, considered by many to have been the scene of Bird's hottest blowing, all available in one place. This stunning limited edition six-record set comes complete with 20-page booklet. 6BS 3159



**DAVID SANBORN** The recording world's most in-demand altoist takes a break from polishing up other people's music to power his own record number four. If more passionate, heartfelt riffs exist than those that Sanborn has cooked up this time, they just ain't on this planet. Produced by John Simon. BSK 3189



**FLORA PURIM** Flora journeyed to L.A. for this one, where she teamed up with a shocking number of session greats. *down beat's* Number One female vocalist just about any year of the '70s takes on a bigger, brighter sound, but the accent remains decidedly Rio-markable. Produced by Bob Monaco & Aírto Moreira. BSK 3168

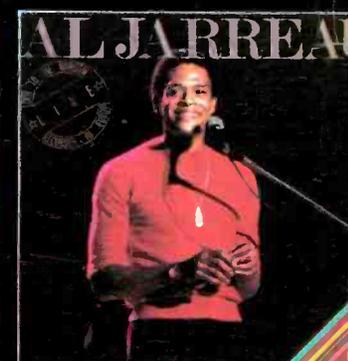
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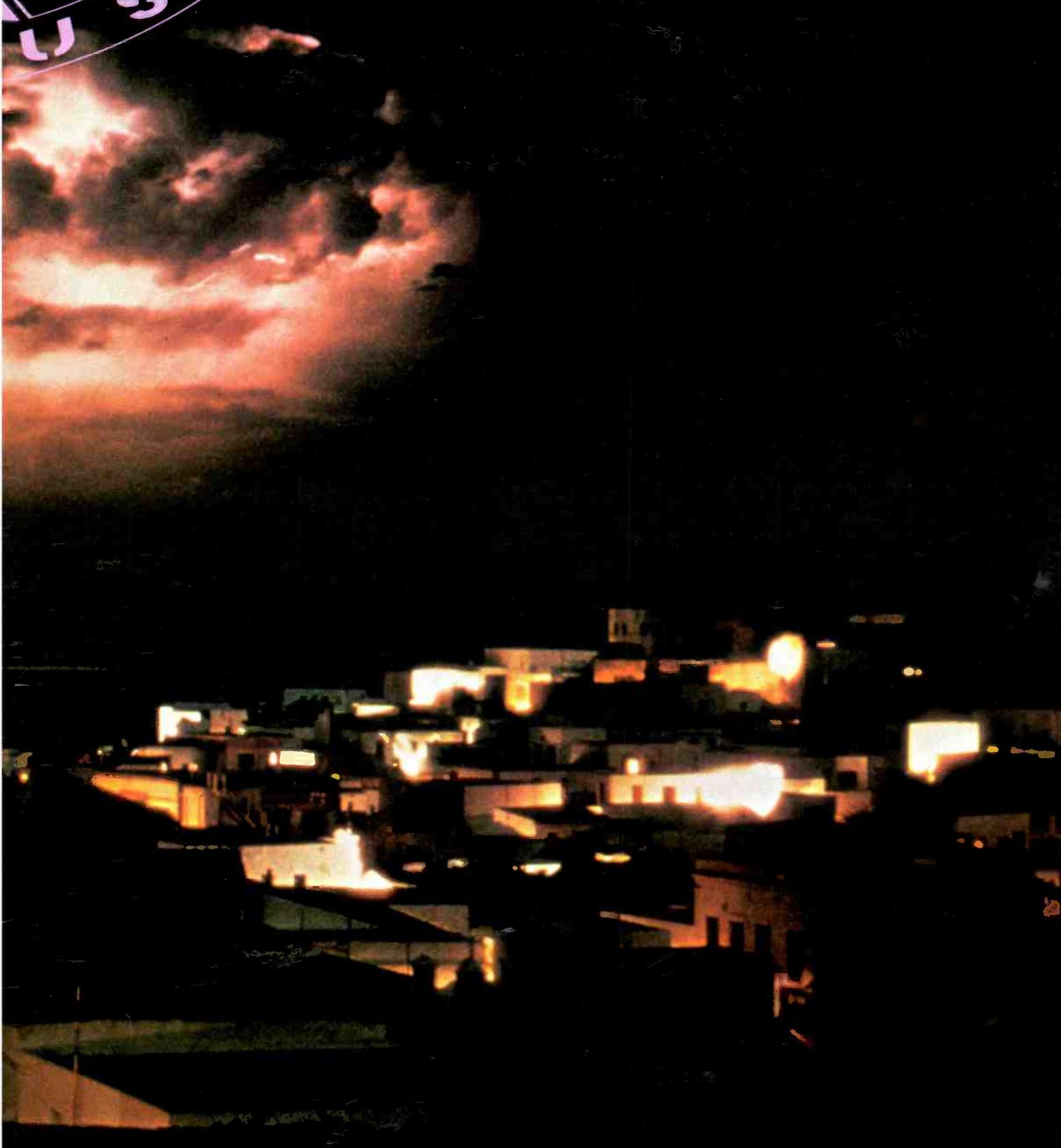


BRIAN AUGER & JULIE TIPPETTS ENCORE BSK 3153

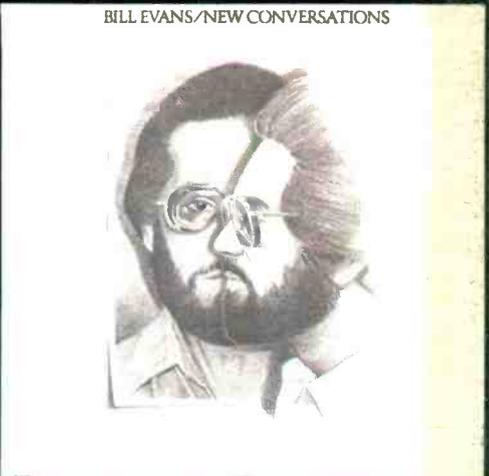


AL JARREAU LIVE! A LOOK TO THE RAINBOW 2B2 3144

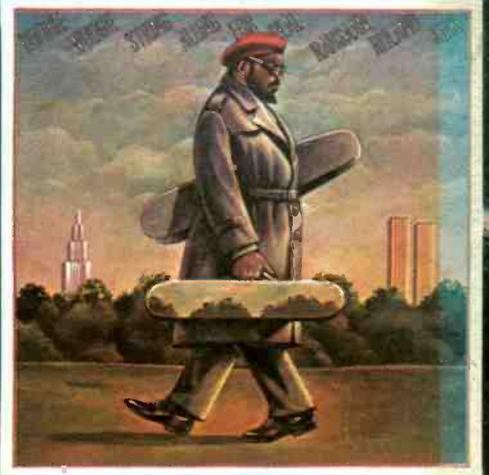
S CLEAR



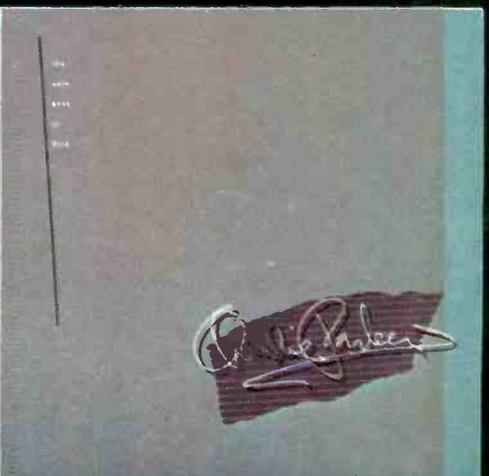
BILL EVANS/NEW CONVERSATIONS



**BILL EVANS** The master at work like never before. The most lucid piano in town appears this time out in a highly conversational mood. Ready to be awestruck? This is it, a one-man tour de force. Produced by Helen Keane. BSK 3177



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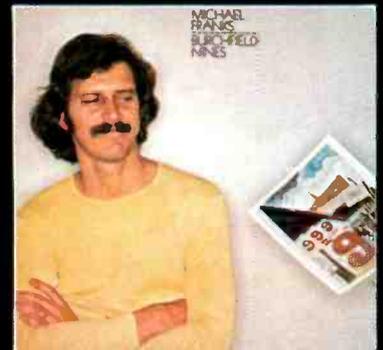


**CHARLIE PARKER** A two-record set featuring the best of the aforementioned s x-pack. Every trill is guaranteed state-of-the-art action. A must for any serious music fan. 2WB 3198

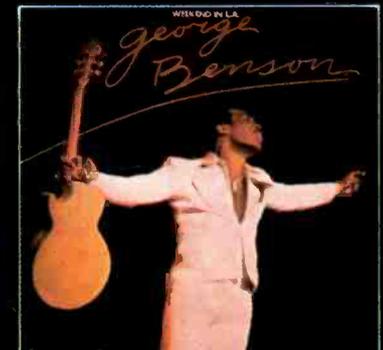
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JOHN HANDY WHERE GO THE BOATS BSK 3170



MICHAEL FRANKS BURCHFIELD NIPES BSK 3167



GEORGE BENSON WEEKEND IN L.A. BSK 3111



FRENCH LIKE FRENCH, OUI?

# Gallic Disks Booming Abroad

By HENRY KAHN

PARIS—Plugging a record on radio and television is no sure-fire guarantee of success, mainly because the public who listen to radio and watch tv and those who buy disks are two separate entities, according to the current monthly bulletin of the French Ministry of Cultural Affairs.

The report notes the annual growth of disk sales is around 15%, that the market continues to expand but that saturation point will be reached in a few years when every

French family has its own record player.

Anticipated growth in sales of cassettes and albums is noted and it is stressed that while France has a favorable export-import balance, some 90% of exports go to the European Economic Community countries.

Now, the report says, there are 250 French production outfits, a dozen major recording studios, both independent and attached to the record companies, and an unspecified

number of small studios. There are six pressing plants of importance and around 20 smaller companies.

But for all the proliferation of small companies, around 90% of the industry is concentrated within 15 major companies.

The report observes that on the whole France has "resisted" the invasion of foreign product, so distinguishing the French market from the U.K., Germany and Scandinavia, all with a growing inflow of records

(Continued on page 74)

BRUNSWICK EXECES

# Payola Retrial Begins For Tarnopol, Others

NEWARK—The retrial of four executives of Brunswick Record Corp. began last week on charges that they allegedly conspired to sell thousands of dollars in records under the table, and denied recording artists their royalties from the sales.

Brunswick's president Nat Tarnopol, who is also the sole stockholder of Dakar Records; Peter Garris, 52, Brunswick vice president; Irving Wiegand, 66, Brunswick's controller;

and Lee Shep, 45, production manager, faced the conspiracy charges in U.S. District Court in Newark.

The four defendants were convicted two years ago in one of the first major payola prosecutions by the federal government since investigations around the country began in the early 1970s.

Last year, however, the U.S. Third Circuit Court of Appeals, in Philadelphia, overturned a major portion of the conviction and sent the case back to the federal court in Newark for a new trial on grounds there may not have been enough evidence to convict the defendants on the charges that were not overturned.

All four defendants are charged with allegedly raising more than \$350,000 in cash and merchandise by selling records "off the books" and at less than wholesale prices.

In the original trial, the defendants were charged with giving payments to radio station employes as an inducement to play Brunswick records. Those charges, however, were eliminated from the current trial.

In his opening statement to the jury, Assistant U.S. Attorney Kenneth Luptook said the government would introduce evidence showing the defendants allegedly sold records for cash and merchandise.

"They sold for cash to distributors around the U.S. at a lower price than the standard wholesale distributors' price, and they sold records in exchange for merchandise for themselves—television sets, stereo sets, golf clubs, various other kinds of merchandise," Luptook said.

Luptook said evidence would show that Tarnopol made a phone call to an unidentified record merchant in Charlotte, N.C., and received a 1972 Cadillac Eldorado from him.

"The records went out, goods and money came in; there was nothing on the books," Luptook said. "But Michael Pollack, Tarnopol's attorney, suggested to the jury the record company president had no economic motive to participate in the alleged scheme.

He said Tarnopol was legitimately making more money in his role as company executive and he did not need to become part of the alleged agreement to defraud the artists and writers who had contracts with Brunswick Records.

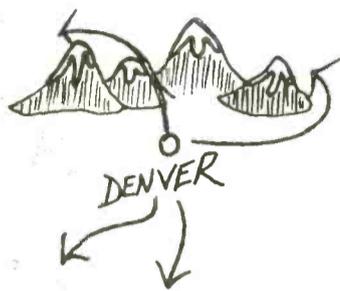
The government's first witness, Edward Hurley, former Northeast regional salesman for Dakar Records and a Brunswick sales assistant, testified he was instructed by Tarnopol to arrange deals with various record distributors between 1970 and 1973.

Hurley said he passed records to various distributors, in exchange for cash which he handed over to Tarnopol.

On other occasions, Hurley testified, Tarnopol instructed him to set up business deals with distributors and to sell LPs for \$1.60 each when the going wholesale price was \$2 and \$2.50.

In November 1971, Hurley said, he approached Cardinal Exports, a New York company exporting records and dealer of RCA television products, to participate in one such deal.

He said an official of the firm, Arthur Lerner, agreed to provide various types of merchandise to Brunswick in exchange for records.



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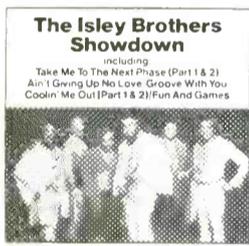
CASA 7100  
\$6.99



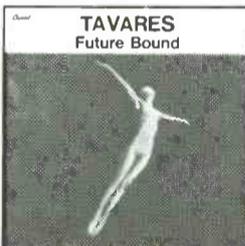
RSO 4002  
\$6.99



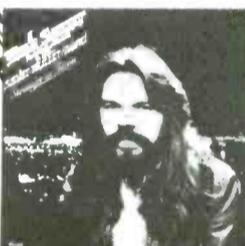
CAPIT 11723



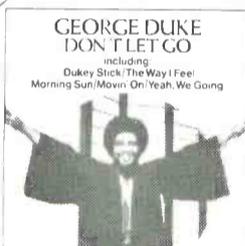
COL 34930  
\$3.89



CAPIT 11719  
\$3.89



CAPIT 11698  
\$3.89



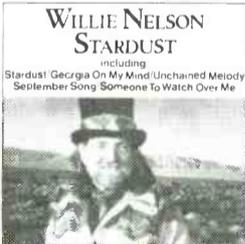
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# ABC/Kantor Piracy Suit Brews

## Filings Point To L.A. As Shipping Point For Tapes

By JOHN SIPPEL

LOS ANGELES—Additional filings in Federal District Court here in the early 1978 ABC Records vs. Charles Nathan Kantor infringement suit indicate the defendant and a group of cohorts operated a formidable national shipping point for pirate 8-tracks out of this area.

In the first of two search warrant affidavits in May 1975, the FBI spokesman estimates that Allen's Packaging Co., Unit 36, 7625 Rosecrans Ave., Paramount, Calif., was duplicating 15,000 allegedly pirated 8-tracks weekly over a period of four months early in 1975 when agents had the premises under surveillance.

### Post In New Office

NEW YORK—Myrna Post Associates, a public relations concern, has moved its offices to 9 E. 53 St., Zip 10022. New phone is (212) 935-7122.

Associated with Kantor at the Rosecrans address, where a male and two females were apparently employed daily on a Becht master and 10 Becht slave duplicating line were Jay Jack Reisler, Lee Levitan, Frank Douglas Kahley, Edward Francis Pickering and Allen Norman Hurwitz. The agent first interviewed Kantor in July 1974, when Kantor denied that he was ever associated with convicted tape pirate Richard Taxe. Kantor admitted ordering 100 sample tapes from Taxe, but said when the COD package arrived, the charge was more than he anticipated.

Reisler was identified as a salesman of the pirated tapes. Pickering was operator of Ed Pic Duplicators, located at Unit 32, 7625 E. Rosecrans. Agents watching both operations reported seeing boxes with markings similar to Audiotape blank tape made by Capitol Magnetics and to El Mar Plastics, Car-

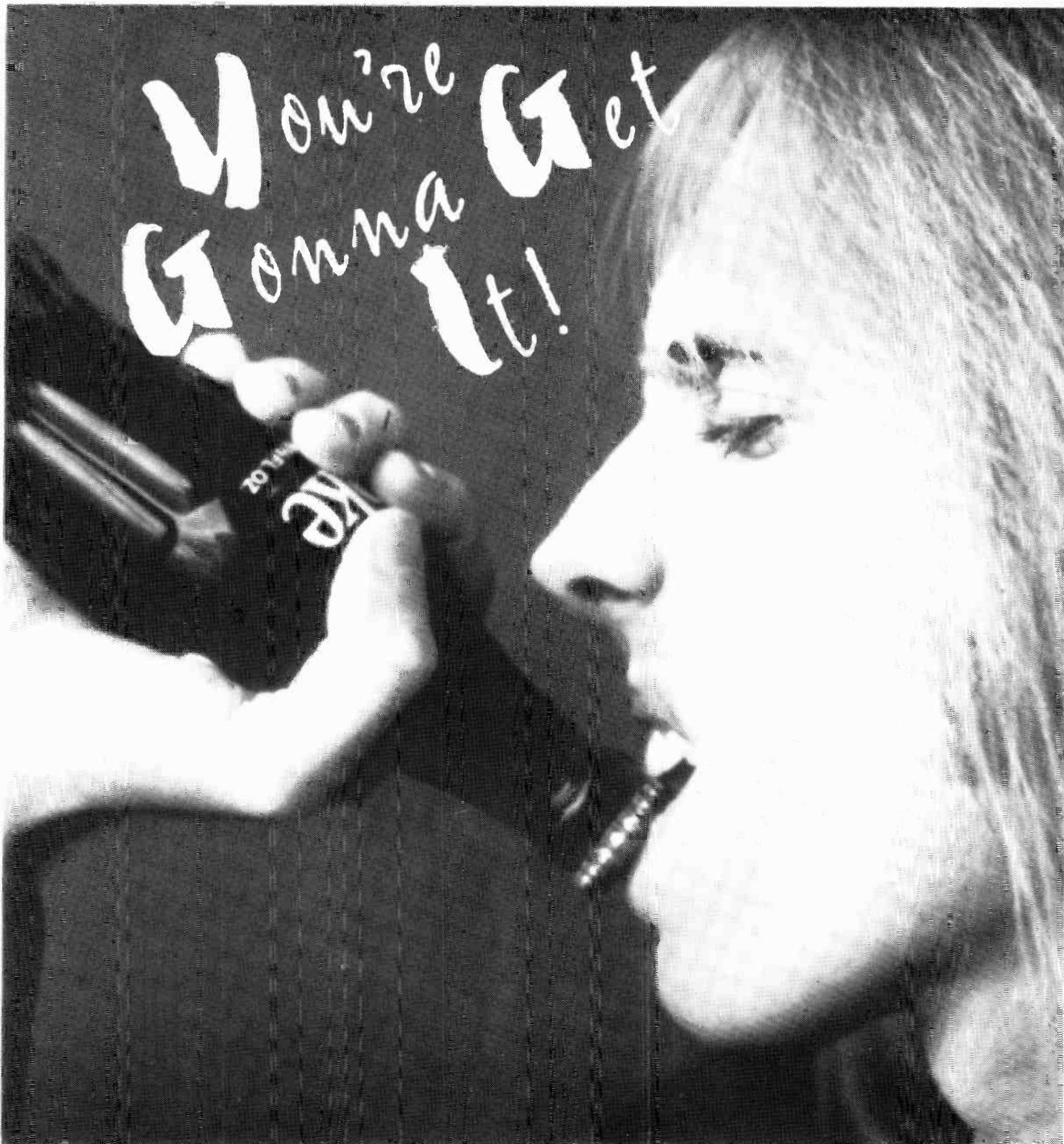
son, Calif., who made unassembled 8-tracks.

Agents tracking shipments made by the alleged pirates followed shipments to Lee Eklund, 6108 Hardy, Raytown, Mo., and G&A Distributors, 1901 Broadway, Kansas City, Mo., which were picked up by Arvil Anderson, 5125 Wayne, Kansas City.

In the second search warrant July 31, 1975, agents reported that Kantor, Reisler and Levitan opened a master and eight-slave duplicating line at 1950 S. LaCienega, Los Angeles, where they confiscated that equipment and 15,000 assorted assembled and unassembled 8-tracks. Agents had previously hit a residence at 5209 Sepulveda Blvd., Torrance, where they found Robin Allen Gjerde and his father, Ronald Arlington Gjerde, making "pancakes" for persons whom they identified as Kantor, Reisler and Levitan when shown their pictures.



**JET SETTERS**—Don Arden (left), president of Jet Records, shakes hands with Walter Yetnikoff, president of the CBS Records Group, while Tony Martell, vice president and general manager of CBS Associated Labels looks on. Arden hosted a reception at his Beverly Hills home to celebrate Jet's joining CBS.



MAY 20, 1978, BILLBOARD

## New Sound Warehouse Outlets Set

By JOHN SIPPEL

LOS ANGELES—Prior to mid-summer, Sound Warehouse will open its first five outlets in a new volume hit product concept, the largest record/tape stores in New Mexico and Texas, and upgrade its last small stores to 8,000 feet and over.

Almost simultaneously in mid-July, Sound Warehouse will open 15,000 square foot and 20,000 square foot freestanding stores in Albuquerque and Austin, respectively. A chain spokesman out of Oklahoma City estimates renovating the locations will run from \$130,000 to \$150,000 each.

Both stores will feature glass-enclosed separate classical departments, introduced by the chain in 1977. The Albuquerque store will be managed by Walter White and will contain a 2,000 square foot one-stop, while the remainder of the space will be devoted to a 30,000-album-title inventory. The Austin store will be retail only and is to be managed by Glenn Christy.

The one-stop is called Bromo Distributing. Other such one-stops connected with a Sound Warehouse are located in Oklahoma City, Dallas, Houston, San Antonio, Colorado Springs, and El Paso.

The smaller 1,000 to 2,000 square foot retail outlets, Cheeper Records, will tee off in Oklahoma City, where five such stores open in June. The strip center sites will handle primarily hit album inventory, with discount prices geared to produce greater volume.

With the addition of the seven stores, Sound Warehouse will have 35 outlets in a four-state area.

The enlargement program to bring all Sound Warehouses to a minimum of 8,000 square feet is concentrated, too, in Oklahoma City. The South Pennsylvania St. store, managed by Loren McKenzie, and the 39th & McArthur store, managed by Bill Burns, both 8,000 square feet, will be joined by a 15,000 square-footer on S. Airport Rd., managed by Tom Morrison.

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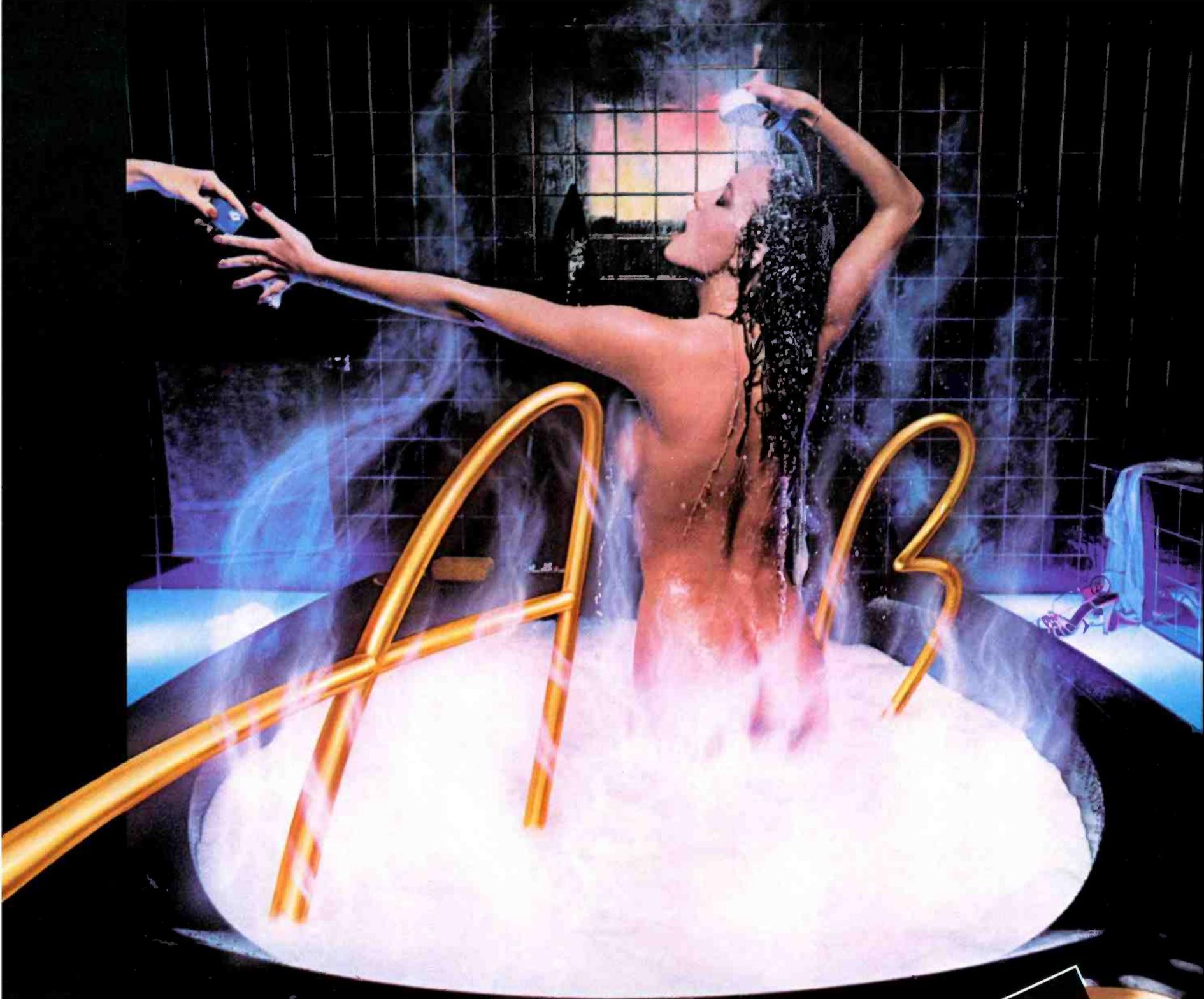
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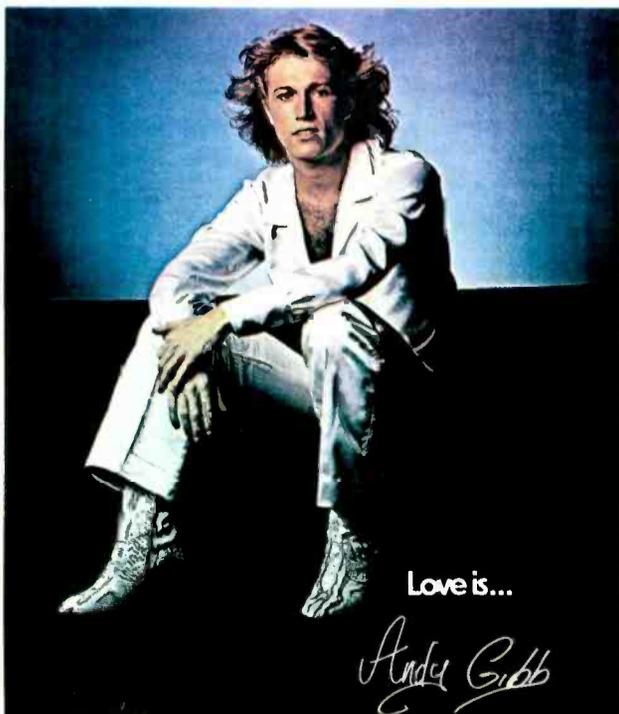
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EXPANDING STAFF & GOALS

# 5,000 C'rights Stir Cream Music

By AGUSTIN GURZA

LOS ANGELES—With new acquisitions swelling its total song catalog to more than 5,000 copyrights, the Cream Music Publishing Group has "taken a giant step forward" as a major publishing force and intends additional expansion in the future.

The original Cream publishing catalogs, Churn and Butter, were augmented with the 1977 acquisition of the East Memphis, Deerwood and Birdees catalogs which were part of the Stax Records operation, itself sold to Fantasy Records also last year.

And when Cream acquired the Memphis-based Hi Records, it also assumed ownership of the corresponding Jec and Fi publishing catalogs.

That relatively accelerated growth led Bob Todd, Cream vice president and director of publishing, to augment his staff correspondingly.

New personnel include Russ Allison, in charge of the Nashville/Memphis office, and professional managers Murray Sporn in New York and Andy Zane, Greg Gaytan and Gerry Gibson on the West Coast.

By far the most important development in the firm's growth was the East Memphis/Deerwood/Birdees acquisition.

The fact that these three catalogs account for 85% of the tunes on a recent LP sampler of Cream copyrights is an indication of their value to the firm.

The LP, titled "Cream Publishing Group Covers The World: 101 Hits," contains segments of 76 tunes from East Memphis, six from Birdees, three from Deerwood, 15 from Jec and one from Churn.

Many of the East Memphis copyrights now belonging to Cream are well-known numbers. Otis Redding's "Dock Of The Bay" and "Respect," Isaac Hayes' "Theme From Shaft" and "I'll Take You There" by A. Isbell were all No. 1 pop hits. The collection also includes numbers like "Hold On I'm Coming," "(If Loving You Is Wrong) I Don't Want To Be Right" and "Respect Yourself."

But Todd stresses that the catalog contains, as well, hundreds of songs by these writers and others which few people have heard of.

He claims Stax never really worked the catalog actively, and hopes to mine more of its potential himself.

Todd says the acquisition led to a "tremendous research effort" by his staff involving "almost daily listening and categorizing of the material."

"We're starting now to get a pretty good feel for what's there," says Todd. But he has encountered a communication problem since many potentially interested artists and producers are not yet aware that those former Stax catalogs are in Cream's control on the West Coast.

## Santa Barbara's Jazz Fest May 20

LOS ANGELES—The Crusaders, Al Jarreau and John Handy are among artists slated to appear at the Santa Barbara Jazz Fest scheduled for Saturday, May 20.

To be held at the open air Santa Barbara County Bowl, the event is presented by Worldstage in association with Skoolyard Productions, produced by David Bendett and Murphy Dunne.

Tickets are priced at \$10.50 and \$9.50.

Todd is working on a "revival of the East Memphis copyrights" aided immeasurably by the promotion gained via the re-release of the Stax masters by Fantasy.

The Fantasy re-release schedule (of both the former Stax hits and previously unreleased masters) is helping the "East Memphis titles take on a new birth of appeal by hitting new audiences, teenagers never before familiar with these standout hits," Todd declares.

In exploiting the catalogs, Todd is also heavily exploring the issue of his copyrights on television-marketed packages as well as in music-related movies and in tv commercials. All three of these domains fall to Murray Sporn in New York, says Todd.

Todd notes his copyrights are currently being offered in five tv packages (by various firms), with three other deals in the works.

He says his copyrights will also figure in a new film by Bette Midler in the sequel to "American Graffiti" and in a possible film of Otis Redding's life.

The film, tv and mail-order packages are crucial sources of revenue for a publisher today who would otherwise "sit around forever waiting for a major act to record his song," Todd observes.

A particular boon to publishers, observes Todd, is the trend by mov-

iemakers (which he believes started with "Easy Rider" in 1969) to use recordings as background to their movies. (See separate story on the movie soundtrack explosion.)

Todd predicts the Cream Publishing Group will be seeing new catalog acquisitions soon. He stresses that the firm is actively seeking to sign new staff writers and that the Cream/Hi Records arm is interested in recording acts (like the currently signed Snail, Ian Tamlyn and Al Green) who write their own material.

## 200 Gather For ASCAP's Dixie Confab

NASHVILLE — Songwriters and publishers representing the Southern states gathered in Nashville Tuesday (9) for the annual membership meeting of the American Society of Composers, Authors and Publishers.

Chaired by Stanley Adams, president, and co-hosted by Southern regional executive director Ed Shea, the meet, held at the Hyatt Regency, was attended by more than 200 persons.

Following the opening remarks of Shea and board member Wesley Rose, ASCAP's managing director Paul Marks presented a treasurer's report showing the society's gross receipts in 1977 exceeded the \$100 million mark for the first time, reaching a total of \$102,489,000.

Paul Adler, membership director, then offered the report of the public relations committee, followed by Gerald Marks, a member of the board and chairman of the executive committee, who briefed members about the activities of this committee. ASCAP general counsel Bernard Korman was also present for both the meeting and the question and answer session which followed.

In his remarks, Adams emphasized that "in addition to collecting more money than any other performing rights licensing organization in the U.S., ASCAP is also the only such organization that is owned and operated by the members themselves."

Adams paid tribute to the society's Southern members by noting their tremendous musical growth in recent years and pointing out that the number of ASCAP country award songs increased from 17 in 1967 to 102 in 1977, with 51 songs achieving such status in the first four months of this year. "This increase," according to the president, "can be attributed to the talents of such writers as Rory Bourke, Jerry Foster, Bill Rice, Ray Griff, Archie Jordan, Richard Leigh, Ronnie Milsap, Bob Morrison, John Schweers, Bill Gaither, Gary Paxton, Eddy Raven and Betty Jean Robinson."

Adams also welcomed five writers who have joined the society since January: Mickey Newbury, Dave Kirby, Sonny Throckmorton, Dottie Rambo and Rusty Goodman.

In closing, Adams reminded members that it is the completeness of ASCAP's repertory which is its strength, saying, "The growing contribution of ASCAP's country music writers and publishers adds greatly to the value of what ASCAP licenses to the many thousands of users in this country."



NICKS' GUESTS—Columbia's Walter Egan has his eye on Stevie Nicks of Fleetwood Mac after his performance in the K-WST free concert series at the John Anson Ford Cultural Arts Theater in Los Angeles. Nicks made a surprise appearance with Egan's band. At left are vocalist Annie McLoone and concert promoter Billy Gerber.



ASCAP MEMBERS: At their May 9 Nashville meeting, ASCAP members propose a double toast to their winning year in country music and to the birthday of America's leading songwriter, Irving Berlin, who was 90 years young on May 11. Among those celebrating, from left to right, are Eddy Raven, Sonny Throckmorton, Richard Leigh, Stanley Adams, president; Rory Bourke and Ed Shea, Southern regional executive director.

## FRENCH DISK HITS CHART

PARIS—Plastic Bertrand's European hit, "Ca Plane Pour Moi," has become the first French language record to reach Billboard's Hot 100 in 15 years.

This feat was last achieved by the Singing Nun's "Dominique," a chart-topper in 1963.

The Sire single is No. 60 starred this week, rising from 70. Its U.S. release followed a deal struck at MIDEM by label chief Seymour Stein and Roland Kruger of Roland Kruger Music.

The record is No. 1 in French-Canadian charts, and the artist travels to the U.S. and Canada this month to promote the 45 and an upcoming June album.

## Jazz Distributions Raise To \$7.98

NEW YORK—The New Music Distribution Service, a division of the Jazz Composer's Orchestra Assn., Inc., distributor of independently produced contemporary "classical" and progressive jazz records reports many of their labels raised their list price to \$7.98.

Included are Aesthetic Research, Avon Hill, Bija, Birth, Carousel, Hat Hut, CP, Creative Consciousness, Earthforms, Folkways, Gallery Editions, Grenadilla, India Navigation, IPS, JCOA, Mustevic, Nessa, Onari, Otic, Parachute, Philly Jazz, Sackville, Sahara, Straight Ahead, Watt, Wizard and Wranebeau.

## Awards Awaited

NEW YORK—Winners of this year's ASCAP-Deems Taylor Awards will be announced at a reception in the society's board room here June 1 by president Stanley Adams. The authors of winning books and articles will receive checks and plaques, and their publishers will receive plaques.

MAY 20, 1978, BILLBOARD

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- June 1 Stanley Theater, Pittsburgh, Pa.
- 2 Palladium, New York, N.Y.
- 3 Civic Center, Providence, R.I.
- 4 Music Hall, Boston, Mass.
- 6-7 Warner Theater, Washington, D.C.
- 8 Tower Theater, Philadelphia, Pa.
- 10 Vets Memorial Auditorium, Columbus, Ohio
- 11 Uptown Theater, Chicago, Ill.
- 12 Performing Arts Center, Milwaukee, Wis.
- 13 Minneapolis State Theater, Minneapolis, Minn.
- 16 Center for the Performing Arts, San Jose, Ca.
- 17 Medford Armory, Medford, Ore.
- 18 Paramount Theater, Portland, Ore.
- 19 Paramount Theater, Seattle, Wash.
- 21 Berkeley Community Theater, Berkeley, Ca.
- 23-25 Universal Amphitheater, Los Angeles, Ca.

# CBS Plant Bends With Strike

NEW YORK—The strike at the CBS Records pressing plant in Pitman, N.J. dragged on to its sixth week with little progress reported in ending the walkout.

The strike has caused CBS to reschedule some releases, and skimp a bit on its promotional services, and it has created some problems in distribution, but the company has been able to maintain all necessary services.

"There has certainly been some progress since the strike began," says

Chris Sickles, federal mediator in the dispute. "But it is going to take some more time before they can reach an agreement."

There are not talks presently scheduled in the dispute that revolves around wages and mandatory work on Sundays.

The strike has caused a delay in the release of the Columbia Masterworks series of seven classical LPs honoring "Bernstein Month" (Billboard, May 13, 1978). These had been intended for earlier release but

will not make their debut appearance until Wednesday (17).

At an a&r and marketing meeting at CBS last Monday (8) some low priority releases were rescheduled but the company is going ahead with major releases by Barbra Streisand and Bruce Springsteen at the end of the month.

CBS accounts report that while it may be a little harder to get a promotional album, and some returns are piling up, what they need they can get.



Billboard photo by Chuck Pulin

Striking workers from the CBS plant in Pitman, N.J., demonstrate in front of CBS headquarters in New York.

## OLDTIME RETAIL 3-Store Suburban Music Chain Uses Setup Of '40s

By JOHN SIPPEN

LOS ANGELES—An industry oldtimer walking into Suburban Music's Laurel (Md.) Shopping Center location might think he was back in the forties, except that the fixtures, custom-made mobile headers and display pieces are current.

The pendulum has swung back completely for the three-store chain in the Baltimore area. The stores, supervised by one-time label marketing executive Bernie Polakoff, began a return to the pre-World War II era in 1974 when the Laurel outlet introduced Hallmark cards.

Just before the 1977 holidays, Polakoff phased out 700 feet of cut-outs, which he found was drying up

as turnover inventory, into a giftware loft.

Now the Laurel pilot store has a record/tape/accessories area under the same roof with a complete card department and the upstairs gift loft, the same physical setup found frequently before the postwar boom produced the first concerted self-service record stores trend.

And Polakoff sees potential for the combination gift/card/music stores. The third Suburban Music store opens soon in an 1,800 square foot location in an Owen Mills strip center, with 1,100 square feet devoted to recorded product and the remainder to cards and gifts. Three

more strip center locations in the greater Baltimore area due to open in the next 12 months will have the same marriage of merchandise, Polakoff says.

Records/tapes/accessories will level off at 50% of the stores' volume, Polakoff feels. Sixty percent of the average store's space is and will probably remain in that merchandise. It will produce between 50% and 60% of the outlet's volume. Separate youthful clerks man that area. He specials \$7.98 album product at from \$4.89 to \$5.39, with shelf prices from \$5.99 to \$6.99. He gets \$1 for singles. About 6,500 album titles are represented in the Laurel store.

Polakoff, who began as a King records salesman 25 years ago in Baltimore, worked as a salesman and manager for Pan American Distributing and Capitol Records in the Miami area before joining Liberty Records in the sixties, where he rose from Miami branch manager to director of marketing in the home office.

He personally favors the stronger customer base that the diversified inventory provides the stores, which are part of Largo Music, the Baltimore area rackjobber and military ship and store supplier operated by Larry Goldberg. Broadening the inventory to include gifts and cards has enticed a wider age spectrum. Polakoff says he employs an older clerk in these non-music departments as a result. He finds the fusion of recorded music product with gifts and cards is a facile one.

Veteran that he is, Polakoff started a customer record/tape club several years ago.

It now has about 600 members, who are mailed monthly with specials to encourage them to visit the stores. The member also is provided with a wallet-size card, punched to indicate the number and price designation of albums bought. When 10 are purchased, the 11th is free.

## Wrap Juvenile Music Project

NASHVILLE—B. R. Productions, a Nashville-based company, has completed work on a series of children's educational music for Macmillan Publishing Co.'s "Spectrum Of Music" textbooks, used in primary and secondary schools throughout the nation.

According to Elwin Ramer, vice president and general manager of B. R. Productions, the textbooks are a graded school series and come with an accompanying album for use in the classroom.

The project was a major undertaking with 876 hours of time booked at Nashville's Jack Clement Recording Studios.

"We recorded some 440 new songs comprising about one-half of the project, and the other half consisted of updating and revising old recordings," notes Ramer.

"We used several choirs, made up mostly of Nashville high school and college students who could sing in young voices and different styles. Approximately 90%-95% of the work was choral."

Sessions were booked every Tuesday and Thursday for four-hour periods and all day Saturday for nine months.

Sales and distribution of the series is underway, and textbooks will be available in certain school systems this fall.

## Album By Nimoy

LOS ANGELES—Leonard Nimoy is recording an album of his poetry, set to music, for Petunia Productions. The LP, produced by Teresa Victor, consists of poems from the actor's first book, "You And I."

## Retailers To Call FTC In CBS Boycott

By ROMAN KOZAK

NEW YORK—New England independent dealers, who have been boycotting CBS product following the company's recent price increase (April 7, 1978), are going to the Federal Trade Commission with their complaints.

"Our main gripe is that CBS's pricing approach is not legal, and we are going to the government to see what they can do about it. We are also writing our congressmen. If that doesn't work we may go to court ourselves," says Joe Cohn, owner of the Music Box store in Hamden, Conn., and spokesman for the group.

The retailers met Wednesday (10) to discuss their gripes. It was their second such meeting, and they have scheduled another one in two weeks. Cohn says there were about 15 persons at the last meeting representing 10 different independent retail concerns.

The dealers charge that CBS, by selling at a lower price to chains with three or more outlets, is discriminating against the large single outlet dealers who may in one store sell as much, if not more, product than competitors with three or more outlets.

Cohn says that with a 29-cent per LP difference in wholesale prices between what he has to pay and what a multiple has to pay, he can buy what CBS product he needs for less from outside one-stops than he can directly from CBS.

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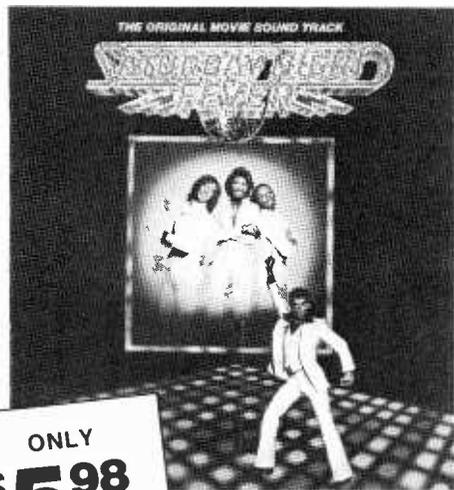
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CHAMPAGNE TOAST—The entire staff of RSO Records toasts Yvonne Elliman (center) on the occasion of her first No. 1 single, "If I Can't Have You." The party was also to celebrate RSO's 21 consecutive weeks at the top of Billboard's Hot 100.

THIS WEEK'S #1 SINGLE

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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/18/78)

## TOP ADD ONS - NATIONAL

- BOB SEGER—Still The Same (Capitol)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- SEALS & CROFTS—You're The Love (WB)

## PRIME MOVERS - NATIONAL

- ANDY GIBB—Shadow Dancing (RSO)
- GERRY RAFFERTY—Baker Street (UA)
- BONNIE TYLER—It's A Heartache (RCA)

## BREAKOUTS - NATIONAL

- EDDIE MONEY—Baby Hold On (Columbia)
- TRAMMPS—Disco Inferno (Atlantic)
- HEATWAVE—The Groove Line (Epic)

### D—Discotheque Crossover

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

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

**BREAKOUTS**—Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

### KAFY—Bakersfield

- SWEET—Love Is Like Oxygen (Capitol)
- ABBA—Take A Chance On Me (Atlantic)
- ★ BONNIE TYLER—It's A Heartache (RCA) 16-9
- ★ CARLY SIMON—You Belong To Me (Elektra) 21-14

### KRIZ—Phoenix

- PATTI SMITH—Because The Night (Arista)
- HEAD EAST—Since You've Been Gone (A&M)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 23-15
- ★ SAMANTHA SANG—You Keep Me Dancing (Private Stock) 16-12

### KTKT—Tucson

- SEALS & CROFTS—You're The Love (WB)
- ABBA—Take A Chance On Me (Atlantic)
- ★ CARLY SIMON—You Belong To Me (Elektra) 29-20
- ★ TRAMMPS—Disco Inferno (Atlantic) 19-11

### KQEO—Albuquerque

- ERUPTION—I Can't Stand The Rain (Ariola)
- BILL QUATEMAN—Shot In The Dark (RCA)
- ★ GERRY RAFFERTY—Baker Street (UA) 38-24
- ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 39-29

### KENO—Las Vegas

- EDDIE MONEY—Baby Hold On (Columbia)
- GERRY RAFFERTY—Baker Street (UA)
- ★ TRAMMPS—Disco Inferno (Atlantic) 25-14
- ★ ANDY GIBB—Shadow Dancing (RSO) 20-10

## Pacific Northwest Region

### TOP ADD ONS:

- BOB SEGER—Still The Same (Capitol)
- SEALS & CROFTS—You're The Love (WB)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)

### PRIME MOVERS:

- CARLY SIMON—You Belong To Me (Elektra)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ANDY GIBB—Shadow Dancing (RSO)

### BREAKOUTS:

- BONNIE TYLER—It's A Heartache (RCA)
- EDDIE MONEY—Baby Hold On (Columbia)
- GERRY RAFFERTY—Baker Street (UA)

## Pacific Southwest Region

### TOP ADD ONS:

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- PATTI SMITH—Because The Night (Arista)
- ABBA—Take A Chance On Me (Atlantic)

### PRIME MOVERS:

- EDDIE MONEY—Baby Hold On (Columbia)
- CARLY SIMON—You Belong To Me (Elektra)
- ANDY GIBB—Shadow Dancing (RSO)

### BREAKOUTS:

- TRAMMPS—Disco Inferno (Atlantic)
- GERRY RAFFERTY—Baker Street (UA)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)

### KHJ—Los Angeles

- PATTI SMITH—Because The Night (Arista)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 25-13
- ★ FLACK & HATHAWAY—Closer I Get To You (Atlantic) 27-15

### TEN-Q (KTNQ)—L.A.

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- SEALS & CROFTS—You're The Love (WB)
- ★ ANDY GIBB—Shadow Dancing (RSO) 23-13
- ★ EDDIE MONEY—Baby Hold On (Columbia) 29-23

### KFI—L.A.

- ABBA—Take A Chance On Me (Atlantic)
- JEFFERSON STARSHIP—Runaway (Grunt)
- ★ GEORGE BENSON—On Broadway (WB) 26-17
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 14-8

### KEZY—Anaheim

- CHUCK MANGIONE—Feels So Good (A&M)
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 14-9
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 17-12

### KCBQ—San Diego

- JOHN DENVER—I Want To Live (RCA)
- GERRY RAFFERTY—Baker Street (UA)
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 14-6
- ★ HEATWAVE—The Groove Line (Epic) 28-20

### KFXM—San Bernardino

- PETER BROWN—Dance With Me (Drive)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- ★ PLAYER—This Time I'm In It For Love (RSO) 16-11
- ★ EARTH, WIND & FIRE—Fantasy (Columbia) 18-13

### KERN—Bakersfield

- FOGHAT—Stone Blue (Bearsville)
- DONNA SUMMER—Last Dance (Casablanca)
- ★ CARLY SIMON—You Belong To Me (Elektra) 20-16
- ★ BEE GEES—More Than A Woman (RSO) 10-7

### KYNO—Fresno

- ERIC CLAPTON—Wonderful Tonight (RSO)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 17-10
- ★ BONNIE TYLER—It's A Heartache (RCA) 20-14

### KGW—Portland

- ERIC CLAPTON—Wonderful Tonight (RSO)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ ANDY GIBB—Shadow Dancing (RSO) 13-3
- ★ WINGS—With A Little Luck (Capitol) 8-1

### KING—Seattle

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- BOB SEGER—Still The Same (Capitol)
- ★ GEORGE BENSON—On Broadway (WB) 22-15
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 16-11

### KJRB—Spokane

- BILLY JOEL—Only The Good Die Young (Columbia)
- HEATWAVE—The Groove Line (Epic)
- ★ BONNIE TYLER—It's A Heartache (RCA) 14-5
- ★ JEFFERSON STARSHIP—Count On Me (Grunt) 15-7

### KTAC—Tacoma

- GERRY RAFFERTY—Baker Street (UA)
- O'JAYS—Usta Be My Girl (Philadelphia Int'l)
- ★ BEE GEES—More Than A Woman (RSO) 8-4
- ★ CHUCK MANGIONE—Feels So Good (A&M) 15-11

### KCPX—Salt Lake City

- SANDY POSEY—Born To Be With You (WB)
- SEALS & CROFTS—You're The Love (WB)
- ★ BARRY MANILOW—Even Now (Arista) 24-17
- ★ FLACK & HATHAWAY—Closer I Get To You (Atlantic) 18-12

### KRSP—Salt Lake City

- BOB SEGER—Still The Same (Capitol)
- MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- ★ GERRY RAFFERTY—Baker Street (UA) 20-12
- ★ CARLY SIMON—You Belong To Me (Elektra) 18-11

### KTLK—Denver

- SEALS & CROFTS—You're The Love (WB)
- BOB SEGER—Still The Same (Capitol)
- ★ ANDY GIBB—Shadow Dancing (RSO) 26-16
- ★ EDDIE MONEY—Baby Hold On (Columbia) 18-9

### KIMN—Denver

- PATTI SMITH—Because The Night (Arista)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ RUBICON—I'm Gonna Take Care Of Everything (20th) 18-12
- ★ EDDIE MONEY—Baby Hold On (Columbia) 13-8

## North Central Region

### TOP ADD ONS:

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- FOTOMAKER—Where Have You Been All My Life (Atlantic)
- SWEET—Love Is Like Oxygen (Capitol)

### PRIME MOVERS:

- GERRY RAFFERTY—Baker Street (UA)
- STEELY DAN—Deacon Blues (ABC)
- ANDY GIBB—Shadow Dancing (RSO)

### BREAKOUTS:

- HEATWAVE—The Groove Line (Epic)
- EARTH, WIND & FIRE—Fantasy (Columbia)
- BONNIE TYLER—It's A Heartache (RCA)

### CKLW—Detroit

- SWEET—Love Is Like Oxygen (Capitol)
- ABBA—Take A Chance On Me (Atlantic)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 15-5
- ★ BONNIE TYLER—It's A Heartache (RCA) 24-14

### WDRQ—Detroit

- BONNIE TYLER—It's A Heartache (RCA)
- STEELY DAN—FM (MCA)
- ★ STEELY DAN—Deacon Blues (ABC) 18-9
- ★ O'JAYS—Usta Be My Girl (Philadelphia Int'l) 31-22

### WTAC—Flint

- EDDIE MONEY—Baby Hold On (Columbia)
- BOB SEGER—Still The Same (Capitol)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 17-11
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 18-12

### Z-96 (WZZM-FM)—Grand Rapids

- GERRY RAFFERTY—Baker Street (UA)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ ANDY GIBB—Shadow Dancing (RSO) 13-6
- ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 10-5

### WAKY—Louisville

- GERRY RAFFERTY—Baker Street (UA)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- ★ TRAMMPS—Disco Inferno (Atlantic) 22-15
- ★ PLASTIC BERTRAND—Ca Plane Pour Moi (Sire) 10-4

### WBGW—Bowling Green

- PAUL DAVIS—Darlin' (Bang)
- GORDON LIGHTFOOT—Daylight Katy (WB)
- ★ BARRY MANILOW—Even Now (Arista) 21-13
- ★ GERRY RAFFERTY—Baker Street (UA) 23-16

### WGCL—Cleveland

- TODD RUNDGREN—Can We Still Be Friends (WB)
- JOURNEY—Lights (Columbia)
- ★ GERRY RAFFERTY—Baker Street (UA) 22-8
- ★ STEELY DAN—Deacon Blues (ABC) 20-9

### WSAI—Cincinnati

- GERRY RAFFERTY—Baker Street (UA)
- PLAYER—This Time I'm In It For Love (RSO) 28-23
- ★ MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 29-24

### Q-102 (WKRQ-FM)—Cincinnati

- GERRY RAFFERTY—Baker Street (UA)
- ★ CARLY SIMON—You Belong To Me (Elektra) 29-21
- ★ BILLY JOEL—Movin' Out (Columbia) 21-16

### WCOL—Columbus

- GERRY RAFFERTY—Baker Street (UA)
- FOTOMAKER—Where Have You Been All My Life (Atlantic)
- ★ ANDY GIBB—Shadow Dancing (RSO) 18-6
- ★ TRAMMPS—Disco Inferno (Atlantic) 20-11

### WNCI—Columbus

- MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
- FOTOMAKER—Where Have You Been All My Life (Atlantic)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 13-5
- ★ EARTH, WIND & FIRE—Fantasy (Columbia) 18-16

### WCUE—Akron

- GENESIS—Follow You, Follow Me (Atlantic)
- O'JAYS—Usta Be My Girl (Philadelphia Int'l)
- ★ GERRY RAFFERTY—Baker Street (UA) 36-25
- ★ HEATWAVE—The Groove Line (Epic) 28-18

### 13-Q (WKQT)—Pittsburgh

- CHUCK MANGIONE—Feels So Good (A&M)
- BOB SEGER—Still The Same (Capitol)
- ★ HEATWAVE—The Groove Line (Epic) 26-17
- ★ GERRY RAFFERTY—Baker Street (UA) 29-21

### WPEZ—Pittsburgh

- MICHAEL JOHNSON—Bluer Than Blue (EMI)
- FOGHAT—Stone Blue (Bearsville)
- ★ WINGS—With A Little Luck (Capitol) 12-4
- ★ GEORGE BENSON—On Broadway (WB) 25-17

## Southwest Region

### TOP ADD ONS:

- GEORGE BENSON—On Broadway (WB)
- PLAYER—This Time I'm In It For Love (RSO)
- SWEET—Love Is Like Oxygen (Capitol)

### PRIME MOVERS:

- ANDY GIBB—Shadow Dancing (RSO)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- GERRY RAFFERTY—Baker Street (UA)

### BREAKOUTS:

- HEATWAVE—The Groove Line (Epic)
- PLASTIC BERTRAND—Ca Plane Pour Moi (Sire)
- O'JAYS—Usta Be My Girl (Philadelphia Int'l)

### KILT—Houston

- GENESIS—Follow You, Follow Me (Atlantic)
- O'JAYS—Usta Be My Girl (Philadelphia Int'l)
- ★ HEATWAVE—The Groove Line (Epic) 29-17
- ★ SWEET—Love Is Like Oxygen (Capitol) 17-6

### KRBE—Houston

- CHIC—Everybody Dance (Atlantic)
- PLAYER—This Time I'm In It For Love (RSO)
- ★ ANDY GIBB—Shadow Dancing (RSO) 18-9
- ★ HEATWAVE—The Groove Line (Epic) 24-18

### KLIF—Dallas

- PETER BROWN—Dance With Me (Drive)
- BOB SEGER—Still The Same (Capitol)
- ★ EDDIE MONEY—Baby Hold On (Columbia) 28-18
- ★ ALLAN CLARKE—Shadow In The Street (Atlantic) 22-16

### KNUS-FM—Dallas

- TRAMMPS—Disco Inferno (Atlantic)
- SAMANTHA SANG—You Keep Me Dancing (Private Stock)
- ★ ANDY GIBB—Shadow Dancing (RSO) 19-8
- ★ GEORGE BENSON—On Broadway (WB) 21-12

### KFJZ-FM (Z-97)—Fl. Worth

- PLAYER—This Time I'm In It For Love (RSO)
- TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)
- ★ BILLY JOEL—Movin' Out (Columbia) 26-19
- ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 14-9

### KINT—El Paso

- BILLY JOEL—Movin' Out (Columbia)
- STEELY DAN—Deacon Blues (ABC)
- ★ GEORGE BENSON—On Broadway (WB) 22-16
- ★ ANDY GIBB—Shadow Dancing (RSO) 23-18

### WKY—Oklahoma City

- GEORGE BENSON—On Broadway (WB)
- DOLLY PARTON—Two Doors Down (RCA)
- ★ ANDY GIBB—Shadow Dancing (RSO) 10-3
- ★ CHUCK MANGIONE—Feels So Good (A&M) 18-12

### KOMA—Oklahoma City

- GEORGE BENSON—On Broadway (WB)
- CARLY SIMON—You Belong To Me (Elektra)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 20-9
- ★ BONNIE TYLER—It's A Heartache (RCA) 32-21

### KAKC—Tulsa

- ROD STEWART—I Was Only Joking (WB)
- HEATWAVE—The Groove Line (Epic)
- ★ O'JAYS—Usta Be My Girl (Philadelphia Int'l) 31-22
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 15-10

### KELI—Tulsa

- LE BLANC & CARR—Midnight Light (Big Tree)
- STEELY DAN—Deacon Blues (ABC)
- ★ ANDY GIBB—Shadow Dancing (RSO) 18-11
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 19-13

### WTIX—New Orleans

- JIMMY BUFFETT—Cheeseburger In Paradise (ABC)
- JOURNEY—Anytime (Columbia)
- ★ PLASTIC BERTRAND—Ca Plane Pour Moi (Sire) 40-22
- ★ GERRY RAFFERTY—Baker Street (UA) 36-21

### WNOE—New Orleans

- SWEET—Love Is Like Oxygen (Capitol)
- RARE EARTH—Warm Ride (Prodigal)
- ★ GERRY RAFFERTY—Baker Street (UA) 28-15
- ★ WINGS—With A Little Luck (Capitol) 13-6

### KEEL—Shreveport

- SWEET—Love Is Like Oxygen (Capitol)
- GEORGE BENSON—On Broadway (WB)
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 21-10
- ★ BONNIE TYLER—It's A Heartache (RCA) 10-6

## Midwest Region

### TOP ADD ONS:

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- TRAMMPS—Disco Inferno (Atlantic)
- GERRY RAFFERTY—Baker Street (UA)

### PRIME MOVERS:

- ANDY GIBB—Shadow Dancing (RSO)
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
- BONNIE TYLER—It's A Heartache (RCA)

### BREAKOUTS:

- STEELY DAN—Deacon Blues (ABC)
- WARREN ZEVON—Werewolves Of London (Elektra)
- MICHAEL JOHNSON—Bluer Than Blue (EMI)

### WLS—Chicago

- ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)
- ★ ANDY GIBB—Shadow Dancing (RSO) 20-9
- ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 8-2

### WMET—Chicago

- GERRY RAFFERTY—Baker Street (UA)
- ★ GEORGE BENSON—On Broadway (WB) 22-15
- ★ JEFFERSON STARSHIP—Count On Me (Grunt) 25-18

(Continued on page 28)

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# The SWEET Log:



May	...The Air Is Heavy...	15 Monday
	"Love Is Like Oxygen" <sup>4549</sup>	16 Tuesday
	Is The Smash Single From	17 Wednesday
	The Breathtaking Album	18 Thursday
	<b>LEVEL HEADED</b> <sup>SKAO-11744</sup>	19 Friday
	...Sales Are Climbing...	20 Saturday
	We're Going Higher and Higher...	21 Sunday

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Telephone (213) 550-8802



# Billboard Singles Radio Action

Based on station playlists through Thursday (5/18/78)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 26

- WROK—Rockford**
- GARY TANNER—Over The Rainbow (20th)
  - MICHAEL JOHNSON—Bluer Than Blue (EMI)
  - ★ WARREN ZEVON—Werewolves Of London (Elektra) 30-20
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 20-12
- WIRL—Peoria**
- EDDIE MONEY—Baby Hold On (Columbia)
  - DOLLY PARTON—Two Doors Down (RCA)
  - ★ ANDY GIBB—Shadow Dancing (RSO) 23-16
  - ★ CHUCK MANGIONE—Feels So Good (A&M) 10-5
- WNDE—Indianapolis**
- SEALS & CROFTS—You're The Love (WB) 15-8
  - ★ CHUCK MANGIONE—Feels So Good (A&M) 15-8
  - ★ JEFFERSON STARSHIP—Count On Me (Grun't) 10-6
- WOKY—Milwaukee**
- NONE
  - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 29-17
  - ★ SWEET—Love Is Like Oxygen (Capitol) 15-7
- WZLU-FM—Milwaukee**
- DONNA SUMMER—Last Dance (Casablanca)
  - KANSAS—Portrait (Kirshner)
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 8-4
  - ★ PLAYER—This Time I'm In It For Love (RSO) 15-11
- KSLQ-FM—St. Louis**
- STEELY DAN—FM (MCA)
  - MARSHALL TUCKER—Dream Lover (Capricorn)
  - ★ O'JAYS—Usta Be My Girl (Philadelphia Int'l) 35-25
  - D★ PETER BROWN—Dance With Me (Drive) 15-9
- KXOK—St. Louis**
- SWEET—Love Is Like Oxygen (Capitol)
  - HEAD EAST—Since You've Been Gone (A&M)
  - ★ ANDY GIBB—Shadow Dancing (RSO) 20-9
  - ★ BONNIE TYLER—It's A Heartache (RCA) 28-21
- KIOA—Des Moines**
- MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)
  - ★ TRAMMPS—Disco Inferno (Atlantic) 24-11
  - ★ BONNIE TYLER—It's A Heartache (RCA) 21-14
- KDWB—Minneapolis**
- TRAMMPS—Disco Inferno (Atlantic)
  - WARREN ZEVON—Werewolves Of London (Elektra)
  - ★ STEELY DAN—Deacon Blues (ABC) 24-16
  - ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 15-10
- KSTP—Minneapolis**
- LINDA RONSTADT—Tumbling Dice (Asylum)
  - ★ BONNIE TYLER—It's A Heartache (RCA) 20-12
  - ★ ANDY GIBB—Shadow Dancing (RSO) 11-6
- WHB—Kansas City**
- PATTI SMITH—Because The Night (Arista)
  - CARLY SIMON—You Belong To Me (Elektra)
  - ★ BARRY MANILOW—Even Now (Arista) 35-17
  - ★ RED SPEEDWAGON—Roll With The Changes (Epic) 29-19
- KBEQ—Kansas City**
- GENESIS—Follow You, Follow Me (Atlantic)
  - HEATWAVE—The Groove Line (Epic)
  - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 16-3
  - ★ GERRY RAFFERTY—Baker Street (UA) 20-9
- KKLS—Rapid City**
- BOB SEGER—Still The Same (Capitol)
  - MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
  - ★ EDDIE MONEY—Baby Hold On (Columbia) 16-9
  - ★ BONNIE TYLER—It's A Heartache (RCA) 12-6

- KQWB—Fargo**
- ROD STEWART—I Was Only Joking (WB)
  - MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
  - ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 28-10
  - ★ BONNIE TYLER—It's A Heartache (RCA) 17-8

**Northeast Region**

● **TOP ADD ONS:**

BOB SEGER—Still The Same (Capitol)  
SEALS & CROFTS—You're The Love (WB)  
MICHAEL JOHNSON—Bluer Than Blue (EMI)

★ **PRIME MOVERS:**

ANDY GIBB—Shadow Dancing (RSO)  
BONNIE TYLER—It's A Heartache (RCA)  
MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)

**BREAKOUTS:**

ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor)  
TRAMMPS—Disco Inferno (Atlantic)  
CHUCK MANGIONE—Feels So Good (A&M)

- WABC—New York**
- GEORGE BENSON—On Broadway (WB)
  - ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 36-20
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 11-8
- 99-X—New York**
- NONE
  - ★ CHUCK MANGIONE—Feels So Good (A&M) 24-17
  - ★ WINGS—With A Little Luck (Capitol) 10-4
- WPTR—Albany**
- BOB SEGER—Still The Same (Capitol)
  - SEALS & CROFTS—You're The Love (WB)
  - ★ TRAMMPS—Disco Inferno (Atlantic) HB-14
  - ★ MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 23-18
- WTRY—Albany**
- PATTI SMITH—Because The Night (Arista)
  - BOB SEGER—Still The Same (Capitol)
  - ★ CARLY SIMON—You Belong To Me (Elektra) 27-19
  - ★ BARRY MANILOW—Even Now (Arista) 15-9-14
- WKWB—Buffalo**
- NONE
  - ★ MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 7-1
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 14-11
- WYSL—Buffalo**
- STEELY DAN—Deacon Blues (ABC)
  - ERIC CLAPTON—Wonderful Tonight (RSO)
  - ★ SPYRO GYRA—Shaker Song (Amherst) 22-11
  - ★ GERRY RAFFERTY—Baker Street (UA) 28-18
- WBBF—Rochester**
- BONNIE TYLER—It's A Heartache (RCA)
  - O'JAYS—Usta Be My Girl (Philadelphia Int'l)
  - ★ BEE GEES—More Than A Woman (RSO) 22-9
  - ★ CHUCK MANGIONE—Feels So Good (A&M) 12-4
- WRKO—Boston**
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
  - BOB SEGER—Still The Same (Capitol)
  - ★ MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l) 18-12
  - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 13-8
- WBZ-FM—Boston**
- FOGHAT—Stone Blue (Bearsville)
  - JAY FERGUSON—Losing Control (Asylum)
  - NONE

- F-105 (WVBF)—Boston**
- BONNIE TYLER—It's A Heartache (RCA)
  - PATTI SMITH—Because The Night (Arista)
  - ★ NONE
- WDRG—Hartford**
- JIMMY BUFFETT—Cheesburger In Paradise (ABC)
  - SEALS & CROFTS—You're The Love (WB)
  - ★ ANDY GIBB—Shadow Dancing (RSO) 17-7
  - ★ BONNIE TYLER—It's A Heartache (RCA) 20-12
- WPRO (AM)—Providence**
- CHICAGO—Take Me Back To Chicago (Columbia)
  - ★ ANDY GIBB—Shadow Dancing (RSO) 15-8
  - ★ BONNIE TYLER—It's A Heartache (RCA) 13-7
- WPRO-FM—Providence**
- HEART—Heartless (Mushroom)
  - TAVARES—Timber (Capitol)
  - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 14-8
  - ★ BARRY MANILOW—Copacabana (Arista) 23-17
- WICC—Bridgeport**
- ROBERT PALMER—Every Kinda People (Island)
  - GENESIS—Follow You, Follow Me (Atlantic)
  - ★ GEORGE BENSON—On Broadway (WB) 20-14
  - ★ ANDY GIBB—Shadow Dancing (RSC) 10-5

**Mid-Atlantic Region**

● **TOP ADD ONS:**

STEELY DAN—Deacon Blues (ABC)  
BOB SEGER—Still The Same (Capitol)  
BILLY JOEL—Only The Good Die Young (Columbia)

★ **PRIME MOVERS:**

(D) PETER BROWN—Dance With Me (Drive)  
TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)  
O'JAYS—Usta Be My Girl (Philadelphia Int'l)

**BREAKOUTS:**

GERRY RAFFERTY—Baker Street (UA)  
TRAMMPS—Disco Inferno (Atlantic)  
ROD STEWART—I Was Only Joking (WB)

- WFIL—Philadelphia**
- CARLY SIMON—You Belong To Me (Elektra)
  - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 14-4
  - ★ TRAMMPS—Disco Inferno (Atlantic) HB-19
- WZZD—Philadelphia**
- EARTH, WIND & FIRE—Fantasy (Columbia)
  - DEBBY BOONE—God Knows (Warner/Curb)
  - ★ ROD STEWART—I Was Only Joking (WB) 29-24
  - D★ PETER BROWN—Dance With Me (Drive) 30-26
- WIFI-FM—Philadelphia**
- ROBERT PALMER—Every Kinda People (Island)
  - HEATWAVE—The Groove Line (Epic)
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 13-8
  - ★ ANDY GIBB—Shadow Dancing (F.S.J.) 19-14
- WPGC—Washington**
- STEELY DAN—Deacon Blues (ABC)
  - BILLY JOEL—Only The Good Die Young (Columbia)
  - ★ O'JAYS—Usta Be My Girl (Philadelphia Int'l) 27-11
  - D★ PETER BROWN—Dance With Me (Drive) 17-5
- WGH—Norfolk**
- GARY TANNER—Over The Rainbow (20th)
  - ABBA—Take A Chance On Me (Atlantic)
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 20-10
  - ★ GERRY RAFFERTY—Baker Street (UA) 8-4

- WCAO—Baltimore**
- ROD STEWART—I Was Only Joking (WB)
  - BOB SEGER—Still The Same (Capitol)
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO)
  - D★ PETER BROWN—Dance With Me (Drive) 17-13
- WYRE—Annapolis**
- MICHAEL JOHNSON—Bluer Than Blue (EMI)
  - JIMMY BUFFETT—Cheesburger In Paradise (ABC)
  - ★ BONNIE TYLER—It's A Heartache (RCA) 21-16
  - D★ PETER BROWN—Dance With Me (Drive) 22-17
- WLEE—Richmond**
- STEELY DAN—Deacon Blues (ABC)
  - O'JAYS—Usta Be My Girl (Philadelphia Int'l)
  - ★ GERRY RAFFERTY—Baker Street (UA) 30-21
  - ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 12-7
- WRVQ—Richmond**
- SEALS & CROFTS—You're The Love (WB)
  - BOB SEGER—Still The Same (Capitol)
  - ★ CHUCK MANGIONE—Feels So Good (A&M) 12-6
  - ★ JEFFERSON STARSHIP—Count On Me (Grun't) 10-5

**Southeast Region**

● **TOP ADD ONS:**

O'JAYS—Usta Be My Girl (Philadelphia Int'l)  
BOB SEGER—Still The Same (Capitol)  
MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)

★ **PRIME MOVERS:**

ANDY GIBB—Shadow Dancing (RSO)  
GERRY RAFFERTY—Baker Street (UA)  
BONNIE TYLER—It's A Heartache (RCA)

**BREAKOUTS:**

EDDIE MONEY—Baby Hold On (Columbia)  
ABBA—Take A Chance On Me (Atlantic)  
MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia)

- WQXI—Atlanta**
- BARRY MANILOW—Even Now (Arista)
  - O'JAYS—Usta Be My Girl (Philadelphia Int'l)
  - ★ ABBA—Take A Chance On Me (Atlantic) 21-8
  - ★ GERRY RAFFERTY—Baker Street (UA) 22-13
- Z-93 (WZGC-FM)—Atlanta**
- STEELY DAN—FM (MCA)
  - MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
  - ★ ABBA—Take A Chance On Me (Atlantic) 23-16
  - ★ CARLY SIMON—You Belong To Me (Elektra) 22-17
- WBBQ—Augusta**
- BARRY MANILOW—Even Now (Arista)
  - BOB SEGER—Still The Same (Capitol)
  - ★ GERRY RAFFERTY—Baker Street (UA) 22-18
  - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 16-13
- WFOM—Atlanta**
- DONNA SUMMER—Last Dance (Casablanca)
  - PAUL DAVIS—Darlin' (Bang)
  - ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 18-12
  - ★ O'JAYS—Usta Be My Girl (Philadelphia Int'l) HB-24
- WSGA—Savannah**
- BOB SEGER—Still The Same (Capitol)
  - ABBA—Take A Chance On Me (Atlantic)
  - ★ JIMMY BUFFETT—Cheesburger In Paradise (ABC) 11-5
  - ★ O'JAYS—Usta Be My Girl (Philadelphia Int'l) 15-11
- WFLB—Fayetteville**
- ROD STEWART—I Was Only Joking (WB)
  - CHICAGO—Take Me Back To Chicago (Columbia)
  - ★ BARRY MANILOW—Even Now (Arista) 32-24
  - ★ O'JAYS—Usta Be My Girl (Philadelphia Int'l) 19-12

- WQAM—Miami**
- GERRY RAFFERTY—Baker Street (UA)
  - CARLY SIMON—You Belong To Me (Elektra)
  - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 19-8
  - ★ FLACK & HATHAWAY—Closer I Get To You (Atlantic) 8-1
- WMJX (96X)—Miami**
- BARRY MANILOW—Even Now (Arista)
  - CHIC—Everybody Dance (Atlantic)
  - ★ BARRY MANILOW—Copacabana (Arista) 11-6
  - ★ KRAFTWERK—Trans-Europe Express (Capitol) 20-15
- Y-100 (WHY-FM)—Miami**
- CHUCK MANGIONE—Feels So Good (A&M)
  - O'JAYS—Usta Be My Girl (Philadelphia Int'l)
  - ★ MATHIS & WILLIAMS—Too Much, Too Little, Too Late (Columbia) 12-6
  - ★ WINGS—With A Little Luck (Capitol) 11-8
- WLOF—Orlando**
- PAUL DAVIS—Darlin' (Bang)
  - D● DONNA SUMMER—Last Dance (Casablanca)
  - ★ ANDY GIBB—Shadow Dancing (RSO) 39-21
  - ★ BONNIE TYLER—It's A Heartache (RCA) 29-17
- Q-105 (WRBQ-FM)—Tampa**
- GERRY RAFFERTY—Baker Street (UA)
  - BOB SEGER—Still The Same (Capitol)
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 12-7
  - ★ ATLANTA RHYTHM SECTION—Imaginary Lover (Polydor) 14-10
- BJ-105 (WBjw-FM)—Orlando**
- ROD STEWART—I Was Only Joking (WB)
  - BONNIE TYLER—It's A Heartache (RCA)
  - ★ ANDY GIBB—Shadow Dancing (RSO) 40-23
  - ★ EDDIE MONEY—Baby Hold On (Columbia) 37-25
- WQPD—Lakeland**
- BOB SEGER—Still The Same (Capitol)
  - KRISTY & JIMMY MCNICHO—He's So Fine (RCA)
  - ★ ANDY GIBB—Shadow Dancing (RSO) 8-3
  - ★ SWEET—Love Is Like Oxygen (Capitol) 15-10
- WMFJ—Daytona Beach**
- D● PETER BROWN—Dance With Me (Drive)
  - D● DONNA SUMMER—Last Dance (Casablanca)
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 9-2
  - ★ MICHAEL JOHNSON—Bluer Than Blue (EMI) 30-24
- WAFE—Jacksonville**
- GERRY RAFFERTY—Baker Street (UA)
  - MICHAEL JOHNSON—Bluer Than Blue (EMI)
  - ★ GEORGE BENSON—On Broadway (WB) HB-16
  - ★ BONNIE TYLER—It's A Heartache (RCA) 9-4
- WAYS—Charlotte**
- GERRY RAFFERTY—Baker Street (UA)
  - ERIC CLAPTON—Wonderful Tonight (RSO)
  - ★ CARLY SIMON—You Belong To Me (Elektra) 20-12
  - ★ HEATWAVE—The Groove Line (Epic) 16-10
- WKIX—Raleigh**
- DEBBY BOONE—God Knows/Baby I'm Yours (Warner/Curb)
  - NANTUCKET—Heartbreaker (Epic)
  - ★ O'JAYS—Usta Be My Girl (Philadelphia Int'l) HB-19
  - ★ SEALS & CROFTS—You're The Love (WB) HB-29
- WTOB—Winston-Salem**
- ROBERTA FLACK—If Ever I See You Again (Atlantic)
  - LE BLANC & CARR—Midnight Light (Big Tree)
  - ★ GERRY RAFFERTY—Baker Street (UA) 21-14
  - ★ SEALS & CROFTS—You're The Love (WB) 15-10
- WTMA—Charleston**
- KC & THE SUNSHINE BAND—It's The Same Old Song (TK)
  - BILLY JO ROYAL—Under The Boardwalk (Private Stock)
  - ★ GERRY RAFFERTY—Baker Street (UA) 30-21
  - ★ ANDY GIBB—Shadow Dancing (RSO) 17-10

- WORD—Spartanburg**
- TUXEDO JUNCTION—Chattanooga Choo Choo (Butterfly)
  - WALTER EGAN—Magnet & Steel (Columbia)
  - ★ NATALIE COLE—Annie Mae (Capitol) 30-21
  - ★ WILLIE NELSON—Georgia On My Mind (Columbia) 16-10
- WLAC—Nashville**
- ERUPTION—I Can't Stand The Rain (Ariola)
  - MEAT LOAF—Two Out Of Three Ain't Bad (Cleveland Int'l)
  - ★ ISLEY BROTHERS—Take Me To The Next Faze (T-Neck) 33-20
  - ★ GERRY RAFFERTY—Baker Street (UA) 30-18
- WMAK—Nashville**
- JEFFERSON STARSHIP—Runaway (Grun't)
  - O'JAYS—Usta Be My Girl (Philadelphia Int'l)
  - ★ BONNIE TYLER—It's A Heartache (RCA) 15-9
  - ★ GERRY RAFFERTY—Baker Street (UA) 23-18
- WHBQ—Memphis**
- BARRY MANILOW—Even Now (Arista)
  - FOGHAT—Stone Blue (WB)
  - D★ PETER BROWN—Dance With Me (Drive) 29-17
  - ★ HEATWAVE—The Groove Line (Epic) HB-21
- WFLL—Chattanooga**
- SWEET—Love Is Like Oxygen (Capitol)
  - CARLY SIMON—You Belong To Me (Elektra)
  - ★ TRAVOLTA & NEWTON-JOHN—You're The One That I Want (RSO) 9-4
  - ★ FLACK & HATHAWAY—Closer I Get To You (Atlantic) 3-1
- WRJZ—Knoxville**
- GEORGE BENSON—On Broadway (WB)
  - SEALS & CROFTS—You're The Love (WB)
  - ★ BONNIE TYLER—It's A Heartache (RCA) 16-3
  - ★ ANDY GIBB—Shadow Dancing (RSO) 17-4
- WGOW—Chattanooga**
- ABBA—Take A Chance On Me (Atlantic)
  - O'JAYS—Usta Be My Girl (Philadelphia Int'l)
  - ★ ANDY GIBB—Shadow Dancing (RSO) 17-8
  - ★ JEFFERSON STARSHIP—Count On Me (Grun't) 24-17
- WERC—Birmingham**
- PAUL DAVIS—Darlin' (Bang)
  - ABBA—Take A Chance On Me (Atlantic)
  - ★ O'JAYS—Usta Be My Girl (Philadelphia Int'l) 22-14
  - ★ BONNIE TYLER—It's A Heartache (RCA) 15-8
- WSGN—Birmingham**
- JIMMY BUFFETT—Cheesburger In Paradise (ABC)
  - O'JAYS—Usta Be My Girl (Philadelphia Int'l)
  - ★ EDDIE MONEY—Baby Hold On (Columbia) 19-9
  - ★ BARRY MANILOW—Even Now (Arista) 28-19
- WHHY—Montgomery**
- BOB SEGER—Still The Same (Capitol)
  - WALTER EGAN—Magnet & Steel (Columbia)
  - ★ ENGLAND DAN & JOHN FORD COLEY—You Can't Dance (Big Tree) 18-12
  - ★ GERRY RAFFERTY—Baker Street (UA) 20-14
- KAAY—Little Rock**
- BONNIE TYLER—It's A Heartache (RCA)
  - ★ WINGS—With A Little Luck (Capitol) 11-5
  - ★ EDDIE MONEY—Baby Hold On (Columbia) 18-12

MAY 20, 1978, BILLBOARD

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# USA/EUROPEAN CONNECTION IS Talking Off.



# And our Voyage has just begun.

### USA/European Connection

It connects all that's happening on both continents and then brings it all together in the hit single, "COME INTO MY HEART." Vince Aletti of Record World called it one of 1978's "most important LP's."

### Voyage

It frees the soul to voyage on the world's ultimate sound trip and then comes home to their hit single, "EAST TO WEST."

**USA/European Connection and Voyage—two LP's you should know about.  
Don't miss the boat.**



**TK PRODUCTIONS, INC.**

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# Billboard Album Radio Action

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

\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 5-10-1978\*\*

### Top Add Ons-National

- FOGHAT—Stone Blue (Bearsville)
- DARYL HALL & JOHN OATES—Live Time (RCA)
- LOUISIANA'S LE ROUX—(Capitol)
- SEALS & CROFTS—Takin' It Easy (W.B.)

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

**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay; as determined by station personnel.

**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

#### KFML-AM—Denver (Randy Sutton)

- LOUISIANA'S LE ROUX—(Capitol)
- FOGHAT—Stone Blue (Bearsville)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- RAINBOW—Long Live Rock 'N' Roll (Polydor)
- U.K.—(Polydor)
- ALDI MEOLA—Casino (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- JEFFERSON STARSHIP—Earth (Grunt)
- WINGS—London Town (Capitol)

#### KZEL-FM—Eugene (Stan Garrett)

- SNAIL—(Cream)
- WENDY WALDMAN—Strange Company (W.B.)
- LOUISIANA'S LE ROUX—(Capitol)
- DARYL HALL & JOHN OATES—Live Time (RCA)
- PEZBAND—Laughing In The Dark (Passport)
- NANTUCKET—(Epic)
- PATTI SMITH—Easter (Arista)
- VAN HALEN—(W.B.)
- FOGHAT—Stone Blue (Bearsville)
- ELVIS COSTELLO—This Year's Model (Columbia)

#### KZOK-FM—Seattle (Mavis Mackoff)

- JOHN MILES—Zaragon (Arista)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- FOGHAT—Stone Blue (Bearsville)
- JOHN McLAUGHLIN—Electric Guitarist (Columbia)
- WENDY WALDMAN—Strange Company (W.B.)
- CLIMAX BLUES BAND—Shine On (Sire)
- HEART—Magazine (Mushroom)
- KANSAS—Point Of Know Return (Kirshner)
- BOB WELCH—French Kiss (Capitol)
- STEELY DAN—Aja (ABC)

### Top Requests/Airplay-National

- ELVIS COSTELLO—This Year's Model (Columbia)
- THE BAND—The Last Waltz (W.B.)
- JEFFERSON STARSHIP—Earth (Grunt)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)

#### KLBI-FM—Austin (Steve Smith)

- ROY BUCHANAN—You're Not Alone (Atlantic)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- ANDREW LLOYD WEBER—Variations (MCA)
- GARFIELD—Out There Tonight (Capricorn)
- FOGHAT—Stone Blue (Bearsville)
- JOHN McLAUGHLIN—Electric Guitarist (Columbia)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- GENESIS—And Then There Were Three (Atlantic)
- ELVIS COSTELLO—This Year's Model (Columbia)

#### WRNO-FM—New Orleans (Sambo)

- HEART—Magazine (Mushroom)
- BRITISH LIONS—(RSO)
- RINGO STARR—Bad Boy (Portrait)
- RARE EARTH—Band Together (Prodigal)
- THE BAND—The Last Waltz (W.B.)
- LOUISIANA'S LE ROUX—(Capitol)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- JEFFERSON STARSHIP—Earth (Grunt)
- JOURNEY—Infinity (Columbia)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)

#### KY102—Kansas City (Max Floyd)

- FOGHAT—Stone Blue (Bearsville)
- IAN THOMAS BAND—Still Here (Atlantic)
- TOBY BEAU—(RCA)
- MARSHALL TUCKER BAND—Together Forever (Capricorn)
- JOE WALSH—But Seriously Folks (Elektra)
- GERRY RAFFERTY—City To City (United Artists)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- GENESIS—And Then There Were Three (Atlantic)
- STEVE HACKETT—Please Don't Touch (Chrysalis)

#### WMMS-FM—Cleveland (John Gorman)

- ROOT BOY SLIM & THE SEX CHANGE BAND—(W.B.)
- DARYL HALL & JOHN OATES—Live Time (RCA)
- JUDAS PRIEST—Stained Class (Columbia)
- DIRK HAMILTON—Meet Me At The Crux (Elektra)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- GENESIS—And Then There Were Three (Atlantic)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- HEART—Magazine (Mushroom)

#### WKDD-FM—Akron (Bobby Knight)

- IAN THOMAS BAND—Still Here (Atlantic)
- DEMIS ROUSSOS—(Mercury)
- MARC JORDAN—Mannequin (W.B.)
- ALLAN CLARKE—I Wasn't Born Yesterday (Atlantic)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- JOE WALSH—But Seriously Folks (Elektra)
- JOURNEY—Infinity (Columbia)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slow Hand (RSO)
- JEFFERSON STARSHIP—Earth (Grunt)

#### WQFM-FM—Milwaukee (Jim Roberts)

- RARE EARTH—Band Together (Prodigal)
- KEVIN LAMB—Sailing Down The Years (Arista)
- LOUISIANA'S LE ROUX—(Capitol)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- GERRY RAFFERTY—City To City (United Artists)
- WINGS—London Town (Capitol)
- VAN HALEN—(W.B.)

#### KSHE-FM—St. Louis (Ted Haebeck)

- FOGHAT—Stone Blue (Bearsville)
- LOUISIANA'S LE ROUX—(Capitol)
- NANTUCKET—(Epic)
- U.K.—(Polydor)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- GERRY RAFFERTY—City To City (United Artists)
- JOURNEY—Infinity (Columbia)
- MARSHALL TUCKER BAND—Together Forever (Capricorn)

### National Breakouts

- LOUISIANA'S LE ROUX—(Capitol)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- JOHN McLAUGHLIN—Electric Guitarist (Columbia)
- ROY BUCHANAN—You're Not Alone (Atlantic)

#### WAVY-FM—Jacksonville (Jamie Brooks)

- SNAIL—(Cream)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- MAC McANALLY—No Problem Here (Ariola)
- FOGHAT—Stone Blue (Bearsville)
- ALLAN CLARKE—I Wasn't Born Yesterday (Atlantic)
- JEFFERSON STARSHIP—Earth (Grunt)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- EDDIE MONEY—(Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)

#### WINZ-FM—Miami (David Sousa)

- ROY BUCHANAN—You're Not Alone (Atlantic)
- BAND OF JOY—(Polydor)
- LOUISIANA'S LE ROUX—(Capitol)
- SNAIL—(Cream)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- BRYN HAWORTH—Grand Arrival (A&M)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- LITTLE FEAT—Waiting For Columbus (W.B.)
- JETHRO TULL—Heavy Horses (Chrysalis)
- WINGS—London Town (Capitol)

#### WQSR-FM—Tampa (Steve Huntington)

- WILLIE NELSON—Stardust (Columbia)
- LOUISIANA'S LE ROUX—(Capitol)
- ALLAN CLARKE—I Wasn't Born Yesterday (Atlantic)
- ISLEY BROTHERS—Showdown (T-Neck)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- BONNIE BRAMLETT—Memories (Capricorn)
- THE BAND—The Last Waltz (W.B.)
- JEFFERSON STARSHIP—Earth (Grunt)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)

#### WKTK-FM—Baltimore (Lou Krieger)

- DARYL HALL & JOHN OATES—Live Time (RCA)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)
- FOGHAT—Stone Blue (Bearsville)
- TRIGGER—(Casablanca)
- LOUISIANA'S LE ROUX—(Capitol)
- TOBY BEAU—(RCA)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- EDDIE MONEY—(Columbia)
- FM/ORIGINAL SOUNDTRACK—(MCA)
- WINGS—London Town (Capitol)

### Northeast Region

#### TOP ADD ONS:

- FOGHAT—Stone Blue (Bearsville)
- DAVID BROMBERG BAND—Bandit In A Bathing Suit (Fantasy)
- DARYL HALL & JOHN OATES—Live Time (RCA)
- JOHN McLAUGHLIN—Electric Guitarist (Columbia)

#### TOP REQUEST / AIRPLAY:

- GENESIS—And Then There Were Three (Atlantic)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- ELVIS COSTELLO—This Year's Model (Columbia)
- THE BAND—The Last Waltz (W.B.)

#### BREAKOUTS:

- ALPHA BAND—The Statuemakers Of Hollywood (Arista)
- LOUISIANA'S LE ROUX—(Capitol)
- BENNY MARDONES—Thank God For Girls (Private Stock)
- AIRWAVES—Now Day (A&M)

#### WNEW-FM—New York (Tom Morreca)

- DION—Return Of The Wanderer (Lifesong)
- DAVID BROMBERG BAND—Bandit In A Bathing Suit (Fantasy)
- DARYL HALL & JOHN OATES—Live Time (RCA)
- PEZBAND—Laughing In The Dark (Passport)
- JOHN McLAUGHLIN—Electric Guitarist (Columbia)
- ALPHA BAND—The Statuemakers Of Hollywood (Arista)
- THE BAND—The Last Waltz (W.B.)
- NICK LOWE—Pure Pop For Now People (Columbia)
- ELVIS COSTELLO—This Year's Model (Columbia)

#### WCMF-FM—Rochester (Gary Whipple)

- LOUISIANA'S LE ROUX—(Capitol)
- FOGHAT—Stone Blue (Bearsville)
- BENNY MARDONES—Thank God For Girls (Private Stock)
- JOHN McLAUGHLIN—Electric Guitarist (Columbia)
- DAVID BROMBERG BAND—Bandit In A Bathing Suit (Fantasy)
- NANTUCKET—(Epic)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- HEAD EAST—(A&M)
- CHARLIE—Lines (Janus)

### Western Region

#### TOP ADD ONS:

- FOGHAT—Stone Blue (Bearsville)
- DARYL HALL & JOHN OATES—Live Time (RCA)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)

#### TOP REQUEST / AIRPLAY:

- ELVIS COSTELLO—This Year's Model (Columbia)
- JEFFERSON STARSHIP—Earth (Grunt)
- THE BAND—The Last Waltz (W.B.)
- FM/ORIGINAL SOUNDTRACK—(MCA)

#### BREAKOUTS:

- LOUISIANA'S LE ROUX—(Capitol)
- JOHN McLAUGHLIN—Electric Guitarist (Columbia)
- JOHN MILES—Zaragon (Arista)
- WENDY WALDMAN—Strange Company (W.B.)

### Southwest Region

#### TOP ADD ONS:

- FOGHAT—Stone Blue (Bearsville)
- JOE WALSH—But Seriously Folks (Elektra)
- LOUISIANA'S LE ROUX—(Capitol)
- SNAIL—(Cream)

#### TOP REQUEST / AIRPLAY:

- JEFFERSON STARSHIP—Earth (Grunt)
- JOURNEY—Infinity (Columbia)
- GERRY RAFFERTY—City To City (United Artists)
- WINGS—London Town (Capitol)

#### BREAKOUTS:

- DARYL HALL & JOHN OATES—Live Time (RCA)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- B.B. KING—Midnight Believer (ABC)
- TOWNES VAN ZANDT—Flyin' Shoes (Tomato)

#### KZEW-FM—Dallas (Bob Shannon)

- JOE WALSH—But Seriously Folks (Elektra)
- B.B. KING—Midnight Believer (ABC)
- DARYL HALL & JOHN OATES—Live Time (RCA)
- SNAIL—(Cream)
- WINGS—London Town (Capitol)
- JEFFERSON STARSHIP—Earth (Grunt)
- WARREN ZEVON—Excitable Boy (Asylum)
- JOURNEY—Infinity (Columbia)

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

- FOGHAT—Stone Blue (Bearsville)
- SNAIL—(Cream)
- MAC McANALLY—No Problem Here (Ariola)
- DARYL HALL & JOHN OATES—Live Time (RCA)
- LOUISIANA'S LE ROUX—(Capitol)
- NANTUCKET—(Epic)
- GERRY RAFFERTY—City To City (United Artists)
- JOURNEY—Infinity (Columbia)
- WARREN ZEVON—Excitable Boy (Asylum)
- VAN HALEN—(W.B.)

#### KLQL-FM—Houston (Paul Riann)

- TOWNES VAN ZANDT—Flyin' Shoes (Tomato)
- RICHIE FURAY—Dance A Little Light (Asylum)
- LOUISIANA'S LE ROUX—(Capitol)
- MIKE BATT—Schiphonia (Epic)
- ALPHA BAND—The Statuemakers Of Hollywood (Arista)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- GERRY RAFFERTY—City To City (United Artists)
- JEFFERSON STARSHIP—Earth (Grunt)
- JACKSON BROWNE—Running On Empty (Asylum)
- WINGS—London Town (Capitol)

### Midwest Region

#### TOP ADD ONS:

- FOGHAT—Stone Blue (Bearsville)
- LOUISIANA'S LE ROUX—(Capitol)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)

#### TOP REQUEST / AIRPLAY:

- JOURNEY—Infinity (Columbia)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)
- JACKSON BROWNE—Running On Empty (Asylum)
- ERIC CLAPTON—Slow Hand (RSO)

#### BREAKOUTS:

- MARSHALL TUCKER BAND—Together Forever (Capricorn)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)

#### WVTV-FM—Detroit (Joe Urbiel)

- FOGHAT—Stone Blue (Bearsville)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- MARSHALL TUCKER BAND—Together Forever (Capricorn)
- WINGS—London Town (Capitol)
- JEFFERSON STARSHIP—Earth (Grunt)
- JOURNEY—Infinity (Columbia)
- REO SPEEDWAGON—You Can Tune A Piano But You Can't Tuna Fish (Epic)

#### WXRT-FM—Chicago (Bob Gelms)

- FOGHAT—Stone Blue (Bearsville)
- PASSPORT—Sky Blue (Atlantic)
- LOUISIANA'S LE ROUX—(Capitol)
- BEN SIDRAN—A Little Kiss In The Night (Arista)
- PEZBAND—Laughing In The Dark (Passport)
- DAVID BROMBERG BAND—Bandit In A Bathing Suit (Fantasy)
- CHARLIE—Lines (Janus)
- TODD RUNDGREN—The Hermit Of Mink Hollow (Bearsville)
- ALDI MEOLA—Casino (Columbia)
- JOURNEY—Infinity (Columbia)

#### WLVO-FM—Columbus (Steve Runner)

- SEALS & CROFTS—Takin' It Easy (W.B.)
- ROY BUCHANAN—You're Not Alone (Atlantic)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- EDDIE MONEY—(Columbia)
- JOURNEY—Infinity (Columbia)
- ERIC CLAPTON—Slow Hand (RSO)
- JACKSON BROWNE—Running On Empty (Asylum)

### Southeast Region

#### TOP ADD ONS:

- LOUISIANA'S LE ROUX—(Capitol)
- FOGHAT—Stone Blue (Bearsville)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- PURE PRAIRIE LEAGUE—Just Fly (RCA)

#### TOP REQUEST / AIRPLAY:

- JEFFERSON STARSHIP—Earth (Grunt)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- WINGS—London Town (Capitol)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)

#### BREAKOUTS:

- ALLAN CLARKE—I Wasn't Born Yesterday (Atlantic)
- SNAIL—(Cream)
- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- DARYL HALL & JOHN OATES—Live Time (RCA)

#### WKLS-FM—Atlanta (Keith Allen)

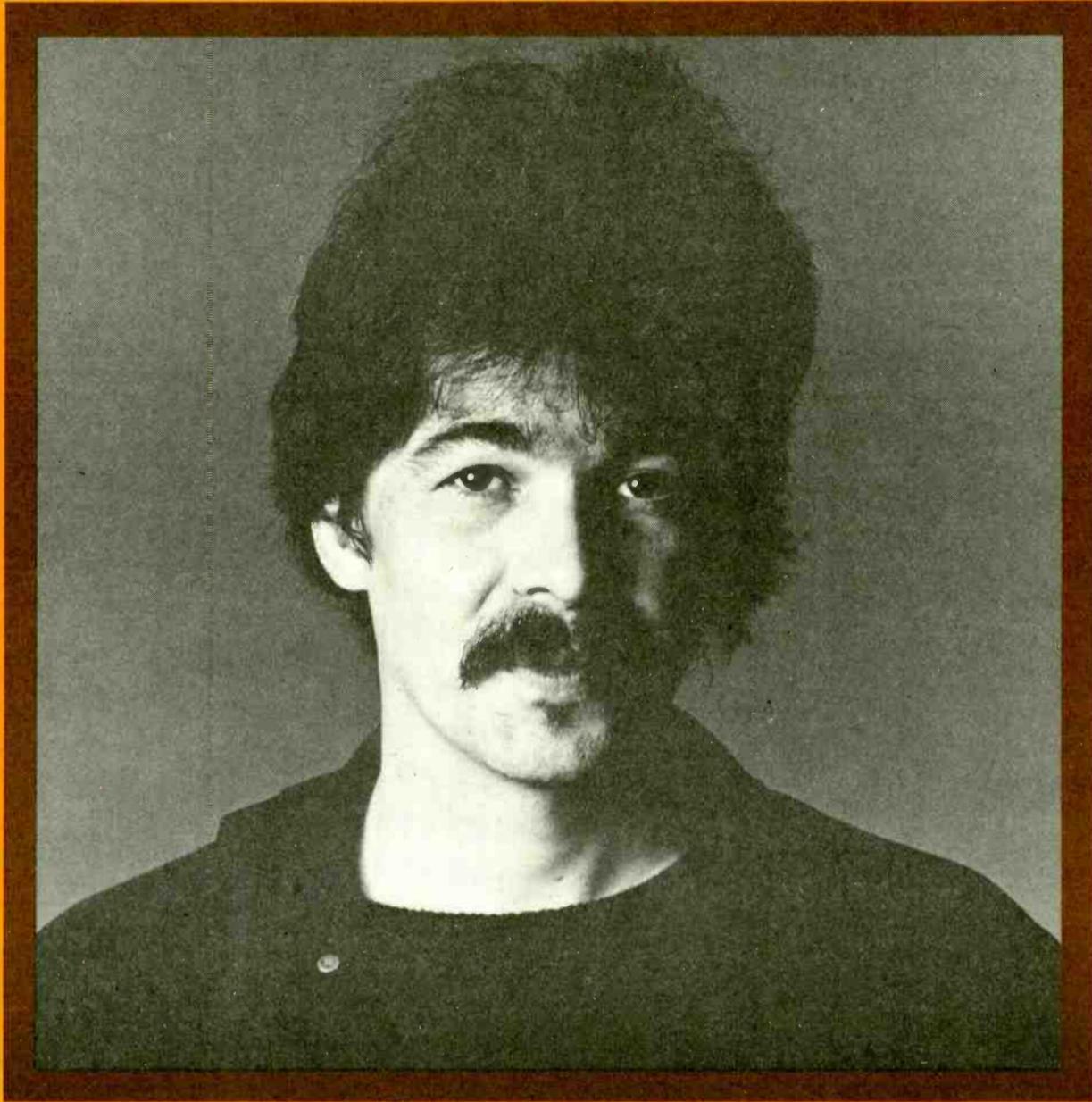
- FOGHAT—Stone Blue (Bearsville)
- BENNY MARDONES—Thank God For Girls (Private Stock)
- JEFFERSON STARSHIP—Earth (Grunt)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- WINGS—London Town (Capitol)
- ERIC CLAPTON—Slow Hand (RSO)

#### WQXM-FM—Tampa (Neal Mirsky)

- ALVIN LEE/TEN YEARS LATER—Rocket Fuel (RSO)
- LOUISIANA'S LE ROUX—Rocket Fuel (RSO)
- THE KINGS—Misfits (Arista)
- JIMMY BUFFETT—Son Of A Son Of A Sailor (ABC)
- JEFFERSON STARSHIP—Earth (Grunt)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- WARREN ZEVON—Excitable Boy (Asylum)

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If you've been hearing  
good things about John Prine,  
you're mistaken.



Nobody has good things to say about John Prine. Whether it's the millions who own his records, the crowds who stand in line to see him perform, or the million-selling artists who record his songs. John Prine fans won't settle for anything but the best and neither should you. So when someone tells you that John Prine is "pretty good," set the record straight. John Prine is simply, "great."

# JOHN PRINE BRUISED ORANGE

A new album on Asylum records & tapes. Available now.  
Produced by Steve Goodman.

#### SUMMER TOUR

June 1	Norman, OK	June 19	Salt Lake City, UTAH	July 1	Mobile, ALA
June 2	Austin, TX	June 22	Dallas, TX	July 5	Lexington, KY
June 4	Houston, TX	June 23	Memphis, TX	July 7 & 8	Washington, D.C.
June 7 & 8	Los Angeles, CA	June 24	Atlanta, GA	July 10 & 11	New York City
June 11 & 12	San Francisco, CA	June 25	Birmingham, ALA	July 15	Lennox, MASS
June 15	Vancouver, B.C.	June 27	Jacksonville, FLA	July 19	Chicago, ILL
June 16	Portland, OR	June 28	Gainesville, FLA	July 28	Norfolk, VA
June 17	Seattle, WA	June 29	Orlando, FLA	July 29	Richmond, VA
		June 30	Tampa, FLA		MORE TO COME

EL PASO HASSLE CONTINUES

## Arbitron's Apathy May Perpetuate Slogan Mess

By RAY HERBECK JR.

LOS ANGELES—If a poorly-rated AM station "borrowed" a competing FM outlet's popular on-air slogan, hoping to pick up a few diary listings, Arbitron would do virtually nothing either to prevent the steal or to correct the resulting book.

Proof resides in El Paso, where the consensus of leading station managers is that Arbitron has merely "washed its hands" in the face of that market's Spanish radio slogan scandal. And in El Paso, the accused outlet is not poorly-rated.

Although Arbitron and alleged offending station KINT-AM and FM consider the incident closed, indications there suggest the controversy is far from ended.

In fact, it cannot help but continue. KINT general manager Jim Taber has re-submitted the same four questionable slogans for use in the April/May Arbitron sweep.

Additionally, complaining KPAS-FM general manager Garrett Haston has, in desperation, dropped his own slogan of "K-Pasa" for "Radio Sensacion," one of KINT's Spanish phrases which also has been used by Mexican station XECJC-AM in Juarez, virtually the same city as El Paso but separated by an international boundary. El Paso has 14 signals; Juarez, 15.

And finally, Oscar Legarreta Hernandez, general manager of XECJC and seven other Juarez stations, has been forced to change some of his slogans due to the confusion. He has slated a conference with Arbitron officials to try and settle the matter (see accompanying story).

But Arbitron has remained serenely above it all, insisting that it cannot police the radio industry's use of slogans. According to Rick Aurichio, vice president and general manager of Arbitron in New York, "we have no power to stop a station from using a disputed slogan."

Aurichio says the ratings service re-checked 22 listener diaries for 25 mentions of four Spanish slogans used by KINT, but decided there was nothing irregular. He says not all the diaries were personally placed in the homes and that he "suspects most were Spanish surnamed families."

One point of contention in the dis-

pute is that KINT has claimed use of the slogans "regularly" on the air, but few competitors contacted in the market can recall hearing the slogans often, if at all, prior to the furor. Aurichio says it's "unfortunate" Arbitron has not more clearly defined what it means by "regularly."

"We should define it more clearly, but how?" he asks. "Even the FCC has trouble with that one." He admits that, under the present regulations for slogan submission, a station could claim a slogan, run it once a year and receive credit for any diary mentions—even if the slogan was being used by another station in the same market.

"In that case, all we can do is notify the two stations of the conflict," he explains, "and then re-contact the listeners of the contested diaries." However, due to the six-month time lapse in the El Paso case, listeners were not recontacted and the book's results will stand.

However, Aurichio adds that some changes have been made for the El Paso situation. "At the suggestion of our radio advisory board, which met in Las Vegas prior to the NAB," he says, "we are publishing in advance all the slogans claimed by reporting stations in El Paso." He hopes the stations will learn to police themselves. Also, an "AM" box has been added to the existing "FM" box for clarification on diaries.

But KINT's Jim Taber sees no conflict in the use of the four slogans. "If we get diary credits for those slogans, I intend to keep using them," he asserts, adding that his station began using "Radio Fiesta" and "Radio Sensacion" in September 1976; "Mas Musicas Sin Rancheritas" in August 1977, and "Radio Discoteque" more recently.

"We're a top 40 rock station," he explains, "but we chose to use some slogans in Spanish because of the high Spanish-speaking population here (either 52%, 56% or 70%, depending on your source)."

Taber says he had no knowledge of four Mexican stations using the same or similar slogans. "We did not copy anybody's. I don't know if they were using them over there. Or I don't know who started using them."

"But as far as I'm concerned, if

some Mexican station starts using one of our slogans, there's nothing I can do about it." He adds that he hasn't heard the slogans probably because "I don't listen to Mexican stations."

Taber considers the entire episode a "witch hunt" on the part of Haston and KPAS. "Before this complaint, their program director Chancey Blackburn and I exchanged barbs in letters over the ratings race and a claim on their part, discounted by the FCC, that we were over-modulating. So, you see, they're kind of witch-hunty people over there."

He adds that KPAS' "K-Pasa" slogan also was used by station KPASA-AM in Alamogordo, New Mexico, "which is in our signal area only 80 miles away."

Taber points out that he has been airing his slogans "on a cartridge, on a rotating basis, every other hour for 2½ years."

Haston of KPAS cannot recall ever hearing one Spanish slogan on KINT, "and I've been here for three years," he adds.

"But what upsets me most now is that Arbitron will do nothing about the situation," he continues. "They won't recall the October/November book. They won't re-examine the listeners who filled out those 22 diaries, which represent 5% of the El Paso survey. And they won't stop KINT from using those same slogans again."

Haston says he launched his complaint because he wants Arbitron to stiffen its rules and clarify procedures. "They won't stipulate what constitutes 'regularly' as far as use of a slogan," he says.

"You know, if agencies didn't use Arbitron as strongly as they do, and if stations didn't live or die by the ratings, it really wouldn't matter."

(Continued on page 36)

## Slogan Mix Hits Juarez

By AGUSTIN GURZA

LOS ANGELES—In the wake of the Arbitron El Paso controversy about alleged slogan piracy, a radio chain on the Juarez side of the border has resorted to changing some of its abused identifying code names.

The eight-station (five AM, three FM) Juarez system involved was created in January 1977 as Assn. De Radiodifusoras Del Norte Por Administracion, and linked up with the national Mexican chain called Radio Rama.

It was its stations XECJC-AM known as Radio Sensacion and XHEM-FM called Stereo Discoteque which were the prime apparent victims of attempts on the El Paso side to confuse listeners who were reporting to Arbitron.

In addition, Radio Rancherita, EXFV-AM, part of Radio Rama's competing seven-station chain in Juarez, may have been pulled into the confusion.

The source of the conflict was the claim of El Paso station KINT-AM that it regularly used the slogans Ra-

(Continued on page 80)



WRAPPED UP WITH VICKI SUE—WBLN New York vice president Hal Jackson hugs station manager Dorothy Brunson as singer Vicki Sue Robinson, left, joins in. She visited the station to promote new RCA album "Half And Half."

## Don Imus Forsakes N.Y. Radio For New TV Show

By DOUG HALL

NEW YORK—Don Imus, who until recently was a household word in this market due to his popular WNBC a.m. drive show, is about to launch a new career in television.

The new show, "Imus Plus," will debut in June and July in various markets in syndication by Jack Barry's Colbert TV Sales, nineteen markets have been signed up including New York, where it will be carried by Metromedia's outlet WNEW-TV. The show is produced by Translor Films of Los Angeles.

The 90-minute talk shows will feature guests with "outrageous" opinions. In New York the show will run from 11:30 p.m. to 1 a.m.

How does Imus feel about all this? He seems to wish he was staying in radio. About tv he says, "It lacks the immediacy of radio." He has been in radio for 10 years, the last six in New York on WNBC.

He was dropped from NBC along with practically the entire staff last year in a major shakeup. At that time he was earning \$180,000 a year and was about to go to \$200,000 when the ax fell.

There has been a lot of talk locally about how he would go back to NBC to save the new format, which some observers see as failing. But he says he wouldn't go back for less than \$180,000.

WNBC general manager Charlie Warner added fuel to the return rumors when he called Imus in for an audition tape. "They didn't think I would make it, but I did and Charlie told me he thought it was one of the funniest tapes he had ever heard," Imus says.

Would he like to go back to WNBC? "I'd like to play country music," he responds and points with pride to the hit country song penned by his brother Fred, "I Don't Want To Have To Marry You."



Don Imus

What does he think of radio in general? "Not much. I listen to WCBS-AM (an all-news outlet). I do like Dan Ingram (of WABC), Gene Klavin (of WOR), Ted Brown (of WNEW-AM), and Alison Steele (of WNEW-FM) on or off the air."

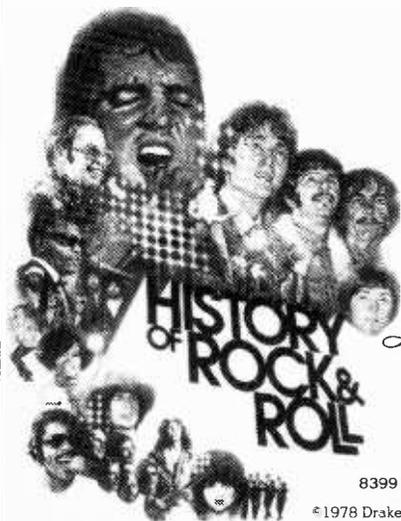
Imus is enthusiastic about a two-day stint he did two weeks ago on WHK Cleveland as a promotion for the station. Imus is well known there, having worked at WGAR for Jack Thayer when both were with Nationwide.

(Continued on page 34)

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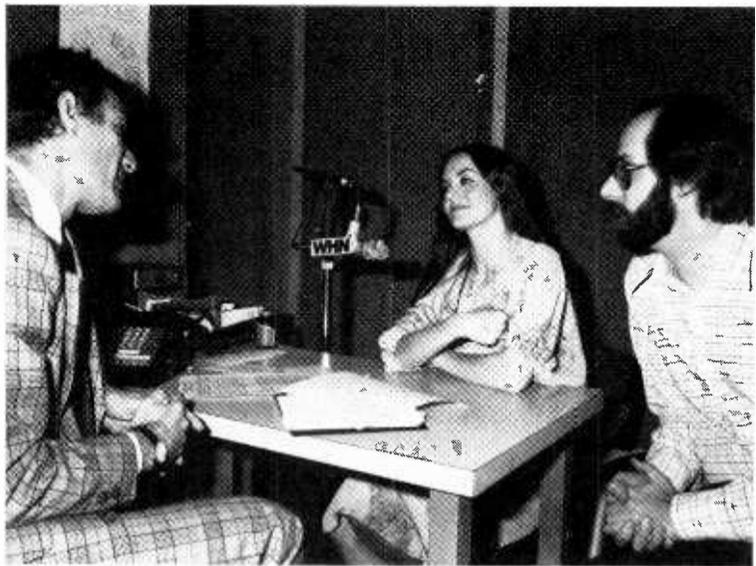
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<input type="checkbox"/> 100,000-999,999 .....	60	<input type="checkbox"/> Country	City: _____ State: _____ Zip: _____
<input type="checkbox"/> Under 100,000 .....	50		Phone: (____) _____ Signature _____

All market exclusives will be defined by format and SRDS market listing.

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**GAYLE STOPS IN**—Crystal Gayle visits Lee Arnold (left) and Charlie Cook (right) at WHN New York. She called on the DJs after two sold-out concerts at the Bottom Line.

## IN NASHVILLE

# 'Warm Sound' Spelled Out At Gospel Format Confab

By SALLY HINKLE

NASHVILLE—Program directors, music directors, station owners and deejays from Christian radio stations across the country were in attendance May 5-6 at the sixth annual Gospel Radio Seminar held at Nashville's Airport Hilton.

The theme for this year's event was "Amazing Radio," which was amplified by such speakers as Derrick Johnson of Re'Generation, Billy Ray Hearn of Sparrow Records and Don Butler of the Gospel Music Assn.

Topics for the two day sessions included "Gospel Music ... Appealing to All Audiences," featuring panelists Benton White, program director of WWGM in Nashville, and Keith Whipple, program director of KBRN in Denver, Colo.

According to White, gospel programming is aiming towards a "warm sound" that will convey a message to Christian and non-Christian alike. Described as "uptempo MOR," White outlined the elements of a good program as containing familiar songs, such as standards, a "straight-on" message, a variety of material within limits of continuity and a vibrant but not intense or blaring sound.

White also described the elements of acceptable songs as being uptempo, optimistic and having an immediate and memorable impact upon listeners.

Among other informative topics were "Program Director/Sales Manager ... Who Has The Final Say?," featuring panel Joe Battaglia, sales manager of WWDJ in Hackensack, N.J., and Joe Laziza, program director of WWDJ; "Music Licensing," featuring performance rights organization panelists Richard Reimer of ASCAP, New York; Alan Smith of BMI, New York, and W. F. Myers of SESAC, New York, with moderator Mike Milom, an attorney with Barksdale, Whalley, Gilbert & Frank.

Also "Interrelations of Broadcasters and the Recording Industry," featuring Frank Edmunson, contemporary product manager/record division of Word, Inc.; Don Klein, promotion director for Tempo Records; Matt Steinhauer, airplay promotions manager for the Benson Company, and Dave Wortman of Tame Promotions; "F.C.C. and Gospel Radio" led by Larry Perry, F.C.C. counselor at law, and "Program Scheduling" led by David Benware, president of David Benware and Associates.

The seminar closed with its annual banquet and showcase emceed by Joe Moscheo of New Direction Artist Guild and featuring Cynthia Clawson, Triangle Records; The Singing Echoes, Mark Five, and the Wall Brothers, Greentree.

Steering committee chairman Jim Black guided the seminar through the two days and was assisted by other committee members Norma Boyd, Sylvia Mays, Lou Hildreth, Matt Steinhauer, Don Cusic and Dave Wortman.

## Biscuit Hour Aids The Skynyrd Kids

NEW YORK—Proceeds from a recent "King Biscuit Flower Hour" tribute to the Southern rock group Lynyrd Skynyrd have been donated by D.I.R. Broadcasting to the Van Zant-Gaines Memorial Trust.

Established to help provide for three children left fatherless by the fatal aircrash, the fund has raised more than \$50,000 for educational purposes.

The Skynyrd program was carried by the entire King Biscuit network of 235 stations and used the donated time and creativity of Jim Ladd, DJ on album rocker KMET-FM in Los Angeles.

NEW YORK—Appointment of WBLS New York DJ **J.D. Holiday** as program director of WGCI Chicago leaves WBLS p.d. **Hal Jackson** looking for a new 9 a.m. to noon personality. Jackson says he has been trying to keep the opening quiet because he "already has a million tapes here now." He has been talking to a few people and has been filling the spot with **Van Jay** on a temporary basis. ... **Bob Raleigh** has joined KOFM Oklahoma City in the mid-day slot. He comes from KULF Houston and succeeds **Doug Roberts**, who becomes production director of the station. P.d. **Mike Miller** is also looking for a news director. Those interested should write to Miller at P.O. Box 14806, Oklahoma City, Okla. 73114.

NEW YORK—The answer to "Who's Gene Autry?," **Johnny Cash's** new record, might be, "The owner of Golden West Broadcasters, including KEX Portland, Ore." But KEX insists that that ownership has nothing to do with the fact that the station not only has gone on the record, but has now transferred it from the LP carts to the regular playlist.

WTOS Skowhegan, Me., switched from Gates automation operation to an all-live format Sunday (14). The switch took place at noon and was introduced with 24 hours of commercial-free programming. Program director **Dean Steeves** introduced the new format "only because that is my regular shift." Music director **Todd Nussey** does the 7 p.m. to midnight shift on the AOR station. AM drive is handled by **Arny Spielberg** and p.m. has been assigned to **Jeff Dauphinee**. **Bennie Green** is doing overnights. **Ambrose Berry**, **Tim Sample** and **Paul Cornell** are the weekend staff. Nussey hosted the

## Bubbling Under The HOT 100

- 101—**GEORGIA ON MY MIND**, Willie Nelson, Columbia 3-10709
- 102—**YOU'RE SUCH A FABULOUS DANCER**, Wha-Koo, ABC 12354
- 103—**SUPERNATURAL FEELING**, Blackbyrds, Fantasy 819
- 104—**TOO HOT FOR LOVE**, THP Orchestra, Butterfly 1206
- 105—**ALMIGHTY FIRE**, Aretha Franklin, Atlantic 3468
- 106—**I LOVE NEW YORK**, Metropolis, Salsoul 2060
- 107—**SAN FRANCISCO, YOU'VE GOT ME**, Village People, Casablanca 896
- 108—**I FEEL GOOD**, Al Green, Hi 78511 (Cream)
- 109—**SOFTLY AS I LEAVE YOU**, Elvis Presley, RCA 11212
- 110—**YOU'RE THE BEST**, Paley Brothers, Sire 1021 (Warner Bros.)

## Bubbling Under The Top LPs

- 201—**MANDRE**, *Mandre Two*, Motown 7-900
- 202—**STYX**, *Best Of Styx*, Wooden Nickel BWL2250 (RCA)
- 203—**WHA-KOO**, Berkshire, ABC AA 1043
- 204—**AIRWAVES**, *New Day*, A&M 4689
- 205—**GENE COTTON**, *Save The Dancer*, Ariola SW 50031
- 206—**BOBBY WOMACK**, *Pieces*, Columbia JC 35083
- 207—**SPINOZZA**, *David Spinozza*, A&M 4677
- 208—**HERBIE MANN**, *Brazil Once Again*, Atlantic SD 19161
- 209—**38 SPECIAL**, *Special Delivery*, A&M 4684
- 210—**STIFFS**, *Stiffs Live*, Stiff STF 001 (Arista)

# Vox Jox

By DOUG HALL

April "TOS Special Of The Month" with **Noel Paul Stookey** and discussed Stookey's new release of Newworld Records called "Something New And Fresh."

KUSC Los Angeles raised \$76,000 from listeners' pledges during its third "Celebration" fund drive. Close to 2,000 new subscribers joined ranks, bringing subscription rolls to more than 8,000. The dollars pledged do not include some \$30,000 in renewals made prior to the drive. **Susan Stamberger**, development director of the non-commercial station, says "We believe this is a ringing endorsement of KUSC's classical music and information programming."

KCKN Kansas City a.m. drive man **John Leslie** makes headlines with a call to London that gave his listeners the sound of Big Ben to wake up to. It took several calls before a London pub owner believed Leslie and held a phone by an open window, but it finally worked. The pub owner was given a trip to the U.S. for his cooperation.

WCOZ Boston ties in with weekly Cambridge newspaper *The Real Paper* in promotion of second annual songwriters' contest. First prize winner **Robert Orrall** of Lynnfield, Mass., had his song "Christine" played on WCOZ's "Boston Beat" show. There were nearly 200 entries submitted from throughout New England consisting of sheet music, lyrics and a cassette recording.

WHAT Philadelphia raises \$41,000 in 42-hour "Gospelrama Radiothon" for Opportunities Industrialization Center, a job-training center. This was the fifth annual fund raising appeal to be aired by the black station. Thus far, the yearly event has netted \$150,000. The radiothon was conceived by WHAT personality **Mary Mason**, host of the event.

KSFO San Francisco p.d. **Don Hofmann** has added **Clay Keller** for the 9 a.m. to noon shift and **Jerry Gordon** for the 7 p.m. to midnight slot. Keller was known as **B. Winchell Clay** when he was on the air in Sacramento. Gordon returns to California after five years in Florida where he did morning drive on WDAE Tampa. Previously he was on KXOA Sacramento.

WGNG (G-55) Cumberland,

R.I., is looking for a p.d. for this mel-low sound station. Those interested should contact **Dennis Hysko** at 401-725-9000. ... **Herb Kraft**, DJ from WYND Sarasota, Fla., is looking for a position in the Tampa Bay area on any shift although he likes nights. He will consider top 40, MOR, country, or AOR. He previously has been at WLOF and WHOO Orlando. ... **Al Brock** has just joined WYND to do afternoons from Y-95. ... **Greg Crawford**, former p.d. at WGCI Chicago, is looking for a position either as a DJ or p.d. He also has had experience at KSTT Davenport and WQUA Moline, Ill. His phone is 319-359-4819.

It was just a simple call from a listener requesting a special song before his marriage, but before WFTL Fort Lauderdale p.d. **Mike Harvey** was through he made plans for the wedding to take place in the display window of a local florist overlooking the heaviest trafficked shopping area of the city, secured the services of a minister, arranged for local newspaper and tv coverage and a live broadcast over WFTL in afternoon drive time. Local merchants called in with donations of wedding gifts.

## Ismus Looking To Career As TV Personality

• Continued from page 32

It was Thayer who brought Imus to New York. Actually Thayer first hired Imus when they both worked in Sacramento. Thayer, of course, is now president of NBC Radio.

What will happen if WNBC doesn't perform well in the April/May Arbitron? Imus predicts p.d. **Bob Pittman's** time is running out and suggests Warner will buy time by dropping Pittman. Thayer is in solid no matter what happens. "He survived a \$20 million loss on NIS (the ill-fated all-news network) and they named him to the board and made him an executive vice president of the corporation."

What of the future of radio? "There's not enough places to get training. There's not enough guys like Jack Thayer to train guys. If you're funny you should be on the radio. If you're not you shouldn't be on."

Whether his tv show is successful or not, Imus' attitude seems to dictate that he will get back into radio one of these days.

AUG. 9-13 IN N.Y.

# Radio Forum Sets Gabbert In Chair

• Continued from page 3

Assn. of FM Broadcasters, which later became the NRBA. Gabbert began his broadcasting career as a teenage English-speaking DJ in Central America. Jobs in several West Coast stations followed as a Spanish-speaking DJ. In 1957, while a senior at Stanford Univ., he built his own FM station. That station is now KIOI.

He is also chairman of California State Emergency Communications Committee and is a director of the California Broadcasters Assn.

Gabbert and Hall are putting to-

gether a well-rounded advisory committee, to be announced shortly.

The committee will put together an agenda that will cover all aspects of music programming and all aspects of music that can be programmed. The forum will look at where radio programming is going and explore formats of the future.

The forum will be broadened in scope to appeal to general managers and engineers who have an interest in programming. Special efforts are being made to have a number of unique features at this year's event to provide those attending with a slice of the New York musical scene.

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# Broadcasting Sees 2 Mergers

## Gannett Gets Combined Communications; Starr Sold

By DOUG HALL

NEW YORK—Two major mergers rocked the broadcast industry last week, but neither seems likely to have a major impact on radio.

The biggest deal is the acquisition of Combined Communications by the Gannett newspaper chain which involves an exchange of \$370 million in stock. Combined, which consists of 13 radio stations, seven tv stations, the nation's largest outdoor advertising group, as well as two major daily newspapers, would become part of Gannett Co., which owns a radio station, a tv station and 77 medium-sized and small daily newspapers.

## Nominations For DIR's Awards In Rock Begin

NEW YORK—Nominating process for the second annual North American Rock Radio Awards is underway, with more than 250 music and program directors selecting five nominees in eight categories.

Results will be announced June 15, when names of nominees appear on public ballots in Circus, Rolling Stone and Blast magazine. Latter is press mailer of DIR Broadcasting, which sponsors the awards. Popular vote determines winners.

Stations participating are DIR clients, but company will send ballots to other stations upon written request. DIR is at 445 Park Ave., New York City, 10022.

## Bernstein Show In 45 Markets

NEW YORK—"Leonard Bernstein Conducts," a syndicated series of television concert specials featuring the conductor, has been acquired by stations in nine additional U.S. markets. This means the program will now be seen in more than 45 markets through the U.S.

The latest stations to program the series include affiliates of all three major networks, PBS and independent stations, and Warner Communications' new venture into two-way cable tv, QUBE.

The series consists of two 90-minute and five hour-long shows. One of the programs swept the ratings with a 29 share when it was aired at KNBC Los Angeles.

## LP Giveaway At L.A. KFI

LOS ANGELES—KFI's John Rook, program director, has tied demographic research for his station to that of the major labels and produced an on-air album giveaway which practically guarantees listener participation.

Every day, the DJs of this contemporary outlet award to callers entire catalogs of 1978 releases to date by labels such as RSO, Capitol, Casablanca, Elektra/Asylum and Warner Bros.

Rook is careful to point out that KFI offers to purchase the catalogs; they are not promotional giveaways. "We expect to be billed by the labels at some point," says Rook, whose 20 years in the business include programming WLS in Chicago (1966-70) and serving as president of Drake-Chenault (1970-71). He joined KFI in 1977 after several

Because companies are not permitted to own more than five VHF tv stations (Combined has five and Gannett has one) one will have to be sold. Also to be sold as a result of the sale will be the AM-FM combination in Phoenix because FCC regulations do not permit transfer of an AM-FM-TV combination. Since the Gannett acquisition constitutes a transfer of these stations' licenses the combination must be broken up.

Combined radio chief John Bayliss said he hated to see the all-news KTAR and the mellow sound KBBC go. Bayliss said a major plus for his radio division in the merger was the addition of the Gannett news gathering organization. "They have 30 reporters in Washington," he notes.

Last month Merrill Lynch, Pierce, Fenner & Smith vice president William P. Suter predicted that Combined earnings per share this year would increase by 14% to 18%. Combined profits last year climbed to \$20.6 million on revenue of \$227.6 million from \$16.3 million on revenue of \$185.8 million. Gannett earnings in 1977 rose to \$69.4 million on revenue of \$557.9 million from \$59.2 million on revenue of \$482.6 million.

While dwarfed by the Gannett-Combined deal, Starr Broadcasting also entered into a merger agreement which was significant for what didn't happen. The Starr board was faced with the decision of selling to Roy Disney's Shamrock Broadcasting for \$15.25 a share or selling to LIN Broadcasting for \$16 a share.

Starr directors chose the lower price and avoided complicated spin-offs of several stations which would have conflicted with LIN holdings and preserved the Starr management team headed by Bruce Johnson, which would probably have been dismantled if LIN had won out. Observers reasoned that there would have not been room for both Johnson and LIN president and chairman Don Pels in a merged company if the LIN deal had gone through.

Starr, which owns 10 radio stations and two tv stations, earned \$2.15 million on \$30 million in revenue for the year ended June 30, 1977. The company also includes Le-Bo Products, a major supplier of audio and video accessories, and TM Productions, a syndicator of radio formats and producer of station IDs and other music tracks.

years' operation of his own programming consultancy firm.

"It's a promotion which takes the album giveaway to its limit," he explains. "But we've added a questionnaire to the albums which covers all the demographic data."

The questionnaire-inside-the-album-giveaway idea, Rook says, is "something I stole from Neil Bogart at Casablanca. He used to do it all the time with his releases."

Rook suggested the form to participating labels. "We share in the feedback they receive," he explains. "And, of course, the winners feel this need to complete the form and return it because they want to keep those albums coming."

Rook points out that the labels not only enjoy improved research, but the DJs mention the labels on the air as well as the top artists.

TM is headed by Jim Long, who has indicated he would resign when the company was sold. He owns 11% of Starr. There is no indication who might succeed Long as president, but his board seat will be taken by Tom Merriman, who founded TM and for whom it is named. Also leaving Starr will be chairman William Buckley, who owns 19% of the stock. It was Buckley's intention to divest himself of this stock that set the wheels in motion for Starr to be acquired.

The company will now be known as Shamrock, which had been a corporate shell set up by Disney to acquire Starr. Disney is the nephew of Walt Disney and is a former executive of Walt Disney Productions.

## NPR Airing Artful May

WASHINGTON—More than 80 hours of arts and entertainment programming will be aired when National Public Radio (NPR) launches its first "Public Radio Arts Month" in May, in conjunction with the National Endowment for the Arts.

Highlight will be the first musical produced for network radio in more than 25 years—a completely new production of George and Ira Gershwin's 1924 classic, "Lady, Be Good!," due for release May 21.

The show was recorded last December in Brussels, Belgium, where it was produced by RCA Red Seal Records vice president Thomas Shepard, directed by Broadway composer/conductor Lehman Engel, and orchestrated by John Lesko for the Belgian Radio Television Orchestra and Chorus.

Other programming throughout the month will include live nationwide broadcasts of folk and jazz music, the initial programs of a 52-week series featuring performances by the late Arturo Toscanini and the NBC symphony and various music-oriented features and documentaries.

## Tulsa's KKUL Now KTFX-FM

TULSA—The FCC has granted approval to the new owners of KKUL-FM to change its call letters to KTFX. The station bills itself as FM 103-Super Fox and programs a Top 40 format.

Station manager Ken Fearnow has named Mark Winston program director and Steve Owens music director. Fearnow is an Oklahoma City native who was in sales and administrative staff with KWHP-FM in Oklahoma City. Both KTFX and KWHP are owned by William Payne of Oklahoma City.

Other staff members are Jim Wood, operations manager, and Bob Backman, sales manager. The air staff is led by Lee Walker, a 1972 winner of Billboard Magazine's air personality award. Walker runs the 6 a.m. to 9 a.m. shift. Other air personalities are J. J. Walker, 9 a.m. to 2 p.m.; Winston, 2 to 6 p.m.; Owens, 6-10 p.m.; Bob Brauer, 10 p.m.-2 a.m. and Sandy Shore from 2 to 6 a.m.

KTFX features 40 minutes of non-stop music every hour. The station broadcasts 24 hours daily at 100,000 watts. The station's weekend personality is Fred Elkins.

ELLIS WIDNER



HATCHING A STORY: KWIZ Santa Ana newsman Ed Nix gives ostrich egg hatching a try as part of recent station promotion "The Great Egg Hatch."

## El Paso Hassle Continues

• Continued from page 32

But Arbitron is acting like it, in fact, really doesn't matter."

Other managers in El Paso share similar feelings of disappointment with Arbitron's inaction, though some tend to support KINT's position.

When rumblings of the protest filtered into the press, p.d. Chris Russell of competitive rocker KTSM-FM recalled he had heard some Spanish slogans "used by announcers on KINT, but not in a manner I'd call a slogan or jingle."

Russell cites the "Mas Musicas..." phrase and says some of his staff also recalled hearing it. "At the time, though," he continues, "I didn't doubt it was a calculated move on the part of Taber. But it didn't seem to give him any numbers he didn't already have."

(KINT lead the rockers with an 8.2 in 12+; KPAS garnered a 4.8 by comparison.)

However, general manager Ed Hopper of MOR KSET says he "never heard Spanish slogans on KINT until this thing began to pop in the press."

He says the four similar slogans had "always been used by those Mexican stations. There's no way a competent manager in this market could not know those slogans were already in use."

Hopper adds that "if the motives of KINT are indeed what they appear to be, the FCC should look into revoking its license. Furthermore, KINT should be deleted by Arbitron from the April/May listings, if those motives are ever proven to be deceitful."

John Rhea, manager of rocker KERP, does not recall ever hearing a Spanish slogan on KINT when he first arrived in El Paso from WMPS, Memphis, last October. "And I monitored KINT closely when I first got here," he adds.

Rhea admits to being "miffed by Arbitron not doing anything to correct the situation or recut the book."

He acknowledges the slight changes made by the service for the upcoming sweep, but says the only

way to truly check the situation in El Paso properly is "to send a representative into any questionable Spanish listener's home and have them point to the number on the dial."

Crux of the confusion is the fact that KINT's four slogans are juxtapositioned by band to those of the Mexican outlets. In other words, the "Radio Sensacion" slogan runs on KINT-FM, while it also has been used by XECJC-AM—and vice versa where necessary.

As pointed out by Tom Yates of Nova Broadcast Services in Los Angeles, that could create a favorable situation for human error on the part of any Spanish surnamed listener using a diary.

Yates conducted an in-depth research study of the market while consulting KPAS-FM from July 1977 to February 1978. He found that the Spanish population is ethnically matriarchal, where the mother of the house determines which station is heard at home. "Usually, she tunes in the Mexican signals," says Yates. "But as soon as her kids hit the streets, they tune in the American rockers."

And, continues Yates, "since few ever check the 'FM' box on those diaries, any rock outlet using the Mexican slogans could ostensibly have received credit for that Spanish mom listening to her favorite Juarez station."

However, Yates also lends support to Taber at KINT, which he monitored one hour a day, four times daily, three days a week. He produced one log sheet dated July 16, 1977 for the 10 p.m. to 11 p.m. late shift. The notes scribbled were, "Spanish... ??? 10 seconds."

"It was some slogan in Spanish," he explains. "And I do recall hearing infrequently the 'Radio Fiesta,' 'Radio Sensacion' and 'Mas Musicas' phrases."

"But I really have a problem with Taber's claim of every other hour regularly—not to mention use of similar slogans." Jokingly, Yates suggests the KINT rotation might have been "lunar—once every 28 days."

# ANNOUNCING



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PROMO FLAIR

# Party Down Rallies Rochester

By RADCLIFFE JOE

NEW YORK—Professionalism, a couple of top-flight disco deejays, a state-of-the-art sound system and a flair for promotion, are among the tools being successfully used by Party Down Productions in turning around the established belief that Rochester, N.Y. is a city which is re-

luctant to support the disco concept.

So states Ken Simmons, of Party Down Productions, claimed to be one of the largest portable disco companies in the land.

The operation, which stages parties for nightclub, hotel and school and college audiences, owes much of

its success to innovative promotions. Party Down claims to have held the first all-night outdoor disco party in Rochester. An estimated 5,000 patrons attended this dance extravaganza. It followed this up with Flashlight 1 and 2, a two-part party using flashlights as a theme, and awarding prizes to patrons with the most unique flashlights and to those who could put their flashlights to the most unique use.

Party Down also donates the proceeds of some of its shows to disadvantaged youths in the area, and conducts internship programs for minority teenagers interested in the disco business.

Two of the firm's principals, Leon Cleveland and Michael Copeland, are also the operation's spinners. They perform under the names "Dr. Funk," and "The Groovemaster." Copeland has an engineering background, and Cleveland is a former tv producer. Both rely heavily on their past experiences for their style and professionalism at the turntables.

They also inject a touch of carnival into their show by donning outlandish costumes ranging from Jekyll & Hyde to Superman to a character they call "Dr. Funkenstein."

Other promotional ventures include, "Super Jean Disco," parties at which patrons wearing jeans are afforded cut-rate admissions. The same policy also applies to T-Shirt Disco parties and Silver Dollar Disco Parties.

Another promotion with which Party Down has scored big is its free parties for employes of Kodak and Xerox, two of the biggest employers in the Rochester area. Simmons states that these promotions have more than paid for themselves in the amount of patronage they subsequently attracted from among employes of these two corporate giants.

## Hughes TV Will Carry Dance Show

NEW YORK—The Hughes Television Network has entered into an agreement in principle with the National Video Corp. of Columbus, Ohio, and Entertainment Properties, Inc. of New York, under which Hughes will produce "The Phil Gary National Disco Dance Contest," which gets underway across the country June 1 and will continue through July 4.

The show, scheduled as an annual event, will be coordinated on a regional level through radio and television stations and local discotheque operators. Regional finals will be held July 12 through Aug. 2 in Los Angeles, Dallas, Atlanta, Miami, Chicago and New York. They will be hosted by a number of top recording acts including Donna Summer, Vicki Sue Robinson, Trammps, Village People, Odyssey, Love & Kisses, Patty Brooks and Dr. Buzzard's Original Savannah Band.

The finals of the event, originally planned for New York, will now be held in Los Angeles, and finalists will be flown to that West Coast city for the event. According to Phil Scianbamblo of National Video Corp., the Fred Astaire Dance Organization will judge all phases of the contest.



**GRAFFITI PROMO**—Leslie Odonovich (left) and Barry Maddox (center) co-owner of the Graffiti record and hifi retailing shop in Washington, D.C. are using Disconet program releases—a service prepared for disco deejays, and owners—to promote the sale of new LPs in their store. Couple claim that album sales have shot up since innovative plan went into effect.

## Rural 'Sports Page' Club Debuts In Northern Calif.

NEW YORK—The Sports Page II, a \$500,000, 10,000 square foot disco entertainment complex, believed to be the largest facility of its kind in Northern California, has been opened in Modesto by Jack and Marilyn Phillips.

The club, located in a largely rural area, represents a departure from the normal practice of establishing giant disco dance palaces in highly populated urban areas. Electronic games and other types of leisure time activities are incorporated into the complex in an effort to offer as much diversified fare as possible.

The club's sophisticated sound system, supplied by Wavelength, Inc., of Culver City, Calif., includes turntables by Technics, bass drivers

by Electro-Voice, mid and high range drivers by Tannoy, power amplifiers by BGW, mixers by Bozak, equalizers by Soundcraftman and open reel tape decks by U.S. Pioneer Electronics.

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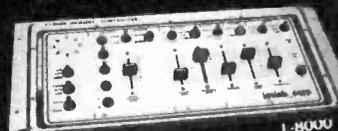
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# Record 42,000 View Philly Daily News Dance Contest

## 20 Couples, \$500 Prize

By MAURIE ORODENKER

PHILADELPHIA—An estimated 42,000 persons, believed to be the largest single audience ever to turn out for a disco show, were on hand at the Veteran Stadium here May 5 for a championship disco dance contest sponsored by the Philadelphia Daily News.

The show, designated the Daily News Disco Fever Contest, featured 20 couples competing for a \$500 grand prize and a trophy. The contest preceded a baseball game by the Philadelphia Phillies. Runners-up received free tickets to the game, plus a T-shirt and original soundtrack album from the new disco movie, "Thank God It's Friday," starring Donna Summer and the Commodores.

The Daily News show emphasizes the trend discos are taking in this area. While small clubs are having difficulty staying afloat, giant arenas and rooms which can pack in thousands of people are the ones attracting the crowds.

Amusement parks in the area, like Great Adventure in Jackson Township, N.J., have become the popular stomping ground of disco fans, and have begun staging successful dance contests with significant cash prizes acting as an additional lure.

Quite recently a consortium of three businessmen, Joe Ace, Jack Flynn and Aldo Tagliaferro leased 2,000 square feet of space in a refurbished discount store in Pennsauken, N.J., and created Disco World, a giant club which soon caught the fancy of dancers in the area. The club attracts an estimated 1,500 patrons a night on weekends. They pay a cover charge of \$3 per person on Fridays and Saturdays. On traditionally slow nights, free disco dance lessons are offered and live music is added. Emphasis here is on big names like Gloria Gaynor, the Trammps and the Ingrams.

The room also provides the setting for a syndicated 30-minute tv dance show produced by Ron Joseph, Disco World's deejay.

Meanwhile, the exclusive annual Fine Arts Ball will this year become the Fine Arts Ball & Discotheque as the show's coordinators expand the affair to include a disco segment.

The Pennsylvania Academy of Fine Arts, sponsors of the ball, has rented the Union League building and will convert the space into a chic discotheque. A professional sound and light company has been retained to create the disco ambience.

Tickets are priced at \$1,000 per couple for sponsors of the Academy, and \$225 per couple for patrons. Dinner will be included. Included too will be live music provided by the Meyer Davis orchestra on a separate level. There will also be a Sinatra room controlled by Sid Mark, of radio station WWDB. Mark built his career around Sinatra's music. There will also be the live disco sounds of Harriet Fay and her group.

In other disco news, Someplace Else in Cherry Hill, N.J., has implemented special Sunday afternoon disco sessions for kids under 18. According to operators of the room, everything remains exactly as it is for the adult set, except that no alcohol is served.

In Atlantic City where entrepreneurs are gearing for the anticipated resurgence of tourism with the com-

ing of legalized casino gambling, disco operators are also planning to cash in on the boom.

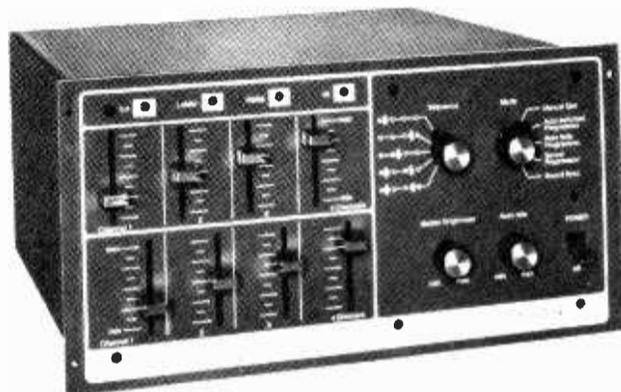
Resorts International, the giant complex which plans to be the first on the casino bandwagon, is con-

structing a discotheque as part of its vast entertainment complex. It is being billed as the only casino-disco east of Las Vegas, and its operators are hyping it as one of the finest rooms around.

Also designed to cash in on the expected influx of tourist traffic is Town Talk, a room described as a New York style club which is being constructed on Atlantic Avenue, just

one block from the Boardwalk. The room was originally designed to cater to a gay clientele, but its operators changed their minds, and will now try to lure a broad heterosexual audience.

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- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 VOYAGE—all cuts—Marlin (TK) (LP)
  - 3 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 4 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 6 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 7 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 8 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 10 RISKY CHANCES—Bionic Boogie—(LP/12-inch remix)
  - 11 ROMEO & JULIET—Alec R. Costandinos & the Synchophonic Orch.—Casablanca (LP/12-inch)
  - 12 DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
  - 13 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 14 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
  - 15 SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12-inch)

## BALT./WASHINGTON

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 3 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 4 VOYAGE—all cuts—Marlin (TK) (LP)
  - 5 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 6 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 7 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 8 DON RAY—all cuts—Crocus (LP import)
  - 9 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 10 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 11 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 12 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 14 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 15 ROMEO & JULIET—Alec R. Costandinos & the Synchophonic Orch.—Casablanca (LP/12-inch)

## BOSTON

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 3 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 5 VOYAGE—all cuts—Marlin (TK) (LP)
  - 6 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 7 I LOVE N.Y.—Metropolis—Salsoul (12-inch)
  - 8 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 9 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Kudu (CTI) (LP)
  - 10 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 12 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 14 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 15 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)

## CHICAGO

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 5 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 6 DON RAY—all cuts—Crocus (LP import)
  - 7 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 8 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 9 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 10 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 11 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 12 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 13 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
  - 14 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 15 LET YOURSELF GO—T-Connection—TK (12-inch remix)

## DALLAS/HOUSTON

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 5 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
  - 6 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 7 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 8 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
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  - 11 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 12 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 14 YOU AND I—Rick James—Motown (LP/12-inch)
  - 15 AT THE COPA—Barry Manilow—Arista (12-inch)

## DETROIT

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
  - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 6 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP)
  - 7 DON RAY—all cuts—Crocus (LP import)
  - 8 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 9 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 11 BLACK WATER GOLD—The Sunshine Band—TK (45)
  - 12 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 13 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 14 LADY OF THE NIGHT/GOT TO GET OUT OF HERE—Lucy Hawkins—SAM (12-inch)
  - 15 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)

## LOS ANGELES/SAN DIEGO

- This Week**
- 1 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 5 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 6 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 7 VOYAGE—all cuts—Marlin (TK) (LP)
  - 8 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 9 DON RAY—all cuts—Crocus (LP import)
  - 10 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 11 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 12 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 13 NUMBER ONE—Eloise Laws—ABC (12-inch)
  - 14 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
  - 15 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)

## MIAMI

- This Week**
- 1 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 2 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 5 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 6 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 7 DON RAY—all cuts—Crocus (LP import)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 10 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 11 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 12 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 13 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 14 ROMEO & JULIET—Alec R. Costandinos & the Synchophonic Orch.—Casablanca (LP/12-inch)
  - 15 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)

## NEW ORLEANS

- This Week**
- 1 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 2 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 4 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 5 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 6 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 7 VOYAGE—all cuts—Marlin (TK) (LP)
  - 8 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 9 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 11 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 12 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 13 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 14 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 15 DON RAY—all cuts—Crocus (LP import)

## NEW YORK

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 5 DON RAY—all cuts—Crocus (LP import)
  - 6 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 7 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 8 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 9 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 10 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 11 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 12 ROMEO & JULIET—Alec R. Costandinos & the Synchophonic Orch.—Casablanca (LP)
  - 13 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 14 LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
  - 15 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Private stock (LP)

## PHILADELPHIA

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 4 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 5 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 6 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 7 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 8 AT THE COPA—Barry Manilow—Arista (12-inch)
  - 9 VOYAGE—all cuts—Marlin (TK) (LP)
  - 10 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 11 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 12 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 13 CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)
  - 14 WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
  - 15 CONQUER ALL—Kennio Delt and Prana—Mercury (12-inch)

## PHOENIX

- This Week**
- 1 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
  - 4 SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12-inch)
  - 5 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 6 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 7 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 8 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 9 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 10 CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
  - 11 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 12 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 13 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 14 YOU AND I—Rick James—Motown (LP/12-inch)
  - 15 KRAFTWERK—all cuts—Capitol (LP)

## PITTSBURGH

- This Week**
- 1 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 2 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 4 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 5 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 6 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 7 VOYAGE—all cuts—Marlin (TK) (LP)
  - 8 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—Marlin (TK) (LP/12-inch)
  - 9 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 10 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 11 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 12 I LOVE N.Y.—Metropolis—Salsoul (12-inch)
  - 13 ROMEO & JULIET—Alec R. Costandinos & the Synchophonic Orch.—Casablanca (LP/12-inch)
  - 14 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 15 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)

## SAN FRANCISCO

- This Week**
- 1 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 2 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 3 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 4 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 5 BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
  - 6 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 7 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 8 DON RAY—all cuts—Crocus (LP import)
  - 9 YOU REALLY GOT ME—Eclipse—Casablanca (LP)
  - 10 SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)
  - 11 RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
  - 12 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 13 VOYAGE—all cuts—Marlin (TK) (LP)
  - 14 CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
  - 15 GET OFF/TENA'S SONG/YOU—Foxy—Dash (TK) (LP)

## SEATTLE/PORTLAND

- This Week**
- 1 IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (LP/12-inch)
  - 2 AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
  - 3 VOYAGE—all cuts—Marlin (TK) (LP)
  - 4 COME INTO MY HEART/LOVE'S COMING—Baby Love—USA-European Connection—TK (LP/12-inch)
  - 5 GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
  - 6 ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
  - 7 AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
  - 8 COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
  - 9 HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
  - 10 I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
  - 11 MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
  - 12 FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
  - 13 ROMEO & JULIET—Alec R. Costandinos & the Synchophonic Orch.—Casablanca (LP/12-inch)
  - 14 LET YOURSELF GO—T-Connection—TK (12-inch remix)
  - 15 LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)

## MONTREAL

- This Week**
- 1 LET'S ALL CHANT—Michael Zager Band—Quality (LP)
  - 2 MACHO MAN—Village People—Polydor (LP)
  - 3 DANCE WITH ME—Peter Brown—CBS (LP)
  - 4 RIO DE JANEIRO—Gary Criss—RCA (12-inch)
  - 5 THANK GOD IT'S FRIDAY—Various Artists—Polydor (LP)
  - 6 COME INTO MY HEART—USA-European Connection—CBS (LP)
  - 7 BRAZUCA—Simbora Orchestra—WEA (12-inch)
  - 8 LOVE IN A SLEEPER—Silver Convention—CBS (LP)
  - 9 PULSTAR—McLene Explosion—RCA (LP)
  - 10 LOVE IS IN THE AIR—Martin Stevens—CBS (12-inch)
  - 11 I THINK I'M GONNA FALL IN LOVE—Supercharge—Polydor (12-inch)
  - 12 JOURNEY TO THE MOON—Bidde Orchestra—CBS (12-inch)
  - 13 MAN MACHINE—Kraftwerk—Capitol (LP)
  - 14 NIGHT AND DAY—Eclipse—Polydor (LP)
  - 15 THE LETTER—Queen Samantha—London (LP)

# National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY/RUNAWAY LOVE—Linda Clifford—Curton (12-inch/LP)
★	4	AFTER DARK/LAST DANCE/TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP)
★	2	COME ON DANCE, DANCE/TOUCH ME ON MY HOT SPOT—Saturday Night Band—Prelude (LP)
★	3	VOYAGE—all cuts—Marlin (TK) (LP)
★	8	HOW MUCH, HOW MUCH I LOVE YOU/BEAUTY AND THE BEAST—Love and Kisses—Casablanca (LP)
★	5	COME INTO MY HEART/LOVE'S COMING—USA-European Connection—TK (LP/12-inch)
★	10	ROUGH DIAMOND/FEVER/TOUCH MY HEART—Madleen Kane—Warner Bros. (LP/12-inch)
★	6	MACHO MAN/KEY WEST/I AM WHAT I AM—Village People—Casablanca (LP)
★	11	AT THE DISCOTHEQUE—all cuts—Lipstique—Tom n' Jerry (Salsoul) (LP)
★	9	GETTIN' THE SPIRIT—all cuts—Roberta Kelly—Casablanca (LP)
★	7	LET YOURSELF GO—T-Connection—TK (12-inch remix)
★	12	FLIGHT TO VERSAILLES/GRAND TOUR—Grand Tour—Butterfly (LP/12-inch)
★	16	DON RAY—all cuts—Crocus (LP import)
★	13	RIO DE JANEIRO—Gary Criss—Salsoul (12-inch)
★	18	BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X—Idris Muhammad—Kudu (CTI) (LP)
★	19	AT THE COPA—Barry Manilow—Arista (12-inch)
★	15	SEVEN DEADLY SINS—all cuts—Laurin Rinder & W. Michael Lewis—AVI (LP)
★	14	ROMEO & JULIET—Alec R. Costandinos & the Synchophonic Orchestra—Casablanca (LP/12-inch)
★	17	LET'S GET TOGETHER/TURN ON LADY—Detroit Emeralds—Westbound (LP)
★	23	YOU REALLY GOT ME—Eclipse—Casablanca (LP)
★	21	LET'S ALL CHANT—all cuts—Michael Zager Band—Private Stock (LP/12-inch)
★	22	I LOVE N.Y.—Metropolis—Salsoul (12-inch)
★	30	GET OFF/TENA'S SONG—Foxy—Dash (TK) (LP)
★	24	I CAN'T STAND THE RAIN—Eruption—Ariola (12-inch)
★	33	SUPERSLICK/LOVEMAKER—Wham—GRT (LP/12-inch)
★	20	DANCE WITH ME—Peter Brown—Drive (TK) (LP/12-inch)
★	27	CELI BEE & THE BUZZY BUNCH—all cuts—TK (LP/12-inch)
★	—	SPEND THE NIGHT WITH ME/MISSION TO VENUS—Silver Convention—Midson (LP/12-inch)
★	35	YOU AND I—Rick James—Motown (LP/12-inch)
★	26	NUMBER ONE/ONE THOUSAND LAUGHS—Eloise Laws—ABC (12-inch)
★	27	WHAT SHALL WE DO WHEN THE DISCO'S OVER?—Richard Hewson Orch.—AVI (12-inch)
★	28	WEST SIDE STORY (Medley)/FIDDLER ON THE ROOF—Salsoul Orch.—Salsoul (LP/12-inch)
★	—	BLACK WATER GOLD—The Sunshine Band—TK (45)
★	38	LADY OF THE NIGHT/GOT TO GET OUT OF HERE—Lucy Hawkins—SAM (12-inch)
★	29	BIONIC BOOGIE (entire LP)—Bionic Boogie—Polydor (LP/12-inch)
★	31	YOUR LOVE IS SO GOOD FOR ME—Diana Ross—Motown (12-inch remix)
★	32	PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (12-inch/LP)
★	34	GIMME SOME LOVIN'/AFRICANISM/DR. DOO DAH—Kongas—Polydor (LP)
★	36	SHAME—Evelyn "Champagne" King—RCA (12-inch remix)
★	—	CHILD OF THE WIND—Caesar Frazier—Westbound (Atlantic) (LP)

★ 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.

MAY 20, 1978, BILLBOARD

# PHIL GARY'S FIRST ANNUAL GRAND NATIONAL

## 'DISCO DANCE CHAMPIONSHIPS'

Starting June 1st

**\$10,000** IN CASH PRIZES      1st PRIZE **\$5,000**

**PLUS** All Expense Paid Trip to Hollywood for National TV Appearance

**PLUS** Picture on Cover of Disco World Magazine

Cash Prizes for 1st, 2nd and 3rd Runner Ups

The First Annual **GRAND NATIONAL** "Disco Dance Championships" will be aired Labor Day week-end. The one hour special will be prime time in most major markets. The show will feature 8 Finalists competing for the National Championship in Disco Dancing. It will also present top disco recording acts, and give an **appreciation award to the Top Disco D.J.** in the country. All 8 finalists will also be eligible to be regulars on a new disco series to be aired in January called "Fever."

**The Contest is Open To Amateur Dancers Only**

Judging the contest will be a celebrity panel, plus Judges from the Fred Astaire Organization.

The contest starts at a local level with participation from **Disco's TV Stations** and **Radio Stations.**

Registration must be made by Friday, June 9th.

For information or registration call our

**NATIONAL DISCO HOT LINE**

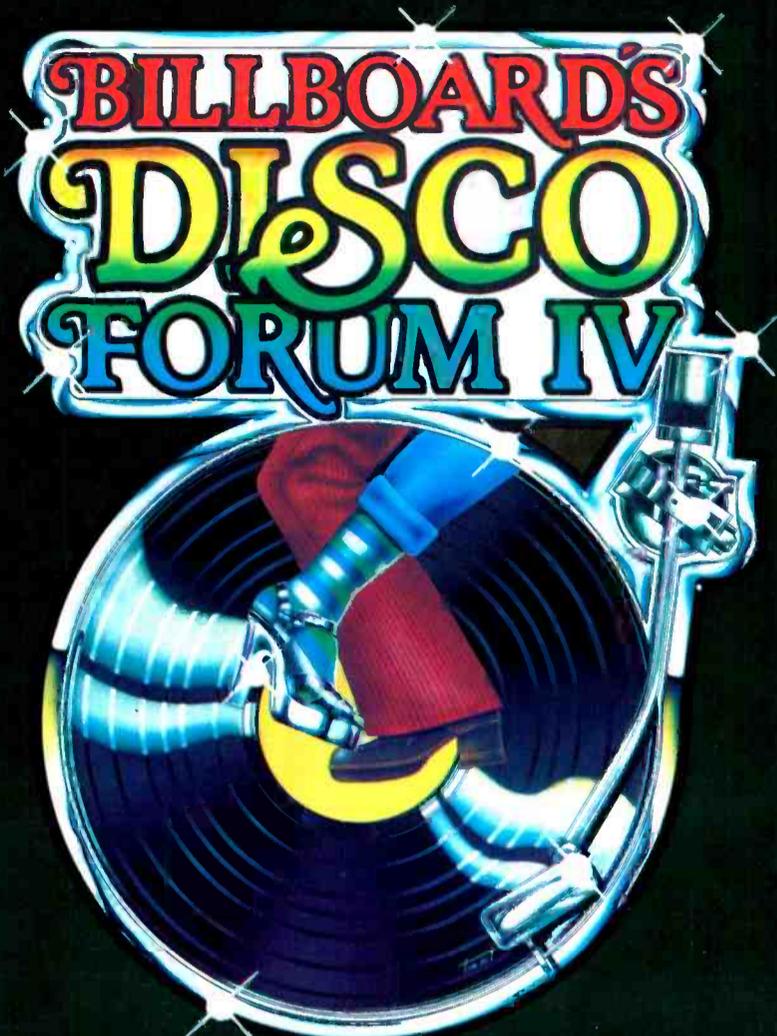
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**BILLBOARD'S INTERNATIONAL  
DISCO FORUM IV  
JUNE 22 - 25, 1978  
NEW YORK HILTON HOTEL**

**DISCO FORUM IV  
AGENDA**



**JUNE 22, THURSDAY**

10 am-6 pm **REGISTRATION**

12 noon-6 pm **EXHIBITS OPEN**

7 pm-10:30 pm **COCKTAIL PARTY AND DISCO ENTERTAINMENT**  
Host: ROBIN GIBB  
Entertainment: GLORIA GAYNOR  
TAVARES  
TRAMMPS

**JUNE 23, FRIDAY**

10 am-11 am **WELCOMING REMARKS**  
Lee Zhitto, Editor in Chief/Publisher, Billboard  
Bill Wardlow, Associate Publisher, Billboard; Disco Forum IV  
Director  
**KEYNOTE SPEECH: "The Impact of Movies on the Growth of  
Disco"**

11 am-11:15 am **Coffee Break**

11:15 am-12:45 pm **CONCURRENT SESSIONS**  
(1) **Owners/Managers, Part I**—Discussion of Current Problem Areas, Including Growing Need for Entertainment Variety in Discos  
(2) **Increasing Involvement of Radio and Discos Working Together**—Inter-relationship in Breaking Disco Hits  
(3) **Disco Franchising**—Update, Including Uses in Teen Disco Development

12 noon-6 pm **EXHIBITS OPEN**

1 pm-2:30 pm **Luncheon**  
**SCREENING OF "THANK GOD IT'S FRIDAY"**

2:30 pm-4 pm **CONCURRENT SESSIONS**  
(4) **Disco Deejays**—Discussion of Current Problem Areas  
(5) **Owners/Managers, Part II**—Continuing Discussion of Current Problem Areas  
(6) **Disco Lighting**—Problems and Solutions to Creative Lighting Environments—Discos (Including the Latest Laser Developments)  
—two lighting installers/designers on panel  
—two major disco operators/multi-locations, chains, etc., on panel

4 pm-4:15 pm **Coffee Break**

4:15 pm-5:45 pm **CONCURRENT SESSIONS**  
(7) **Owner/Manager Briefing Session** for Prospective New Club Owners, Operators  
(8) **The Importance of Imports in the U.S. Disco Product Marketplace**  
(9) **The Mobile Deejays' Contributions to the Growth of Disco**

7 pm-10:30 pm **COCKTAIL PARTY AND DISCO ENTERTAINMENT**  
Host: ROBIN GIBB  
Entertainment: VILLAGE PEOPLE  
CHIC  
PETER BROWN

**JUNE 24, SATURDAY**

10 am-12 noon **CONCURRENT SESSIONS**  
(10) **Problems and Solutions to Creative Sound Environments—Discos**  
—two sound installers/designers on panel  
—two major disco operators/multi-locations, chains, etc., on panel  
(11) **Disco Product Marketing—From Product Conception to Consumer Purchasing**, including  
—promotion and A&R input for type of product needed  
—complete marketing plans, including 7" promos, 12" promos, print media, secondary radio, in-house and/or independent promotion, retailer one-stops, special displays of disco product, etc.  
(12) **Education of the American Public Regarding Disco**—The growing influence in the everyday lives (via print media, TV, movies, radio, and disco artists' live appearances) Examination of "negatives" regarding discos, including radio negatives, press/publicity negatives

12 noon-6 pm **EXHIBITS OPEN**

12:15 pm-1:45 pm **Luncheon**

2 pm-3:45 pm **CONCURRENT SESSIONS**  
(13) **How to Utilize Key Independent Promotion Personnel in the Evolution of a Disco Hit**  
(14) **The 12" Disco Single Records' Future:**  
—33 1/3 rpm vs 45 rpm—Why?  
—Increase in List Price by \$1?  
—Royalties/Licensing Reductions for 12" Record Used As Promotional Tool for the LP  
—Promotional Value Together with 7" Single to Build LP Sales  
—Home Disco Parties and the Need for 12" rpm Standardization As A Viable Informational Product  
(15) **What Is The Working Relationship Between the Disco Pools and the Record Companies?**

3:45 pm-4 pm **Coffee Break**

4 pm-5:30 pm **CONCURRENT SESSIONS**  
(16) **Producers Session**—Current Trends and the Creation of Disco Hits  
(17) **Disco Artists' Development**—Including Tours, Publicity, Print Media, TV, Promoters, Movies, etc.

7 pm-10:30 pm **COCKTAIL PARTY AND DISCO ENTERTAINMENT**  
Host: ROBIN GIBB  
Entertainment: SALSOU L ORCHESTRA  
LOLEATTA HOLLOWAY  
ANDY GIBB

**JUNE 25, SUNDAY**

10 am-12 noon **HOT SEAT SESSION**  
Discussion of all effects of today's disco world: its dramatic growth as a key element of record and entertainment industry; a growing field whose energy and influence will mushroom into the 1980's; the sociological significance of disco music as an international communicator; disco music growing on the airwaves, music pop charts, movies and TV; a multi-billion dollar field with no foreseeable end in sight.

12 noon-6 pm **EXHIBITS OPEN**

6 pm-8:30 pm **DISCO IV AWARDS DINNER**

9:30 pm-1 am **COCKTAIL PARTY AND DISCO ENTERTAINMENT**  
Hostess: DONNA SUMMER  
Entertainment: T-CONNECTION  
BROOKLYN DREAMS  
DONNA SUMMER

ADDITIONAL PANELS AND PANELISTS TO BE ANNOUNCED

# Don't Let The Disco Industry Leave You Behind!

## Exhibitor

**Attention all Exhibitors: Reserve your exhibit or sound room space today!**

The Right Audience at the Right Time for your Product or Service!  
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partial view of studio

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a view of MONTREUX with lake and mountains.



# Sound Business



Billboard photo by Lester Cohen

**LEVELING UP**—Portrait artist **Burton Cummings**, left, scans the mixing console at Cherokee Recording Studios in Los Angeles while listening to a mix from his forthcoming album. Manning the board is engineer **Bruce Robb** while **Steve Cropper** looks on.

## PROTOTYPE IN NEAR FUTURE

# Stanford U. Looking At Digital

By JIM McCULLAUGH

LOS ANGELES — Stanford Univ.'s Center For Computer Research In Music And Acoustics is researching and developing a prototype of an all-digital multi-track recording system.

The prototype should be built and operational on the Palo Alto, Calif., campus within 18 months to two years, according to Elliot Mazer, on the staff of the CCRMA.

Mazer, well-known producer, has his own 24-track studio in San Francisco called His Master's Wheels and his most recent project includes work on the recently released "Last Waltz" LP on Warner Bros.

Also on the staff of the CCRMA is John Chowning, a composer and teacher at Stanford; John Grey, a

musician with a PhD. in psychology; James A. Moore who has a PhD. in computer science; and composer Loren Rush. All are active composers.

The Center has been in existence for approximately 10 years with particular study and concentration on digital recording techniques in the past four years paramount.

"Our primary interest is the creation of new music but we have been doing extensive research into perception and signal processing," says Rush.

What makes the Stanford project unique, according to Mazer, is that unlike the digital systems displayed at the recently concluded AES in Los Angeles (Billboard, May 13,

1978) which are basically digital tape recorders, the Stanford system will be a vertically integrated digital system with all parts digital except for microphones and speakers.

"The drawback to the digital machines," says Mazer, "that were shown at AES is that you can't edit or editing techniques will be very difficult. And being essentially digital tape recorders, they are only one part of the system."

"The system we are working on now is way beyond that stage, perhaps five years ahead of that technology."

According to CCRMA, the prototype all-digital multi-track recording system will "incorporate, in addition to the acknowledged clarity and accuracy of digital recording, all features currently available to the most advanced of current recording studios including studio and location recording, overdubbing, editing, mixing, equalization, limiting/compressing/expanding, ADT, AMT, reverberation, delay, localization, pitch change and other features which will all be in real time and fully automated."

The CCRMA claims the multi-track capability will range from 30 to 150 tracks, of which any or all will be immediately available for editing and processing.

The Center has been researching digital recording technology for the past 10 years or so, indicates Rush, who adds, "We had the idea for this type of project as early as 1968. Digital recording was a reality before that with Dr. Thomas Stockham doing research at MIT back in 1962 and I think British BBC research in digital recording pre-dated that."

## Studio Track

LOS ANGELES—The Eagles doing some work on their upcoming Elektra LP at One Step Up.

Ahmad Jamal in at Filmways/Heider recording his upcoming 20th Century-Fox LP with producer/engineer **Bones Howe**. Other activity at Heider's includes: **Ann Margret** with her manager **Roger Smith** and engineers **David Holman** and **Michael Carnivale**; **Lalo Schifrin** recording an upcoming MCA project with **Peter Gran** at the board; Epic group **Pages** working on its

forthcoming release with producer/engineer **Michael Verdick**; and producer **Phil Gernhardt** recording Warner/Curb's **Prisoner** with **Mic Lietz** and **Daniel Lazerus** at the controls.

Composers **Van Dyke Parks** and **Perry Botkin Jr.** recording musical score for Paramount's "Goin' South" at the Burbank Studios.

Activity at Kendun: Warner/Curb group **Virgin** cutting tracks with **Michael Lloyd** producing with **Humberto Gatica** and **Geoff Sykes** engineering; **Bart Chiate** supervised EQ and master refs on **D.J. Rogers'** album for Columbia, **John Golden** cutting; **Harvey Fuqua** cutting a new **Sylvester** LP with **George Horn** for Fantasy; **Soul City** Records mixing for **Johnny Rivers** with **Dennis Dragon** and **Jackson Schwartz** engineering; **John Golden** engineered EQ and cutting of a new **Jefferson Starship** single with **Pat Ieraci** and **Larry Cox** supervising; **Roger Dollarhide** supervised preparation for Motown's **High Energy's** LP with **John Golden**; and horn and string overdub sessions were held for ABC Records' **Lenny Williams**, supervised by **Frank Wilson** with **Kevin Beamish** and **Jackson Schwartz** engineering.

**Jimmie Haskell** arranged strings for **Helix** at **Devonshire**, **Allen Blazek** producing with engineer **Eric Schilling**. Final mixing taking place at Miami's **Bayshore**.

**Ben Palmer** producing **Connie Cado** for Capitol at **Producer's Workshop**, **Don Murray** engineering and **Michael Lewis** and **Laurin Rinder** putting overdubs on **El Coco** and **Le Pamplemousse** for **AVI** Records. Also for **AVI**, **Ed Cobb**

and **Jim Pike** putting final mixes on **100% Whole Wheat**, **Rick Hart** at the board.

**Rodney Bingenheimer** in at **Goldstar** for **Razor Records**, **Dave** and **Dan Kessel** producing.

**Brooklyn Dreams** in recently at **Larrabee** for **Casablanca**, **Bob Esty** producing with engineers **Bob Stone** and **John Bergman**. Also in, **Parker McGee** producing **Mark Joseph** for **Big Tree** with engineers **Mark Piscitelli** and **John Bergman**; **Lamont Dozier** producing the **Keane Bros.** for **20th Century**, **Mallory Earl** engineering with help from **Linda Corbin**; and **Ken Mansfield** producing **David Cassidy**, **John Arrias** and **Sherry Klein** behind the console.

★ ★ ★

Out Of Town Notes:

**Chicago** set for Miami's **Criteria** for an upcoming LP with **Phil Ramone** producing/engineering. Other activity at the Florida complex includes: **Stephen Stills** working on an LP, **Ron** and **Howard Albert** producing with **Steve Gursky** at the board; **Gursky** engineering **Crowd Pleasers** for **Westbound/Atlantic**; the **Albert brothers** producing the **Boyz** for **CBS**; the **Bee Gees** continuing tracking on a studio LP, **Karl Richardson** and **Albhy Galuten** producing; and **Ted Nugent** working on an Epic LP. **Criteria** has also added **Scully's** new automated disk mastering system to its mastering room, according to **Mack Eberman**, president of **Criteria**.

**Dave Nichtern**, who wrote "Midnight At The Oasis," producing **Kate** and **Anna McGarigle** at **A&R Studios**, **New York**, **Eliot Shiner** behind the board.

In at **New York's Secret Sound**, **Roy Bittan** joined by fellow **E-Streeter** **Max Weinberg**, **Sid McGinnis** and **Kasim Sultan**, **Bittan** producing with **Jack Malken** at the board.

**Ray Barretto** and **Ramon Silva** producing **Barretto's** new LP for **Atlantic** at **New York's Atlantic Studios**.

**Jeff Lane** in at **Music Farm**, **New York**, producing an LP with **Vivian Reed**.

**Jan Olofson** producing/engineering **Trevor Williams** at **Houston's Sugarhill Studios**.

**Astrud Gilberto's** new LP on **Image Records** finished at **New York's Downtown Sound**, **Hank O'Neal** producing with **Fred Miller** engineering with **Miller** and **Carl Parulolo** mixing at **Philadelphia's Sigma Sound**. Arrangements on the LP done by **Vince Montana**, **Ben Aronov**, **Al Gorgoni** and **Don Sebesky**.

**Gloria Gaynor** completing a **Polydor** LP at **New York's Media Sound**, **Joel Diamond** producing. . . **Melba Montgomery** working on a new LP at **Pete's Place**, **Nashville**, **Jack Solomon** producing with **Al Pachucki** engineering.

**Jeff Glixman**, producer for **Kansas**, working with former **Deep Purple** bassist **Glen Hughes** on a solo LP at **Axis Sound Studios**, **Atlanta**.

**David Sanborn** recently completed four final mixes for his **Warner Bros.** album with producer **John Simon** at **Producer's Recording Studio** in **New York City** with engineer **Ray Bandini**.

**Eddie Kendricks**, **Vivian Reed**, **Brass Construction**, **Cameo**, and **Charles Earland** completing albums with **Eddie Youngblood** and **Jerry Solomon** engineering at **Music Farm Studios Ltd.** in **New York City**. **Music Farm** is also in the process of building a second 24-track studio to be operational in the next few months.

**Seattle-based group Push** beginning work on a new LP at **Recording Associates**, **Portland, Ore.**

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## 1ST IHF SHOW

# Atlanta Is Host To Audiophile Market

• Continued from page 1

The Snitow Organization, which handled the CES its first 10 years and is managing the IHF event, shares the group's leaders' confidence that the event is necessary, and will pull a more than satisfactory attendance. Bob Gur-Arie, IHF executive vice president, reports more than 5,000 pre-registration requests processed from dealer, rep, manufacturer and press personnel.

Certainly the IHF is pulling out all stops to make the event successful, from establishing a special interest/high-end components section at the Hyatt Regency nearby the Georgia World Congress Center main exhibit site, to an innovative dealer educational convention of seminars and workshops.

Presentation of the IHF Golden Lyre award to Stevie Wonder at the Saturday night (20) gala will acknowledge the singer/composer's "continuing efforts to enrich the spirit of America's musical culture through artistic achievements at home and abroad." In another precedent, the IHF is asking \$12.50 per person for the evening of food, drink and entertainment, first time any trade show in the consumer electronics industry has charged for such an affair.

The dealer convention kicks off

Friday morning with Bernie Mitchell, president of U.S. Pioneer Electronics and immediate IHF past president, keynoting the event on "the vitality of a united industry." Following is a report on the Time magazine national consumer survey by Fred Richards of the publication.

Afternoon session is set aside for a NARDA seminar on profit analysis and the financial statement, moderated by Jules Steinberg, executive vice president of the Chicago-based trade group of radio/television/appliance/audio dealers.

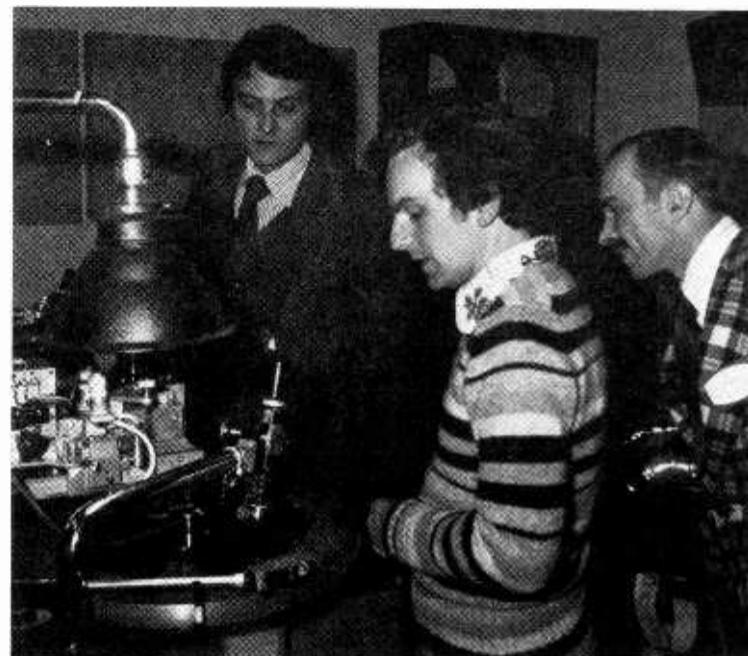
With 50-plus "esoteric" firms headquartered in the Hyatt Regency, a separate afternoon program there will focus on the new dynamics of high-end componentry, co-chaired by Jerry Kaplan of Lux Audio and IHF technical director Len Feldman. Panel includes Mike Petroff, Petroff labs, on speakers; Richard Majestic, Ram Audio Systems, electronics; Larry Blakely, dbx Inc., accessories; Jon Kelly, Audio-Technica U.S., audiophile software, and Scott Preston, Audio King, Inc., dealerships.

Three concurrent sessions are scheduled Saturday morning (20). The innovations in hi fi panel is chaired by Len Feldman, who will cover tuners, with other participants

(Continued on page 57)



**STATE OF THE ART**—CBS Recording Studios in New York shows off its newly installed electronic equipment and refurbished studios B and E. At the Discomputer master lathe at right, from left, are Joe Mansfield, Columbia marketing vice president; engineer Vlado Meller and Dan Gravereaux, CBS Technology Center. Tim Geelan is at the automated mix-down board, above, and an MCI automated console also is new.



## AES EXHIBITS New Technology Runs Gamut Of Digital And Analog Recording

By JIM McCULLAUGH

LOS ANGELES—While 3M exhibited its new digital recording and mastering system at the recently concluded AES here with plans to have three operational in commercial U.S. studios before year's end (Billboard, May 13, 1978), four other firms displayed digital-type systems of their own.

Soundstream, Inc. of Salt Lake City demonstrated its 4-channel digital tape recorder which uses 16-bit straight binary conversions. The firm used its recent recording of

Frederick Fennel in Cleveland (Billboard, April 22, 1978) as program material.

The Soundstream system is still available only on a rental/project basis, according to the Dr. Thomas Stockham, president.

Technics demonstrated its newly developed PCM (pulse code modulation) unit for audio recording which it dubs a "fixed head type PCM tape recorder." The company claims it is the first such unit in the industry to successfully utilize a

multi-track thin film magnetic head for 60-track high density recording on 1/4-inch audio tape.

The PCM adaptor is also compatible, the company claims, with any normal signal bandwidth home videotape recorder such as VHS, Beta and V-Cord formats. No price or availability has been set yet for the Technics unit, according to a spokesman.

Mitsubishi once again demonstrated its digital audio tape recorder

(Continued on page 56)

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## Alert NEWCOM Distribs To New Consumer Lines

By HANFORD SEARL

LAS VEGAS—Electronic distributors were advised to keep updated on new, breaking consumer products for the car, home and business at the NEWCOM '78 convention here.

Speaking before an attentive marketing seminar on "New Directions 1978" for consumer products/communications, Gene Chaiken, Almo Electronics president, urged better awareness of developing merchandise.

"As distributors, we must be aware of electronic-based products that are being developed for the consumer market," said Chaiken. "We must get the new product to the market in an efficient and effective way."

Chaiken, part of the 10,000 attendees at the May 2-4 confab, cited the success of car stereo units, calculators, video games and self-owned telephones as part of today's marketable items.

Joining Chaiken on the panel was Bill Stumpe, president of Radonics, St. Louis, who stressed the past, good performance of CB lines and the impending option of going catalog mail-order or full line.

Other seminars included "New Directions 1983" which looked at future applications of electronic technology featuring Bill Hittinger, RCA David Sarnoff Research Center, discussing home electronics, and David Thompson of SBE Automotive Electronics.

Atlas' Sound's Herbe Jaffee and a Nevada fire marshal spoke on home video systems and life safety products, at a session chaired by Dick O'Brien of JVC Industries.

As of opening day, 305 exhibiting firms and some 510 booths occupied the sprawling East Hall of the Las Vegas Convention Center and adjacent Hilton Hotel complex.

According to Dave Fisher, NEW-

(Continued on page 57)

## CAMEO Sets Officers; Has Future Plans

LOS ANGELES—CAMEO—Creative Audio & Music Electronics Organization—the embryonic trade association recently formed by and for manufacturers in the electronics music and professional audio markets has taken firmer shape here with a formal election of officers, a partial board of directors and blueprints for upcoming programs.

Elected as officers at a post-AES meeting at the Biltmore Hotel Saturday (6) were Ken Sacks of TEAC Tascam as president, Larry Blakely of dbx, Inc. as vice president, Ron Wilkerson of MXR as treasurer and Dave Friend of ARP as secretary.

To create as much "cross pollination" of ideas as possible the board of directors now consists of 12 members, each representing a segment of the overall structure of the group.

(Continued on page 56)

## WORTHY CES COMPETITOR

# U.K. Hi Fi Expo Cites Success

By NICK ROBERTSHAW

LONDON—Britain's premiere hi fi event, the High Fidelity 78 Spring Exhibition, claims it is now a worthy competitor to CES worldwide as an audio showcase. That was the jubilant verdict of the organizers, Emberworth, when doors closed at the Cunard International Hotel May 6, after five days of successful trading.

The exhibition dates to 1974, when it was organized by a splinter group of hi fi firms dissatisfied with the existing Sonex event, and swiftly superseded it completely. Two events were set up: the Spring and

Autumn shows, initially in a hotel near Heathrow airport.

This venue, though, was not equipped to handle a trade show on such a large scale, and last year the organizers found themselves counting heads on each floor to meet fire regulations, while a hastily enlisted street theater group entertained long queues outside.

As a result, Emberworth moved to the Central London Cunard site last fall, where it plans to stay. The show just finished covered 18,000 square feet on one floor plus 105 bedroom

suites. A total of 90 exhibitors showed 150 brands.

Attendance figures showed 2,100 trade visitors, 200 of them from overseas, with 13,000 hi fi enthusiasts coming on the two trade/public days—one of which was Cup Final day, when the entire nation is traditionally glued to the television at home.

Among the exhibitors, Janorhurst created a stir with its visual graphic equalizer, the Visu-liser, which displays a moving sound graph on a tv

(Continued on page 77)

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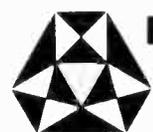
growing at all. TDK dealers know their sales of TDK premium cassettes are growing at twice that rate.

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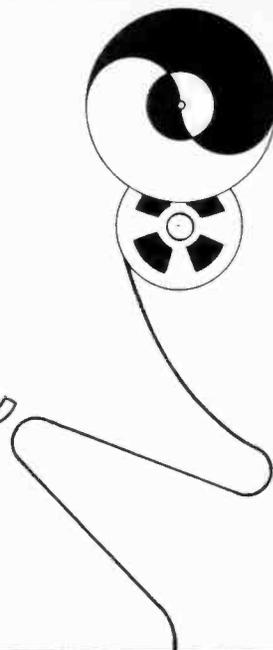


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# The Audiophile Recording Experience



Cleveland Wind Ensemble recording a PCM disk.



Phil Cross, mastering engineer at Filmways/Heider follows a direct-to-disk lathe cutting.



Ecstatic over the sound of the Cleveland Wind Ensemble digital recording direct to disk recently are (from left) Stan Ricker, JVC Cutting Center; Frederick Fennell, orchestra leader; Thomas Stockham, inventor of the Soundstream digital tape recorder; and Bob Woods, producer for Telarc Records.

By STEPHEN TRAIMAN

Today's audiophile recordings are light years away from the very first sound recordings of a 100 years ago. But in a true sense they have come full circle—still representing the quest for the best reproduction of audio available in reproducing the best qualities in music.

While the direct-to-disk process that Sheffield Laboratories pioneered in the early 1970s began the renaissance of today's sophisticated products, it was actually a return to the very first recording process of Thomas Edison on his primitive disks for the early gramophones.

Then, as now, the pioneers in the music industry were seeking the best translation of musical sounds to a viable commercial product that would give the truest replay of the original.

Evolution from the very first tinfoil and then wax cylinders, to primitive disks, shellac 78 r.p.m. records, the earliest 12 and then the 7-inch 45 r.p.m., and 33½ long-play records, quadraphonic software in three modes—all have brought us to today's emerging family of what is generically termed "audiophile recordings."

As to why the relative boom in demand for better disks—and tapes—at premium prices, it simply comes down to greater consumer awareness of what his or her audio equipment can produce in the way of better sound. The typical playback system today literally "brings out the worst" in the typical software available from the record industry.

This is not to put the rap on the industry as a whole, as dedicated executives around the world have been slowly but surely improving the quality of mass-produced disks and tapes. Certainly some of the import classical lines are equal to much of the "audiophile" material being mastered today, but for the most part, no one really disagrees that the average LP, cassette or 8-track isn't up to the quality of the equipment on which it is played.

The use of better vinyl and the availability of superior magnetic tape—both analog and digital—has aided the emergence of the "new" audiophile recording market. Coupled with the use of sophisticated cutting lathes, plating equipment and



Billboard photo by Bonnie Tiegel

Producing direct-to-disk LPs at M&K in Los Angeles are (from left) Charles White, Jeff dePeralta and Bill McGreevy.

careful mastering techniques, the average "audiophile" disk is a far superior product today.

But it should be emphasized that a better disk—or tape—doesn't guarantee a superior recording. All too much of the repertoire in the still-small audiophile category is not really that much superior to conventional recordings of similar material.

The recording of a piece of music direct-to-disk or with a digital recorder, or direct-to-stereo, doesn't confer some magic quality to the music. Production techniques are even more critical, the pressure on the musicians even more severe, and the truism of "the weakest link" is all too apparent in the growing audiophile family. The consumer is willing to pay a premium price—but only for a premium disk or tape.

Although roughly divided into three "types" of recordings, the audiophile software market really comprises much more in the way of product. The direct-to-disk lacquers, the pulse code modulated (PCM) disks mastered from digital tape derived from both computer and video products, and the super-

**Among artists recording audiophile recordings: violinist Ruggiero Ricci on Umbrella; The Elvin Jones Music Machine on Mark Levinson Acoustic Recordings; Thelma Houston on Sheffield; Spanky & Our Gang on Filmways/Heider; and Peter Nero on Crystal Clear.**

fi stereo labels that focus on half-speed cutting, super vinyl and the use of high-end components in the recording chain are only the most visible products available.

Certainly the small but growing availability of two and four-channel open-reel tapes as provided by Barclay-Crocker in New York to an expanding mail-order clientele are just as "audiophile" as the other product on the market. The company's plans to go direct to the consumer through a network of high-end audio outlets before year-end is just one indication of the tape medium's importance. Its licensing of a growing number of import classical lines for the U.S. also is recognition by those quality labels abroad that the consumer here is an important—though small—market.

The experience of dbx in getting its dbx-encoded disks accepted on the market will be enhanced when the firm debuts its \$99 decoder later this year. Claiming more than 30 dB noise reduction in its encoding/decoding process, the dbx group is now actively engaged in licensing major record labels' titles for its process. About a dozen selections have been produced on the small Klavier and Creative World labels in the last few years, available mostly by direct mail, but dbx will soon offer some 100 classical dbx-encoded disks from a German source, according to Larry Blakely of the Newton, Mass.-based firm, and at least two shall esoteric U.K. labels—Capricorn and Exon—have plans for dbx-encoded releases.

Initial distribution for the dbx material—both import and from U.S. labels—will be through approximately 350 dbx equipment dealers with some 500 outlets in the U.S. By the time the \$99 decoder is available this fall, Blakely promises at least another 10 titles to augment the dozen in the catalog.

The overall audiophile distribution chain is the key to the future expansion of the medium. While the initial recordings in the various formats were mostly handled by direct mail, a growing number of audiophile equipment salons began handling individual lines. The Gale and Mark Levinson super-fi stereo disks went through their respective limited dealers, and the Sheffield direct-disks were carried by a select number of high-end outlets.

(Continued on page 51)



Peter Nero



Ruggiero Ricci



Thelma Houston

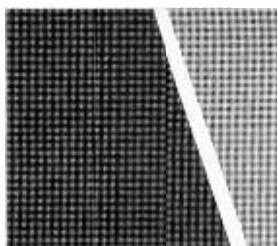


Elvin Jones



Spanky McFarlane

## DIRECT-TO-DISK - DIGITAL (PCM) - SUPER FI



# fact: we're number one!

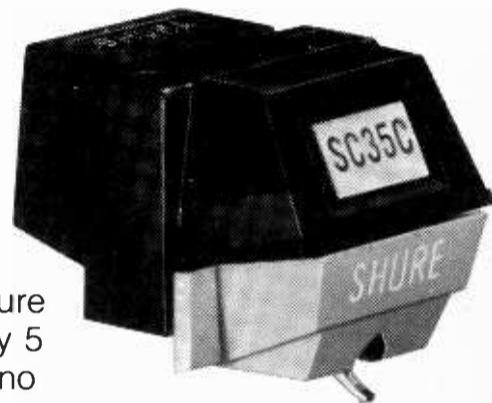
48.3% of all phono cartridges in recording studio applications are Shure cartridges. — 25.1% of all mixers in studio applications are Shure mixers.

According to the 1977-78 Billboard Brand Usage Survey, Shure products get top marks! The Billboard Magazine survey of U.S. recording studio equipment usage was compiled from questionnaires returned by 569 U.S. studios from June through August, 1977.

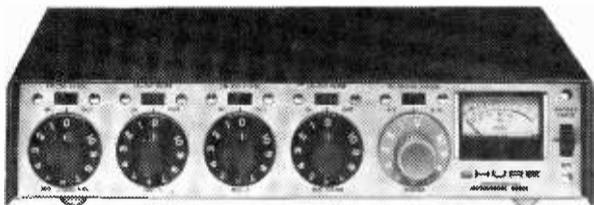
SHURE		48.3%
Brand A		24.8%
Brand B		8.5%
Brand C		2.6%
Brand D		2.3%
All other brands		13.5%

## In Phono Cartridges...

Shure phono cartridges are currently used by far and away more studios than any other brand (48.3%). Given the choice between Shure and ANY other cartridge on the market, nearly 5 out of every 10 studios choose Shure. That's no surprise to us. Shure's studio-tailored cartridges, with their unusual combination of excellent performance and ruggedness, have been a professional studio standard for years.



## In Portable Mixers...



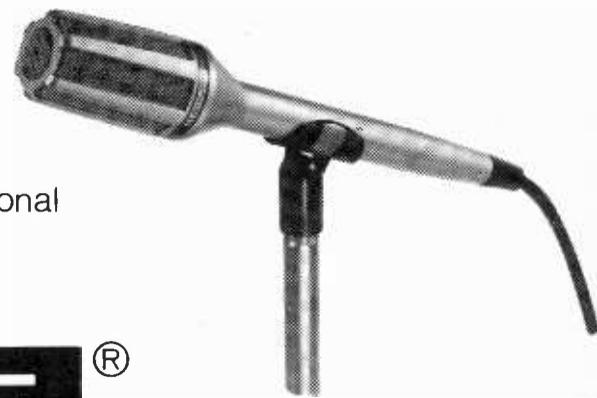
Shure mixers are currently used by almost twice as many studios as the next most popular brand. They are extraordinarily economical, compact, ingeniously-designed solutions to numerous studio or field problems. In fact, 25.1% of the questionnaires returned reported that a Shure mixer is used. (No other brand is even close.)

SHURE		25.1%
Brand A		12.7%
Brand B		9.4%
Brand C		6.8%
Brand D		6.3%
All other brands		37.7%

Brand A		19.2%
Brand B		17.3%
SHURE		14.8%
Brand C		14.1%
Brand D		9.7%
All other brands		24.9%

## ...And we're big in Microphones, too!

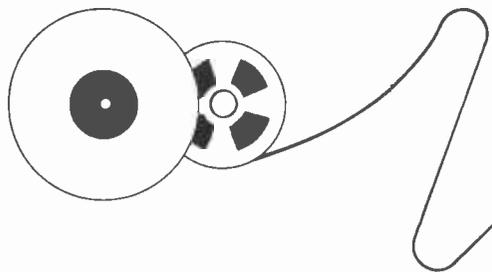
In sales of microphones to professional studios, Shure is one of the leading manufacturers. Actually, we're closing in on #1: for every 10 studios that use "Brand A" mics, almost 8 use Shure.



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By ALAN PENCHANSKY

The belief that conventional production methods and technologies have lost sight of the goal of audio perfection is shared today by about two dozen record labels, companies that are working to expand the limits of high fidelity.

Working with name artists such as Dave Brubeck, Buddy Rich, Virgil Fox, Lee Ritenour, Jean-Pierre Rampal, Harry James, Erich Leinsdorf, Arthur Fiedler and Thelma Houston, these companies have moved to the vanguard of the sound recording industry. Many function as proving grounds for the latest electronics designs, often experimenting with equipment of their own creation.

They have sprung up in cities such as Cleveland, Tokyo, Nashville, Toronto and London, and range in size from small affiliates of

U.S. recording studios to production arms of some of Japan's biggest electronics firms. All of them, as they endeavor to squeeze greater brilliance and clarity from the medium, are demanding new levels of excellence in record finishing, and many have reintroduced to the marketplace the concept of deluxe, limited edition recordings.

**ASI RECORDS.** This Minneapolis-based label is expected to issue two direct disks in 1978, a yet untitled jazz-rock opus, and a second direct-cut performance by rock group Natural Life. Minneapolis' Sound 80 studio is the scene of production work. The label, which had a direct disk, "Natural Life," on the market four years ago, issues pop product through conventional channels.

Location: 2709 E. 25, Minneapolis, Minn. 55406.  
**AUDIOPHILE RECORDS.** A direct-to-disk and tape-to-disk record company, a division of By-the-Sea-Records, Inc.

Location: Mark Owen, 14875 N.E. 20th Ave., North Miami, Fla. 33181. P.O. Box 69-3368, Miami 33169.

**CENTURY RECORDS (Formerly GREAT AMERICAN GRAMMOPHONE).** L.A.-based Century Records has led the way in big band direct disks, with issues featuring the orchestras of Buddy Rich, Glenn Miller, Woody Herman and Les Brown. Spot microphoning and artificial reverberation have been used

# AUDIOPHILE LABELS - THE LIST IS GROWING

to add drama to the productions, while Century-like most other audiophile labels—eschews the use of any limitation of compression of dynamic range. The company, which has promoted airplay on its records, recently broadened its scope with a direct cut organ recital from Salt Lake City's Mormon Tabernacle.

Location: 6550 Sunset Blvd., Hollywood, Calif. 90028.

**COHEARENT SOUND.** Hubert Laws, Harvey Mason, Fred Tackett and Chuck Dominico are featured on "In My Pocket," debut effort by this Orion-distributed label, a direct disk.

Location: Orion Marketing, P.O. Box 23, Pismo Beach, Calif. 93449.

**CRYSTAL CLEAR RECORDS.** Producer Ed Wodenjak has been active in L.A., San Francisco, Boston and recently Rochester, direct disk performers such as Arthur Fiedler and the Boston Pops, Terry Garthwaite of Joy of Cooking fame, organist Virgil Fox, guitarists Charlie Byrd and Laurindo Almeida, and the Eastman-Rochester Wind Ensemble. Thomas Stockham's Soundstream digital tape system has been present at a number of Crystal Clear sessions, and pressings from digital masters are expected.

Location: 225 Kearny St., Suite 22, San Francisco, Calif. 94108.

**DECIBEL RECORDS.** Company is operated by audio engineer Richard Burwen, to distribute recordings made with the Burwen Audio Processor, a "companding" noise reduction system. The records, produced by Burwen, actually appear on four separate labels—Celia, Audiophile (Jazzology), Perfectly Clear and Decibel. First Decibel release, an album of pipe organ music, will be issued prior to the upcoming Summer CES show.

Location: P.O. Box 631, Lexington, Mass. 02173.

**DENON.** Consumer audio manufactures including turntables, cartridges and amplifiers; a professional PCM recording system; and more than 150 digitally recorded albums all bear the label of Denon, a division of Nippon Columbia. The records, produced with the Denon system in France, Denmark, Japan, Eastern Europe and America and pressed by Denon, testify to the dawning of a new technological era.

Location: 14-14, 4-Chome, Akasaka, Minato-Ku, Tokyo 107, Japan.

**DIRECT DISK RECORDS.** Joe Overholt's Nashville-based label will release its sixth album this spring, a performance by the New Dave Brubeck Quartet on two records. The company has involved some of Nashville's premier studio musicians in direct cutting, while wedding audiophile brilliance to Nashville's smoothest production techniques.

Location: 16 Music Circle South, Nashville 37203.  
**DIREKT TO DISK.** Binaural microphoning and direct cutting are promoted by this San Francisco label which has wedded the techniques for recording classical piano solos and jam sessions by Bay Area jazz musicians. "I've been using the binaural system for quite some time, however I found so much resistance to it that I had to wait until I could put it out on a record myself," explains label president Leo de Gar Kulka

Location: 665 Harrison St., San Francisco 94107.  
**DISCWASHER RECORDINGS.** "Intensive Care," a direct disk performance by jazz musicians Paul Smith, piano, Ray Brown, bass, and Louis Bellson, drums, will debut this new label, wholly owned and operated by the record care accessories manufacturer. Four additional releases over the next two years are planned.

Location: 1407 N. Providence Rd., Columbia, Mo. 65201.

**EAST WIND.** A direct disk jazz subsidiary of Nippon/Phonogram, this label publishes in Japan, but carries out its production work in Southern California. Catalog includes five albums featuring jazz greats such as Ray Brown, Joe Samples, Shelly Manne, Bud Shank, Cedar Walton, Laurindo Almeida and others.

Location: Orion Marketing, P.O. Box 23, Pismo Beach, Calif. 93449

**GALE MAXIMUM FIDELITY RECORDINGS.** Five lavishly presented volumes have been issued by engineer/musician Ira Gale, whose Gale Electronics manufactures loudspeakers and other audio hardware. The British label boasts of principal investors in Elton John, drummer Ray Cooper and famed pianist Vladimir Ashkenazy, the latter of whom will record for the company in the role of orchestra conductor. Repertoire is primarily classical, ranging from German Lieder to contemporary percussion pieces, however some jazz releases are envisioned.

Location: 33 Shawassee Ave., Fairlawn, Ohio 44313.  
**JVC RECORDS.** Studio ace Lee Ritenour, Eric Gale and others are heard in direct disk jazz-rock jams waxed at Southern California's best studios. The lacquers are hand couriered across the Pacific where they are plated, pressed and published, with Orion Marketing bringing them back into the country. Production and a&r operations are headquartered in L.A. at JVC Cutting Center under vice president Tom Nishida.

Location: 6363 Sunset Blvd., Suite 500, Hollywood, Ca. 90028.

**LABYRINTH RECORDS.** "A Sound Odyssey," movie theme collection with a 30-piece orchestra, was produced by this Canadian company for the Radio Shack electronics stores. The direct disk, bearing the Realistic label, will be used by Radio Shack in promotions beginning in August. Labyrinth is committed to direct disk for the next two years, president Gordon Pedwell reports.

Location: Phase One Studios, 3015 Kennedy Rd., Unit. 10, Scarborough, Ontario M1V5E1.

**MARK LEVINSON ACOUSTIC RECORDINGS LTD.** "We are trying to reproduce a musical event, we don't make boom boom, tweet tweet records," says equipment designer Mark Levinson, who refers to himself as an "audio purist." Levinson's Hamden, Conn.-based firm markets its own amplifiers, pre-amps and special electronics in addition to nine volumes of Levinson Acoustic Recordings—many taped in actual performances.

Location: 55 Circular Ave., Hamden, Conn. 06514.  
**MOBILE FIDELITY SOUND LAB.** Many of today's major pop album productions have outstanding sonic properties that are masked in the disk manufacture. So

claims Brad Miller, co-principal of Mobile Fidelity, who wants to fully realize the potential of these recordings. Miller has begun licensing from such firms as Warners, ABC and London to reproduce their LPs in a premium-priced editions that transmit more of what was on the master tape.

Location: P.O. Box 2157, Olympic Valley, Cal. 95730.

**NAUTILUS RECORDINGS.** Singer-songwriter Randy Sharp was showcased with full pop production back-up including string arrangements for this label's debut release, one of the most ambitious direct cut productions. The label arm of Orion Marketing, Nautilus promises a second direct disk in 1978, to be recorded with PCM backup.

Location: P.O. Box 23, Pismo Beach, Cal. 93449.

**ORINDA RECORDINGS.** The distinction of being the first U.S. label to issue a digital recording belongs to this Bay Area firm. Orinda's "Tribute to Ethel Waters," with vocalist Diahann Carroll and the Duke Ellington Orchestra was taped in February using the Soundstream digital tape recorder. It becomes the first digital recording published in the U.S. and the debut commercial vehicle for the Soundstream system itself. Michael Phillips, Orinda president, says the label will devote itself to MOR and pop repertoire, with several "name" vocalists being sought. A direct disk performance by Robert Goulet was the label's debut release.

Location: 231 Altarinda Rd., Orinda, Calif. 94563.

**REAL TIME RECORDS.** Beverly Hills' Jonas Miller Sound houses both a high end consumer audio salon and a direct to disk recording studio under one roof. These facilities are used for Real Time (formerly M&K Records) productions exclusively, with the label also transporting lathes to remote sites in the L.A. area.

Location: 8719 Wilshire, Beverly Hills, Calif. 90211.

**REFERENCE RECORDINGS.** Audio designer Ed Long's researches are embodied in three classical disks issued by this company, including a striking percussion album "Kotekan." The disks are the first to employ Long's "Pressure Recording Process," a continuous signal sampling device that, says the label, "allows the

recording to be made with the time and intensity information necessary to re-create the original acoustical perspective." Elsewhere, the move is back to basics, with simple stereo miking, minimization of electronic circuitry, elimination of equalization, compression, etc., and reduction of the number of tape transfer stages. Mastering is done at half-speed at the JVC Cutting Center, L.A.

Location: Sumiko, P.O. Box 5046, Berkeley, Cal. 94705.

**RVC RECORDS.** RCA Records and Japanese Victor Co. have pooled resources to create RVC Records, which releases in Japan. Jazz and classical performances are direct cut at 45 r.p.m. to provide startling clarity. "Audio Symphony," mastered from tape at 33 r.p.m., demonstrates what impact conventional recordings can have when the upmost care is applied at each step in the total process.

Location: Audio-Technica U.S. Inc., 33 Shawassee Ave., Fairlawn, Ohio 44313.

**SALISBURY LAB RECORDS.** Hi fi stores want no more piano, classical or jazz demonstration records, insists Bob Brown, head of this Canadian company. Brown, also a distributor to high end audio dealers, claims the salons want contemporary disco, soul and r&b releases.

Location: 33 Harbour Square, Suite 2226, Toronto, Ontario M5J2G2.

**SHEFFIELD LAB RECORDS.** Current redesign and reevaluation of recording technique owes much to the pioneering efforts of this company, which reinvented the direct disk. Co-principals Doug Sax and Lincoln Mayorga became interested in direct cutting in the late 50s, as they listened to Mayorga's extensive collection of pre-tape 78s. The two musicians heard "warmth, clarity and a musicality not to be found on even the best long-playing records." Several unsuccessful attempts at direct cutting, using existing facilities, led to the creation of their own cutting room. L.A.'s Mastering Lab, which opened its doors in 1968.

(Continued on page 55)

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# Audiophile Experience

• Continued from page 48

But it was the entry of the Crystal Clear white vinyl "Direct Disco" LP at the Summer CES two years ago this June that really touched off the commercial activity. The realization that there was a more commercial market in the offing brought the first distribution chains, via Audio-Technica U.S. and Discwasher, two of the major high-end record care companies in the U.S.

At the same time, Nautilus Recordings through its Orion Marketing subsidiary began bringing together labels from the U.S., Canada and Japan, also working through a growing network of better audio equipment dealers. These three companies now handle a number of individual lines, and Discwasher itself is launching its own label, taking a leaf from the successful experience of Nautilus.

The real growth in the last six months has come with the addition of a number of progressive record/tape outlets, who initially took on a sampling of audiophile disks to "see how they would go." The reluctance was natural since the no return policy and a stiff \$8 to \$8.50 unit price on the average made it a gamble for all concerned. But the ability to order ones and twos, which is impractical where a rack-jobber is concerned, and the solid 40 to 45% markup with little or no discounting off the \$12 to \$15 list price, made it an attractive proposition.

While no traditional music retailer is going overboard on the audiophile market, more and more outlets like Sam Goody in New York, Laury's in Chicago, Peaches and Licorice Pizza in the Los Angeles area have found enough activity in consumer demand to make the experiments worthwhile. All have established special sections to highlight the premium disks, and have found it advantageous to feature the selection in conjunction with hardware, if the store carries relatively good lines.

This "trading up" in audio that is happening at an expanding number of what once were virtually all-software stores, goes hand-in-hand with the audiophile recording expansion. The experience of Sam Goody, which made a conscious effort over the last 18 months to upgrade its audio image in the face of stiff software price cutting in the Northeast, has certainly paid dividends in this area.

With the hardware ratio rising to more than 35% of last year's record \$55 million volume, the Goody organization has increased this share of its sales by more than 25%. These same consumers are asking for better recordings, and if they can't find them, they are increasingly going for the better lines of blank tape.

This is a real message for the recording industry, and there are signs that more attention is being paid to what is becoming an important market consideration. In the overall boom year the industry enjoyed in 1977, with an anticipated \$3.3 billion sales at retail of prerecorded disks and tapes, it's also noted that blank tape had its most spectacular year. And the biggest growth area was in sales of premium ferrite cassettes—up a whopping 34% to an estimated 80 million units, while lower-cost promotional ferrite products dipped 7% to 106 million units.

While important progress has been made in disk cutting, mastering and replication, as well as in tape duplicating bulk formulations and high-speed equipment with superior quality, the simple fact remains that hardware and blank

tape technology has outpaced the progress of the prerecorded music industry.

• **Direct-to-disk.** Simply explained, direct-disk cutting takes the signal from the mike through the mixing console and then direct to the cutting lathe that makes the master lacquer (or lacquers) from which the recordings are made. No tape recorders are used, and an entire LP side must be cut acceptably in a single session.

Both studios and remote sessions are used in the direct-disk process, with a growing number of the independent and label-owned studios being used for the process. Perhaps the first outlet assembled exclusively for direct-disk is the

M&K Direct-To-Disk Studio that doubles as a showroom for Jonas Miller Sound in Beverly Hills (Billboard, May 6, 1978).

Remote sessions are just as common, with one of the more unusual coming last fall when the Boston Pops was recorded in Boston's historic Symphony Hall by producer Bert Whyte, who guided a three-way session in state-of-the-art analog, digital and direct-disk techniques (Billboard, Dec. 3, 1977). The first commercial product, a direct-disk on the Crystal Clear label, already is available, with the digital and analog stereo versions possible for release at a future date.

• **Digital (PCM) recording.** About five years ago, Nippon Columbia in Japan developed the digital process, utilizing two videotape transports, each handling two-inch quad

tape used in telecasting, in addition to a large processor. In the pulse code modulation (PCM) process, the music waveforms aren't directly recorded on tape, but are converted into pulse code—similar to codes used in computers—with "bits" of information, in this case the music signals, recorded onto magnetic tape.

The PCM disk now replicated from the digital tape reportedly obtains a signal-to-noise ratio of 89 dB or better, compared with about 66 dB S/N for the best analog tape recording systems.

The Denon system was used for the most ambitious digital recording project undertaken to date in the U.S., with nine jazz albums recorded late last year at New York's Sound Ideas studio (Billboard, Dec. 24, 1977). Initially released in Ja-

pan, they will be available here this spring through Discwasher, which picked up the software line as partly due to its distribution of the Denon high-end audio components in the U.S.

While the Denon project was the first commercial digital recording in the U.S., the first by U.S. companies utilized the Soundstream digital system developed by Dr. Thomas Stockham. Although his recorder was used in the Boston Pops session as a back-up to the Crystal Clear direct-disk process, it has been the primary source in sessions for Orinda and Telarc (Billboard, April 8, 1978). Orinda taped the Duke Ellington Orchestra with vocalist Diahann Carroll in late February, and Telarc taped a 55-piece wind ensemble at Cleveland's Sev-  
*(Continued on page 53)*

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#### RCA/RVC

							
Stockhausen: Zyklus; Noda: Eclogue RDC-1 \$14.95 (45 RPM)	Tokyo Vivaldi Ensemble RDC-2 \$14.95 (45 RPM)	Trackin': Lew Tabackin Quartet RDC-3 \$14.95 (45 RPM)	Beethoven "Appassionata" Kamiya RDC-4 \$14.95 (45 RPM)	Warren Smith & Toki RVL-8501 \$14.95	Warren Smith & Masami Nakagawa RVL-8502 \$14.95 (45 RPM)		The Great Organ at Methuen TEL-5036 \$14.95

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# SUPER DISKS EDGE INTO MARKET SHOWCASES

By JIM McCULLAUGH

Traditionally the audiophile record has been a resident of the high-end stereo salon and the specialty record store.

Esoteric audio dealers have marketed them as a service to their sensitive-eared clientele who demand the best in sonic reproduction. The specialty record stores have merchandised them because typical record outlets were not geared to this high-priced, limited edition specimen.

And middle to high-end stereo chains and shops have always known that direct-to-disk LPs are the ultimate demonstration vehicle for audio systems—making even "low fi" speakers sound spectacular.

But the scenario is shifting.

In the past year or so the roster of audiophile record companies has swelled considerably and more and more consumers of all types are asking about these "super" records whether direct-to-disk, super-fi or the emerging digital recording.

Increased product has meant increased distribution and now more audio stores of all types are merchandising audiophile recordings and inroads have and are being made on conventional record stores—including large chains.

The limited pressings garnered from direct-to-disk still make both multi-store audio and record giants limited in their involvement. Neither can order in the huge quantities they use on most other merchandise.

But the phenomenon of audiophile recordings has become too big to be ignored and record stores are involving themselves to varying degrees. In fact, some record stores and chains are presenting audiophile recordings in their own sections much the same way 4-channel was presented a few years back.

And helping both audio and record stores have been suppliers who are adding point of purchase, in-store merchandising aids in the form of racks, posters and literature to make their product more visible at retail.

Elaborately styled fixtures for audiophile recordings highlight some of the display finesse retailers are employing. Scene here is Paul Heath Audio, Chicago with store manager Dave Kapov (center).



Billboard photo by Alan Pencchansky

Jonas Miller (left) adjusts components in his store. At right, a display from Century Records.

Even such record retail forces as Licorice Pizza and Peaches in Los Angeles, Laury's in Chicago and Sam Goody in New York are being included in the accounts of suppliers.

Reportedly Castron, parent company of Los Angeles membership department store Fedco, has begun doing volume business in direct-to-disk records.

Jim Kane, buyer at Superior Music, Licorice Pizza, Los Angeles, says, "The chain has gotten much more involved recently. We have had direct-to-disk LPs from various labels now for at least a year but got started with Sheffield approximately two years ago. We are now trying to carry what's available."

Special sections have been established in certain Licorice Pizza locales which feature a sign saying "audiophile records" above a portion of existing wall bins.

"That seems to be the best way to merchandise them," adds Kane. "People are seeing them and buying them."

All sorts of age groups are buying audiophile recordings, indicates Kane, "and those that do buy one become loyal and come back for more."

"The response to what we have been doing in audiophile recordings has been very good, snowballing."

Kane also adds that the higher price (normally direct-to-disk product runs \$12-\$16) has not been deterring consumer interest and sales once buyers know what it's all about.

And if product material shifts from classical, light classical and jazz to pop or rock, Kane predicts even more consumer interest.

Westchester Music in Los Angeles suburb Inglewood, near Los Angeles International Airport, has gone one step better, according to a store spokesman. The traditional record/musical instrument outlet has a huge marquee above the outlet which reads "We've Got Them: Direct-to-Disk."

Westchester Music merchandises audiophile recordings in a two-across, six down rack near the cash register towards the front of the store and has found this to be a most effective method.

"People stopped asking so much about the high price of these records," the spokesman says, "after the first of the year. There was an article in the Calendar section of the L.A. Times that did a great deal in educating consumers about these recordings and why they cost as much as they do. That article also spawned a great deal more consumer interest and sales."

"Most of the people who are buying the records seem to be a little older, people who like music but are unsatisfied with typical recordings."

One high-end audio store, Serra's Stereo, Colma, Calif., near Daly City in the San Francisco Bay area, has even advertised direct-to-disk product in the San Francisco Examiner.

Initial response from the ad was "not that good because the phenomenon is still rather new to a lot of people. The performers are still not identifiable to mass consumers. But this thing is still in its infancy," according to a store spokesman.

A spokesman for Jonas Miller Stereo, Beverly Hills, Calif., claims the store may do as much as \$100 a day with direct-to-disk records.

"Some days we may do as much as \$300-\$400. Los Angeles draws a lot of Japanese tourists and they make up a large portion of the buying segment at times," he says.

"We put LP jackets of direct-to-disk records in the window to let people know we have them but 90% of our customers know about them when they come in. We also have a record playing most of the time for demonstration purposes."

Aware that record stores in Los Angeles have begun to market audiophile records, he adds, "As far as I know no store in town is discounting these records. It would be foolish."

He also adds that the return factor is minimal with audiophile recordings.

A major plus to merchandising direct-to-disk records for not only audio stores but record stores is the high wholesale and retail price which insures a strong profit margin. At a time when profit margins in both record and audio merchandising is shrinking, the audiophile recording can become a welcome profit center.

The manager of Avant-Garde, a high-end stereo salon in Stockton, Calif., indicates he has placed audiophile record jackets on the walls around his listening rooms.

"One picture is worth a thousand words," he says. "People ask about them and we school consumers."

"We didn't get into this strictly for profit but as a service to our customers. In fact, we normally give an audiophile record away with the purchase of a system. When I sell someone a good system I want them to hear something good. Most times, those same customers come back for more audiophile records."

"I think this phenomenon is also helping to develop tastes for jazz and classical which people may not have had before. Direct-to-disk is a fantastic introduction to jazz and classical," he adds.

Joe Maniolla of Chicago's Hi Fi Hutch says the store has been carrying different direct-to-disk labels for the past year-and-a-half with increasing success.

"We are basically displaying them in-store," says Maniolla, "and we are also including them in flyers we send out to customers."

(Continued on page 55)

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Billboard



# ARTISTS CHALLENGED BY DIRECT DISK PRESSURE

By ELIOT TIEGEL

How do artists feel about recording under the pressures of absolute perfect takes in the direct-to-disk process?

They aren't upset or thrown by it, but they sure do feel the sensitivity and pressure. And they have all had to redo entire sides of an LP because of a clinker.

An artist's capability of working in this medium is based on his own recording experiences, his familiarity with the tunes and how easily and swiftly he or she can record them.

Woody Herman, for example. He's just cut two direct disks for Century Records, the Los Angeles based company. A veteran of recording studios, he cut 78s when the one performance was what made the single and then moved on to the tape environment where remakes could be made and portions of one take spliced to portions of other takes.

Herman enjoyed his direct-to-disk experience. He had the advantage of going into the studio with a band of musicians who were familiar with the compositions since they had been playing them on the road.

"The challenge," he says, "is when you start discussing it. By the time you get to the studio it's do it or else. We had the advantage on the first album ("Road Father") in that we had been playing the material. This is the best preparation you can have.

"Arranger Gary Anderson gave me the advice to do the hardest tunes first, so if we faltered we wouldn't go back 40 yards. Everything worked out well, so I think it was a wise decision to do the album that way."

Herman says he did the LP through three times in order to have masters from which to select the best performances.



More artists involved with audiophile disks: Woody Herman (top left), Los Angeles Philharmonic (Zubin Mehta is conducting top right) and Dave Brubeck (above) with Joe Overholt (center), president, Direct Disk and Tom Semmes, mixing engineer (left). At right, Doug Sax (left) and Lincoln Mayorga at Sheffield Labs, a veteran in direct-to-disk.

Herman says he is pleased with his efforts because "for a big band it's not only a challenge but it shows you know your craft. That's why classical players are interested. And there's a feeling of freshness because you know this is it.

"With tape you're in the hands of who's doing the mixing. And with tape, what happens after you leave the studio is far more important. This way you get the advantage of having everything done right on the date."

Herman says he believes three previous LPs were fouled up by engineers who mixed the products wrongly. For example, "Some engineer felt some third alto player was real groovy, so he was played up and that was wrong," Woody reflects.

Before Bill Berry made his own direct disk ("For Duke," M&K RealTime) he attended Woody's sessions. Then he went into M&K's L.A. studio to cut his tribute to Duke Ellington with a septet.

Berry, an active jazz trumpeter and studio player who normally records for Concord Jazz, recalls his own direct session thusly: "We had to count down seven seconds between tunes. Everyone's holding his breath and hoping no one makes a mistake. If anyone makes a clam you start all over again."

Berry had his players rehearse on tape so they would know what would be required for the actual recording. "We did the entire program for one side three or four times until we got one good side."

Berry says recording straight through is not as boring as doing multiple takes to correct false starts and errors. "You have to really concentrate hard. I said to Woody, 'How do you get the right tempos?' He said, 'We play them every night.' On direct-to-disk you can't count out loud . . . you have to mouth it and hope everybody comes in on time.

## Audiophile Experience

• Continued from page 51

erance Hall conducted by Frederick Fennell in April.

• **Super-fi recordings.**—While the entire audiophile recording range can easily be described as "super fidelity," the term more directly refers to a small but growing list of labels that utilize high-quality stereo of 4-channel recording methods to produce a growing number of "highest fi" disks and tapes. Certainly the exceptional classical imports on the DGG and Philips labels, among others, would qualify under this category, but smaller firms, like Gale Electronics of the U.K., Mark Levinson of Hamden, Conn., Mobile Fidelity Sound Lab of Los Angeles and the previously mentioned Barclay-Crocker and dbx projects are primary sources.

Today's audiophile recordings are playable on the best conventional audio components, with even the digital disks—mostly recorded at 45 r.p.m.—requiring no special equipment. But tomorrow's recordings, already being demonstrated, will require a new generation of high end products just now emerging.

Sony's PCM audio adapter, which utilizes a half-inch Beta-format videocassette recorder as the medium to "play" the sample digital music cassettes, will have a suggested list of \$4,000 when available in the U.S. this fall. The 12-bit, two-channel unit claims dynamic range of 85 dB or more, and also is usable with a 3/4-inch U-Matic VTR.

Mitsubishi already has shown its version of a PCM cassette deck that does not require the use of a VTR, with the analog/digital conversion system and tape head and transport built into one unit. It is expected later this year at a price around \$1,800, and claims dynamic range in excess of 80 dB.

The Technics PCM recorder ver-

sion was shown earlier this year at the NAB and at the recent AES in Los Angeles, and has the advantage of working with any normal signal bandwidth home VTR, while the JVC version utilizes any VHS-format machine.

Mitsubishi demonstrated the first PCM turntable that will play the audio equivalent of the videodisk at last November's AES in New York, and again at the Winter CES in Las Vegas. Using a low-watt laser readout rather than a traditional cartridge and needle, the Mitsubishi system has been demonstrated with a half-hour-per-side disk, and the company promises a full two-hour version later this year. Its research lab claims that a seven-hour, 12-inch disk is feasible in the not-distant future.

A number of major companies, both inside and outside the music industry, are deeply involved in digital research. Recent stories about IBM's ongoing r&d project produced no real surprise, given the multinational giant's role in the computer market. The viability of a long-play audio/videodisk was noted from the very first announcements by the Philips and MCA partners in that joint system, and IBM's interest—along with other major firms here and abroad—is a logical extension of the initial concept.

The role of digital recording in particular in the future of the music industry is acknowledged around the world, with Sony Corp. chairman Akio Morita only one of top executives to recently go "on record" about his strong belief in that medium's future.

The growth of today's audiophile recording market is ample evidence that consumers in the U.S., Europe, Japan and elsewhere are eager for the best in sound reproduction, and their willingness to pay more for quality is not escaping the attention of the music industry.

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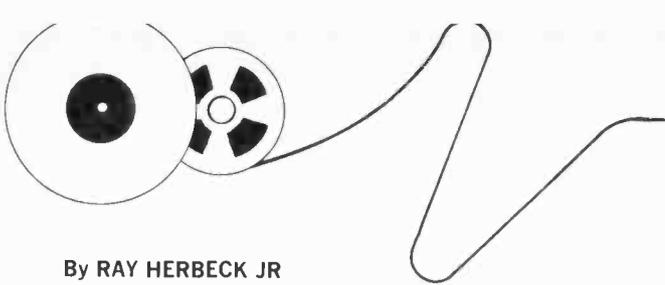
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By RAY HERBECK JR

The quest by audiophile labels for the perfect vinyl teeters on the brink of mythology when discussion centers around which type and color is best, and why. Tall tales can be spun with frontier humor faster than a commercial disk can be spat from a humming press.

Powers almost magical are ascribed to whichever type of vinyl is used by a particular firm. But the ultimate power—and controversy—appears to focus on a breed which recalls Native American stories about albino bison on the plains—or, in this case, the elusive white buffalo vinyl.

Just as Sioux or Cheyenne warriors would either defend or damn stories about the great white one which got away, so do audiophile labels either sanctify or sneer at the properties of white vinyl.

But in every tribe there was one brave who claimed to own a white

buffalo robe. And in the audiophile industry, Bob Browne of Salisbury Laboratories in Toronto claims to have mastered the elusive white buffalo vinyl.

Basic to his tale, though, is an understanding of vinyl. It is a petroleum product, which immediately raises red warning flags of high cost factors. Additionally, it is produced from a complex chemical formula

which can vary. And production of any specific formula, chosen for its particular sound or wearability characteristics, can also vary from batch to batch at a manufacturing plant.

Compounding the issue further is the sad situation in U.S. vinyl pro-

early experiments and now heading Orinda, agrees. But he urges use of white for other reasons also.

"We found that, two years ago, the white vinyl available then from Keysor-Century was better than anything we could lay our hands on. It was lower in surface noise and

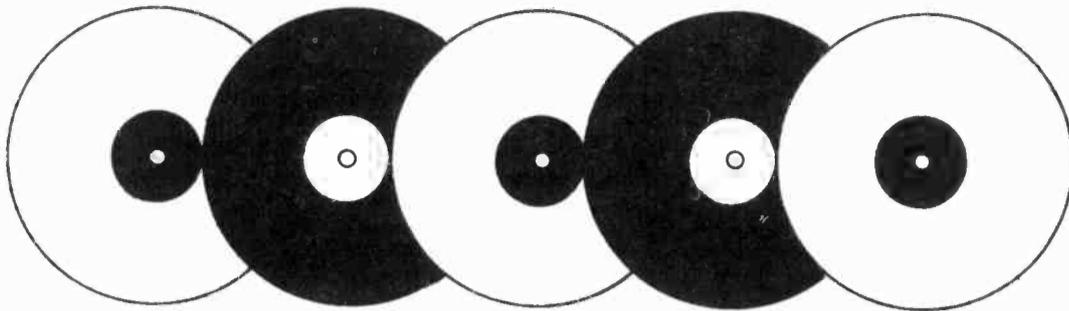
However, Orinda presses in black today because the basic vinyl available to it has improved. "But if it was available in white, it probably would even be slightly better," he adds. "But the cost of doing white is about one-third more now," due to cleaning of presses for a run.

Sax, Greene and Phillips join with Steven Krauss of Nautilus Recordings in pointing to the rising sun for what they agree is the best vinyl.

"Japanese Victor Corporation's (JVC) CD-4 vinyl, developed initially for quad usage in Japan, is probably tops. But nobody's able to get it," says Krauss, whose firm usually presses at Teldec.

He says Nautilus "is the only firm to date" to press a record in Japan—but it was not on CD-4. "They are very tight with that formula," he adds.

John Hess of Century Records, a division of Keysor-Century, says CD-4 uses harder resin which makes it somewhat quieter. Additionally, it has an antistatic compound. He believes Keysor-Century could produce a similar vinyl of excellent quality, but "can't afford to" (Continued on page 55)



duction, which for all intents and purposes is crippled by Environmental Protection Agency (EPA) dictums. Workers are not allowed to function in plant atmospheres which contain more than five parts per million of PVC. Since production of the finer vinyls would necessarily violate this ruling, most audiophile labels press in foreign countries, usually Germany.

"American vinyl is junk. It's garbage," insists Doug Sax of Sheffield Labs, which instigated the resurgence of direct-to-disk audiophile recordings about six years ago.

"American vinyl is noisier, it breaks down and is inconsistent from day to day," Sax says. "Since every good label is pressing in Europe, and since that's absolutely guaranteed to double the cost of your disk, that certainly delineates in my mind where we think the better vinyl is."

Sax points out that audiophile disks only use virgin vinyl—clear and never before pressed. Black, white or any coloring is added to stiffen the grooves and enhance looks. Most commercial labels use reprocessed vinyl—usually 60% virgin blended with 40% ground vinyl culled from returns by retail outlets.

"But even U.S. virgin vinyl is junk," he stresses. "Our measurements show a good six dB more surface noise in Keysor-Century virgin vinyl (a leading U.S. plant) than what we get at Teldec (leading plant in Germany most used by audiophile labels). In this country, the state-of-the-art is that you can either buy bad black vinyl or bad white vinyl—and that's it."

Sax presses in black because he also considers white to be junk, primarily because it is more difficult in which to detect flaws or non-fills. He believes the quality of a pressing lies more with the vinyl itself than in its coloring. However, he adds that the carbon black acts as a lubricant, increasing wear or record life.

But Charles Greene of Crystal Clear Records, which began pressing white disks two years ago, states "white is slightly less wearing or abrasive than black" according to his company's tests. Though originally all Crystal Clear releases were white, now some are pressed in black at Teldec.

Greene says the determining factor is the type of music being recorded. "We found that on classical recordings with low passages, it's highly critical that the vinyl be as quiet as possible. But with continuous music, you'd never hear the noise anyway."

He adds that an unanticipated boon from white vinyl was to establish an immediate promotional identity in the marketplace. Michael Phillips, involved in Crystal Clear's

also became an excellent marketing tool."

Greene points out the since clear vinyl breaks down after a minimum number of plays, hardeners plus the coloring were added. Crystal Clear also made its disks 30% thicker to support the grooves in an upright position longer and reduce warpage.

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# The Great White Vinyl

• Continued from page 54

for our small audiophile runs. We are forced to press at Teldec."

He adds that Teldec vinyl is "two to three db's quieter in surface noise than the best American vinyl." Though Keysor is working on a superior formula now which is very quiet, he says, "they haven't yet been able to achieve consistency in its production."

So, for reasons of cost, availability, lack of definitive testing and difficulty in quality control, white has fallen upon black times. However, combined with the elusive CD-4 vinyl formula of JVC, which in Japan is black, it could offer a powerful alternative. But someone would have to offer proof that this white buffalo vinyl could live up to its mythology.

Through it all, Bob Browne of Toronto's Salisbury Labs insists he has tamed the fabled beast already. "The only reason I moved out of California up here is because this is the only place I could get the special vinyl," says Browne.

"The problem with carbon coloring is that it produces a mushy sound of its own between 800 cycles and 1,100 cycles," he explains. "If you have a direct-to-disk record with anything above 73 db dynamic range and 70 db signal-to-noise, you're going to hear that mushy sound."

Browne states his virgin vinyl does not come from Japan, but is "very, very similar" to the vaunted JVC CD-4 formula. Additionally, he helped develop a new mixture to achieve the white coloring, which he also insists gives less surface noise simply because, if for no other reason, it effectively replaces the carbon stiffeners.

Browne also believes white is better because "it reduces the static electricity buildup which attracts dust to a disk." He conducted a test which proved, in his mind, that a black disk attracts "twice as much dust as white, simply because black retains heat more."

He admits there is a 40% wastage

# Growing List

• Continued from page 50

Location: P.O. Box 5332, Santa Barbara, Calif. 93108.

**SOUND 80 RECORDS.** The St. Paul Chamber Orchestra's recording of Schubert's Fifth Symphony introduced this direct disk label, spun off by Minneapolis' Sound 80 Studios. The orchestra and conductor Dennis Russel Davies will make their second direct disk in June, an album of American music, including Charles Ives' "Three Places In New England." There is talk of a 3M digital backup at these sessions, according to Tom Voegeli, Sound 80 producer.

Distribution is through Orion Marketing, 2709 E. 25 St., Minneapolis 55406.

**TELARC RECORDS.** Conventional \$7.98-list classical issues as well as releases for the audiophile market are produced by this company which works closely with musicians of the Cleveland Orchestra. Two direct disks have been issued by Telarc, including "Direct From Cleveland" with Lorin Maazel, the first modern orchestral direct disk. However, all future Telarc audiophile releases will be recorded with the Soundstream digital recorder, company president Jack Renner has announced. Telarc's recording of the Cleveland Wind Ensemble under Frederick Fennell was the first U.S. classical session at which digital audio was employed. Company plans to record the full Cleveland Orchestra and other American symphonic groups with the digital machine.

Location: 4150 Mayfield Rd., Cleveland, Ohio 44121.

**TOSHIBA/EMI.** Catalog of this EMI affiliate includes "Direct Cut Recording Series," "Hi Fi Demonstration Records," and "Records for Audio Technical Research." European classical, MOR and Japanese pop repertoire is featured in the direct disk series.

Location: 2 Akasaka, 2-Chome, Minato-Ku, Tokyo 107, Japan.

**UMBRELLA RECORDS.** This direct disk label attaches to Jack Richardson's Soundstage Studio, a highly successful pop production plant located in Toronto's Yorkville district. In between taping of groups such as the Bay City Rollers and Alice Cooper, Richardson and company have booked time for direct disk work with several jazz big bands, the progressive rock group Rough Trade, the Canadian Brass quintet, and Nexus, a ragtime percussion ensemble and others.

Location: 39 Hazelton Ave., Toronto.

# Market Showcases Disks

• Continued from page 52

To date, Maniolla indicates customers have been real "hi fi" fans with good systems.

"It's a great profit item," he also adds.

Rusty Improta, Stereo Components, Birmingham, Ala., indicates the store has had direct-to-disk records since early 1973 with Vol. 2 of the Sheffield.

"Now we have about twenty different selections from several suppliers," he says, "and there has been a great deal of sales momentum."

"We have them displayed in racks in the store," he says, "and we just talk about them to our customers and doing that results in a

good many sales. We also play them in-store as they are perfect demonstration records."

Suppliers like Century Records in Los Angeles will be supporting dealers with such point of purchase aids as posters for different LPs, custom racks, making up both newspaper and radio spots as well as orchestrating personal appearances in stores by artists who have done direct-to-disk albums on the label.

A spokesman for the Harvey's audio retail chain in New York indicates that audiophile records have been "fantastic. We can't keep them in stock."

The highly regarded three store chain with outlets in mid-town Manhattan, Long Island and West-

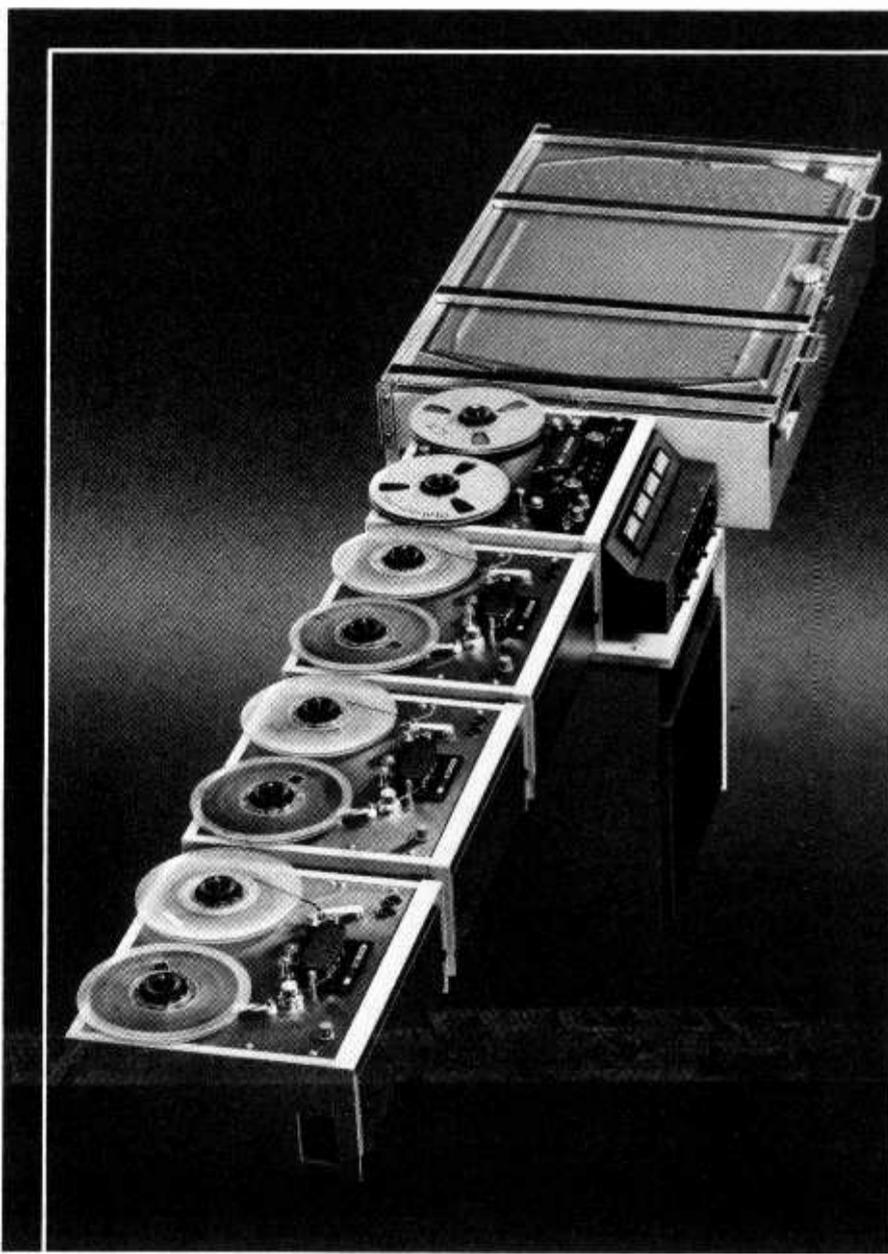
chester has carried direct-to-disk product from Sheffield for years but in the past year has added many of the newer labels and carries PCM and maximum fidelity records as well.

But more than audiophiles are buying these records now, he continues, as the chain has made an extensive merchandising commitment to them with wall, rack and bin displays as well as implementing available point of purchase display material such as posters and countertop displays in the stores.

This year for the first time, the chain has promoted the records through local newspaper and magazine advertisements and "the response has been exceptional." The chain will also include them in its next flyer.

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# New AES Technology Runs Recording Gamut

• Continued from page 46

stationary head, using 1/4-inch tape at 15 i.p.s. featuring a preview head for disk cutting and tape cutting capability for editing.

And JVC demonstrated a prototype of its digital audio processor which is used in tandem with a VHS-format home video recorder, similar to the Sony PCM-adaptor used with a Betamax.

Other key product developments at AES:

• Gotham Audio Corp. dis-

played the new Neumann VMS 80 disk mastering system with direct servo loop drive for both turntable and lead screw. The impressive system will be shown in New York this week.

• Harrison Systems, Inc. demonstrated its new model 864 Auto-Set, a micro computer-based audio automation system with software packages for multi-track recording, live performance, television production and master control applications.

• Sansui exhibited a new high

slew rate power amplifier with 220 watts/channel RMS, a four band parametric equalizer, a phono equalizer/mixer as the firm is expanding its professional products after introducing a mixer/reverb at last year's CES. The company also showed its model QSD1 professional QS 4-channel decoder/synthesizer, its AU-717 amplifier and models SC-3110 and SC-2110 "direct-o-matic" stereo cassette decks.

• JBL showed prototypes of its new 4313 three-way control moni-

tor, designed to the successor to the 4311 and the 4310E, a self-powered broadcast monitor.

• BGW displayed its lineup of power amplifiers including the model 100 featuring 30 watts, model 250 featuring 100 watts and newer models 750B and 750C, 225 watts per channel.

• Cetec Audio demonstrated its lineup of guitar monitors as well as its high-speed cassette tape duplicator which operates at 64:1.

• Pentagon had its new model C32S three-slave cassette duplicator consisting of a master and three slaves in one unit with a capacity of 72 C-60 cassettes per hour, eight hours a day.

• Dbx, Inc. demonstrated its new model 155 4-channel noise reduction system which compresses 2:1 in recording and expands 1:2 in playback.

• Lexicon introduced its "Prime Time" digital delay system with two outputs, time bass processing and mixing facilities in one package designed for studio and live music use.

• ITX Ltd., Aphex Systems showed its model 602 aural exciter, an audio processor for professional use in studio recording, radio and television taping, motion picture dubbing and live performance sound reinforcement.

• MGI showed new 8-track, one inch tape recorder, model JH110A8HP, featuring three speeds, 7 1/2, 15 and 30 i.p.s.

• TEAC formerly introduced its Model 15 mixer which is 24 in and eight out featuring a switchable six-bank equalizer. The suggested list price of the unit is \$9,500 with a 16 in and eight out version at a suggested \$7,500.

• Otari demonstrated its new MX-5050-8 8-channel tape recorder using 1/2-inch tape, motion sensing, 15 and 7 1/2 i.p.s., variable speed dc capstan servo and portable rack or console mounting. Also on hand was the DP6000 a 64:1 tape duplicator.

• Altec previewed its new Mantaray Horns, high frequency horns exhibiting frequency independent

directivity control. They are designed for use in a variety of industrial and professional sound systems which require uniform coverage of a given area. The Mantarays come in three different models, MR94, MR64 and MR42 for different coverage angles. The advantage of the horns, according to the firm, is that large audiences can hear both high and low frequencies no matter where it sits in a room.

• Uni-Sync introduced a new line of stereo power amplifiers, model 50 featuring 50 watts and model 100 featuring 100 watts. Also displayed was a stereo version of the Trouper I live music mixing system and the model 1003 microphone splitter.

## CAMEO Sets Officers, Blueprints Plans

• Continued from page 46

Four companies were elected as board members with eight "at large" berths to be determined at the organization's next meeting during the June NAMM Show in Chicago where electronic music manufacturers will be more in evidence.

Elected in the "microphones and speakers" category was AKG/Philips, Tapco for "mixers and amps." SAE for "signal processors and interface," and Fender for "electronic musical instruments."

Two other categories had been determined—recorders and instrument amplification—but the members agreed that Sacks as an officer with TEAC already gave that category

representation while instrument amplification could be better determined during NAMM.

Membership of CAMEO now consists of such firms as TEAC, dbx, MXR, BCW, JBL, Tapco, Phase Linear, Fender, SAE, Oberheim, ARP, Tangent, Altec, Sirius Music, KM Records, Soundcraftman, ITX/Aphex, AKG and the Roland Corp.

Attorney David Schulman, who administered the meeting, remains as pro tem director.

The initiation fee for a member is \$200 with additional money from members based on a program-by-program basis with members decid-

ing which programs they want to participate in.

A large scale membership drive has begun and will continue, according to Sacks and Blakely.

Both Sacks and Blakely re-stated the nature and goals of CAMEO at the two-hour long meeting attended by approximately 30 prospective and new members.

The group, which does not intend to sponsor its own trade show, wants to unite professional audio manufacturers and electronic music manufacturers to better understand and promote to what is a rapidly expanding, though still nebulously defined, market encompassing musician/recorderists.

Intended as a "grass roots" type of organization, CAMEO is seeking active participation from all manufacturers in these areas.

According to Sacks, CAMEO was invited to participate in the upcoming IHF Show in Atlanta but felt the timing was premature since the organization is just beginning to evolve.

While it's too late for the group to exhibit in unison at the Summer CES in Chicago this June, much the way the British hi fi group has joined together, there is a possibility the companies will be grouped together at future CES events.

At this June's Chicago show, a creative audio market seminar has been added Monday (12), with the theme "merchandising semi-pro audio," and several CAMEO representatives will be on the program.

While no promotions have been formally set, Blakely indicated that a feasible type of promotion the group could develop would be to organize an expo in various markets consisting of manufacturer booths and/or seminars explaining multi-track recording techniques to consumers.

There would be an admission charge for consumers which would help towards the costs of sponsoring the expo. Blakely suggested there could also be dealer booths where some selling of equipment could take place.

Sacks cited the successful "Multi-Track Expo" held two years ago at the Los Angeles Convention Center which was sponsored by pro dealer Dave Kelsey, who runs Audio Concepts in Los Angeles, as the type of event CAMEO could generate.

"Multi-Track Expo" featured numerous seminars covering various aspects of recording as well as manufacturer booths.

CAMEO also wants to set up a program to gather recommendations for standardization, market research and product safety as well as to gather statistical data for its membership.

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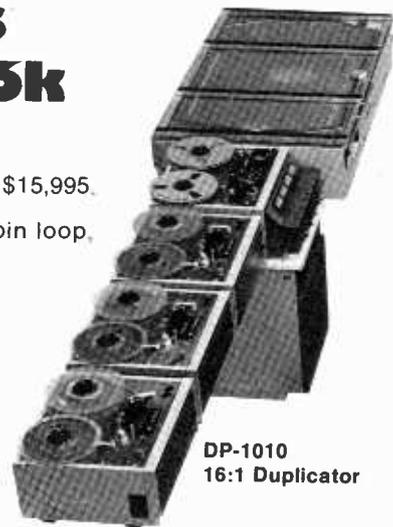
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# Singles Still Rule the Rising Country Market

• Continued from page 1

has become an obvious album buyer, some label executives are also still facing problems at the retail level because of stores' economically-based reluctance to display, play or stock country artists' catalogs unless they are an obvious smash success.

"To my knowledge, a new artist has not been signed to UA for the release of an album and single simultaneously," notes Lynn Schults, director of operations for United Artists, Nashville. "Kenny Rogers may have been the exception with 'Love Lifted Me.' If we were really knocked out about somebody we might agree to put an album out first—there is the possibility of that exception."

But, Schults admits, "for the most part, the album means nothing if you don't have the hit single."

"I've contended for a long, long time that one of Nashville's faults is that they have not been taking advantage of albums," Schults adds. "Nearly all the new artists coming up lean toward concept albums because they have had guidelines to go by. They've been buying and listening to other people's music."

"Of course, there is still that certain element that just wants that hit single—that's all they're after. In those situations, I think those artists' careers would tend to be short-term careers rather than long-term careers. It's a building process, as with the careers of Jimmy Buffett, Crystal Gayle, Kenny Rogers' resurgence, and the Statler Brothers. The Statlers have been an incredible building process because they've put an awful lot of thought and effort into their albums—they have made concept albums—not just albums with a hit and nine pieces of junk."

"But, if you have a concept album," he continues, "with no hit song in it, as a rule it's not going to do a whole lot of good, especially in the country field. But in the rock field it's not uncommon for an act to have a concept album that sells a million but never have a hit single out of it."

"Where sales are concerned, singles primarily go to the jukeboxes—you make money in albums that go directly to the consumer. But as long as there is a single, it will continue to be the important factor in breaking new artists in the country field."

Bill Williams, national marketing director and head of Nashville operations for Elektra, agrees that although albums are the vital selling force, singles remain the key to breaking an artist in the country field.

"Although the situation has improved slightly, it's still almost impossible to get album airplay on country radio stations unless it's a very big name act," Williams points

out. "It's really crazy, because the consumer buys almost entirely albums, but the only thing country stations research is singles sales and the singles, for the most part, don't go to the consumer."

"Even if we sell 100,000 singles, we figure 80,000 of them go to jukeboxes. But when we sell 100,000 albums all of them go to the consumer."

"The ratio is so much heavier, probably eight to one on actual consumer dollars spent on product, but hardly anyone is researching that. So as far as singles sales are concerned, jukeboxes are basically programming the radio stations, since they don't research albums, and jukeboxes buy primarily off name value."

Expressing concern over the situation, Williams explains that "in some cases, like at Capitol with Jessi Colter and Asleep At The Wheel, we could get albums in the top 10 of the album charts but couldn't get them past 40 on the singles charts. And with some acts, we can get them on the singles chart but not on the album chart."

In signing new artists, Elektra's country division maintains that in most cases the single is the way to break artists, unless there is some FM potential that can carry the artist into both markets—in which case they will try to get an album deal.

"It's not that some of these artists can't carry an album, it's just hard to get any kind of placement on album product until you have some kind of name value or hit record going," Williams says. "Most companies are still looking for hit singles initially, which is a shame, but that's the way the radio market is and we have to deal with it."

Warner Bros.' country division also agrees with the theory of singles being a catalyst for albums and album sales—where the real money is.

"No, that isn't at all similar to the way Warner Bros. handles pop releases," Norro Wilson, the Nashville branch general manager and head of a&r, answers. "Warner is a giant album selling company that's more prone to sell albums than anything else. They don't depend on singles. It's a system that's worked well for them in the pop field but it's never seemed to work for us in country. It's changing all the time so maybe someday we'll be more inclined to break country artists with albums, but we haven't up until now. We have to work within our community—when you live in Rome, you live as the Romans do."

Wilson also feels the world hasn't yet realized how many country record buyers there are out there.

"Someday somebody is going to realize how many country buyers there are between here and Los An-

geles and allocate the money to spend on albums. The pop people allocate all kinds of money to spend on albums, but they don't seem to see country ever selling that much—but they didn't see it for r&b either and look what's happened there."

"For most country artists we would come with a single first because there's not much way to market country albums without a hit single," agrees Chuck Flood, director of talent acquisition for Capitol Records, Nashville.

"But with an act like Lee Clayton, we'll come with an album first because we consider him to be an album artist as well. In other words, if an artist like Clayton has a hit single, it's probably going to be a result of people getting into his album because you have a singer/songwriter concept there. That also applies to the Dusty Chaps—we know that we have to somehow, either through merchandising, FM exposure or touring, break the album first."

"But strictly country-based artists have to be broken with singles because there is no significant country radio exposure for LP product until you have a hit single."

"Also few country stations do album research, which has always remained a mystery to me," Flood adds. "They only check jukeboxes and one-stops."

Flood theorizes that possibly the reason country radio doesn't do album sales research is due to the trouble getting accurate sales information.

"Retail stores don't stock that much country product and they don't want to take the time to find out, say, how many Mel McDaniel albums they sold last week because it's a relatively insignificant number to them."

"And it's hard to get in-store displays or in-store play until you have a hit crossover single because the record store doesn't feel that they can sell enough product to justify using that space or the time and effort to merchandise that product. It's purely a matter of economics for them."

"And it's the same with racks. A lot of the places where country product is sold, like discount stores, you can't get direct feedback from."

Flood feels that more often than not, Capitol's pop division would come with an album before a single. "They can do that because they have the possibility of some FM exposure and it's easier for them to get retail feedback. There are a lot of pop acts that break off in-store airplay."

"We are at the mercy of country radio," says Flood. "We have to react to what radio does because the record and radio industries are almost totally married. So we have to have hit singles before we can release albums."

"If, five years from now, we were seeing country radio getting looser again, or having a tendency to play more album cuts, or emphasizing new artists more, then we'd be freer to take a shot with an album on an unknown artist."

In Flood's opinion, the 1978 situation has an effect on artist development.

"You can't really develop an artist with singles, but you need the hit single in the marketplace to generate enough response to justify an album and therefore artist development," Flood explains.

"I would love to see more room in radio for album acts because there are a lot of valid acts that aren't necessarily prone to having hit singles, but we have to go for the single."

"There are ways to go out and break album acts in the pop field, but there is virtually no way to build acts in the country field with albums unless there is some crossover potential."

Agreeing that the single is still the best way to break a country act, Jim Foglesong, president of ABC Records, Nashville, further explains that the label "is not really signing anybody whom we don't feel can develop into a substantial album selling artist, although we do have to break them with singles first."

Foglesong notes that the label made an exception recently in the case of Randy Gurley.

"We released a single and then a single and album almost simultaneously because we felt Randy was a unique talent that could go in many

directions," Foster says. "I realized in the early stages that albums lasted a lot longer than singles, so if we were to survive without any hard goods to fall back on like some of the majors, we would have to have an album catalog that would be viable over the years."

Foster feels that this has been a good system for Monument but does admit that "we find some resistance to adding an LP cut to a playlist in full rotation unless we have that cut scheduled for a single."

"We sign people whom we think can make albums," says Chic Doherty, vice president of country a&r for MCA. "But the single is still the noise maker."

Although Doherty would like to see LP cuts played more, he does feel that country stations are showing more leniency in airing album cuts.

"Country radio is moving more toward album-oriented concepts," he says.

"There are certain artists like Jerry Jeff Walker, who sell more albums than singles," Doherty explains. "Album-oriented country radio



Billboard photo by Todd Everett

**BENEFIT CONCERT**—Elektra recording artist Sammi Smith recently hosted a country music benefit festival in Two Bits, Ariz., for the education of Apache Indians. More than \$18,000 was raised at the event which featured Smith, Johnny Cash, Mickey Newbury, Johnny Rodriguez, Steve Young and Randy Curley, among others. Pictured are Cash, left, along with his accompanist Jack Ruth and Smith.

different directions," Foglesong points out. "We decided that a showcase type album might help us in getting direction."

Also agreeing that radio doesn't play as many LP cuts as the label would like for them to, Foglesong also says that "we're still fighting the battle with the retailers and racks to stock our artists' catalogs which is tough unless they are superstars. And, so many of the stores still aren't really into country music. Radio could help those situations."

"We really don't make any money on singles, so you're beating your chops just going after singles if you can't develop a viable album selling act," he adds. "But it means nothing to release an album, no matter how great it is, if you can't get that hit single out of it, or at least an awful lot of airplay."

Fred Foster, president and a&r director for Monument Records, contends that the label, which is into contemporary country and pop acts, has always been an album-oriented label.

"Most often we'll put an album out and work it to see what the field recommends, unless we know going in that we have a spectacular single, then we might come with it simultaneously or lead the album a few days. But I don't want a single out there without an album to back it up," Foster explains.

"I don't think that singles, on their own, are really a workable situ-

would be very helpful in the development of artists like Walker and Joe Ely, so we try to encourage that all the time."

Jerry Bradley, vice president of operations for RCA, Nashville, follows the opinion that country album airplay would be a tremendous help to the industry.

"We've had success with singles first, and then albums, in breaking new artists and not much luck the other way," Bradley says. "So I try to shy away from releasing albums first."

"I don't see that changing unless someone comes in and tells me that radio stations are going to start playing albums or somebody can put together a merchandising plan that makes sense to me. The easiest thing to do is make an album and the hardest thing to do is sell it."

Jerry Gillespie, a&r director at Phonogram-Mercury in Nashville, predicts that "in the future, labels will tend to have smaller rosters so that they will have more time, money and effort to concentrate on selling their albums."

Following the singles theory, the label usually makes singles deals with new artists, but occasionally, if a new artist is a writer with enough material to fill an album, they will make an initial album deal.

"Usually," Gillespie adds, "putting an album out depends on single sales."

(Continued on page 62)

## "DON'T YOU NEED ME ANYMORE"

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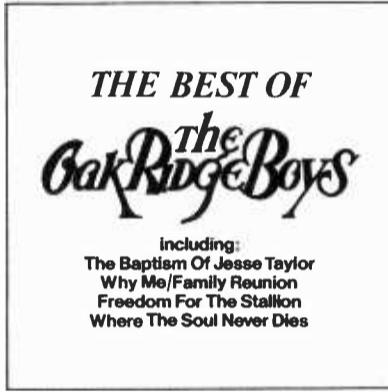
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MAY 20, 1978, BILLBOARD

# Billboard Hot Country Singles

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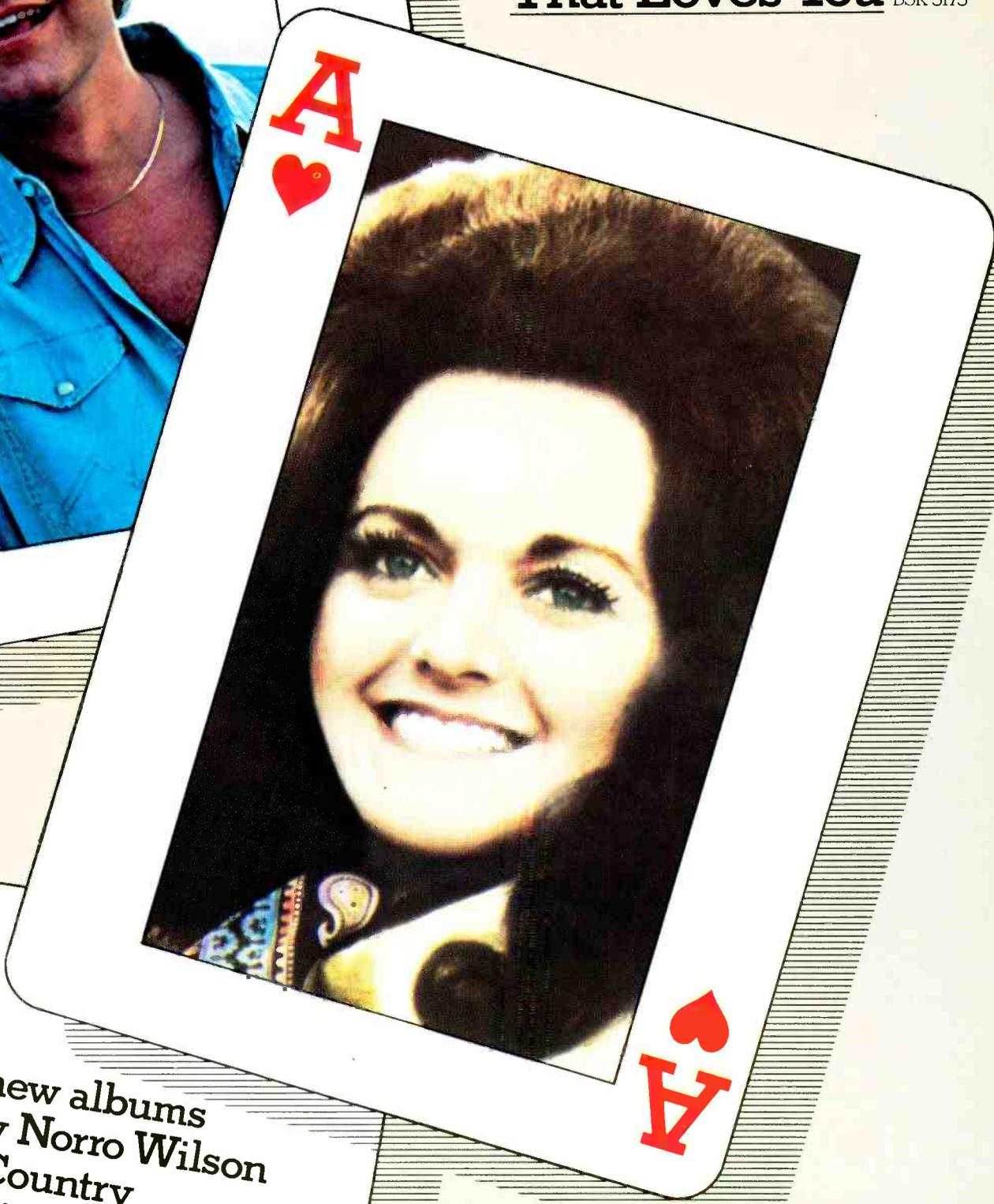
This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
Rank	Title—Artist	Weeks on Chart	Rank	Title—Artist	Weeks on Chart	Rank	Title—Artist	Weeks on Chart	Rank	Title—Artist	Weeks on Chart
1	SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)—Johnny Duncan (A. Schroeder, B. Halley), Columbia 3-10694 (Dandy Dittys Unlimited, ASCAP/Super Songs Unlimited, BMI)	11	35	TOO MANY NIGHTS ALONE—Bobby Bare (S. Silverstein, E. Stevens), Columbia 310690 (Deb Dave/Earl Eye, BMI)	6	68	EASY—John Wesley Ryles (T. Skinner), ABC 12348 (Narvel the Marvel, BMI)	6	69	THE GAMBLER—Don Schlitz (D. Schlitz), Capitol 4576 (Writer's Night, ASCAP)	3
2	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard (C. Howard), MCA 40869 (ATV/Shade Tree, BMI)	10	36	COUNTRY LOVIN'—Eddy Arnold (Bernstein, Adams), RCA 11257 (Silver Blue, ASCAP)	5	80	I WANT A LITTLE COWBOY—Jerry Abbott (Abbott, Jackson), Churchhill 7712 (Valence, BMI)	4	70	DON'T YOU THINK IT'S TIME—Tommy Jennings (B.L. Morris, H. Shedd, M. Johnson), Monument 45248 (Dixie Queen/Haystack, ASCAP/Dawnbreaker, BMI)	6
3	DO YOU KNOW YOU ARE MY SUNSHINE—Statler Brothers (D. Reid, H. Reid), Mercury 55022 (Phonogram) (Cowboy, BMI)	10	37	BORN TO BE WITH YOU—Sandy Posey (D. Robertson), Warner Brothers 8540 (Edwin H. Morris, ASCAP)	11	75	YOU NEEDED ME—Anne Murray (R. Goodrum), Capitol 4574 (Chappell/Ironside, ASCAP)	2	71	I'VE BEEN TOO LONG LONELY BABY—Billy "Crash" Craddock (J. Adrian), Capitol 4575 (Pick A Hit, BMI)	3
4	IT'S ALL WRONG, BUT IT'S ALRIGHT/TWO DOORS DOWN—Dolly Parton (D. Parton), RCA 11240 (Velvet, BMI)	10	38	SLIPPIN' AWAY—Bellamy Brothers (F. Savino/J. Valentini), Warner Bros 8558 (Colgems-EMI, ASCAP)	4	85	WE DON'T LIVE HERE, WE JUST LOVE HERE—Big Ben Atkins (M. Buckins), GRT 161 (Lowery, BMI)	2	72	IT DON'T FEEL LIKE SINNIN' TO ME—The Kendalls (M. Kossler, C. Pulnam), Ovation 1106 (Tree, BMI)	15
5	GEORGIA ON MY MIND—Willie Nelson (H. Carmichael, S. Gorrell), Columbia 310704 (Peer, BMI)	9	39	I CAN'T GET UP BY MYSELF—Brenda Kay Perry (R. Pennington), MCA 1013 (Dunbar, BMI)	4	86	IT DON'T FEEL LIKE SINNIN' TO ME—The Kendalls (M. Kossler, C. Pulnam), Ovation 1106 (Tree, BMI)	2	73	YOU LOVE THE THUNDER—Hank Williams Jr. (J. Browne), Warner/Curb 8564 (Swallow Turn, ASCAP)	4
6	IF YOU CAN TOUCH HER AT ALL—Willie Nelson (L. Clayton), RCA 11235 (Resaca, BMI)	10	40	BABY I'M YOURS/GOD KNOWS—Debbi Boone (V. McCoy), Warner Bros 8554 (Blackwood, BMI)	4	87	THERE AIN'T NO GOOD CHAIN GANG—Johnny Cash & Waylon Jennings (H. Bynum, D. Kirby), Columbia 3-10742 (Tree, BMI)	4	74	WAYS OF A WOMAN IN LOVE—Tom Bresh (D. Cook), ABC 12352 (Cross Keys, ASCAP)	4
7	RED WINE AND BLUE MEMORIES—Joe Stampley (B. Sherrill, C. Taylor, M. Sherrill), Epic 8-50517 (Algee, BMI)	10	41	ONLY YOU—Freddie Hart (A. Rand, B. Ram), Capitol 4561 (TRO-Hollis, BMI)	5	88	THREE SHEETS IN THE WIND—Jacky Ward & Reba McEntire (S. Thompson, R. Thompson), Mercury 55026 (Phonogram) (Jidobi, BMI)	6	75	IF THERE'S ONE ANGEL MISSING (She's Here In My Arms Tonight)—Billy Parker (W. Morse), SCR 157 (White Wing/General, BMI)	3
8	NIGHT TIME MAGIC—Larry Gatlin (L. Gatlin), Monument 45249 (First Generation, BMI)	6	42	FOUR LITTLE LETTERS—Stella Parton (D. Tyler, E. Stevens), Elektra 45468 (Deb Dave/Briarpatch, BMI)	9	89	THAT'S WHAT MAKES THE JUKEBOX PLAY—Moe Bandy (J. Work), Columbia 3-10735 (Acuff-Rose, BMI)	3	76	THE NINTH OF SEPTEMBER—Jim Chestnut (S. Coliom), ABC/Hickory 4027 (Milene, ASCAP)	6
9	GOTTA' QUIT LOOKIN' AT YOU BABY—Dave & Sugar (J. Foster, R. Rice), RCA 11251 (Jack and Bill, ASCAP)	7	43	EVERYTIME TWO FOOLS COLLIDE—Kenny Rodgers & Dottie West (J. Dyer, J. Tweel), United Artists 1137 (United Artists, ASCAP/Window, BMI)	14	90	WHEN I GET YOU ALONE—Mundo Earwood (R. Leigh), MPB 102 (United Artists, ASCAP)	2	77	THE REAL THING—Jean Shepard (R. McDowell), Scorpion 157 (GRT) (Brim, SESAC)	2
10	NO, NO, NO (I'd Rather Be Free)—Rex Allen Jr. (W. Holyfield, B. McDill), Warner Bros 8541 (Hall-Clement/Maple Hill/Vogue, BMI)	9	44	MAYBE BABY—Susie Allanson (N. Petty, C. Hardin), Warner/Curb 8534 (McCartney, BMI)	12	91	THE FARM—Mel McDaniel (D. Linde), Capitol 4569 (Combine, BMI)	2	78	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)	4
11	PUTTIN' IN OVERTIME AT HOME—Charlie Rich (B. Peters), UA 1193 (Ben Peters, BMI)	7	45	COME ON IN—Jerry Lee Lewis (B. Braddock), Mercury 55021 (Tree, BMI)	12	92	I DON'T WANNA CRY—Maury Finney (L. Gatlin), Soundwaves 4566 (First Generation, BMI)	6	79	WHEN I NEED YOU—Lois Johnson (C. Sager, A. Hammond), Polydor 14476 (Unichappell/Begonia Melodies)	4
12	TWO MORE BOTTLES OF WINE—Emmylou Harris (D. McClinton), Warner Bros 8553 (ABC Dunhill, BMI)	6	46	WHISKEY TRIP—Gary Stewart (W. Carson, D. Tankersley), RCA 11224 (Screen Gems-EMI/Rose Bridge, BMI)	11	93	SWEET MARY—Danny Hargrove (S. Jabreck), 50 States 61 (NSD) (Kamasutra/Big Hawk, BMI)	3	80	I HEAR YOU COMING BACK—Brent Burns (Y. Smith), Pantheon Desert 79/NSD (EV, ASCAP)	3
13	I'M GONNA LOVE YOU ANYWAY—Cristy Lane (L. Martine Jr.), LS 156 (Ahab, BMI)	8	47	RUNAWAY—Narvel Felts (D. Shannon, M. Crook), ABC 12338 (Mole Hole/Belinda, BMI)	10	94	RAG MOP—The Drifting Cowboys (J. Wills, D. Anderson), Epic 8-50543 (Belinda, BMI)	3	81	WHEN MY ANGEL TURNS INTO A DEVIL—Del Reeves (B. Peters), United Artists 1191 (Ben Peters, BMI)	4
14	UNCHAINED MELODY/SOFTLY, AS I LEAVE YOU—Elvis Presley (A. North, H. Zaret)/(A. deVita, H. Shaper), RCA 11212 (Frank, ASCAP)/(Miller, ASCAP)	9	48	WE BELIEVE IN HAPPY ENDINGS—Johnny Rodriguez (B. McDill), Mercury 55020 (Phonogram) (Hall-Clement, BMI)	13	95	THE WEEDS OUTLIVED THE ROSES—Darrell McCall (E. Conley), Columbia 3-10723 (Blue Moon, ASCAP)	2	82	MAN MADE OF GLASS—Ed Bruce (D. Wilson), Epic 8-50544 (Tree, BMI)	2
15	COWBOYS DON'T GET LUCKY ALL THE TIME—Gene Watson (D. Harms), Capitol 4556 (Doubleday, BMI)	7	49	MAYBE I SHOULD'VE BEEN LISTENIN'—Rayburn Anthony (B. Rabin), Polydor 14457 (Screen Gems-EMI, BMI)	13	96	I DON'T BELIEVE I'LL FALL IN LOVE TODAY—Gilbert Ortega (Howard), Ortega 1051 (Gilbert Ortega) (Central Songs, BMI)	2	83	I'M ON MY WAY—Captain & Tennille (M. Safan), A&M 2027 (Pink Flower, BMI)	3
16	THIS IS THE LOVE—Sonny James (B. Springfield, L. Wood), Columbia 3-10703 (Bobby Goldsboro, ASCAP/House of Gold, BMI)	10	50	SOMEONE LOVES YOU HONEY—Charley Pride (D. DeVane), RCA 11201 (Music City, ASCAP)	13	97	WHO'S GONNA TIE MY SHOES—Ray Pillow (G. Emerson), Hilltop 130 (NSD) (Golden Horn, ASCAP)	2	84	HELLO THIS IS JOANNIE (The Telephone Answering Machine Song)—Paul Evans (P. Evans, F. Tobias), Spring 183 (Polydor) (Port/Trajamus, ASCAP)	2
17	I'LL BE TRUE TO YOU—Oakridge Boys (A. Rhody), ABC 12350 (Tree, BMI)	6	51	WEEKEND FRIEND—Con Hunley (T. Seals, E. Setser), Warner Bros 8572 (Down 'N' Dixie/Irving, BMI)	9	98	WRONG ROAD AGAIN—Allen Reynolds (A. Reynolds), Triple 1 496 (IRDA) (Jack, BMI)	2	85		
18	GEORGIA IN A JUG/ME AND THE IRS—Johnny Paycheck (B. Braddock, P. Thomas, R. Scaife, G. Scaife, D.I. Scaife), Epic 8-50539 (Tree, BMI)	6	52	SWEET SWEET SMILE—Carpenters (J. Newton, O. Young), A&M 2008 (Sterling/Addison, ASCAP)	15						
19	I WISH I LOVED SOMEBODY ELSE—Tom T. Hall (T.T. Hall), RCA 11253 (Hallnote, BMI)	7	53	RISE ABOVE IT ALL—Lynn Anderson (J. Foster, R. Rice), Columbia 3-10721 (April, ASCAP)	2						
20	IT ONLY HURTS FOR A LITTLE WHILE—Margo Smith (M. David/F. Spielman), Warner Bros 8555 (Warner Bros, ASCAP)	4	54	THE LOSER—Kenny Dale (D. McCall/L. Morris), Capitol 4570 (Aud-Lee, BMI)	14						
21	NOW YOU SEE 'EM, NOW YOU DON'T—Roy Head (S. Whipple), ABC 12346 (Tree, BMI)	8	55	IT JUST WON'T FEEL LIKE CHEATING (With You)—Sammi Smith (J. Vest, D. Chamberlain), Elektra 45476 (Galleon, ASCAP)	4						
22	SLOW AND EASY—Randy Barlow (F. Kelly, B. Muir), Republic 017 (Frebar and Taylor Made, BMI)	8	56	NEVER MY LOVE—Vern Gosdin (D. Adrissi, D. Adrissi), Elektra 45483 (Warner-Tamerlane, BMI)	4						
23	I'VE GOT TO GO—Billie Jo Spears (L. Butler, R. Bowling), United Artists 1190 (Blackwood/ATV, BMI)	6	57	BABY IT'S YOU—Janie Fricke (T. Gmeiner, J. Greenebaum), Columbia 3-10695 (Sawgrass, BMI)	15						
24	I LIKE LADIES IN LONG BLACK DRESSES—Bobby Borchers (R. Bourke), Playboy 85827 (Epic) (Chappell, ASCAP)	7	58	THINK I'LL GO SOMEWHERE (And Cry Myself To Sleep)—Billy "Crash" Craddock (B. Anderson), ABC 12357 (Johnny Bienenstock, BMI)	3						
25	I CAN'T WAIT ANY LONGER—Bill Anderson (B. Anderson, B. Kilien), MCA 40893 (Stallion, BMI)	4	59	TONIGHT—Barbara Mandrell (R. Vari Hoy, D. Cook), ABC 12362 (Tree, BMI/Cross Keys, ASCAP)	3						
26	SHADY REST—Mel Street (B. McDill), Polydor 14468 (Hall-Clement, BMI)	5	60	SWEET LOVE FEELINGS—Jerry Reed (J. R. Hubbard), RCA 11232 (Vector, BMI)	12						
27	THE POWER OF POSITIVE DRINKING—Mickey Gilley (B. Klang, D. Phrimmer), Playboy 85826 (Epic) (Singletree, BMI)	10	61	I'M ALREADY TAKEN—Steve Wariner (S. Wariner, T. Ryan, C. Atkins), RCA 11173 (Stibbs, BMI)	12						
28	DIRTY WORK—Sterling Whipple (S. Whipple), Warner Bros 8552 (Tree, BMI)	6	62	DON'T MAKE NO PROMISES (You Can't Keep)—Don King (D. King, D. Woodward), Con Brio 133 (Wiljex, ASCAP)	12						
29	LET ME BE YOUR BABY—Charly McClain (J. MacRae, B. Morrison), Epic 8-50525 (Music City, ASCAP)	7	63	(The Truth Is) WE'RE LIVIN' A LIE—R.C. Bannon (R.C. Bannon, J. Bettis), Columbia 310714 (Warner-Tamerlane, BMI/Sweet Harmony, ASCAP)	5						
30	I BELIEVE IN YOU—Mel Tillis (B. Cannon, G. Dunlap), MCA 40900 (Sabal, ASCAP/Sawgrass, BMI)	2	64	BROTHER—De Wayne Orender (D. Orender), Nu Trayl 920 (WIG) (Acuff-Rose, BMI)	5						
31	I'LL NEVER BE FREE—Jim Ed Brown/Helen Cornelius (B. Benjamin, G. Weiss), RCA 11220 (Chappell, Abilene, ASCAP)	11	65	YOU'LL BE BACK (Every Night In My Dreams)—Johnny Russell (W. Holyfield, J. Russell), Polydor 14475 (Maplehill/Vogue/Sunflower Country, BMI)	5						
32	IT'S A HEARTACHE—Bonnie Tyler (Scott, Wolfe), RCA 11249 (Pic Gem, BMI)	6	66		5						
33	HERE COMES THE REASON I LIVE—Ronnie McDowell (B. Peters), Scorpion 1159 (GRT) (B. Peters & Slimbuli, BMI)	6	67		5						
34	I'D LIKE TO SEE JESUS (On The Midnight Special)—Tammy Wynette (R. Seay, D. Smith), Epic 8-50538 (Blackwood/Magic Castle, BMI)	5	68		5						

# Aces!



**REX**  
Brand New BSK 3190

**MARGO**  
Don't Break  
The Heart  
That Loves You BSK 3173



**2**  


Two brand new albums  
Produced by Norro Wilson  
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## STUDIO PICKERS

# NARAS Fetes 200 Musicians

By SALLY HINKLE

NASHVILLE—More than 200 Nashville studio musicians, engineers and background vocalists were honored with certificates for their contributions to selected hit records in 1977 at the fourth annual Super Picker Awards Banquet held May 7 at Nashville's Richland Country Club.

Sponsored by the Nashville chapter of NARAS, the event drew some 400 industry representatives to view the selection of the super picker of the year, the super picker band of the year, Nashville's most valuable players and the awarding of certificates to those whose contributions helped spur the success of 33 hit singles recorded in 1977.

Serving as this year's chairman and master of ceremonies was Charlie McCoy, who provided a meaning of what the "Nashville Sound" has come to represent.

"The 'Nashville Sound' means country, bluegrass, gospel, pop, jazz, r&b and anything that creative producers and artists want it to mean.

## Nashville Scene

By PAT NELSON

East Orange, N.J., welcomed its native son when Eddie Rabbitt returned to his home state for a concert appearance. The day was proclaimed Eddie Rabbitt Day across the state and the mayor of East Orange was on hand to present the Elektra artist with a key to the city. New York's WHN Radio broadcast the return appearance live.

Sunday Sharpe, who's booked by the Joe Taylor Agency, begins a seven-day tour of California Tuesday (23). ... After an extensive tour of Spain, London and Germany, Faith O'Hara is in Nashville recording six sides with producer Billy Sherrill. Upon the completion of her first recording project with Sherrill, O'Hara will be touring the U.S. and Canada including a date with Don Williams in Wyoming.

## WHITE VINYL 45

## RCA Milsap LP Push

NASHVILLE—RCA Records is set to embark upon a merchandising program designed to enhance the market penetration of Ronnie Milsap's new LP. "Only One Love In My Life," scheduled for late May release. Milsap's last album, "It Was Almost Like A Song," was recently certified gold.

Copies of the title single, pressed on white vinyl, are now being serviced to radio programmers at country, pop adult and Top 40 stations as a direct result of the strength shown in all areas with "It Was Almost Like A Song." Based on reaction from the RCA field sales and promotion staffs to two of the selections from the new album included on the May product sampler LP, special advance copies of the complete project have been prepared for use by RCA sales and promotion personnel in merchandising the LP.

For retailers, a special Ronnie Milsap computer display pack has been designed which contains a hanging mobile, featuring both "Only One Love In My

"Take for instance the biggest record of the year, 'Luckenbach, Texas' by Waylon Jennings. That monster representation of the 'Austin Sound' was cut right here in Nashville. So was Joe Tex's number one r&b single, 'Ain't Gonna Bump No More.'"

"So the word 'Nashville Sound' means more and more every day, and the fact that many country records are now recorded in other places, proves that we are setting the trend for other recording centers."

Selected as the super picker of the year for his guitar accompaniment on 13 of the selected hits, including "Lucille," "Luckenbach, Texas" and "It Was Almost Like A Song," was Reggie Young, who also joined 22 other musicians selected for the super picker band of the year.

Among those chosen for the super picker band, composed of musicians who have played on the largest number of records, were Lloyd Green, steel guitar; Charlie McCoy, utility man; Janie Fricke, Lea Jane Bernati, Wendy Suits, Dolores Edgin, Joe Babcock and Herschel Wiginton, background vocalists; Ray Edenton, Jerry Shook and Jimmy Capps, rhythm guitar; Hargus "Pig" Robbins, piano; Sheldon Kurland and George Binkley III, violin; Lou Bradley, engineer; Harold Bradley, bass guitar; Johnny Gimble and Tommy Williams, twin fiddles; Roy Christensen, cello; Henry Strzelecki, bass; Kenny Malone, drums, and Marvin Chantry, viola.

The most valuable player recipients, voted upon by active NARAS members and former super pickers, included Hargus "Pig" Robbins, piano; Harold Bradley, bass guitar; Jimmy Capps, acoustic guitar; Don Sheffield, brass player; Charlie McCoy, utility player; Bob Moore, bass; Lloyd Green, steel guitar; Billy Puett, woodwind player; Farrell Morris, percussion instrument; Larrie London, drums;

Life" and Milsap catalog product, a 24-inch square poster of the LP cover and a three-dimensional wall display with cutouts of the major elements in relief against the background. A four-by-four foot display poster of the LP cover is also available.

To coordinate with Milsap's touring schedule, 60-second radio spots promoting both the single and the LP have been readied, as have formats for comprehensive advertising support in print media, including daily newspapers, consumer magazines and trade press. A publicity program is also being formulated to support the artist's personal appearances and to expose his talents and personality to new audiences.

To emphasize his appeal and performing abilities to record wholesalers and distributors, appearances such as performances for the Western Merchandisers Distributing convention in Amarillo on June 11 and for the Pickwick International convention in Great Gorge, N.J., in August are also planned.



**Super Picker:** Barbara Mandrell presents guitarist Reggie Young with the Super Picker of the Year award at the Super Pickers Awards banquet, sponsored by the Nashville chapter of NARAS.

Bobby Thompson, banjo; Bergen White, arranger; Janie Fricke, female background singer; Ray Edenton, rhythm guitar; Johnny Gimble, fiddle; Brent Maher, engineer; Tom Brannon and Herschel Wiginton, male background vocal; Reggie Young, lead guitar; Sheldon Kurland, string player, and the Lea Jane Singers, background vocal group.

Presenters for the evening's event included Johnny DeGeorge, president of local AFM; Janie Fricke, background vocalist and Columbia recording artist; Larry Butler, independent producer; Brien Fischer, Ovation Records head; David McKinley, engineer; Buddy Killen, president of Tree Publishing and independent producer; Billy Sherrill, vice president of CBS country a&r and producer; Dave Maddox, executive secretary of AFTRA; Lea Jan Bernati, background vocalist; John Studivant, former president of NARAS and Tree vice president, and Barbara Mandrell, ABC recording artist.

## Singles Rule

• Continued from page 58

Rick Blackburn, vice president of marketing, CBS Records, Nashville, also feels that pop acts can be broken with albums because of the FM and AOR radio networks.

"There's no such thing in the country field," Blackburn says. "They are starting to play more album cuts, but that doesn't make them album oriented radio."

"The whole ballgame is still singles-oriented," Billy Sherrill, vice president of country a&r for CBS, confirms. "With new artists we take the single approach, but we strive for an album selling artist. In the country field, the greatest concept in the world is to have an album with a hit single in it."

Comparing the different approaches of the pop and country market, Sherrill says "it's two different lifestyles. Like Blue Oyster Cult can sell double platinum without a hit single. Country music to the average country buyer is more of a background type music than the kind of music that kids get into and memorize every lyric and drum and guitar lick. A country artist has to become a superstar before consumers will buy their album, not recognizing one song on it."

Sherrill is not sure what the answer is but says he sure would like to have some country albums that would sell without any hit singles in them.

"I'd be in the studio now instead of on the phone."

Country radio's tendency not to play albums more, therefore making it difficult for country-oriented labels to break album artists or new artists with albums, could also revert back to the fact that, until recently, straight country albums haven't contained much more than one or two singles.

Billboard

Hot

Country LPs™

Billboard SPECIAL SURVEY

For Week Ending 5/20/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	6	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
2	1	16	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
3	3	17	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835 H
4	5	25	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
5	4	16	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros BSK 3141
6	6	5	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
7	7	30	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
8	9	8	HE WALKS BESIDE ME—Elvis Presley, RCA AFL1 2772
★	11	18	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
★	18	2	STARDUST—Willie Nelson, Columbia JC 35305
★	11	6	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
★	15	4	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
13	8	12	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
14	10	32	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
15	13	38	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
16	16	6	BILLY "CRASH" CRADDOCK, Capitol ST 11758
17	19	32	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
18	21	5	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
19	14	36	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
20	17	44	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771
21	24	14	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
22	22	7	THE BEST OF THE OAK RIDGE BOYS—Columbia KC 35302
23	20	37	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
24	26	72	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
25	23	40	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
26	27	53	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
27	30	4	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
28	28	10	OUT OF MY HEAD AND BACK IN MY BED—Loretta Lynn, MCA 2330
★	39	3	I STILL BELIEVE IN LOVE—Charlie Rich, United Artists UA LA876 H
30	34	14	ENDLESS WIRE—Gordon Lightfoot, Warner Bros BSK 3149
31	29	21	WANTED: THE OUTLAWS—Waylon Jennings, RCA AFL 1 1312
32	31	32	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
33	35	4	BURNING THE BALLROOM DOWN—Amazing Rhythm Aces, ABC 1063
34	32	37	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
35	25	7	EASTER ISLAND—Kris Kristofferson, Monument JZ 35310 (Columbia)
36	36	7	SOFT LIGHTS AND HARD COUNTRY MUSIC—Moe Bandy, Columbia KC 35288
37	33	30	ELVIS IN CONCERT—Elvis Presley, RCA APL22587
★	NEW ENTRY	46	NEVER MY LOVE—Vern Gosdin, Elektra 6E124
★	46	2	I'LL NEVER BE FREE—Jim Ed Brown & Helen Cornelius, RCA APL12781
★	NEW ENTRY	40	SHAME ON ME—Donna Fargo, Warner Bros. B-3099
41	44	4	A LOVER'S QUESTION—Jacky Ward, Mercury 55018 (Phonogram)
42	37	57	KENNY ROGERS, United Artists UA LA689-G
43	41	24	I WANT TO LIVE—John Denver, RCA AFL12521
44	49	4	FLYING HIGH—Mickey Gilley, Playboy KZ 35099 (Epic)
45	50	2	I WOULD LIKE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
46	47	4	SWAMP GOLD—Freddie Fender, ABC 1062
47	42	15	ELEVEN WINNERS—Merle Haggard, Capitol ST 11745
48	43	6	GREATEST HITS—Tanya Tucker, MCA MCA 3032
49	48	2	LIVE AT THE SAM HOUSTON COLISEUM—Mel Tillis, MGM 2-5404
50	NEW ENTRY		LABOR OF LOVE—Roy Clark, ABC 1053

Asked if he felt country albums were becoming more concept-oriented, Sherrill's reply was "no."

"Most country albums are usually boring. They usually contain one hit single plus nine or 10 other sides, usually written or published by the artist or the producer. They don't strive to make albums interesting be-

cause it takes too much time and too much trouble.

"When you listen to a typical country album with a hit single in it, you're usually disappointed in the rest of the album because most people don't try to keep any kind of concept going," Sherrill explains.

# Talent

## Showcase Clubs Pay Low, But Draw Talent

• Continued from page 1

upcoming musicians to showcase their sundry talents.

There are literally hundreds of clubs in the Los Angeles area with dozens going to showcasing live talent.

Because of the diversification of these spots, different venues have different definitions of what they consider a showcase.

A headline act coming into a club for a prestige gig, playing mostly to an invited industry audience, can be considered a showcase.

New York's Bottom Line and L.A.'s Roxy, possibly the best known of all such venues, do not offer showcases as such. But record companies do showcase talent there.

The Bottom Line or Roxy system involves bringing in a hot new act (Warren Zevon recently) or an established act with a new direction (Todd Rundgren, Etta James, Temptations) and then purchasing a sizable chunk of tickets to distribute itself.

The management of an upcoming act may wish to invite record company personnel, booking agents, friends and press for a show. In this case the act rents out the venue and invites whom it wishes. This happens at New York's Trax about four times a week.

Some venues have showcase nights where an act may come in and play for an evening, usually for free. If it clicks, then the act is invited to appear as either the support or the headline act later.

In New York there are Broadway showcase clubs which usually book performers who are also appearing in Broadway shows, and who do club gigs after the show end at 11 p.m.

And there are the places that hold nothing more than auditions before a live audience with acts following each other in hopes of a regular gig. Such showcases are going out of fashion with more and more club owners requiring tapes before considering putting an act onstage.

New York's top industry show-

case club is Trax, a 280-capacity club on the upper West Side of Manhattan which caters almost exclusively to music industry clientele.

David Jackson, one of the principals of the club, says Trax works out arrangements with the management of new bands to allow the act to showcase its talents to invited guests early in the evenings before the regular midnight show begins.

He claims some of the acts to garner record deals following showcases are Mink DeVille (Capitol), Desmond Chile & Rouge (Capitol) and Toby Beau (RCA).

The regular shows at midnight and 2 a.m. feature rock acts which get their bookings after submitting tapes of their material to the club. The acts usually play for a night or two and Jackson acknowledges the act may make about \$200 per night—more should the act prove popular. Trax charges \$5 admission.

Jim Pulis, owner of Trax, has a more acoustic East Side club called J.P.'s.

The Bla Bla Cafe in Studio City, Calif., owned by Albie Hora, is one of the smaller L.A. area showcase clubs with a showroom seating 80. The club offers everything from folk to rock, comedy, mime and theatre.

The nearly eight-year old club, which recently relocated about 1½ miles from its old location, auditions its acts Sunday afternoons. "If we like what we see we put them on for evening shows," says Hora.

The Bla Bla Cafe, one of the more popular spots in the area, featured for three years Al Jarreau. Hora boasts that Peter Allen among others also started there.

The club has an entertainment charge of \$2.50, which the acts collect as their performing fees. There is a \$1.50 minimum charge which goes to the house.

Bunky's a 10-month old Madison, Wis., showcase facility seating 250, has reportedly turned into one of the town's top showplaces, not only offering new talent but major acts such as Noel Pointer, Mose Allison, Stanley Turrentine, Eddie Harris and

Thad Jones/Mel Lewis. It also offers country and r&b acts such as Vasser Clements and Tower Of Power. Also, there's the blues with acts like John Lee Hooker.

New acts generally come to the club through recommendations, booking agents and the owner Jimmy Capedona goes to hear groups at other clubs. New acts going into Bunky's make anywhere from \$300-\$600 nightly, according to Daniel Faust, the club's advertising director.

For new wave acts the top showcase clubs could easily be New York's CBGB's and L.A.'s Whiskey. CBGB's had audition showcases Monday nights. Because it is the top new wave club in the city, many new acts with record contracts see it as a place where they may be reviewed by the press.

CBGB's owner Hilley Kristal says he does not put much faith in cassettes. He prefers talking to the act to see what ideas it has before putting it up for an audition. During an audi-

tion night, when admission is \$2, as many as six acts may audition.

An act emerging from a successful audition may be asked to come back to open (or even headline) for one night when it can earn a percentage of the door, which can go up to \$5 a head for a "major" act.

Max's Kansas City, which was a New York new wave club even before there was new wave music, does not do showcases as such, but deference, who does the club's bookings, says that periodically when the club is excited about an act playing there, she will call up various labels to invite someone to see the performer.

Max's has two different acts playing almost nightly, except on weekends and with out-of-town acts which play for two nights. The room seats 300.

Unless it's a name act, the various performers play for the door. Admission is \$3 during the week and \$5 on weekends. Bands are chosen via tapes submitted or are auditioned while playing other clubs.

L.A.'s Whiskey deals with the acts and independent new wave record companies, says Michele Myer, booking agent for the club.

According to Myer, the new wave groups at the 15-year old Whiskey usually tour the new wave circuit including CBGB's, the Hot Club in Philadelphia, Agora in Cleveland and others.

The Whiskey pays its acts union scale against a percentage, says Myer. If it's a major group such as the Ramones the fee is increased.

Union scale for one night Sunday through Thursday is \$55 for the group leader and \$37 for the sidemen. On Friday and Saturday the leader collects \$60 with sidemen getting \$40.

Bogart's in Cincinnati has a unique niche among the greater Cincinnati nightclubs. It's the only club in town showcasing new talent regularly at the 350-seat facility.

The four-year old club has been in

(Continued on page 65)

## 2nd Festival At Colorado Venue

TELLURIDE, Colo.—The second annual Telluride Jazz Festival is set for Aug. 26-27 featuring blues and jazz performers including Betty Carter, the L.A. Four, McCoy Tyner sextet, Matrix IX, Stan Getz quintet, Pat Metheny quartet, Phil Woods quartet, Carol Sloan, Buddy Rich & orchestra and Chick Corea & Gary Burton duo.

Musicians will play at an altitude higher than 5,500 feet.

The blues portion will offer John Lee Hooker, Lightnin' Hopkins, Mighty Joe Young and Willie Dixon.

Advanced tickets are \$30 for the three days. Tickets for individual shows will be available at a later date. For ticket information write to Telluride Jazz Festival, P.O. Box 336, Telluride, Colo. 81435. Call (303) 728-4204.



Billboard photo by Chuck Pulin  
TAYLOR & HALL—James Taylor puts his arm around his friend John Hall after Hall's show at the Bottom Line in New York recently.

## Youth Pitch At Jersey's Major Park

JACKSON TOWNSHIP, N.J.—Great Adventure, the giant theme amusement park now operated for the first time by the Dallas-based Six Flags, is making a heavy pitch to the youth market with a series of rock, pop and disco concerts offered under a separate admission plan. Musical attractions presented in previous summers were mostly country and geared to the park's daytime family trade.

A season's pass sells for \$24.95, with admission for the early evening hours also allowing enjoyment of the park's amusement rides. The concert season kicked off Saturday (13) with Natalie Cole, followed by Chic and Meco. Daytime single admission is \$11.50.

Lineup for June is set, kicking off with Wolfman Jack, Southside Johnny & the Asbury Jukes, Johnny's Dance Band (2), the Spinners (9), Bachman-Turner Overdrive (16), Andy Gibb (23), and the Trammps (30). July dates are being cleared for England Dan & John Ford Coley, and Crystal Gayle.

As an added incentive, the \$24.95 tickets were being sold in advance of Natalie Cole's opening at a \$5 discount through the A&P supermarket chain throughout a five-state area including metropolitan New York, New Jersey, Southeastern Pennsylvania, Southwest Connecticut and Northern Delaware.

## Forest Says Acts' Debts Recoverable

LOS ANGELES—Concert promoter/artist manager/tv producer David Forest, a bankruptcy petitioner, assured Federal Judge John Bergener here Tuesday (9) at the first creditors' meeting that loans he made in the past to Joe Cocker and Eric Carmen were absolutely recoverable and obligations that were not disputed by these artists in any way.

Forest termed both "totally solvent" and virtually validated their repayment of loans he made them. Cocker and Carmen were mistakenly identified as debtors of Forest and firms he was doing business as such as: David Forest Music, David Forest Co. Ltd. Business Management, Fun Television Productions, Fun Productions Tour Direction and Rock 'n' Fun Associates (Billboard, May 13, 1978).

Judge Bergener continued the opening creditors' meeting to June 13 at 2 p.m. in his court. But before the meeting ended, court-appointed receiver Donald W. Henry, questioning Forest, was told that Forest expects cash flow from sources like 4 Star Productions, which has global distribution rights on an Alice Cooper tv special produced by Forest. "Sixty-five percent of every dollar that comes in goes to Fun Productions," Forest said regarding the distribution deal. In another deal, Forest explained that he is awaiting a cash settlement over a contract with Mickey Thomas and that he expects a return from moneys received by Thomas for his next two albums.

Forest told the court that he expected \$6,200 in federal tax refund and \$1,600 refund on his California 1977 state return.

Forest holds little hope of obtaining the \$12,743 owed him by Liberty

Ticket Agency, which went into Chapter XI bankruptcy proceedings about six months ago. Liberty was inaccurately identified, too, as a creditor in last week's story.

Forest's bankruptcy dossier shows he earned \$25,000 the last 12 months he was paid. For three months prior to the April 4 petition filing, he received no wages.

Cocker is shown as owing the petitioner \$4,897.34, while Carmen owes \$1,836.44. The petition shows cumulative indebtedness of \$2,560,211 with assets of \$162,908. Roslyn Karz is listed among creditors owed \$1,735,000, being involved in a personal injury action in Santa Monica, Calif., Superior Court.

## N.Y. Sets Busy Spate Of Outdoor Summer Concerts

By ROMAN KOZAK

NEW YORK—Summer looks to be a busy time here for live acts in outdoor venues, with concerts promised both for Central Park in Manhattan and Belmont Park race track in Queens.

While details have not yet been worked out, the office of Ron Delsner, promoter of last year's Dr Pepper Music Festival, promises "there will be a park this year." After New York's new park commissioner, Gordon Davis, cancelled a food festival in the park, citing environmental problems, there was doubt about the status of the music festival.

However, a spokesperson at the Parks Commission says "the music people are cleaner than the food people. They clean up afterwards," indicating that the park will welcome a music festival again this year.

So far there has been no announcement on what acts will play in the park this year. Among those rumored are Chicago, Meat Loaf and Chuck Mangione.

Promoters of the Belmont concerts are Al Teller and Richard Flanzer, with the facility supplied by the New York Racing Assn.

The sunset series is expected to begin May 27. Some acts rumored to play at the track include Kris Kristofferson, Glen Campbell, and a Salsa night.

According to sources there will be one admission to both the races and the subsequent concerts. There were concerts at the track last summer, but they were not regularly scheduled, and began at noon, before the races were run.

Indoor too, it will be a busy summer. Scheduled for Madison Square Garden are Kansas (June 29), Bob Marley (June 17), Crosby, Stills & Nash (July 22) and Genesis (July 29). Also expected at the Garden are Black Sabbath and Bruce Springsteen.

Coming to Nassau Coliseum are Springsteen June 3 and Jefferson Starship June 9-10. Some acts that may come to New York in the summer, though no dates have been confirmed, include the Who, the Eagles, Foreigner, ELO, and the Rolling Stones.

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## Berndt Adds Dinner/Show Minn. Venue

LOS ANGELES—Carl Berndt, operator of probably the largest dinner/concert club in Wisconsin, Carlton West in Green Bay, adds a second such club, even larger, this coming August in Bloomington, Minn., a Minneapolis suburb.

Carlton Bloomington will be a 2,300-seat concert facility and a 1,700-seat dinner-show venue. Carlton West holds 600 for dinner and 1,000 for cocktails. Like its Wisconsin counterpart opened May 1977, the Minnesota club will work primarily recording acts and comedians. Berndt is dickering with Frank Sinatra for the Bloomington opening.

Berndt intends to use the same operational policy in Bloomington as he does in Green Bay. Acts are signed to work Friday through Sunday weekends, with Monday dark, and then Tuesday through Saturday following.

(Continued on page 65)

## Bachman's 'Survivor'

By ED HARRISON

LOS ANGELES—Following 10 years with the Guess Who and six years with Bachman-Turner Overdrive, resulting in reported sales of some 20 million records, Randy Bachman is taking an active role in establishing his solo career.

Unlike most artists who leave the marketing and promotion to the label, Bachman has personally involved himself with getting his solo debut on Polydor, "Survivor" off the ground.

So involved that Bachman and his business manager Graeme Waymark devised the label's marketing strategy. On Bachman's suggestion, Polydor shipped "Survivor" with copies of "The Best Of The Guess Who" and "The Best Of B.T.O." (both on other labels).

The elaborate promotional kit included two photos, biography, discography, Bachman's awards and achievements, along with the introduction "We'd like to introduce you to someone you've known a long time," which was followed with listings of his most memorable songs with the Guess Who and B.T.O.

"I was hoping Polydor would ship 500 but instead they shipped about 7,000 which still wasn't enough," says Bachman. The kits were sent to press, radio and promoters. The kit became so popular that Polydor needed a second printing to accommodate the demand.

"I can't believe that record companies and advertising agencies can come up with effective gimmick after gimmick," states Bachman.

In addition Bachman attended listening parties in Seattle, Cleveland, Detroit, Chicago, Toronto and Montreal, meeting with press, radio and retailers.

"We played the album and asked for their input. Heilicher and Pickwick people were there and we asked what they liked about it. I believe in input. I felt it was more valuable than doing concerts because I was



Randy Bachman: A rock'n'roll survivor.

able to sit down and explain what the album was all about," says Bachman.

"Packaging the album with the other two albums gives radio people a hook. They can play 'These Eyes,' go into 'Takin' Care Of Business' and then go into a new song."

According to Bachman, the "Survivor" album is a concept LP, a personal view of rock'n'roll over the last 15 years. "It's about the ups and downs in one's career and life," he says. "It's almost like an audiovisual album. Between the songs I felt a need for written explanations to tie the songs together because the lyrics weren't enough."

Interestingly enough, Bachman says the title of the album was originally "One Hand Clapping" until Peter Frampton heard it and said "that's my story" and suggested "Survivor" as the title.

Another supporter, Steve Miller, whom Bachman met in Vancouver, heard a demo of the album and thought so highly of it he had his booking agent Howard Rose pick up Bachman's booking dates. As a result he will open for Miller on a number of summer stadium dates.

## Apollo Theatre Reopening Marred By Sound Snafus

NEW YORK—It was a big night in Harlem May 5 as the newly renovated Apollo Theatre reopened with Ralph MacDonald, a local boy from 117th Street and Lenox Avenue, treating a full house to an incredible evening of music. The night was marred by technical and organizational snafus.

The show started 50 minutes late as the crowd was let in slowly by theatre personnel that seemed unprepared. For the first time in more than 20 years the Apollo offered reserved seating and it took a while for the patrons to find their seats. Among those on hand for the event were Knicks coach Willis Reed, television personalities Esther Rolle, Ralph Carter and Gilda Radner and recording stars Paul Simon, Art Garfunkel and Betty Wright.

The show started at 8:50 p.m. without the now famous call, "It's starttime at the Apollo Theatre." MacDonald and his group opened with a jumpy arrangement of "Where Is The Love," which featured inspired playing by Belgian harmonica player Toots Thielman.

Problems began with the second number, "Sound Of The Drums," when, in the middle of a torrid tenor sax solo by Michael Brecker, the sound system began to act up. Most of Brecker's works went for naught as did the fine vocals of Gwen Guthrie, who could hardly be heard on two other MacDonald compositions, "Trade Winds," and "Will You Still Be Here Tomorrow?"

Though the sound got no better the visual portion was greatly improved with the eighth song, "Calypso Breakdown" when eight rather large and attractive female dancers joined the band onstage.

Following "Calypso Breakdown" there was a 45-minute intermission as the sound system was worked on and the audience socialized. The second half of the show got under-

way with a salsa rendering of "Mister Magic," featuring some spectacular work by Fania All Star timbalero Nicky Marrero.

MacDonald next brought out Bobbi Humphrey, the flutist and vocalist who has just released a new MacDonald produced album. The first number was one of the show's low points as it featured Humphrey's singing. But the second song, "Homemade Jam," was a highlight as the diminutive Humphrey picked up her flute and traded licks with Tom Scott, who was playing lyricist.

MacDonald next brought to the stage a three-woman, four-man group from South Africa called the Soweto Singers, who dazzled the crowd with their act.

After four numbers from the South Africans and one number from the Bamboo Steel Band, MacDonald brought the show to a close with his ambitious opus "The Path," which featured almost everyone who had performed that evening. By 11:55, when the show ended the stage was filled with 40 performers, who were, like their leader, competent, professional and entertaining. Among those who impressed throughout the evening were guitarist Eric Gale, bassist Chuck Rainey, drummer Rick Marotta and clarinetist Clinton Thobourne.

ROBERT FORD

## Videotape In Club

NEW YORK—Uncle Lulu's, one of the newest showcase venues for various style acts here, has added a color videotape system, allowing acts to be taped live for demo purposes. Talent coordinator Jonathan Holtzman says acts can use the system provided they pick up the cost of the half-inch video tape.

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# Showcase Club Potential Outweighs Low Talent Pay

• Continued from page 63

the concert business for the past two and a half years, according to Jayme Beckelheimer, general manager.

Al Porkolab, owner of the club, selects the acts, scheduling two shows nightly. Both labels and acts contact the club for bookings, says Beckelheimer.

Contributing to this article were Sara Lane and Ken Williams.

"When a record company comes to us with an unknown act often we will schedule a free concert. We print up the tickets and give them out free. Free concerts are 99% subsidized by the labels, says Beckelheimer.

At free to the public concerts the top fee given to an unknown act is \$100. The label makes up the difference. Some of the groups include Meat Loaf, Jay Ferguson, Eddie Money, Pez Band, NRBQ, Mother's Finest, Cheap Tricks, Blondie Chaplin, Graham Parker, Tim Moore and Pez Band.

"For a new group not being sponsored by a record company, we pay anywhere from \$100-\$3,000. It varies according to the relative worth of the act.

"We try to cover our expenses. Specifically, we pay between \$250 and \$750 plus a percentage of the gross after taxes," says Beckelheimer.

The South Florida and Miami area has never been noted as an area which supports its local talent or

even as an area where new talent may be broken.

Major hotels provide entertainment for their guests and feature local singers once or twice weekly. But

the lethargy of the elderly Miami Beach audience is hardly conducive to a young upcoming act.

For the most part, the singers and comedians who take part in these

shows are collecting about \$60 a performance.

Miami has had a few showcase clubs but was unsuccessful—the Swinger Lounge made a stab at

showcasing new talent as well as Rollo's near the Univ. of Miami.

Additional information on showcase clubs will be published in the May 27 Billboard.

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### N.J. Shows Up At Morris Stage

NEW YORK—Bookings are up for the coming months, reports the 1,350-seat Morris (N.J.) Stage, beginning with a Wednesday (10) appearance by Bonnie Bramlett and Pure Prairie League.

Among the coming attractions is a special Saturday (13) "thank you" concert marking a successful first year for the venue. Tickets are priced at \$1.99 for reserved seats. Featured is Irish rock group Horslips. Ellen McIlwaine opens.

House policy is to mix jazz, folk, rock and pop acts. Buddy Morrow and the Tommy Dorsey Orchestra come in Friday (19) as part of a big band series. Michael Murphy and Jonathan Edwards come in May 25.

Tickets are scaled \$7.95-\$8.95 except for the Horslips concert.

### Berndt's Minn. Venue

• Continued from page 64

The dinner show, scaled from \$11.50 to \$13.50, operates with a 6:30 p.m. dinner and a show following closing about 9:30 p.m. A cocktails-only show, for which admission is \$6 to \$8, follows at 10 p.m. Drinks are extra at both nightly showings.

So far, Dionne Warwick has been booked to work both places consecutively by Berndt. Both rooms also can be utilized to stage concerts only.

Ben Arden, for years a Chicago location house bandleader, works Green Bay dates for Berndt and will also baton the Bloomington shows. Berndt will book dates so that an act will work shows consecutively either in Wisconsin or Minnesota.

Carlton West operates a 600-capacity disco. Plans call for Carlton Bloomington to have even a larger and more opulent disco.

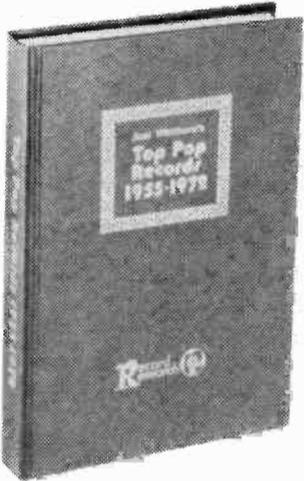
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MAY 20, 1978, BILLBOARD

# Talent

## RANDAZZO CHOSEN

# U.S. Producer For Gigoiola Cinquetti

By JEAN WILLIAMS

LOS ANGELES—Teddy Randazzo joins the growing list of American producers working with foreign acts. He was recently tapped by CGD (Sugar Music) in Italy to produce singer Gigoiola Cinquetti.

Randazzo, with an impressive list of credits, including writing for and/or producing Frank Sinatra, Mannhattans, Don Costa, Steve Lawrence & Eydie Gorme, Little Anthony & the Imperials and others, wrapped up Cinquetti's single "When You Lose What You Love" in Los Angeles recently.

The song was written by Tony Renys, who also wrote "Quando Quando" with lyrics by Norman Gimbel, who penned Roberta Flack's "Killing Me Softly." The disk will be distributed by CBS Records worldwide.

This marks a first for both Randazzo and Cinquetti—Randazzo has never produced a foreign artist and Cinquetti has never sung in English. This is also CGD's first U.S. release.

"When You Lose What You Love" is a mellow disco-oriented tune which will probably be released to coincide with Cinquetti's U.S., Canadian and South American tour, which began last week.

Randazzo maintains that producing a foreign artist is not difficult providing the producer understands the artist and its music. Randazzo speaks fluent Italian.

"When you're aiming for the American market, the only difference in producing a foreign artist than an American artist is—in Gigoiola's case—I had to get her to try

to pronounce English closer to the way Americans speak.

"She was into an accented situation and I had to work with her so she could get the accent and emotion right," says Randazzo.

He notes that with this artist he was ahead of the game because he enjoys Italian music and has known the people involved with Cinquetti for some time. "I love the kind of music that comes from Italy and it's never been exploited here in the right way.

"Everybody told me it was a thousand to one shot and I couldn't make it happen because it's never happened before. But I know that it should happen. We have everything to work with to come up with a hit—there's an excellent song and the music is great, coupled with her voice.

"She is already a major international star who sells a lot of records in Japan, throughout the European market plus South America. She is a potential heavyweight for the U.S. market." He adds that instrumentation on the single is contemporary and geared to the U.S. market.

Other American producers who have worked with foreign acts in the past six months are Freddie Perren, who produced Demis Roussos of Greece for Grand Slam Productions, and Steve Barri and Jay Graydon, who produced Maggie MacNeal of Holland for Warner Bros. Records.

Randazzo's future plans calls for producing an LP with Cinquetti.

# Signings

The Dickies, a new wave act to A&M Records with a 10 inch white vinyl EP already released. An LP is set to follow later this year. . . . Salsa Picante Records takes on the Coasters with an LP to be released shortly. The group is produced by Coaster member Billy Gene Richards. . . . Frank Biner, former songwriter/performer with Tower of Power and Diana Benedict also writer/performer to Dreampower for representation. Dreampower is an entertainment corporation specializing in music and film production plus promotion and personal management.

Boston rock band Fox Pass to Diversified Musical Enterprises, Inc. for management and representation. . . . Singer Robin Blair to Metz-Rapp Management.

Bobby Braddock and Curley Putnam renew affiliation contracts with BMI. . . . Sonny Throckmorton to ASCAP and will now be writing for Cross Keys Publishing Co. . . . Kenny O'Dell to Capricorn Records. . . . Cooper Bros., a seven-piece band from Ottawa, Canada, also to Capricorn. Debut LP titled after the group will ship

Monday (15). . . . Dobie Gray to Sound Seventy Management. . . . Karen Wheeler to Capitol Records. . . . Brian Collins to RCA. . . . Jerry Wallace re-signs with Universal Management. . . . Max Brown to Door Knob Records. . . . Richard Tillis to Roger Talent Ent's. for management. . . . Jim Hill to SESAC. . . . Lee Anthony to Allied Artists Records. . . . Jonathan Hrin to ECS Records. . . . Valerie Hughes to Universal Records.

Ray Price to the Jim Halsey Co., Inc. for management and booking. . . . Sean Nielsen to Buddy Lee Attractions, Inc. for bookings. . . . Jerry Vann to Gator Music. . . . Len Mink to Tempo Records for recording, publishing and world-wide distribution. . . . Bennie Triplett to Canaanland Music. . . . Billy Walker to Scorpion Records. . . . Del Reeves to Buddy Lee Attractions, Inc. for booking. . . . The LeGardes to Raindrop Records. . . . Eddie Sea to Little David Music. . . . DeWayne Orrender to Nu-Trail Records. . . . Roger Bowling, 1977 songwriter of the year for "Lucille," to Louisiana Hayride Records with an extended recording contract.

# Talent Talk

It was a busy week for celebrity watching. Diane Keaton, Warren Beatty, Art Garfunkel, Billy Joel, Al Pacino, Harvey Keitel, Dick Cavett, Clive Davis, Walter Yetnikoff, Steve Ross, Joe Smith, Rick Derringer and others were seen in the audiences at Carly Simon's performances at the Bottom Line.

The Eagles beat the Rolling Stone Gonzos 15-8 in their softball "grudge match" at USC's De-deaux Field in Los Angeles Sunday (7). The score was tied 3-3 at the top of the third inning, but had swollen to a 15-3 Eagles lead by the bottom of the sixth. In the game the critics out-hit the musicians 19-15, but committed more errors 5-2.

Joe Smith, E/A chairman, got in lots of digs at both teams in his Rickles-ish play-by-play. A highlight came early when he asked the crowd

to stand "for the playing of our national anthem." With the 5,000 spectators standing at attention, the track of "Life In The Fast Lane" came blaring over the speakers.

Joni Mitchell, Daryl Hall, Stephen Bishop, Karla Bonoff, Mary Kay Place, Chevy Chase and Donald Fagen of Steely Dan were in the audience. Linda Ronstadt, though invited, didn't show. California Gov. Jerry Brown was supposed to throw out the first ball, but arrived after the first inning. Quipped Smith, "Now could the Bee Gees have gotten the governor out?"

Peter Cetera of Chicago ("that sissy group," joked Smith) was on the Eagles team; Jack Ford, the former president's son, backed up the Gonzos. His less-than-stellar performance was easily rationalized by Smith. . . . "The Fords have always been known as golfers & skiers."

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>* DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	FOGHAT/OUTLAWS/HOUNDS—Sunshine Promotions, Freedom Hall, Louisville, Ky., May 5	19,400	\$7.50-\$8.50	\$145,695*
2	ALICE COOPER/JAY FERGUSON—Belkin Prod., Col., Cleveland, Ohio, May 5	15,780	\$8-\$9	\$128,582
3	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Indianapolis, Ind., May 1 (2)	15,800	\$7-\$8	\$123,481*
4	ALICE COOPER/BTO—Sunshine Prom./Celebration Prod., Market Square Arena, Indianapolis, Ind., May 7	16,000	\$7-\$8	\$113,493*
5	ALICE COOPER/CHARLIE—Contemporary Prod., Checkerdome, St. Louis, Mo., May 2	12,177	\$6.50-\$8.50	\$98,344*
6	AEROSMITH/MAHAGONY RUSH—Entam, Col., Greensboro, N.C., May 5	12,714	\$7-\$8	\$93,669
7	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Civic Center, Providence, R.I., May 6	10,064	\$7.50-\$8.50	\$81,158*
8	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Convention Center, Niagara Falls, N.Y., May 3	10,301	\$7-\$8	\$78,153*
9	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Scope, Norfolk, Va., May 7	9,427	\$6.50-\$8.50	\$73,365*
10	JOHN DENVER—Concerts West, Convention Center, Pine Bluff, Ark., May 3	8,111	\$5-\$10	\$72,050*
11	ALICE COOPER/JAY FERGUSON—Belkin Prod., Univ. Of Dayton Arena, Dayton, Ohio, May 4	9,845	\$6.50-\$7.50	\$65,996*
12	BTO/ALVIN LEE & TEN YEARS LATER—Brass Ring Prod., Cobo Arena, Detroit, Mich., May 3	6,646	\$7.50-\$8.50	\$65,411
13	WAR/ROY AYERS & UBIQUITY/BT EXPRESS—Stellar Prod., Commonwealth Convention Center, Louisville, Ky., May 7	8,250	\$7-\$8	\$61,379*
14	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Univ. Of Dayton Arena, Dayton, Ohio, May 2	7,373	\$7-\$8	\$57,573*
15	REO SPEEDWAGON/BLACK OAK/NO DICE—Fantasma Prod., Sportatorium, Hollywood, Fla., May 6	8,631	\$6-\$7	\$56,288
16	ANGEL/HEAD EAST/GODZ—Wolf & Rissmiller, Arena, Long Beach, Ca., May 6	7,344	\$5.50-\$7.50	\$54,742
17	BOB SEGER & THE SILVER BULLET BAND/SWEET—Pace Concerts/Luis Messina/Concert Company, Centreplex, Baton Rouge, La., May 4	7,205	\$7.50	\$54,038
18	GRATEFUL DEAD—Monarch Entertainment, RPI, Troy, N.Y., May 7	7,000	\$6.50-\$7.50	\$45,500*
<b>Auditoriums (Under 6,000)</b>				
1	GEORGE BENSON—Ron Delsener, Belasco The., New York, N.Y., May 3-7 (8)	7,384	\$10-\$15	\$96,096*
2	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Jai Alai, Hartford, Conn., May 4 (2)	9,100	\$8.50	\$77,460*
3	GRATEFUL DEAD—Monarch Entertainment, Dartmouth College, Hanover, N.H., May 5	5,958	\$8-\$12	\$67,496*
4	ELVIS COSTELLO/MINK DEVILLE/NICK LOWE—Ron Delsener, Palladium, N.Y., May 6 (2)	6,774	\$7.50-\$8.50	\$54,000*
5	GORDON LIGHTFOOT/LIONA BOYD—Ross, Todd & Assoc., Music Hall, Cincinnati, Ohio, May 7 (2)	6,972	\$6.50-\$7.50	\$49,624
6	STEVE MARTIN/STEVE GOODMAN—Artists Consultants, Broome County Arena, Binghamton, N.Y., May 5	5,883	\$6.50-\$8.50	\$47,768*
7	WILIE NELSON/EMMYLOU HARRIS—Alex Cooley Inc., Aud., West Palm Beach, Fla., May 4	5,895	\$7.50-\$8.50	\$43,432*
8	GRATEFUL DEAD—Monarch Entertainment, Univ. Of Vermont, Burlington, Vt., May 6	4,100	\$8-\$11	\$42,760*
9	BOB SEGER & THE SILVER BULLET BAND/SWEET—Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., May 3	5,143	\$6.50-\$7.50	\$35,611*
10	BTO/ALVIN LEE & TEN YEARS LATER—Brass Ring Prod., IMA, Flint, Mich., May 2	4,729	\$6.50-\$7.50	\$34,741
11	CHARLIE DANIELS BAND/HENRY GROSS—Cross Country Concert Corp., Palace The., Waterbury, Conn., May 6	3,800	\$7.50	\$29,250*
12	AL DIMEOLA/JOHN MILES—Ron Delsener, Palladium, New York, N.Y., May 5	3,387	\$7.50-\$8.50	\$27,000*
13	LITTLE FEAT—Mid-South Concerts, Aud., Memphis, Tenn., May 6	3,954	\$6.50	\$25,701
14	RENAISSANCE/AL DIMEOLA—Don Law Co., Music Hall, Boston, Mass., May 6	3,400	\$6.50-\$7.50	\$25,343
15	OUTLAWS/38 SPECIAL/STANKY BROWN—Pace Concerts/Louis Messina, Music Hall, Houston, Tex., May 1	2,956	\$6.50-\$7.50	\$21,467*
16	RENAISSANCE/BILL LAMB—Monarch Entertainment, Aud. The., Rochester, N.Y., May 3	2,574	\$7-\$8	\$19,662*
17	CHARLIE DANIELS BAND/HENRY PAUL/NRBQ—Wayne Bonds, Mid-Hudson Civic Center, Poughkeepsie, N.Y., May 2	2,426	\$6.50-\$7.50	\$19,370
18	BONNIE RAITT/LEON REDBONE—Cross Country Concert Corp., Woolsey Hall, New Haven, Conn., May 2	2,500	\$7.50	\$18,810*
19	ELVIS COSTELLO/MINK DEVILLE/NICK LOWE—Monarch Entertainment, Capitol The., Passaic, N.J., May 5	2,434	\$6.50-\$7.50	\$18,058

## Talent In Action

CARLY SIMON  
DAVID SPINOZZA  
*Bottom Line, New York*

When it's 43 degrees and raining, few performers can draw four-hour lines for standing room. But if it's Carly Simon's first tour in six years, the crowds will come out.

And Simon was ready to deliver the performance they wanted May 4, at the late show. Beginning with "Anticipation," Simon stopped between her nearly 10 songs to chat with the audience, the first few rows of which were lighted for that purpose.

One of the few artists who can actually deliver something other than mindless chatter between selections, Simon quickly established a good rapport with the fans during her more than an hour-long set. While a hometown crowd certainly helped, her genuine good humor punctuated by the throwing of strawberries and chocolate kisses to the audience was appreciated.

With appropriate cheers and applause following "No Secrets," "You Belong To Me," "De Bat (Fly In Me Face)," and her latest hit, "Nobody Does It Better," something happened which wasn't appreciated. Simon exited the stage to allow her piano player, David Mernit, to sing and play one of his own compositions, which did not go over well.

Of course, following that with husband James Taylor singing "Up on the Roof" helped to make amends.

When Taylor left the stage, Simon returned to sing one of his compositions, "One Man Woman," and followed that with the slow "Haunting" for a nice segue into "You're So Vain."

After "It Keeps Me Running," which ended the set, Simon and Taylor answered the request most often screamed out and came back to do "Mockingbird." The performance provided an interesting contrast with the elegant Simon in a long satin dress next to Taylor in LaCoste shirt and ripped jeans.

A second encore with Simon doing "Good Night Irene" to the band concluded the concert at 3 a.m. It was still 43 degrees and raining, but the standees seemed to have gotten what they came for.

Backing Simon was the six-member group headed by David Spinozza, and named after himself. As a backup group it was fine, particularly with Steve Gadd on drums. But for its solo opening set its selections were too loud and not interesting "electric jazz." **ROBERT ROTH**

GEORGE BENSON  
*Belasco Theater, New York*

In keeping with his current single, "On Broadway," Benson passed over more traditional concert halls to do his New York dates in this tiny theatre that has in the past presented such theatrical history as "Oh, Calcutta." But despite the change of venue Benson deviated little from his standard concert routine on May 3.

The show got off to a ragged start as the band took awhile to get acclimated to its new surroundings. But by the last two numbers of the 10-song, one-hour first half of the show, Benson and his five-piece group had caught its stride.

After a 30-minute intermission, Benson introduced Earl Klugh, an impressive young guitarist who enraptured the full-house with a beautiful solo number. Benson and his band returned to join Klugh in a tentative rendition of Neil Sedaka's "Laughter In The Rain." Klugh exited and Benson ran through the last five songs of his program in fine form. Excellent solos were turned in by pianist Jorge Dalto, one of the most underrated young musicians around. Also impressive were drummer Hugh Moran and rhythm guitarist Phil Upchurch.

Highlights of the 45-minute second half of the show included a particularly strong version of "Breezin'," and "On Broadway," the aforementioned single that drove the house to a frenzy.

Benson still lacks the ease and confidence that one would expect from a showman who has achieved his level of success. **ROBERT FORD JR.**

HERB ALPERT &  
HUGH MASEKELA  
*Bottom Line, New York*

This band mixing jazz with African, Latin and Caribbean influences made a stop on its 12-city tour and served up a seven-song sample to a crowded room here on April 29.

Although nine musicians actually performed, it is Alpert on trumpet, Masekela on flugelhorn and Jonas Gwangwa on trombone who were the backbone of the performance.

Opening with "Skokiaan," from the debut album, the band followed with three tunes written by the South African Gwangwa, "Shebeen," "Shame The Devil" and "Foreign Natives," all sounding with the musical influences of his and cousin Masekela's home. On all these selections, the horn playing by all three was technically well executed. It was unfortunate that someone decided to amplify the horns, which made any duet by Alpert and Masekela come out at an ear splitting level in the small venue.

For the next two songs in the hour-long set "People Make The World Go Round" (dedicated to producer Thom Bell) and "Grazin' In The Grass" (Masekela's biggest solo hit), the sound and playing were fine. The encore demanded by the audience was "Lobo," another song from the "Horizon" LP, which was unfortunately plagued by the same sonic problem.

**ROBERT ROTH**GARLAND JEFFREYS  
DIRK HAMILTON  
*Roxy, Los Angeles*

One of the most dynamic of performers, Jeffreys' 90-minute, 14-song set May 1 was high powered energy from start to finish. The diminutive New York songwriter, decked out in his traditional black shirt, white scarf and hat, pranced around the stage all night as if he was psyching himself and the audience. The more Jeffreys moved the more intense his music got.

Tim Cappella's opening sax solo lead into a powerful rendition of Jeffreys' socio-political masterpiece "Spanish Town" from his "Ghost Writer" LP. Jeffreys alternated tunes from his two A&M albums the remainder of the way, the newest being "One-Eyed Jack."

When a photographer snapped a shot of Jeffreys following his robust "Cool Down Boy," he responded with a Steve Martin-type camera bit of his own and took the photographer's picture.

Dedicated to all those who left New York, Jeffreys gave a sensitive performance of the lush ballad "New York Skyline," that featured another sax solo by Cappella.

Following "Reelin'," which he sings with Phoebe Snow on the album and "Scream In The Night," Jeffreys responded with his classic rocker "Wild In The Streets." For this tune he donned a pair of shades and cut loose with his most energized vocals that conveyed the power and intensity of a hot summer in the streets of New York.

Other highlights were "She Didn't Lie," and a closing reprise of "Spanish Town." Jeffreys returned for two encores of "35 M.M. Dreams" and "No Woman, No Cry."

In addition to Jeffreys' enthusiastic performing approach, the show was successful because of his excellent backing band which included three members of Orleans—Jerry Mairado on drums, Lance Hoppin on bass and Larry Hoppin on keyboards and guitar. David Brown was superb as lead guitarist.

Elektra/Asylum's Dirk Hamilton opened the show with a rhythmic 45-minute set of about eight songs that showcased Hamilton's songwriting. Alternating between electric and acoustic guitar and backed by a drummer, bassist and lead guitarist, the band served up some tight, high powered rock.

In instances he sounded a bit like Van Morrison and in other instances he had a stage manner reminiscent of Joe Cocker with his jerky hand motions. Hamilton's writing appears to be his strongest asset, as he performed tunes from his newest LP "Meet Me At The Crux."

**ED HARRISON**ETTA JAMES  
*Horseshoe Tavern, Toronto*

This was an unusual date for one of the finest living blues shouters still to be making records. Coming in from Detroit, where she had played to a mostly black audience, James and her seven-piece band, plus female backup singer, found a loyal, enthusiastic salt and pepper crowd awaiting her opening May 8 at the 550-seat club.

Opening the two one-hour sets for her was the hot buttered Etta James Foundation Inc., comprised of three horn players, drums, bass, guitar and keyboards.

Bringing the audience to boiling point, the gigantic frame of James appeared onstage and, for many, it was like a *deja vu* from the Janis Joplin days.

Actively promoting her Jerry Wexler-produced Warner Bros. LP, "Deep In The Night," the lady demolished the crowd with wailing versions of "Piece Of My Heart," "Lovesick Blues" and she wrestled with an emotional-plus rendition on Alice Cooper's "Only Women Bleed." The most

brilliant performance of all that she was to give in her 15-song set, however, was "Blind Girl."

One could say many things about this great woman of song, but the feeling of the first night was best summed up by a paying customer who walked out the door after midnight and said to his date, "I haven't seen a show like that in years." It was so true, and the irony of it all was that she suffered through the whole night with a raging toothache. What could it be like when she's really on?

**DAVID FARRELL**

## PAUL HORN

*Civic Auditorium, Los Angeles*

Virtuoso flautist Horn presented a memorable contrast in moods in his May 1, 90-minute set.

The first half was a mesmerizing multi-media delight as he shared previous solo musical experiences by way of slides and films while adding live flute to tapes of previous LPs. The second half was topnotch, progressive jazz rock.

He opened with a tranquil flute solo and began the first of lengthy conversations with the audience explaining the show. His easygoing, sincere stage presence was immediate.

The first experience was a recording he had made inside the Taj Mahal in India almost 10 years ago. On a huge screen was projected color slides of both the inside and outside of the sacred edifice.

The unique acoustic properties of the building made the notes seem to hang in suspended animation and Horn's live flute created a dazzling audio effect.

Next were film and slides of Orca whales depicting scenes of Horn playing flute to them. Again he added live flute as he played against the recorded sound of the whales.

The third experience was a recording Horn made several years back inside the central chamber of the Great Pyramid of Gizeh, Egypt. Again he provided live flute against the unique tonal quality of the recording as the screen reflected slides of the Pyramid site.

Interspersed throughout was Horn's narrative relating to all the experiences.

Prior to intermission, he also played a Claude Debussy piece written expressly for flute. And like the first half of the set's tone, the composition was controlled, classical, tranquil and hypnotic.

But after the 15-minute break the pace changed dramatically. Gone was the screen and joining Horn onstage were 12 musicians he calls the Dream Machine who backed him on his current Mushroom Records album called "Dream Machine."

Included was a five-piece brass section, drummer, percussionist, bassist, rhythm guitarist, two keyboardists and synthesizer player—some of L.A.'s best session players.

Played were all the six tunes on the LP including "Witch Doctor," "Veracruz," "Undercurrents," "Dream Machine" and "The Juggler." All were standout jazz rock excursions running a gamut of musical phrasing and rhythms which the crowd responded to overwhelmingly.

Horn's fast-paced, spellbinding flute was at the forefront but the well-honed troupe added a full-bodied, organic feel. The rare experience was not unlike being inside a recording studio.

The crowd demanded an encore with Horn and troupe re-doing "Witch Doctor."

**JIM McCULLAUGH**

## IAN DURY

*Bottom Line, New York*

Dury is a rock'n'roll oddity, but watching him on the Bottom Line stage May 2, one felt a measure of affection for this game-legged waif in his ill-fitting red sports jacket.

Playing behind Dury was his five-man band, called the Blockheads, who looked like a rag tag collection of misfits from every musical era. The sax player, for instance, could have been a refugee from a '50s polka band, but the fact is he blew great horn.

Though Dury comes from the English Stiff new wave label, his music is inspired more by pub rock and music hall, with good melody and pop sensibilities demonstrated in his 12-song set by the new U.S. single, "Wake Me And Make Love To Me."

Brandishing in turn an umbrella, a "Star Wars" sword and then a knife, Dury's 45-minute show was an intensely visual affair, but the music did not suffer. Dury's band can play some hot and tough rock'n'roll.

The band closed its hour-long set with "Sex And Drugs And Rock'n'Roll," a song that has become somewhat of a theme for English new wave artists. The SRO Bottom Line knew it too.

**ROMAN KOZAK**Atlantic Beginning  
New 'Total Facility  
Usage' Promo Effort

By ED HARRISON

LOS ANGELES—Atlantic Records' college department is broadening its activities to encompass working relationships with concert committees, school newspapers and local retail outlets in addition to its servicing of some 700 collegiate radio stations.

Bruce Tenenbaum, Atlantic's national college promotion manager, is calling this attempt to unite all campus entertainment organizations for more effective promotions "total facility usage."

Explains Tenenbaum: "We're expanding our consciousness to cover the college market. In the past we've been concerned with radio and directed our attention to that department."

"While radio is still our main thrust, we've also become aware of other areas such as concert committees, newspapers, student unions and record stores."

Although Atlantic doesn't have college reps like A&M or CBS, he admits there is a lot of ground to cover from Atlantic's national office in New York. But with cooperation and input from each school and its entertainment organizations, Tenenbaum is hopeful they all can unite for better, more comprehensive promotions.

"We want all the organizations to tie-in together in promotions," says Tenenbaum. "It's beneficial for them and for us."

"If you work on the concert committee, it would be beneficial to work with the radio station and the other organizations. It's self-defeating for all the organizations not to work together."

In the works now are new and experimental projects which Tenenbaum hopes will result in better communication and more well-rounded and effective promotions.

Its college radio survey, once serviced solely to radio stations, has been renamed the college survey to encompass concert committees, newspapers and retailers.

The survey report is comprised of collegiate news sent to Tenenbaum, listings of new Atlantic releases, tour information, chart information, shipping dates and other relevant data. "This creates total awareness to our artists and other schools," he states.

Atlantic is willing to make available to committees who have video equipment, videotapes of Atlantic artists in concert. The label is also working with the Video Tape Network which distributes videotapes to some 500 schools. One or two of the label's artists, Genesis for one, will hopefully join the VTN catalog.

The tapes will also be available to college retail outlets which have the facilities. Tenenbaum defines college retailers as "on-campus stores or community outlets which do the bulk of business within a college community."

Experimental projects, already done in isolated cases and willing to be done again, include concert program guides (similar to Rockbill) which radio or concert committees would assemble. These guides will include pictures of the group, biographical information, logos, etc. Advertising space will also be available.

"These can be used for promoting

a concert and future dates if they list upcoming schedules. It will make the concert production look more professional," says Tenenbaum.

All of these activities are in addition to setting up interviews with newspapers and radio, album giveaways if an artist is appearing in town and ads in the school paper.

Tenenbaum stresses the importance of feeding him information regarding campus happenings, ad rates and other pertinent information.

Tenenbaum says he is also considering a syndicated college radio program encompassing artist interviews that would be pressed in vinyl and distributed to college stations.

Tenenbaum urges concert committee chairpersons to contact him well in advance of a date so that posters, bios and other promotional material will arrive and be coordinated in time.

Tenenbaum has a background in college radio and has also worked with school newspapers and concert committees.

Another service provided by Atlantic is its annual job hunting survey, in effect for several years now. The survey is a public service for college radio personnel interested in full time radio employment after graduation.

Those interested should send a mini-resume of all commercial and non-commercial experience, geographical working preference, name, address, and phone number on a postcard to Job Hunt '78, c/o Atlantic Records, 75 Rockefeller Plaza, New York, N.Y. 10019.

All resumes must be on postcard as no letters or phone calls will be accepted.

Once the postcards are received, Atlantic compiles them and sends them to radio stations across the country.

Atlantic's college promotion department is part of the label's national album promotion department with Tenenbaum reporting to Tunc Erim, national pop album promotion director.

NECAA Preps  
Workshop At  
Richmond Univ.

LOS ANGELES—The NECAA is sponsoring a Programming East Workshop for campus activities programmers from colleges, universities and entertainment-related industries. The Univ. of Richmond will host the workshop, June 18-22.

Workshop sessions will be designed to meet the interests of beginning programmers and experienced ones wanting to polish their skills.

This year's event will concentrate on programming and education in arts and exhibits, contemporary music, performing arts, lectures, minority programs, outdoor recreation, research services, residence life, travel, video and two-year colleges.

Registration will be accepted on a first-paid, first-served basis as participants will be limited in some sessions. Cost of the workshop is \$180 per delegate which includes tuition, materials, social activities and room. After May 16, the fee will increase to \$210.

# Soul Sauce

## L.A. Births Classic Tie To Church

By JEAN WILLIAMS

LOS ANGELES—The Los Angeles Philharmonic Orchestra is holding hands with black churches in the area to familiarize the community with classical music and at the same time lure youngsters into the classical fold as musicians.

According to Joe Westmoreland, administrator of the orchestral training program for minority students, who is also a resident composer, "We're trying to intensify our involvement in the black community by having concerts in the area churches.

"We're trying to get other orchestras around the country to become involved in black churches because they have traditionally been used in the community as cultural and performance centers.

"We want to show the compatibility and complementary aspects of symphony music to gospel. This also gives us a chance to play compositions by great black classical composers. This naturally gives the community an opportunity to learn more about these composers."

The orchestra is operating under a program it developed called the Philharmonic Church Project designed especially to take the orchestra into the black community and its churches.

Westmoreland notes that his group is talking to labels concerning recording these church concerts. "This is a brand new concept to record this type of concert. There will be a little of everything on the LP, traditional Southern gospel, rock gospel and classical gospel played by a symphony orchestra. We will be introducing a whole new area of music."

The most recent concert held by the orchestra was at L.A.'s Trinity Baptist Church April 29 where the 75-piece orchestra played to an SRO crowd. Approximately 2,300 were on hand with close to 700 being turned away, estimates Westmoreland.

With the Trinity situation, in addition to offering a concert, the event was a tribute to Zubin Mehta, conductor of the Los Angeles Philharmonic Orchestra. Also performing was the 250-voice Inter-denominational Choir under the direction of Westmoreland.

The Mehta tribute consisted of two classical compositions, followed by five gospel tunes, including "Let Jesus Come To You," "His Love Reaches Out To Me," "Lord Please Give Me Joy," "The Master Is Calling" and "Anointing Is Here." The gospel tunes were written by Westmoreland with Charles May and Rene Moore.

One of the gospel tunes was orchestrated by H.B. Barnum, while Gerald Wilson orchestrated two numbers, and Coleridge-Taylor Perkinson, a composer and orchestra conductor, orchestrated two.

Some of the soloists were Betty Perkins, Carolyn Dennis, Angela Winbush, James Etta Rhodes, Sandra Steel, Dorothy Estes, DeLores Williams and Mamie Henry.

"We want the audience to know there is interest in it becoming a part of the Philharmonic and Music Center and there is no closed door to them."

There are presently 75 students in  
(Continued on page 69)

# Billboard Hot Soul Singles

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MAY 20, 1978, BILLBOARD

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	8	TAKE ME TO THE NEXT PHASE—Isley Brothers (C. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), Columbia 88272 (Bovina, ASCAP)	34	22	21	REACHING FOR THE SKY—Peabo Bryson (P. Bryson), (P.B., ASCAP), Capitol 4522	69	79	2	YOU GOT IT—Diana Ross (J. Ragovoy & L. Laurie), Motown 1442 (Society/Brooklyn, ASCAP)
★	4	7	USE TA BE MY GIRL—The O'Jays (K. Gamble, L. Huff), Philadelphia International 83642 (CBS) (Mighty Tree, BMI)	35	35	8	LET'S GET FUNKIFIED—Boiling Point (C. Howard, W. Harrell, A. Daniels), Bullet 05 (Bang) (Web IV/Brown Sugar/Funkified, BMI)	70	71	5	PLEASURE PRINCIPLE—Pariet (G. Clinton, R. Ford, B. Worrell), Casablanca 919 (Rick's/Malbiz, BMI)
★	3	9	STAY—Rufus/Chaka Khan (P. Calhoun/Chaka Khan), ABC 12349 (American Broadcasting, ASCAP/High Seas, BMI)	36	32	8	KEEP ON DANCING—Johnnie Taylor (J. Shamwell & C. McCollough), Columbia 3-10709 (Groovesville, BMI)	71	81	4	TILL YOU TAKE MY LOVE—Harvey Mason (H. Mason, D. Foster), Arista 0323 (Masong, ASCAP)
★	5	7	THE GROOVELINE—Heatwave (F. Temperton), Epic 850524 (Almo/Tincabell, ASCAP)	37	34	8	YOU ARE, YOU ARE—Curtis Mayfield (C. Mayfield), Curtom 0135 (Mayfield, BMI)	72	NEW ENTRY		IN THE MOOD—Leroy Hutson (J. Mendall), Curtom 0139 (Bring It Back Home/Silent Giant/Aopa, ASCAP)
★	5	2	TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams (N. Kipner, J. Vallins), Columbia 310693 (Homewood House, BMI)	38	36	8	I FEEL GOOD—Al Green (A. Green/F. Jordan/R. Fairfax Jr.), Hi 78511 (Al Green/Jec, BMI)	73	83	2	BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565 (Conduve/On Time, BMI)
★	6	6	ON BROADWAY—George Benson (B. Mann, C. Weil, J. Leiber), Warner Bros. 8542 (Screen Gem-EMI, BMI)	39	51	3	ANNIE MAE—Natalie Cole (N. Cole), Capitol 4572 (Cole-Arama, BMI)	74	77	3	CHUMP CHANGE—Albert King (B. Murphy, E. Morgeson), Tomato 10002 (Groovesville, BMI)
★	7	7	DANCE WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6269 (T.K.) (Sherlyn/Decibel, BMI)	40	50	5	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)	75	85	2	GET TO ME—Luther Ingram (J. Baylor), KoKo 731 (Klondike, BMI)
★	8	8	THE CLOSER I GET TO YOU—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3463 (Scarab, Ensign, BMI)	41	46	5	EYESIGHT—James Brown (J. Brown, D. Brown), Polydor 14465 (Dynatone/Belinda/Unichappell, BMI)	76	78	4	MY FAVORITE FANTASY—Van McCoy (V. McCoy), MCA 40885 (Van McCoy/Warner-Tamerlane, BMI)
★	11	10	DANCE ACROSS THE FLOOR—Jimmy "Bo" Horn (H.W. Casey, R. Finch), Sunshine Sound 1003 (TK) (Sherlyn/Harrick, BMI)	42	47	6	TRY AND UNDERSTAND—Jaisun (W.M. Stevenson) Jett Set 101 (Mikim, BMI)	77	74	6	HEY SENORITA—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), MCA 40883 (Far Out, MCA)
★	10	9	RIDING HIGH—Faze-O (K. Harrison, T. Crum, R. Aikens, R. Parker R. Neal, Jr.), SHE 8700 (Atlantic) (Playone, BMI)	43	38	12	I CAN'T STAND THE RAIN—Eruption (B. Bryant, A. Peebles, B. Miller), Ariola 7686 (Burlington, BMI)	78	NEW ENTRY		IT'S THE SAME OLD SONG—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1028 (Jobete, BMI)
★	17	7	DUKEY STICK—George Duke (G. Duke), Epic 850531 (Mycaene, ASCAP)	44	30	11	MISS BROADWAY—Belle Epoque (E. Lenton, A. Wayman), Big Tree 76008 (Atlantic) (Prim Linea, ASCAP)	79	NEW ENTRY		ONE NIGHT TO LIVE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3643 (Mighty Three, BMI)
★	12	13	GET ON UP—Tyrone Davis (L. Graham), Columbia 310684 (Content/Tyrone, BMI)	45	39	14	NEVER GET ENOUGH OF YOUR LOVE—LTD (R. Dahrrouge), A&M 2005 (Sister John/Uignette, BMI)	80	80	8	BLACK WATER GOLD—Sunshine Band (L. Zillery), TK 1026 (Su-ma/Rogan, BMI)
★	13	13	FLASH LIGHT—Parliament (G. Clinton, B. Worrell, W. Collins), Casablanca 909 (Rick's/Malbiz, BMI)	46	41	17	AM I LOSING YOU—Manhattans (A. Fields, B. Morr, D. Stender), Columbia 3-10674 (Sumack/Scorpicorn, BMI)	81	NEW ENTRY		LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, K. Pierce), ABC 12360 (Alvert, BMI)
★	14	16	OH WHAT A NIGHT FOR DANCING—Barry White (B. White, V. Wilson), 20th Century 2365 (Sa-Vette, BMI)	47	45	13	FANTASY—Earth, Wind & Fire (M. White, E. del Barrio, V. White), Columbia 3-10688 (Sagfire, BMI)	82	82	2	LOVE IS SO EASY—Stargard (R. Runnels), MCA 40890 (Doctor Rock, BMI)
★	15	18	DAYLIGHT & DARKNESS—Smokey Robinson (S. Robinson, R.E. Jones), Tama 54293 (Motown) (Bertam, ASCAP)	48	61	3	RUNAWAY LOVE—Linda Clifford (G. Askey), Curtom 0138 (Andrask/Gemigo, BMI)	83	NEW ENTRY		YOUR LOVE IS A MIRACLE—Average White Band (White, Gorrie), Atlantic 3481 (Average, ASCAP)
★	16	20	EVERYBODY DANCE—Chic (Edwards & Rogers), Atlantic 3469 (Cotillion/Kreimers/Chic, BMI)	49	75	3	FEEL THE FIRE—Peabo Bryson (P. Bryson), Capitol 4573 (Warner Tamerlane, BMI)	84	NEW ENTRY		YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Stone Diamond, BMI)
★	17	15	LET'S ALL CHANT—The Michael Zager Band (A. Fields, M. Zager), Private Stock 45184 (Sumac, BMI)	50	60	4	LET THE MUSIC PLAY—Dorothy Moore (F. Knight), Malaco 1048 (TK) (Two Knight, BMI)	85	86	4	COME ON BACK TO ME LOVER—Margie Joseph (J. Bristol), Atlantic 3445 (Bushka, ASCAP)
★	18	14	BOOTZILLA—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8512 (Rubber Band, BMI)	51	52	8	TOMORROW I MAY NOT FEEL THE SAME—Gene Chandler (L. Thompson), Chi-Sound 1168 (United Artists) (Carleen/Defrantz Moique, ASCAP)	86	88	4	BALTIMORE—Ron Preyer (R. Newman), Shock 10 (Janus) (Hightree, BMI)
★	19	25	SUPERNATURAL FEELING—Blackbyrds (Saunders, Toney), Fantasy 819 (Blackbyrd, BMI)	52	67	4	SHAME—Evelyn Champagne King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)	87	87	4	SKOKIAN—Herb Alpert & Hugh Masakela (Not Listed), Horizon 115 (A&M) (Irving/Munsale/We've Got Rhythm, BMI/Almo, ASCAP)
★	20	23	MS.—David Oliver (D. Oliver, R. Robinson), Mercury 543 (Ele'corn/Relaxed, BMI)	53	70	4	I AM YOUR WOMAN, SHE IS YOUR WIFE—Barbara Mason (W. McDougal III), Prelude 71103 (Veedone/Tramar, BMI)	88	NEW ENTRY		I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Citta, BMI)
★	21	21	IT'S SERIOUS—Cameo (G. Johnson, L. Blackmon), Chocolate City 013 (Casablanca) (Better Days, BMI)	54	53	13	THIS TIME THEY TOLD THE TRUTH—Z.Z. Hill (F. Knight), Columbia 3-10680 (Two Knight, BMI)	89	89	5	BABY I JUST WANNA LOVE YOU—Jonnelle Allen (G. Gada, J. Hoffman), Alexander Street 007 (Alexander Street, ASCAP)
★	22	19	SLICK SUPERCHICK—Kool & The Gang (G. Brown, Kool & The Gang), Delite 901 (Phonogram) (Delightful/Gang, BMI)	55	66	4	WEEKEND LOVER—Odyssey (S. Linzer, D. Randell), RCA 11245 (Featherbed/Desiderata/Unichappell, BMI)	90	93	2	STAR LOVE—Three Ounces Of Love (G. Wright, R. Vann), Motown 1439 (Jobete, ASCAP/Stone Diamond, BMI)
★	23	10	NIGHT FEVER—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 889 (Stigwood, BMI)	56	56	16	FREAKY DEAKY—Roy Ayers (E. Birdsong, R. Ayers), Polydor 4451 (Phonodisc) (Michelle Bird/Roy Ayers Ubiquity, ASCAP)	91	91	6	YOU'VE BEEN A PART OF ME—Wee Gee (V. Bullock, J. Fordham, S. Love), June 533 (Lenise, BMI)
★	24	7	GIRL CALLIN'—Chocolate Milk (A. Toussaint), RCA 11222 (Marsant, BMI)	57	NEW ENTRY		STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald), A&M 2043 (Yellow Brick/Nick-O-Val, ASCAP)	92	NEW ENTRY		MIND PLEASER—Cuba Gooding (D. Lambert, B. Potter), Motown 1440 (ABC Dunhill, BMI)
★	25	24	IT'S ALL IN YOUR MIND—Side Effect (Johnson, Maha, Palion, Henderson, St. James), Fantasy 818 (Relaxed/Happy Birthday, BMI)	58	58	11	OLD MAN WITH YOUNG IDEAS—Ann Peebles (G. Jackson/R. Moore), Hi 78509 (Cream) (Muscle Shoals Sound, BMI)	93	NEW ENTRY		ONE LIFE TO LIVE—Denise LaSalle (D. LaSalle), ABC 12353 (Warner Tamerlane/Ordena, BMI)
★	26	4	ALMIGHTY FIRE—Aretha Franklin (C. Mayfield), Atlantic 3468 (Mayfield, BMI)	59	59	8	I'M REALLY GONNA MISS YOU—Billy Preston (B. Preston), A&M 2012 (Irving/Wep, BMI)	94	94	2	THE PATH—Ralph MacDonald (R. MacDonald, W. Salter, W. Eaton), Marlin 3319 (TK) (Anitisa, ASCAP)
★	27	29	WAITING ON LOVE—Johnny Bristol (J. Bristol), Atlantic 3421 (Bushka, ASCAP)	60	48	10	THE ONE AND ONLY—Gladys Knight & The Pips (A. Bergman, M. Bergman, P. Williams), Buddah 592 (Arista) (Famous/Ensign, ASCAP, BMI)	95	95	3	SAY YEAH—Sam Dees (S. Dees), Polydor 14455 (Dyano Dees, BMI)
★	28	26	I COULD HAVE LOVED YOU—Moments (Not Listed), Stang 5075 (Unichappell/Begonia/Fedora, BMI)	61	65	5	SUMMER SONG—Glover Washington Jr. (J. Blake), Kudu 942 (Motown) (Not Listed)	96	99	2	SHAKER SONG—Spryo Gyra (J. Beckenstein), Amherst 730 (Harlem/Crosseyed Bear, BMI)
★	29	37	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)	62	72	3	JUST WANNA MAKE A DREAM COME TRUE—Mass Production (R. Williams), Cotillion 44233 (Atlantic) (Two Pepper, ASCAP)	97	97	2	MONKEY SEE MONKEY DO—Le Pamplemousse (G. Karso), AVI 197 (Equinox, BMI)
★	30	43	AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks (D. Bugatti, F. Musker), Arista 0325 (Blackwood, BMI)	63	62	8	IF I CAN'T HAVE YOU—Yvonne Elliman (Barry Gibb, Robin Gibb, Maurice Gibb), RSO 884 (Stigwood/Unichappell, BMI)	98	98	2	LOVIN' YOU IS GONNA SEE ME THROUGH—Tower Of Power (C. Coulter), Columbia 3-10718 (Coultron, ASCAP)
★	31	27	OCEAN OF THOUGHT AND DREAMS—Dramatics (E. Robinson, D. Davis), ABC 12331 (Groovesville, BMI/Conquistador, ASCAP)	64	90	2	SHADOW DANCING—Andy Gibb (B.R.M.A. Gibb), RSO 893 (Stigwood, ASCAP)	99	NEW ENTRY		AFTER ALL THE GOOD IS GONE—Johnny Adams (C. Twitty), Ariola 7701 (Conway Twitty, BMI)
★	32	31	CONFUNKSHUNIZEYA—Con Funk Shun (M. Cooper), Mercury 547 (VAL-IE Joe, BMI)	65	73	3	MEAN MACHINE—The Miracles (Griffin-Moore-Griffin), Columbia 3-10706 (Grimora/April, ASCAP)	100	84	3	FINE AND HEALTHY THING—Leon Haywood (W. Burton), MCA 40889 (Gem-Edd, BMI)
★	33	28	ALL THE WAY LOVER—Millie Jackson (B. Laimore), Spring 179 (Polydor) (Sherlyn, BMI)	66	68	5	WESTSIDE ENCOUNTER—Salsoul Orchestra (S. Sondheim, L. Berstein), Salsoul 72064 (G. Schirmer, ASCAP)				

## General News

## Mathis Goes R&amp;B With Williams

By JEAN WILLIAMS

LOS ANGELES—After more than 20 years as a recording artist, Johnny Mathis has finally captured the r&b market—"And if the people like 'Too Much, Too Little, Too Late,' just wait until they hear the album," he says.

Mathis, who still holds the record for the most consecutive weeks on Billboard's Top LP chart with his "Greatest Hits" LP hanging on for 490 weeks (1958-1968), considers his collaboration with Deniece Williams not only a new direction but a fresh start.

The singer, in addition to holding the record for the LP chart, until this week also held the record for the most consecutive weeks on Billboard's Hot 100 singles chart with "Wonderful, Wonderful" for 39 weeks. Paul Davis with "I Go Crazy" now ties Mathis for the spot.

This also marks the first time Mathis has gone above a number five record—"Chances Are" and "It's Not For Me To Say" reached that peak in 1957 but "Too Much, Too Little, Too Late" holds this week's number three spot on the Hot 100 chart and held the top slot on the Soul chart.

According to Mathis, he moved in the r&b direction because "Jack Gold, my producer, and I felt we had done as many good recordings as we could and couldn't figure out how we could do anything any better than we had already done, so we decided to try something different.

"Jack had heard of Deniece and her success and he knew how clever she was in the studio with background voices, so I selected a couple of tunes on my LP ("You Light Up My Life") which required a female singer. We didn't expect the recordings to be as well received as they have been."

He notes that he has always been an r&b fan. "I grew up on r&b, jazz and classical music. So when we decided to try something different, we knew that Deniece was big in the r&b area so I said 'maybe we can get some of the r&b diehards to listen to some of my music.' We decided the best way was to get someone who was already accepted in that area and then see what happens."

Mathis and Deniece recently completed an album and says Mathis: "The public won't believe what we've done with this LP."

Several tunes were written especially for the duo: two tunes by John Vallins and Nat Kipner, "Ready Or Not" and "I Just Can't Get Over You." Vallins and Kipner wrote "Too Much, Too Little, Too Late."

Deniece has written three songs on the LP, "A Very Special Part Of My Life," "Me For You, You For Me" and "That's What Friends Are For."

The pair has also included a couple of songs by Ashford & Simpson, "Your Precious Love" and "You're All I Need To Get By."

Mathis maintains that he has never been an improvising type of singer. He is extremely proud of this project. "To go into a studio and to just have to improvise on certain things frightened me but Deniece is good at that and she helped me a great deal. She also did all the background vocals and contracted all the singers. I did a lot of harmony and it was something that I have never done before."

It is also the first time Mathis has sung as a duet. "This was a great experience because I felt like I did when I first started recording. At that time recording was a commu-

nity effort. It was done in concert with the other musicians right in the studio with me."

While Deniece is in part responsible for taking Mathis to the r&b market, Mathis admits that, in turn, he has taken Williams into the pop arena.

As for changing venues to accommodate his new fans, Mathis says, "That probably won't happen. What I feel will happen is that we will start publicity campaigns in the black communities so that they can at least know that I'm in town and will, hopefully, come out to see me."



**FRIENDS MEET**—John Handy looks on as Johnny Guitar Watson gives Etta James a congratulatory squeeze following the Handy/James pairing at L.A.'s Roxy. The Warner Bros. artists played to packed houses.

## Soul Sauce

• Continued from page 68

the orchestral training program, with many playing in community orchestras. Three students are substitute musicians with the L.A. Philharmonic, several have auditioned for major orchestras across the nation, and many are first chairs in community and school orchestras. Rufus Olivier from the program won an audition with the San Francisco Orchestra and Oscar Mesa is in the San Diego Symphony.

The churches where the orchestra performs are determined by size—it must be large enough to accommodate a full orchestra. The Los Angeles Philharmonic currently schedules two concerts a year.

Although Southern Christian Leadership Conference (SCLC) with its executive director Hosea Williams picketed Rufus' concert at Atlanta's 17,000-plus-seat Omni on Monday (8), reports are that the show was the most successful to date of the group's current 30-city national tour.

Heavyweight boxing champ Leon Spinks joined War onstage at the Jai Lai Theatre in Miami offering his vocal assistance to the group's 1975 hit "Why Can't We Be Friends?" With War's lead guitarist Howard Scott, Spinks brought the house to its feet.

Merv Griffin salutes Donna Summer and her film "Thank God It's Friday" in two consecutive 90-minute specials to air at 9 p.m. on "The Merv Griffin Show" on Metro-media-TV Thursday (18) and Friday (19).

On the first show, Summer is joined by other Casablanca acts Joey Travolta, Love & Kisses, Paul Jabara and Brooklyn Dreams for a bit of disco music. Summer also sings two tunes from the film.

The stage is turned into a disco for the second show, complete with bubble and fog machines, exotic lighting, strobes and color wheels.

Dancing is the theme as the eight finalists in the first Casablanca national disco contest compete before judges Bill Wardlow, Billboard's director of marketing services & chart

manager; disco owner Regine and Casablanca chief Neil Bogart.

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

## Industry Men To Be Feted At July Bash

LOS ANGELES—Rod McGrew, former general manager of KJLH here, will hold his first Rod McGrew Scholarship Fund Awards Dinner at the Century Plaza Hotel July 23 to honor "male communicators with a conscience." Females will be honored next year, says McGrew.

Those being feted are Stevie Wonder, Bob Dylan, Earth, Wind & Fire, Marvin Gaye, Barry White, Kenny Gamble, Leon Huff, Thom Bell, Gil-Scott Heron, Seals & Crofts and Curtis Mayfield.

Co-chairmen of the awards dinner are Columbia Records' president Bruce Lundvall and Clarence Avant, president of Tabu Records. Entertainment committee co-chairmen are CBS' LeBaron Taylor and Hillery Johnson of Atlantic Records. The record industry committee consists of Warner Bros.' Tom Draper and A&M's Al Edmondson. The publicity committee is chaired by Pat Thomas and community services is headed by Brotherhood Crusade executive director Danny Bakewell.

The show is produced by Peter Long of the Quincy Jones organization.

"We have chosen those persons we feel are the most outstanding in their fields who are creative and responsible in terms of their message to the people," says McGrew.

He is firming up the entertainment and speakers. Tickets for the event will range from \$75-\$125.

## Duo Clefs Score

LOS ANGELES—Valerie Jeanne and Danny Bravin have been signed to write the original music score for the comedy action film "Hotwire & the Car Takers."

Billboard SPECIAL SURVEY For Week Ending 5/20/78

## Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	1	4		SHOWDOWN Isley Bros., T-Neck JZ 34930 (CBS)	31	30	6	JAM/1980's James Brown, Polydor PD16140
★2	2	4		CENTRAL HEATING Heatwave, Epic JE 35260	32	29	12	THERE'S NO GOOD IN GOODBYE Manhattans, Columbia JC 35252
★3	3	4		SO FULL OF LOVE O'Jays, P.I.R. JZ35355	33	33	32	SENT IT Ashford & Simpson, Warner Bros. BS3088
4	4	15		WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139	34	34	9	VINTAGE "78" Eddie Kendricks, Arista AB 4170
5	5	14		STREET PLAYER Rufus/Chaka Khan, ABC AA 1049	35	40	4	EVER READY Johnnie Taylor, Columbia JC 35340
6	6	12		PLAYER OF THE YEAR Bootsy's Rubber Band, Warner Bros. BSK 3093	★36	46	6	SUNBURN Sun, Capitol ST11723
7	7	21		SATURDAY NIGHT FEVER Various Artists, RSO RS-2-4001	37	37	3	LOVELAND Lonnie Liston Smith, Columbia JC 35332
★11	6	6		YOU LIGHT UP MY LIFE Johnny Mathis, Columbia JC 25259	38	38	37	FEELIN' BITCHY Millie Jackson, Spring SP1G6715 (Polydor)
9	9	22		FUNKENTELECHY VS. PLACEBO SYNDROME Parliament, Casablanca NBLP 7084	39	31	8	MACHO MAN Village People, Casablanca NBLP 7096
10	10	12		RAYDIO Raydio, Arista AB 4163	40	36	11	STARGARD Stargard, MCA MCA2321
11	8	21		BLUE LIGHTS IN THE BASEMENT Roberta Flack, Atlantic SD 19149	41	41	13	SHOUT IT OUT B.T. Express, Roadshow/Columbia JC 3507
12	13	17		FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)	42	45	2	GET TO THE FEELING Pleasure, Fantasy F-9550
13	16	23		THANKFUL Natalie Cole, Capitol SW 11708	43	43	22	CHIC Chic, Atlantic SD19153
14	14	15		REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729	44	42	27	FLYING HIGH ON YOUR LOVE Bar-Kays, Mercury SRM 11181 (Polydor)
15	12	24		ALL 'N ALL Earth, Wind & Fire, Columbia JC 34905	45	49	2	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
16	15	15		WE ALL KNOW WHO WE ARE Cameo, Chocolate City CCLP 2004 (Casablanca)	★46	57	3	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)
17	17	8		WARMER COMMUNICATIONS Average White Band, Atlantic SD 19162	47	47	9	FUNK IN A MASON JAR Harvey Mason, Arista AB 4157
18	22	15		GOLDEN TIME OF THE DAY Maze featuring Frankie Beverly, Capitol ST 11710	★48	NEW ENTRY		THIS IS YOUR LIFE Norman Connors, Arista AB 4177
19	20	14		RIDING HIGH Faze-O, SHE SH 740 (Atlantic)	49	48	8	LOVE WILL FIND A WAY Pharoah Sanders, Arista AB 4161
★20	26	2		ALMIGHTY FIRE Aretha Franklin, Atlantic SD 19161	50	54	4	DAVID OLIVER David Oliver, Mercury SRM 1183
★21	28	2		DO WHAT YOU WANNA DO Dramatics, ABC AA 1072	51	51	27	BRASS CONSTRUCTION III Brass Construction, United Artists LA755H
22	21	18		LIVE AT THE BIJOU Grover Washington, Jr., Kudu KUX 3637 (Motown)	52	50	15	LET ME PARTY WITH YOU Bunny Sigler, Gold Mind 7502 (Salsoul)
23	24	9		LOVE BREEZE Smokey Robinson, Tamia T-359 (Motown)	53	44	7	ERUPTION Eruption, Ariola SW 50033
★24	32	2		THANK GOD IT'S FRIDAY Soundtrack, Casablanca NBLP 7099	54	NEW ENTRY		BOOGIE TO THE TOP Idris Muhammad, Kudu P798
25	19	17		ONCE UPON A DREAM Enchantment, Roadshow RS 811 (U.A.)	55	58	2	FUTURE BOUND Tavares, Capitol SW 11719
26	25	23		WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL Lou Rawls, Philadelphia International JZ 35036 (CBS)	56	39	5	WE CAME TO PLAY Tower Of Power, Columbia JC 34906
★27	35	3		MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)	57	NEW ENTRY		GOOD, BAD AND FUNKY Shotgun, ABC AA 1060
28	18	7		I CAN'T GO ON THIS WAY Tyronne Davis, Columbia JC 35304	58	53	26	ONCE UPON A TIME Donna Summer, Casablanca NBLP 7078-2
29	23	10		LET'S DO IT Roy Ayers, Polydor PD-1-6126	59	52	3	UP THE YELLOW BRICK ROAD Salsoul Orchestra, Salsoul SA 8500
30	27	5		MAGIC Floaters, ABC AA 1047	60	55	3	PLEASURE PRINCIPLE Parlet, Casablanca NBLP 7094

# Rack Singles Best Sellers

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As Of 5/8/78

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

- |   |  |
|---|--|
| 1 NIGHT FEVER—Bee Gees—RSO 889  | 21 DEACON BLUES—Steely Dan—ABC 12355   |
| 2 IF I CAN'T HAVE YOU—Yvonne Elliman—RSO 884                            | 22 TWO DOORS DOWN—Dolly Parton—RCA 11240   |
| 3 YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John—RSO 891 | 23 EBONY EYES—Bob Welch—Capitol 4543   |
| 4 STAYIN' ALIVE—Bee Gees—RSO 885  | 24 THUNDER ISLAND—Jay Ferguson—Asylum 45444  |
| 5 WITH A LITTLE LUCK—Wings—Capitol 4559                                 | 25 POOR POOR PITIFUL ME—Linda Ronstadt—Asylum 45462                                |
| 6 DUST IN THE WIND—Kansas—Kirshner 84274                                | 26 EGO—Elton John—MCA 40892  |
| 7 JACK & JILL—Raydio—Arista 0283  | 27 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Columbia 310693 |
| 8 MOVIN' OUT—Billy Joel—Columbia 3-10708                                | 28 HEARTLESS—Heart, Mushroom 7031  |
| 9 COUNT ON ME—Jefferson Starship—Grunt FB-11196 (RCA)                   | 29 WE ARE THE CHAMPIONS—Queen—Elektra 45441  |
| 10 SHADOW DANCING—Andy Gibb—RSO 893                                     | 30 YOU BELONG TO ME—Carly Simon—Elektra 45477                                      |
| 11 THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum 45456                | 31 SHORT PEOPLE—Randy Newman—Warner Bros. 8492                                     |
| 12 GOODBYE GIRL—David Gates—Elektra 45450                               | 32 TAKE A CHANCE ON ME—Abba—Atlantic 3457  |
| 13 THE CLOSER I GET TO YOU—Roberta Flack—Atlantic 3463                  | 33 THEME FROM "CLOSE ENCOUNTERS"—John Williams, Arista 0300                        |
| 14 I CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista 0305                  | 34 EMOTION—Samantha Sang—Private Stock 45178                                       |
| 15 IT'S A HEARTACHE—Bonnie Tyler—RCA 11249                              | 35 BLUER THAN BLUE—Michael Johnson—EMI America 8001                                |
| 16 FEELS SO GOOD—Chuck Mangione—A&M 2001                                | 36 FANTASY—Earth, Wind & Fire—Columbia 310688                                      |
| 17 BABY HOLD ON—Eddie Money, Columbia 3-10663                           | 37 HOLLYWOOD—Boz Scaggs—Columbia 310679  |
| 18 WEREWOLVES OF LONDON—Warren Zevon—Asylum 45472                       | 38 WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon—Columbia 3-10676   |
| 19 IMAGINARY LOVER—Atlanta Rhythm Section—Polydor 14459                 | 39 CALIFORNIA—Debbie Boone—Warner/Curb 8511  |
| 20 THIS TIME I'M IN FOR LOVE—Player, RSO 890                            | 40 ON BROADWAY—George Benson—Warner Bros. 8542                                     |

# Rack LP Best Sellers

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As Of 5/8/78

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

- |   |   |
|---|---|
| 1 SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001                 | 21 FEELS SO GOOD—Chuck Mangione—A&M SP-4658                               |
| 2 EVEN NOW—Barry Manilow—Arista AB 4164                         | 22 SLOWHAND—Eric Clapton—RSO RS1-3030                                     |
| 3 LONDON TOWN—Wings—Capitol SW 11777                            | 23 SON OF A SON OF A SAILOR—Jimmy Buffett—ABC AA 1046                     |
| 4 POINT OF KNOW RETURN—Kansas—Kirshner JZ 34929 (Epic)          | 24 FOREIGNER—Atlantic SD 18215  |
| 5 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067               | 25 AJA—Steely Dan—ABC AB 1006   |
| 6 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                   | 26 OUT OF THE BLUE—Electric Light Orchestra—Jet JTLA 823 (United Artists) |
| 7 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113                 | 27 CHAMPAGNE JAM—Atlanta Rhythm Section—Polydor PL 16134                  |
| 8 NEWS OF THE WORLD—Queen—Elektra 6E-112                        | 28 THE STORY OF STAR WARS—Soundtrack—20th Century T-550                   |
| 9 TEN YEARS OF GOLD—Kenny Rogers—United Artists UALA 835H       | 29 ALL-N' ALL—Earth, Wind & Fire—Columbia JC 34905                        |
| 10 FOOT LOOSE & FANCY FREE—Rod Stewart—Warner Bros. BSK 3092    | 30 STREET SURVIVORS—Lynyrd Skynyrd—MCA 3029                               |
| 11 THE STRANGER—Billy Joel—Columbia JC 34987                    | 31 HERE AT LAST... LIVE—Bee Gees—RSO RS-2-3901 (Polydor)                  |
| 12 MAGAZINE—Heart—Mushroom MRS 5008                             | 32 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 6E-105                     |
| 13 BORN LATE—Shaun Cassidy—Warner/Curb BSK 3126                 | 33 HE WALKS BESIDE ME—Elvis Presley—RCA AFL1-2772                         |
| 14 EARTH—Jefferson Starship—Grunt BXL1 2515 (RCA)               | 34 SHOWDOWN—The Isley Brothers—T-Neck JZ 34930 (Epic)                     |
| 15 LIVE—Barry Manilow—Arista AL 8500                            | 35 EXCITABLE BOY—Warren Zevon—Asylum 6E-118                               |
| 16 ALIVE II—Kiss—Casablanca NBLP 7076                           | 36 BOSTON—Epic PE 34188   |
| 17 WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA AFL12686 | 37 LET'S GET SMALL—Steve Martin—Warner Bros. BSK 3090                     |
| 18 THE GRAND ILLUSION—Styx—A&M SP 4637                          | 38 DOUBLE LIVE GONZO—Ted Nugent—Epic KEZ-35069                            |
| 19 SIMPLE DREAMS—Linda Ronstadt—Asylum 6E-104                   | 39 CENTRAL HEATING—Heatwave—Epic JE 35260                                 |
| 20 YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb WBS 8455       | 40 VAN HALEN—Warner Bros. BSK 3075  |

## Bandleaders Of Swing Era Meet

LOS ANGELES—Nostalgic moods will dominate the Hollywood Press Club meeting May 22 at Sportsmen's Lodge in suburban Studio City when noted bandleaders of the swing era assemble for a big band reunion.

Attending will be Van Alexander, Al Donahue, Alvino Rey, Benny

Strong, Will Osborne, Chuck Foster, Les Brown, Bobby Sherwood, Freddy Martin and Frankie Carle, all prominent in the 1930s and '40s as maestros.

Dinner, at \$15 a plate, will precede festivities at the restaurant, says Leo Walker, program chairman.

## General News



ASCAP WELCOME—Ed Shea, ASCAP's Southern director, right, welcomes April/Blackwood's vice president and general manager Rick Smith to Nashville by presenting him with an "Honorary Citizen of Tennessee" certificate. Both ASCAP and BMI hosted individual luncheons for the April/Blackwood staff at the publishing firm's spring quarterly professional meeting here. (Billboard, May 6, 1978).

## Pocono Pool Inaugurates 'Incentives'

NEW YORK—The Pocono Record Pool has initiated an incentive program aimed at encouraging prompt response by its members on their weekly feedback sheets, Top 15 reports and payment of membership dues. The points system, employed to rate participating members, is also awarded for the recommendation and acceptance of new members.

According to Frank Lembo, president of the Pocono Record Pool who initiated the program, points are not awarded for job professionalism as this is an integral part of the spinners' responsibilities.

Recipient of the first award is Robert Enterlante of the Philadelphia branch of the pool. Enterlante, who has been spinning since 1974 at many of the major Philadelphia discos, received a gold plated record, one month free pool membership and a party in his honor.

Frank Sestito, district manager of the Philadelphia branch, received a special award for "his untiring efforts and extreme devotion to the pool," according to Lembo. Other special award recipients were Jim Keating, general manager, WCAU-FM, Philadelphia, for disco programming in a major market, and Glenn Kalina, program director, WICK-AM, Scranton, for disco programming in a secondary market.

The awards will be presented on a quarterly basis.

Meanwhile the Pocono Record Pool has expanded its activities to include branch offices in Michigan and Buffalo. These additions bring the total to nine distribution points. The others are located in Pittsburgh, Scranton-Wilkes-Barre, Pa., Pittsburgh, Allentown, Harrisburg and Ft. Lee and Atlantic City.

Lembo says the new divisions have not been established to pull members away from other pools. "We are simply interested in organizing areas in desperate need of a strong liaison between the deejays and the record labels," he emphasizes.

Kenneth Collier, spinner at the Chessmate Disco in Detroit, is the district manager for the Michigan branch, and Tony Spencer of the 747 Club in Buffalo is responsible for the running of the branch in that area.

Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 5/20/78

# 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	11	TOO MUCH, TOO LITTLE, TOO LATE Johnny Mathis with Deniece Williams, Columbia 3-10693 (Homewood House, BMI)
2	5	6	YOU'RE THE LOVE Seals & Crofts, Warner Bros. WBS8551 (Dawnbreaker, ASCAP/Oaktree, BMI)
3	10	3	EVEN NOW Barry Manilow, Arista 330 (Kamakazi, BMI)
4	8	4	YOU BELONG TO ME Carly Simon, Elektra 45477 (Snug/C'est, ASCAP)
5	7	7	WITH A LITTLE LUCK Wings, Wings 8812 (Capitol) (ATV, BMI)
6	6	5	I'M ON MY WAY Captain & Tennille, A&M 2027 (Pink Flower, BMI)
7	1	16	FEELS SO GOOD Chuck Mangione, A&M 2001 (Gates, BMI)
8	3	13	THE CLOSER I GET TO YOU Roberta Flack with Donny Hathaway, Atlantic 3463 (Scarab/Ensign, BMI)
9	14	4	BLUER THAN BLUE Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
10	16	4	I WANT TO LIVE John Denver, RCA 11267 (Cherry Lane, ASCAP)
11	29	3	BAKER STREET Gerry Rafferty, United Artists 1192 (Hudson Bay, BMI)
12	13	5	WE'LL SING IN THE SUNSHINE Helen Reddy, Capitol 4555 (Lupercalia, ASCAP)
13	15	4	TAKE A CHANCE ON ME Abba, Atlantic 3457 (Artwork, ASCAP/Polar, AB)
14	4	12	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN England Dan & John Ford Coley, Big Tree 16110 (Atlantic) (Dawnbreaker, BMI)
15	20	5	IT'S A HEARTACHE Bonnie Tyler, RCA 11249 (Pi/GEM, BMI)
16	22	5	SHADOW DANCING Andy Gibb, RSO 893 (Stigwood/Unichappell, BMI)
17	18	7	COUNT ON ME Jefferson Starship, RCA 11196 (Diamond Back/Bright Moments, BMI)
18	21	5	GOD KNOWS/BABY I'M YOURS Debbie Boone, Warner-Curb 8554 (Blackwood, BMI)
19	12	9	TWO DOORS DOWN Dolly Parton, RCA 11240 (Velvet Apple, BMI)
20	11	16	DUST IN THE WIND Kansas, Kirshner 84274 (Don Kirshner, BMI)
21	25	9	IMAGINARY LOVER Atlanta Rhythm Section, Polydor 14459 (Low-Sat, BMI)
22	9	16	I CAN'T SMILE WITHOUT YOU Barry Manilow, Arista 305 (Dick James, BMI)
23	35	3	YOU GOT IT Diana Ross, Motown 1442 (Society Hill/Brooklyn, ASCAP)
24	24	8	THIS TIME I'M IN IT FOR LOVE Player, RSO 890 (House Of Gold/Windchime, BMI)
25	23	17	IF I CAN'T HAVE YOU Yvonne Elliman, RSO 384 (Polydor) (Stigwood, BMI)
26	33	7	CHATTANOOGA CHOO CHOO Tuxedo Junction, Butterfly 1205 (Not Listed)
27	26	7	GEORGIA ON MY MIND Willie Nelson, Columbia 3-10704 (Peer, BMI)
28	30	5	YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John, RSO 891 (Stigwood/Buffalo/Ensign, BMI)
29	17	24	GOODBYE GIRL David Gates, Elektra 45450 (Warner Brothers, ASCAP)
30	19	15	READY FOR THE TIMES TO GET BETTER Crystal Gayle, United Artists 1136 (Aunt Polly's, BMI)
31	28	7	THE LAST OF THE ROMANTICS Engelbert Humperdinck, Epic 8-50526 (W.B./The Holmes Line, ASCAP)
32	34	4	ON BROADWAY George Benson, Warner Bros. 8542 (Screen Gems-EMI, BMI)
33	36	14	NIGHT FEVER Bee Gees, RSO 889 (Stigwood/Unichappell, BMI)
34	31	18	BEFORE MY HEART FINDS OUT Gene Cotton, Ariola America 7675, (Sailmaker/Chappel, ASCAP)
35	27	15	THE CIRCLE IS SMALL Gordon Lightfoot, Warner Bros. 8518 (Moose, CAPAC)
36	41	2	ONE LIFE TO LIVE Lou Rawls, Philadelphia International 8-3643 (CBS) (Mighty Three, BMI)
37	45	2	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
38	37	8	I'VE NEVER BEEN TO ME Mary Macgregor, Ariola 7677 (Stone Diamond, BMI)
39	39	7	MORE THAN A WOMAN Bee Gees, RSO (LP cut) (Stigwood/Unichappell, BMI)
40	43	2	YOU KEEP ME DANCING Samantha Sang, Private Stock 45188 (Featherbed/Unichappell, BMI)
41	46	2	I WAS ONLY JOKING Rod Stewart, Warner Bros. 8568 (Riva, ASCAP)
42	42	2	I NEVER WILL MARRY/TUMBLING DICE Linda Ronstadt, Asylum 45479 (Sanga, BMI/Colgems, ASCAP)
43	44	2	HE'S SO FINE Jane Olivor, Columbia 3-10724 (Bright Tunes, ASCAP)
44	49	2	EVERYTIME TWO FOOLS COLLIDE Kenny Rogers & Dottie West, United Artists 1137 (United Artists, ASCAP/Window, BMI)
45	48	2	DEACON BLUES Steely Dan, ABC 12355 (ABC/Dunhill, BMI)
46	40	4	MOVIN' OUT Billy Joel, Columbia 3-10708 (Joelongs, BMI)
47	47	2	OPINION ON LOVE Mac Anally, Ariola 7688 (I've Got The Music, ASCAP)
48	NEW ENTRY		IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
49	NEW ENTRY		FOLLOW YOU, FOLLOW ME Genesis, Atlantic 3474 (Gelring/Run It, BMI)
50	NEW ENTRY		MIDNIGHT LIGHT LeBlanc & Carr, Big Tree 16114 (Atlantic) (Carrhorn, BMI/Music Mill, ASCAP)

# EASY LISTENING "COUNTRY LOVIN'" PB-11257



**"Country Lovin'"**  
**The new Eddy Arnold single.**



**RCA**  
Records

## Russian Jazzmen Tape LP Devoted To Ellingtonia

By VADIM D. YURCHENKOV

MOSCOW—Evidence that jazz is a boom area in the Russian music industry comes from more and more national festivals, increased record output and plenty of action on the jazz tour front.

The Oleg Lundstrom Jazz Band, best touring act in the Soviet Union, which celebrated its 20th anniversary last year, has released an album "Duke Ellington: In Memoriam," an interesting example of Russian jazzmen interpreting Ellington music.

Prior to that release, the Lundstrom band had two important albums out: one featured material by Glenn Miller and others from the "Sun Valley Serenade" movie; the other was of local material, much of it written by the members of the band. The group has some of the best local musicians, notably Ghenadi Golstein, who plays flute and alto sax and is a prolific songwriter.

Another interesting release was "Jazz Improvisations," by pianist Viatcheslav Genelin, whose trio includes drummer Vladimir Tarasov and Vladimir Tchekasin (alto and clarinet) and the album proved the group is one of the most musically daring outfits in Russia.

Joseph Weinstein's Leningrad-based jazz team celebrates its 25th anniversary in September. It has long been a "Soviet swing college" for jazz musicians, including Ghenadi Golstein, trumpeter Konstantin Nosov, multi-instrumentalist David Goloschekin, and trombonists Alexander Morozov and Alexei Kunnikov. This group continues to contribute much to the Russian jazz scene.

In April, the Leningrad Dixieland Band celebrated its 20th anniversary as did the Leningrad Jazz Club, the first ever in the Soviet Union.

The recent Tbilisi festival concert series, organized by the Gruzinskaya Filharmoniya agency, brought together many of the top national acts, with strong representation from Armenia, Caucasasia and Estonia.

An addition to the busy Russian jazz scene was a festival in Uzbekistan, Middle Asia, with groups and musicians from Tashkent, the Urals and Siberia participating. For the jazz world, this was good news, proving that the music is gaining a foothold even in the most remote areas of this vast country.

## Problems Aplenty Slow Hungary's Disco Movement

By PAUL GYONGY

BUDAPEST—Although Hungary is enjoying its share of the international disco phenomenon, local difficulties in obtaining suitable music, the shortage of good disk jockeys and high admission prices which put most clubs out of the reach of many young people all combine to restrict the movement from getting fully into stride.

As a Socialist state, Hungary has but a single record label which monopolizes the market. As a result, disco deejays, some of whom are short on talent, find it difficult to function properly with such a limited music library at their disposal.

The average Hungarian disco disk jockey can hardly be described as being swamped with promotional records. At the best of times he is forced to rely on friends or relatives abroad for good new singles and albums of chart riding international products.

More recently a trend toward record exchange has developed, and this is carried out in a flea market type atmosphere on good afternoons in the retail shopping district.

Many Hungarian discotheques are converted into bar-type operations at night. This policy encroaches on dance space for true disco buffs. Also, most deejays are forced to make do with inferior equipment, but most work on the premise that if the noise decibels are high enough, then the customers will be happy.

High cost is another significant aspect of the many problems confronting the disco industry here. Admission costs and drinks are expensive, as are in-fashion disco clothes.

So far the various cultural circles here have taken little notice of the disco trend, and/or its problems. On the other hand, the Hungarian Record Co., is mass producing much pop and rock product aimed at this market with an eye to reaping huge sales and large performance and mechanical fees. However, both music and lyrics are often amateurish.



LIMITED EDITION—Entertainment by Pavarotti climaxes the annual dinner meeting of Lyric Opera of Chicago's non-profit corporation, held at the Municipal Opera House, May 5. Seven hundred Lyric "stockholders" enjoyed the performance and witnessed the presentation of a specially commissioned portrait of the singer. The company announced plans to reproduce the likeness in an autographed limited edition.

## HUNDREDS OF MASTERS INVOLVED

# RCA Reissuing All Of Caruso

By ALAN PENCHANSKY

CHICAGO—The complete discography of tenor Enrico Caruso is being reconditioned by RCA Records for a massive systematic reissue program which begins this month.

In one of the most oft-envisioned of archival undertakings, Red Seal has begun the transfer to LP of the complete chronology of sides made by Caruso in his 16-year recording career.

The collection, with two volumes appearing this month, will number 15 or 16 disks, depending on the amount of unpublished material that can be uncovered.

According to John Pfeiffer, engineer/producer in charge of the project, RCA intends to include every piece of recorded source material that can be located.

Included will be all of the singer's published sides for Victor

and several other labels, and previously unpublished material still being unearthed in RCA's vaults.

Pfeiffer says the label also is hunting for test pressings among private sources. Certain masters that Caruso rejected were destroyed and exist only in test pressings which the tenor gave to friends.

The Soundstream electronic technique for refurbishing the sound of acoustical recordings is being used to upgrade the reissues.

The Soundstream process, which was employed on a previous RCA album of Caruso's recordings, uses a computer to subtract from acoustical recordings sound characteristics introduced by the recording horn.

The entire reissue series will be reprocessed with this technique that attempts to eliminate reso-

nances and reverberations endemic to the early recording method.

Development of the computer technique was closely associated with work on Caruso recordings, and the system's use in preparing a complete discography was widely anticipated.

"For this era it will be the definitive Caruso," Pfeiffer states.

The first two releases in the collection, volumes four and five, are appearing this month, with simultaneous 8-track and cassette issues. The years 1906-09 are covered in these issues.

When the collection is completed, it will present in chronological order all of the tenor's recordings from his first Milan sessions in 1904 to his final 1920 Victor dates.

The collection will be presented in a boxed edition after all volumes appear singly, RCA says.

## HEAVY RECORDING SCHEDULE

### Denon Team Off To Europe

CHICAGO—Prague, East Berlin, Luneburg, Paris and Lille will be visited by the Denon PCM recording team on its sixth classics recording tour of Europe.

The production tour visits these locations between May and July to record with Denon's Pulse Code Modulation system, the first digital

recording system to be used commercially.

The Japanese label, which has focused primarily on classical repertoire, will record the Suk Trio and the Prague and Smetana String Quartets in Czechoslovakia.

Scheduled to be taped in East Germany are the Schubert Ninth and Tchaikovsky Fourth Symphonies, under conductors Heinz Rogner and Kurt Sanderling, respectively.

The production team visits Luneburg to record an organ recital with Cahrley Olsen and is scheduled to tape violin concerts in Lille, with Jean-Jacque Kantorow soloist and the Lille Philharmonic.

Kantarow also will tape Mozart violin-piano sonatas with Alan Planes, and Huguette Dreyfus will perform Scarlatti on the French lap of the tour.

Previous Denon tours of Europe have yielded more than 100 classical titles taped with the company's digital system. The records are distributed in the U.S. by Discwasher.

### New Euroclass Distrib Formed

NEW YORK—Euroclass Record Distributors, Inc., a classical import specialty company, has been started here by Marcos Klorman of Desmar Records.

Fifteen French Erato and five Spanish Ensayo titles comprise the company's first offering, at \$9.98 and \$8.98 list, respectively. Aim is to promote and expand these catalogs in the U.S., says Klorman.

The new company, to distribute through Desmar channels, is headquartered with Desmar at 155 Ave. of the Americas, 10013.



HEAVY HEREDITY—Asylum's Andrew Gold is flanked by his parents after his show at the Roxy in Los Angeles. Father Ernest Gold, a veteran film composer, won the Academy Award in 1960 for scoring "Exodus." Mother Marni Nixon is best known as the screen voice of non-singing actresses in two Oscar-winning movies. She dubbed for Natalie Wood in 1961's "West Side Story" and for Audrey Hepburn in 1964's "My Fair Lady."

## Classical Notes

The Maryland state legislature has voted \$7.5 million toward construction of a new \$15 million concert hall for the Baltimore Symphony Orchestra. Ground-breaking is expected to begin in the fall, with the new 2,400-seat auditorium completed early in 1981. The City of Baltimore will contribute \$2.5 million to the project, with remaining costs being assumed by Joseph Meyerhoff, president of the BSO Assn. and chairman of the orchestra's board.

Total Recall: Angel Records spotted something fishy about the fisheye photograph on the cover of Andre Previn's new recording of the Shostakovich Fifth Symphony. The wide angle view of orchestra and conductor turned out to be an interior shot of Pittsburgh's Heinz Hall. The Chicago Symphony, however, is featured on the new Shostakovich release. Quickly withdrawn, the recording was re-released with a cover photo of Previn standing before Chicago's famous Picasso metal sculpture.

Order of selections listed on the jacket of Lazar Berman's "Encores" LP (CBS) does not correspond with what was etched in vinyl, as many readers doubtless already know. CBS says the entire first run of the album was issued with the erroneous liner. Refer to the label for correct sequence of titles.

# From The Music Capitals Of The World

## LONDON

Somewhat confused situation at Rocket Records here clarified with the statement that promotion chief **Arthur Sheriff** has decided to leave the **Elton John**-linked company while managing director **David Croker** stays on, all decided after "amicable" discussions with company boss **John Reid**.

Build-up for **Helen Reddy's** London Palladium season (started May 11) and album "We'll Sing In The Sunshine" involved Capitol U.K. in its heaviest yet radio campaign. . . . **Sham '69** single "Angels With Dirty Faces" (Polydor) has promotion kit which includes toy guns, plus references about the **James Cagney** movie from which group lead singer **Jimmy Pursey** drew inspiration for the song.

Third Tin Pan Alley Ball, organized by the Music Publishers' Association, lined up for the London Hilton (Sept. 23), proceeds going to Music Therapy and the Music Trades Benevolent Fund.

Though international Irish group the **Chieftains** continue recording for Claddagh in Ireland, all future U.K. product will be released on CBS, with a new album due June and CBS claiming all rights to back catalog for all territories except Eire as soon as present contracts expire.

Sad death here of veteran music business writer **Laurie Henshaw**, a Melody Maker staffer for nearly 40 years, a devotee of jazz guitarist of **Django Reinhardt** and one-time guitarist on 78rpm singles. . . . And death of **Peter Allen**, aged 32, financial director of Ariola Records here and founder member of the U.K. branch with **Robin Blanchflower**.

Gold disk award to broadcaster and big-band expert **Alan Dell** by RCA to commemorate success of the 17-volume "Legendary **Glenn Miller**" series which Dell put together and which has sold in excess of 250,000 units. . . . First solo signing to Imagination Records is **Iain Whitmore**, one-time lead singer with **Starry-Eyed And Laughing**.

New-wave group the **Lurkers** giving away 15,000 "gold disks" with copies of the new single "Ain't Got A Clue" (Beggars Banquet), but they are flexi-disks resulting from new manufacturing process which gives the effect of the usual million-sales golds. . . . **Jim Capaldi** at the Super Bear Studios in Nice, recording tracks for his new **Jimmy Miller**-produced album.

Response to phone-a-disk Polydor offer to telephone in and hear bits of **John Travolta's** single "Whenever I'm Away From You" produced remarkable 15,000 metered calls in first week and 20,000 in the second. . . . Uniform rave reviews for the U.S. musical "Annie" staged here in the West End.

**Lonnie Donegan**, skiffle king of the U.K. record charts in the late 1950s, handed a special gold disk by **Rory Gallagher**, from CBS/Arbiter, one of the biggest musical instrument wholesalers, for his services to the musical instrument trade over the past 20 years.

**Princess Margaret** escort **Roddy Llewellyn** signed longterm recording deal with Phonogram here, produced by **Tony Eyers**, but no product expected before the fall. . . . Former New Musical Express chief **Maurice Kinn** has signed four-year deal with mass-circulation Daily Mirror to present, exclusively, concerts on behalf of its "Pop Club," the first (June 6) having sold out 5,000 seats at Stafford's Bingley Hall for **Electric Light Orchestra**.

**Jim Rice** appointed to the general council of the Performing Right Society here as writer-director in place of **Tony Hatch** who resigned because he has emigrated to Southern Ireland.

**Des O'Connor** this week taking over BBC Radio 2 popular daily show "Open House" while **Pete Murray** is on vacation. . . . All 19 U.K. concerts by the **Commodores** were sold out, with a total 46,000 tickets sold, with subsequent hopes of big sales for back catalog as well as the new album "Natural High." **PETER JONES**

## OSLO

Norwegian Eurovision Song Contest entry "Mile After Mile," sung by **Jahn Teigen** and recorded here by CBS, was written by **Kai Eide**, who previously recorded an album of folk songs. . . . **Leif Hemmingsen**, former drummer with pop group **Vanguard**, heats up new Norwegian record company Skandinavisk Artist Produksjon, first product coming from dance band **Kjell-Vidars**.

**Hansa** in Germany has a three-year contract with the **George Keller Band**, which has an album "Let's Move Together" going through Hemmingsen's company, the deal covering agency and management for the world excepting Scandinavia.

Girl singer **Alex** and her group, called **Alex**, to

produce a single in London, having had talks with Phonogram chiefs there, the A side likely to be a song by ex-Traffic man **Jim Capaldi**. It is possible **Alex** will follow up with an album also recorded in the U.K.

Though audiences loved the show, there were bad press reviews for the duo **Baccara's** visit here. The on-stage recordings upsetting the critics, but the girls' popularity here is confirmed by high chart placings. . . . Polydor here presented

the **Verve** series of 40 albums of artists from the 1940s-1960s which is expected to sell to both old and new jazz fans.

**Inger Lise Rypdal** and **Kristin Berglund** to record in the U.S. later this year, the latter for

country sessions at Sound Labs in Los Angeles, produced by **Erik Wangberg**, one-time member of the local **Cool Cats** pop group.

**RANDI HULTIN**  
(Continued on page 76)



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ON FRANCE**

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## Japanese Labels & Retailers Set 'Self-Help' Units

TOKYO—The Japanese record industry's efforts to increase slowed-down sales are enhanced by the establishment of two official committees whose goals are to increase the demand.

The Japan Phonograph Record Assn. has formed the "demand expansion committee," headed by Heiichiro Tsurumi, managing director of marketing for Toshiba-EMI, and a similar committee has been established by the All Japan Retailers League.

Implementation of a campaign is expected in the fall based on marketing suggestions to be offered by the committees in July and August.

The market started to slow down at the end of 1976. At a time of year when demand was generally hot, sales were rather cool.

Victor Musical Industries was one of the first companies to get things going again with its "Victor SS Campaign," launched in the first half of last year. Their resulting success spurred the record association into action. It also set off a chain reaction with virtually all major record companies trying to increase their sales.

## Carrere To Distribute Bareback In France

NEW YORK—Stephen Metz, president of Bareback Records, Bareback Music (ASCAP) and Wig Out Music (BMI), has entered agreements with Claude Carrere, president of Carrere Records and Editions Claude Carrere for distribution and administration of his records and publishing in France.

It was recently announced that Sugar Records will distribute the Bareback line in Italy.



Korea's Hee



Philippines' Navarro



Israel's Hedva



France's Verkine

## Femmes Top Tokyo Fest

TOKYO—The importance of female artists internationally is dramatically emphasized by the fact that only one of the 13 foreign artists to perform June 18 in the seventh Tokyo Music Festival (Billboard, May 13) is a solo male performer, American Al Green.

The 12 other performers representing six countries, are nine solo female artists, one three-woman group The Emotions, a mixed group, Leah Navarro & The New Minstrels, and Blonde On Blonde, a female duo.

American artists and the songs they will sing are Green, "Belle;" Debby Boone, "God Knows;" Helen Schneider, "Until Now;" Eloise Laws, "1,000 Laughs;" Connie Kissinger, "From Today;"

The Emotions, "You'll Find I Love You."

Representing England are Kate Bush, "Moving;" Barbara Dickson, "Second Sight;" Blonde on Blonde, "You Can Call It A Miracle."

Korean Park Kyoung Hee will sing "I'm Going My Way;" France's Lydia Verkine, "Pour La Musique;" Leah Navarro & The New Minstrels of the Philippines, "Futari Dake No Ai" and Israel's Hedva, "Valentino."

Joining the 13 foreign entries in the Festival will be three Japanese songs selected in the national finals of the Golden Canary Prize contest, May 28 at Nakano San Plaza.

Composer and lyricist credits for the foreign song entries are: "From

Today," Bob Nelson; "Moving," Kat Bush; "God Knows," Peter Noone, Frannie Golde, Alle Willis; "You'll Find I Love You," Skip Scarborough; "I'm Going My Way," Cho Yong Ho—lyrics, Kim Kee Ung—music.

"Until Now," Bobby Arvon; "Futari Dake No Ai," Takashi Taka—lyrics, Ken Satoh—music; "1,000 Laughs," Linda Creed; "You Can Call It A Miracle," Steve O'donnell, Kenny Lynch, Colin Horton-Jennings—lyrics; Lynch, Horton-Jennings—music.

"Second Sight," Barbara Dickson; "Belle," Al Green, Fred Jordan, Reuben Fairfax Jr.; "Pour La Musique," Lydia Verkine—lyrics; Verkine, J.P. Domboy—music; "Valentino," Connie Sammoyt—lyrics, Kobi Oshrap—music.



America's Green



England's Blonde On Blonde



America's Boone

## AIRLIFT IS REVERSED BY CHOIR

HAMBURG—One of the most spectacular projects of the German recording industry comes Thursday (18) with a four Boeing 707 airlift of the 700 singers of the Fischer Choir on a four-day visit to Washington and New York.

The choir, established five years ago, is to present its "Peace Mass" to President Jimmy Carter in the Shrine of Immaculate Conception Church (Billboard, May 13).

The album of the "Peace Mass," written by Fischer, was released in Germany last year and reportedly had great success. Polydor artist and product chief Werner Klose says, "The Fischer Choir will undoubtedly have worldwide success and the U.S. airlift is the start of an international move to revive interest in choral singing."

## ITB Boosted As Dickens Joins

LONDON—Top British rock agent Barry Dickens has joined forces with the International Talent Booking company run by Rod McSween in an alliance that hoists ITB to top status among U.K. rock agencies.

Artists with the agency include Joni Mitchell, ELO, Fleetwood Mac, Dolly Parton, Neil Sedaka and Tom Robinson.

Dickens, who resigned his directorship of the MAM agency recently, is excited about working with ITB and McSween. "We are looking for long term expansion. We want to develop talent at ITB and ultimately we are looking towards a record label and a publishing company," the executive says.

## From The Music Capitals Of The World

• Continued from page 75

### STOCKHOLM

Before their three soldout concerts here, ELO was presented with gold and platinum awards for "A New World Record" and "Out of the Blue" which together have sold more than 250,000 units. . . . After a two-month absence the local sales chart compiled by Swedish Radio is back. Topping the LP section is "Saturday Night Fever."

During May, TV2 is to show "An Evening with Diana Ross." . . . Sweden's Montreux entry "Camera Obscura" features EMI artists Harpo and Bjorn Skifs and Metronome artist Lill Lindfors. . . . Sonet now represents the U.K. label Safari and is releasing albums by Glenn Hughes (ex-Deep Purple) and the Electric Chairs. Sonet also represents Cube, from whose back-catalog it has culled 18 albums for release, including five by T. Rex and several from Joe Cocker.

EMI is releasing an album "Golden Rock 'n Roll" featuring 20 original hits from the United Artists catalog and compiled by Ake Pettersson, UA label manager. . . . Manhattan Transfer is to record "Oh Evergreen," a song by local artist Kenneth Greutz, which they heard while touring Sweden.

Following the international trend, Sweden's football team has recorded a World Cup single to be released by the Mariann label. . . . English artist Brian Chapman, who has had chart successes here with the Swedish-produced single "Save Me" and LP "It's a Long, Long Story," is to tour the Swedish Folkparks in July with local group Blablus.

Representing Sweden in the Musical Mallorca Song Contest was Italian-born singer Eddie Oliva, who has a new album out on Phonogram. . . . Ex-Genesis guitarist Steve Hackett made a

promotional visit to Sweden recently, coinciding with the release of his debut solo album "Please Don't Touch." LEIF SCHULMAN

### MOSCOW

A Festival of Polish Music concert series on tour here, taking in Moscow and six other cities, the package including the symphony orchestra and chorus of Lodz Philharmonia and the Arcis Varsoviensis chamber choir.

Pro Arte chamber brass quintet also touring, with performances in Moscow and Tula. . . . Melodies of Friends, annual touring gala show featuring young pop soloists from Eastern European nations visited four Russian cities.

Two leading jazz outfits scheduled to perform at this year's Warsaw Jazz Jamboree, Alexei Kozlov's Arsenal Jazz Band and Vagif Mustafazade's Mugam Quartet, both outstanding at the Russian Tbilisi '78 festival in March. . . . Two big-scale national jazz festivals planned here, at Yerevan (June) and Tashkent (Middle Asia) in September, with leading local acts participating.

Melodiya has released an album featuring a collection of songs by Konstantin Orbelian, noted jazz bandleader, songwriter and composer. He now fronts the Armenian Jazz Orchestra, but is versatility personified, writing for symphony, ballet, chamber, jazz and pop.

Tallin TV's Telefilm studio is preparing a tv-special on the Tbilisi '78 festival, directed by Leo Karpin and for transmission on the Estonian network and then nationally late in the year. . . . Melodiya released Manuel de Falla's "Nights In The Gardens Of Spain" and "Wedded by Witchcraft," performed by the Madrid Concert Orchestra, conducted by J. Arambari, featuring singer I. Rivadeneira, the material licensed from Hispavox.

Album of Leonid Tchizhik's jazz trio, recently released by Melodiya, now sold out. He is currently one of the best Russian jazz pianists and was a huge success at last year's Warsaw Jazz Jamboree.

As a first step towards serious market research, Melodiya has put out a questionnaire in its new releases catalog, aimed at both dealers and record buyers. Questions: which is the favorite Melodiya recent release and what is the current top song in both international and national areas? There are also sections devoted to favorite singers, groups and top 1977 product. VADIM YURCHENKOV

### BRUSSELS

Gold disk awards here from EMI and Music For Pleasure for Norman Newell, Burt Blanca, Guy Barbier and the De Madras. . . . Radio-Visie from Menen invited press and radio people for a two-day reunion on the 20th anniversary of the English Channel pirate radio stations.

Modern Celtic-Coda has released "Kokka" by the Eagles, "A Comme Amour" by Richard Clayderman and "Cubanita" by the Fabulous Chocolats. . . . Lion Promotions arranging concerts by the Commodores in Antwerp, and Queen and Frankie Miller in Brussels. . . . Pierre Rapsat (RCA) appeared on BRT-TV's "Dolle Dinsdag" and two other RCA acts, Alain Souchon and Christian Delagrang, were on RIB's "Chansons A La Carte."

Patti Smith (EMI) in for two shows at the Royal Circus here. . . . Phonogram released "Comme d'Habitude" and "Meme Si Tu Revenais" by the late Claude Francois, and "Chante Pour Le Soleil" by Mireille Mathieu. . . . The Clark Terry Big Bad Band gave concerts in Antwerp and other centers. . . . Jazz pianist

Monty Alexander did a second show at the Hnita club in Heist-op-den-Berg.

Special "live" radio program, featuring old friends and musicians, for Toots Theilemans, on Radio Ghent. . . . Etienne Verschuere, lead of the BRT Jazz Orchestra, a leading alto saxist, forbidden to play because of lung problems.

Ariola staged sell-out showcase here for Berkeley acts Greg Kihn and the Rubinos. . . . Chrysalis released "Double Trouble" by Frankie Miller and "Heavy Horses" by Jethro Tull, plus John Coltrane's "First Meditations For Quartet."

Flemish singer Will Tura produced by Dutchman Peter Koelewijn on an album "Hier Ben Ik Dan D.J.," for the Dutch market. . . . From Polydor, "Maar Zo Ist," a Flemish production of the poetry and lyrics of the very popular Andre Van Der Veken. . . . Successful Belgian tour by Dutch guitarist Jan Akkerman (WEA) and his band. . . . Also in for shows were Magna Carta and Kevin Coyne.

Illinois Jacquet and his band of Hank Jones, George Duvivier, and J.C. Heard very successful in Antwerp and the Miller club. . . . The Willem Breuker Collective had a sellout in the Beurschouwburg in Brussels but the Enrico Rava Quartet with Roswell Rudd played to a nearly empty Theater 140. JUUL ANTHONISSEN

### ATHENS

Following recent acquisition of rights to the U.S. TK label here, CBS has put promotion muscle behind establishing the "Miami sound," with artists such as K.C. and the Sunshine Band, George McRae and the T-Connection. . . . "Hotel California," by the Eagles, still number one international album for Lyra Records here, a year after its release.

Composers George Hadjinasios, Yiannis Spanos, Dimos Moutsis and others currently writing songs for debut album on Minos by former Emial artist Dimitra Galani. . . . The ECM label now distributed by Emial in Greece.

A&M International president David Hubert in Athens recently to talk with Sol Rabinowitz, CBS area manager Simon Schmidt also was in for Athens talks.

Cream-Hi Records to be distributed by Minos in Greece, the artist roster including Brenton Wood, Carry Booth and Snail While (Cream) and Al Green, Syl Johnson, Ann Peebles, Ace Cannon, Bill Black's Combo and Rufus Thomas (Hi).

In a nostalgia series of albums bannered "A Portrait Of. . ." Emial to release an album of old hits by Italian artist Renato Carazone. . . . Yiorgos Zambetas to New York for a Greek tavern stint, and already performing there are Mary Linda and Terris Chrysos, with Kostas Karousakis at the Phantasia tavern in Toronto, Canada.

Composer Mikis Theodorakis, most active of Greek musicians worldwide, is touring Switzerland, West Germany, France, the U.K. and U.S. to the end of May, with 32 concerts slotted. Accompanying him are singers Petros Pandis, Margarita Zorbala, Yiannis Thomopoulos and Sophia Mihailidou.

CBS released two new albums by Vicky Leandros and Raffaella Carra, the latter including the big hit "La Fiesta." . . . Gene Norman, president GNP Crescendo, in Athens to finalize distribution details through Minos, the company having a label roster including Dixieland, Jubilee, Accent and Largo.

Raffaella Carra was recently honored at a reception in Greece and received two gold records by Diski CBS AEBE for sales of her albums, "Forte. Forte" and "Raffaella Carra Show." Raf-

(Continued on page 78)

## U.K. CAMPAIGN

## 'Fever' Selling Print Too

LONDON—As the "Saturday Night Fever" album nears double platinum status here, printed music sales associated with it are soaring.

Normally sheet music sales for a big-selling disk peak well after the record sales. A co-promotion between RSO publishing and the sister companies Chappell Publishing and Polydor Records has created massive profit prospects for the "Fever" product.

## CBS Signs Jet For U.K. &amp; Eire

LONDON—Jet Records here has signed a marketing and distribution deal with CBS for the U.K. and Eire. The long-term pact covering all Jet product involves joint marketing efforts, with sales and other services being provided by CBS.

An announcement from Jet in the U.S. of a distribution deal with CBS for the U.S. was made last week (Billboard, May 13).

Sales of Jet product will now feature in CBS's market share here, a parallel situation to that of WEA and Riva. The current ELO album "Out Of The Blue" on Jet has sold more than six million copies worldwide since its release last fall.

## Toshiba-EMI Exports Up

TOKYO—Toshiba-EMI has created a growing export market by locally pressing international masters and recording local groups as well.

Conductor Herbert Von Karajan and the Vienna Philharmonic Orchestra are favorites of the British with 12 classical pieces including Beethoven's Sixth and Ninth Symphonies, Brahms' German Requiem and Second Symphony, and Schubert's Ninth Symphony.

Toshiba is also finding success in Canada with 10 albums by the Bea-

Under the slogan "More Profit For You," Chappell created a package of sheet music, a 100-page movie soundtrack folio, with movie color stills, and posters repeating the album cover design.

Dealer response here has been so enthusiastic that U.S. copies of the music book had to be imported while the British version was printed. The initial 10,000 print of the U.K. version sold out fast.

Robin Wood, general manager of Chappell Publishing, says: "We're using Phonodisc distribution as part of a major effort to increase sales in shops which already stock printed music and to grab orders from dealers who normally stock only records."

"There are many dealers looking for ways to increase profits and we have to impress them that there is good money to be made in printed music if it is handled sensibly. 'Saturday Night Fever' was an ideal initial co-promotion because of established links between the publishers, the record company and ourselves. We should have started this years ago."

Coming is a music book on EMI's chart album "Nat King Cole's 20 Golden Greats" and then one on MCA's "Variations" album, both out too late after the LP releases to figure in promotional tie-ups.

Over 5,000 of their disks went out in the first shipment.

Japan's Koto New Ensemble's recording of Vivaldi's Four Seasons has also had great international success and there are plans to hold recording sessions with more local groups and orchestras.

The reason for the success of the export program, according to Toshiba-EMI, is the quality of the actual disk and the sound.

In order to keep the sales momentum already generated overseas, the company is obtaining more masters for local pressing.

national Literary Council; Jan Bleszynski, another Pole, is a member of CISAC's legislative board; and ZAIKS chairman Karol Malczynski is now a vice-chairman of the BIEM general committee.

Today ZAIKS also provides many social services for its members, including medical service, grants, loans and retirement funds.

## Three Events End Portugal Centenary

LISBON—Three significant events marked the final celebrations in Portugal of the centenary of recorded sound, promoted by the state general culture department and the local affiliate of IFPI.

Portuguese record companies selected top acts for two sellout pop concerts in Lisbon and Oporto, using a special 1,200-watt system rarely used here. Both shows were broadcast live by Radio Renascenca and by the national channel RDP.

The Gulbenkian Foundation inaugurated an exhibition of phonographic reproducers and accessories, backed by the International Council for Music, and an illustrated book "A Grande Aventura da Gravacao," was published by record company Radio Triunfo, and industry pioneer.



**OLD FRIENDS**—Connie Francis, currently in London recording her first album for United Artists, had a surprise visit from Don Everly. By coincidence, she was recording one of his songs "Till I Kissed You." The two had not met for seven years, when she sang with the Everly Brothers in Las Vegas.

## AWB to RCA Intl

NEW YORK—RCA Records International has announced an exclusive agreement to distribute internationally the future recordings of Average White Band. "Warmer Communications," the group's current U.S. gold album is included in the agreement and is scheduled for rush release in the U.K. and Europe. AWB is planning an extensive international tour itinerary.

Negotiations for AWB to join RCA's international roster were conducted for RCA by Kelli Ross, division vice president, international creative affairs, with David Mintz, the group's manager and their attorney, Peter Thall.

## U.K. Hi Fi Expo

• Continued from page 46

screen, while Garrard demonstrated its music recovery module, a scratch-eliminating device wired between deck and amp. Marantz presented "the world's most sophisticated receivers," boasting 250 watts/channel RMS, and Superscope (by Marantz) also showed new receivers and a new front-loading cassette deck.

Others with new cassette hardware included Akai, with a new version of the CS720D at under \$200, the Danish firm Tungaram, Sanyo and Sansui, the latter with no fewer than four new cassette decks, apart from its five new amps, two new receivers and the new AX7 mixer unit with reverberation.

Main overseas representation come from Europe, and the organizers noted a marked increase in the number of high-level executives attending. The Northern Ireland audio firm Strathearn, for instance, had three approaches for distribution in Italy in one day alone.

The presence of such top brass insured that a large amount of business was written, and all exhibitors seem to be pleased by response to their products.

## Royalties Aid Artists

PARIS—Royalty earnings of \$1,800 were contributed by a group of composers to Robert Sandrey, treasurer of an association which carries out social work among pop and variety artists.

The royalties were earned by the composers from 15 disks released to commemorate the 125th anniversary of SACEM, the copyright society.

## MUSICAL MALLORCA

## Prize Song From Mexico

PALMA DE MAJORCA—Winning the Musical Mallorca '78 Song Contest here was the Mexican entry "Senor Amor," performed by Dulce and written by Armando Manzanero, who accompanied the artist at the piano.

Though a typical Latin contest winner, more commercial worldwide could be the second-placed "All My Love Is Loving You," sung by U.K.'s Jackie Beason, making her professional debut here with the Barry Mason-Alan Hawkshaw song.

Third came the Japanese entry "Ai Wa Kilameki No Naka De," written by Takashi Taka and Takeo Watanabe, performed by Yukari Itoh, set in a Westernized orchestration.

The winner took the Illa d'Or prize plus \$10,000, and Dulce also picked up the critics' prize for giving the best all-round performance.

The jury, presided over by Elmer Bernstein, included Paul Williams, U.K. pianist Semprini, Stello Cipriani and Augusto Alguero Jr. A second panel, judging personality and potential content, included actors Richard Jordan and Robert Stack, Sylvia Kristel and Eddie Barclay of French-based Barclay Records.

This was the fourth annual song contest staged here, and was organized by the Majorcan Tourist Board.

Behind the contest scenes, discussions about where the next gala should be held and whom it should feature dominated a meeting of FIDOF, the International Federation of Festival Organizers.

Three possibilities were Sopot in Poland (Aug. 27), Istanbul, Turkey (Oct. 28), or an unspecified fall date in Italy. Sopot won the vote, subject to satisfactory arrangements and conditions being obtained.

## Luxembourg Seeking 4th U.K. TV

LONDON—Radio Luxembourg, the commercial radio station, may provide Britain's fourth television channel ahead of both the BBC and the Independent Television Authority.

This surprise prospect comes to light in plans from the station's parent company, Radio Tele-Luxembourg, to launch a broadcasting satellite in five years to provide up to 60 radio channels plus 10 color tv outlets.

Alan Keen, RTL managing director, confirms: "We have major expansion plans for the 1980s. We're well into the probability of launching the satellite, though no definite arrangements can be announced."

However, it is said the satellite will cost up to \$70 million and will be financed by advertising revenue. It will provide Radio Luxembourg with 24-hour stereo broadcasting and give it perfect reception across the whole U.K.

## Polish Society Hits 50th

WARSAW—ZAIKS, the Polish association of authors and composers, set up here by Stanislaw Osoryia-Brochocki to protect music copyrights, is celebrating its 50th anniversary.

First members of the society were primarily writers of pop music and literature, but gradually creators in the classical fields of music and writing joined.

There are now more than 4,000 members, representing a whole range of professions including composers, writers, journalists, translators, painters, sculptors and choreographers.

ZAIKS works with 60 similar organizations round the world as a member of CISAC.

Poland was one of the founder members of the CISAC central body. Jerzy Lisowski, Polish translator, is chairman of the Inter-

## New Prices Work

KUALA LUMPUR—Recent price increases, initiated by EMI two months ago, have not hurt sales of LP's and tapes.

The 5% increase was adopted by Phonogram a month after the EMI increase. Local distributors have now increased their prices as well.

The new price for LPs range between \$3.75 to \$4.00.

APRS 78

JUNE  
21 22 & 2311th INTERNATIONAL PROFESSIONAL  
RECORDING EQUIPMENT

EXHIBITION

CONNAUGHT ROOMS, GT. QUEEN ST., KINGSWAY, LONDON

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*Allen & Heath/Brenell	*Helios	Penny & Giles
*Audio Kinetics	*Hayden Labs	Professional
*Agfa-Gevaert	*H/H	Tape Marketing
*Allotrope/Future Film	*ITA	*Rupert Neve
*AKG	"International Musician"	*Rugby Automation
*Audix	ICM Cassette	*Racal-Zonal
*Audio Design	*Jackson Rec.	Roger Squires
*Amity Shroeder	*Jacques Levy	Rockwool
*Ampex	John Page	*Raindirk
Avcom	James Yorke	*Radford
Acoustic Research	*Klark Teknik	*Soundex
*Audio Developments	*Keith Monks	*Shure
*Alice (Stancoil)	*Lennard Dev.	"Studio Sound"
"Beat Instrumental"	*Leevers-Rich	Surrey Electronics
Broadcast Audio	Lee Eng.	Superscope
*F.W.O. Bauch	Libra Electronics	*Soundcraft
*BASF	Lyrec	Sifam
B & K Labs	*Lockwood	*Scenic Sounds
Beyer Dynamics	"Music Week"	Turnkey
*Cadac	*MCI	Tannoy
*Calrec	*3M	*Trident
*Cetec	Magnetic Tape	Trad
*Dolby Labs	*Midas	Turner Electronic
*EMI Tape	*Mosses & Mitchell	*Tweed
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## Home Video To Replace Cinema By Century End?

By PETER JONES

LONDON—The cinema as we know it today will vanish by the end of the century, replaced by home video systems, according to a survey by Screen Digest and CTV Report. This dramatic trend will also affect the future of broadcast television.

This survey was taken by opinion-formers and decision-makers in the film, tv and audio-visual communications business. The questions were put to a cross-section of Screen Digest subscribers in some 50 countries.

It brought out the belief that videocassette recorders will show exceptional growth in the next three years. In the U.K. the majority of recorders will probably be rented, like color tv sets here, rather than bought outright.

But the survey shows that people believe videodisks will take longer to arrive. The consensus view is that a population of around 500,000 disk players will exist in Britain by the mid-1980s.

The survey goes on: "When disk recordings of television programs arrive, they will create a completely new branch of the production and distribution market, with material specially created for videodisks

dominating in 20 years. It is firmly felt that sponsorship, not allowed for broadcast programs, will play a major part in financing videodisk material."

Education and training are expected to be areas in which new media will make the most rapid inroads, but home entertainment and leisure uses will also be of great importance.

But clearly there is a degree of confusion, even among the experts polled, about current developments, largely the result of a proliferation of different videocassette systems. A strong plea for worldwide standardization emerges from the survey.

One matter on which there is already a large degree of international agreement, Teletext and Viewdata, the twin video information systems developed by the BBC, the Independent Television Authority and the Post Office, is welcomed at worldwide level.

Asked about strength of optimistic feelings for the immediate prospects of the audio-visual business, 37% of the U.K. respondents to the survey expressed themselves "very optimistic" while less than 20% were "less than optimistic."

## From The Music Capitals Of The World

• Continued from page 76

faella is one of only two non-Greek artists to have ever received a gold record for sales in Greece, the other is CBS' Joe Dassin.

LEFTY KONGALIDES

### BUCHAREST

Composers' Union of Rumania has awarded prizes for the years 1976 and 1977. Thirty-eight composers and musicologists were honored. Among them, **Henry Malineanu** and **Aurel Manolache** for the music hall "Vesalia n-are virsta," **Florentin Delmar** for "Aduna-ti soarele-n priviri," **Gelu SoTomonescu** for "Gorunul lui Horia" and **Marius Teic** for "Umbră plopilor" and "Stai, stai, stai." Special awards were given to **Dimitrie Cuclin** and **Ioan Chiorescu** for work in music and artistic education.

Fast-selling imports include the Dutch group **Livin' Blues** "Live," "20 England's Smash Hits" (Pronit Poland), and "The Fabulous Czech Star Eva Pilarova" (Supraphon Czechoslovakia). Symphonic albums from **Melodiya** (Soviet Union), **Qualiton** (Hungary) and **Eterna** (East Germany) are also available.

The protocol of artistic exchanges for the next three years has been signed in Bucharest between the ARIA booking agency and Yugoslavian concert agencies. It specifies that each party will organize tours for vocal and instrumental soloists, conductors and musical bodies such as the **Choral Madrigal**, and the **Choral of the Philharmonic Orchestra of Timisoara**.

High in the Rumanian charts are "Imn Saoreliu" (**Mondial**), "Hai acasa" (**Gil Dobrica**), and "Riul" (**Semnal**). Leading sellers in the foreign section include "Singing in the Rain" (**Sheila B. Devotion**), "Desiree" (**Neil Diamond**) and "Love Me Right" (**Denise Lassalle**). **URSULESCU**

### HELSINKI

A new record pressing plant has been started by **Oy Stereokasetti-Stereolevy** at Riihimaki, not far from Helsinki. . . . **Trio**, a jazz group featuring bassist **Niels-Henning Orsted-Pedersen**, guitarist **Philip Catherine** and percussionist **Billy Hart**, had a highly successful concert at the Tavastia Club here.

Rare attempt to carry experimental jazz into provincial Finland being tackled by **Edward Wesala** (ECM) and **Tomasz Stanko**, touring together. . . . Moscow Radio "Mayak" aired interviews with leading pop artists **Mikko Alatalo** and **Hector** from Finland. . . . Big interest in **Rod Stewart's** hit single "Sailing," theme from BBC-produced television series "Sailor," now seen here.

Finnish Folk and Country Music Association set up here by local fans, including **Matti Laipio**, **Juhani Joutsenniemi**, **Kari Purssila** and **Juhani Aalto**, and concerts, club meetings and a magazine are planned. . . . Distribution and marketing of **Poko Records**, local new wave label, now handled by **Discophon**.

Area, local travel agency, with **Finnair** and **APU** magazine, promoting a special June visit to Nashville, Tenn., including a visit to **Grand Ole Opry** and **Nashville Country Festival**, the latter this year featuring Finnish group **Country Express** (EMI). **KARI HELOPALTIO**

### MILAN

U.S. jazz drummer **Elvin Jones** and his quintet on a successful concert tour here, taking in major cities and winding up at Rome's **St. Louis Jazz Club**. . . . CBS Dischi lately releasing jazz albums by **Duke Ellington**, **Gerry Mulligan**, **Dexter Gordon**, **Stan Getz**, the **VSOP Quintet** and others; and CGD re-issuing some jazz classics from the **Impulse** back catalog.

The highly-acclaimed **European Community Youth Orchestra**, conducted by **Claudio Abbado**, performed at Milan's **Conservatoire**, sixth date of a tour which started in Amsterdam. The concert was introduced by a speech from former British Prime Minister **Ted Heath**, chairman of the classical orchestra whose 137 members range in age from 14 to 20.

The **Ensemble Inter-Contemporaine**, from Paris, appeared at Milan's **Piccola Scala Theater**, performing six contemporary classical works by **Luciano Berio**, conducted by the composer. . . . Singer-songwriter **Francesco De Gregori** (RCA) has a new album out after a two-year absence from the recording scene and it looks a sure chart seller.

Part of a cycle of celebrations of the third centenary of **Antonio Vivaldi's** birth, promoted by a committee representing local organizations. Venice has been hosting concerts by the **Cambridge Clare College** chamber orchestra and choir and the **Gloriana Singers**, both from the U.K., and the **Leipzig Radio** chamber ensembles from East Germany. One of Vivaldi's operas, "Il Farnace," is to be staged at Venice's **La Fenice** theater.

Phonogram, meanwhile, has issued four box-sets from the 10-volume "Vivaldi Edition," at present being completed and dedicated to the Venice-born composer's greatest works. . . . Seven consecutive shows by singer-writer **Claudio Rocchi** (Cramps) at Milan's **Teatro Ciak**, where he introduced his latest "A Fouco" album. **DANIELE CAROLI**

HAROLD MOON AWARD

## Conductor Serge Garant Feted

TORONTO—Montreal composer and conductor Serge Garant was honored here May 4 for his international contributions to Canadian music. He was awarded the annual Harold Moon Award at the Performing Rights Organization of Canada's 10th annual awards dinner for Canadian Music creators.

In total, 32 Canadian songwriters and publishers were cited at the dinner, held at the Hyatt Regency hotel here.

The Harold Moon Award carries with it a cash prize and is presented annually to the composer or music publisher affiliated with the performing rights organization (PRO Canada) who, in the opinion of the judges, exercises internationally the greatest influence for Canadian music during the previous year.

Garant is a founding director and music director of the Ensemble of the Societe de Musique Contemporaine du Quebec. Last year that organization, under his direction, gave concerts of Canadian music in seven cities in England, France, Belgium and Germany, performing music by a dozen Canadian composers.

Among multiple winners at the awards banquet were **Boule Noire** vocalist and writer **George Thurston** and **Burton Cummings**, both of whom received three Certificates of Honor. **Ra McGuire** and **Brian Smith** of **Trooper** and **Bill Henderson** of **Chilliwack** were both called from the floor on two separate occasions to pick up certificates for hits of their own.

A special award in the form of an original Eskimo drawing went to **Burton Cummings** to mark PRO Canada's 10th annual dinner, an honor bestowed on the Winnipeg born singer because he is the only affiliated songwriter to have been presented an award at each annual dinner held.

From the Vancouver area, songwriters honored were **Ross Turney** from **Chilliwack**; **Randy Bachman**; **Joe Mock** of **Pied Pear** (for a tune recorded by the **Hometown Band**); **Denise McCann** and **Joe Fahrni**. **Ed Molyski** of **Surrey, B.C.**, received a certificate for a tune recorded by the late **Ray McAuley** and **Wild Country**.

Country writer **Dick Damron** of Alberta was honored, as well as several writers from Ontario centers. **Dave Burton** and **Gordon Honeyman** of **Burton** and **Honeyman** received certificates, as did **Dallas Harms** from **Hamilton**, **Carroll Baker** of **Burlington**, the **Ottawa** writing team of **Terry Carisse** and **Bruce Rawlins** for a **Mersey Brothers'** recording, **Gene MacLellan** and **David Bradstreet**, the last named for a **Juno Award** as best new male vocalist. **Don Grashney** of **Thunder Bay** was cited for a country hit recorded by **Jerry Palmer**.

Toronto winners included **Bob**

**Ezrin**, co-writer of "Beth," made popular by **Kiss**; **Hagood Hardy**, winner of the Harold Moon award last year; **Ken Tobias**, **Bill Amesbury**, **Bob McBride**, **Craig Ruhnke** and **Ronney Abramson**.

Montreal winners, aside from **Thurston**, were **Gilles Valiquette**, **Marie-Therese Paille**, **Dwayne Ford**, **Lee Gagnon**, and **Myles Goodwyn** of **April Wine**. **Roger Gravel** of **Verdun**, **Jean Robitaille** of **Brossard**, and **Pedro Alves** of **Baie d'Urfe, Que.**, were also cited.

**Christine Authors**, who now re-

sides in England, received a certificate, as did **Bruce Miller**, who now lives in California, and wrote a tune for **Valdy**, and **Rhett Davis** of **Tennessee**.

Music publishers with multiple awards were **Shillelagh Music** owned by **Burton Cummings** and **A&M's** publishing arm, **Irving Music**, with three each. Two certificates were awarded to **Makers Music Ltd.**, owned by members of **Chilliwack**; **Sunfish Music**, owned by **Ray Pettinger** of **Vancouver**, and **Little Legend Music**, owned by **Trooper**.



OFFERED HANDS—Gordon Lightfoot accepts the congratulations of WEA Records (Canada) executives at a reception in Toronto where he was presented a double platinum award for his "Endless Wire" LP. Don Grant, vice president, marketing, is at left. Shaking hands with Lightfoot is Roger Derjardins, director, artist relations, while Larry Green, national promotion manager, waits his turn.

## New Efforts Are Underway To Get Viable Rock Press

By DAVID FARRELL

TORONTO—Trying to make a consumer publication stick in Canada is comparable to getting wallpaper to hang on a stucco wall. Literally dozens have tried, but in the past year one finally seems to be succeeding while another is about to debut.

The problem in the past has never been readership, but distribution that would pay for itself and getting record company ad support to pay for the overwhelming overhead.

While music publications struggle for success, the volume of record sales has radically improved in the past 14 months in Canada, partially due to an increase in the number of FM stations across the country.

With this development, record companies have shown greater willingness to take out print ads. Thus the chances for a new music publication to survive are better than ever before.

In Western Canada a tabloid, **Music Express**, is into its first year's operation. It recently pulled back on national distribution in favor of concentrating its development in the Prairies, west to **British Columbia**.

Founder/editor/publisher **Keith Sharpe** notes that national distribution was costing the paper more than \$1,400 per issue, "and the advertising return just didn't warrant pursuing national distribution any farther. We are now actively pushing to increase our press run of 40,000 papers in the western market," he says.

"Besides, the East can take care of itself. There is a much higher concentration of media down there,

whereas out here the market is starving for a music paper," Sharpe observes.

The new kid in the field is **Roxy Magazine**, scheduled to debut this month. Backing it is **Concert Productions International**, one of the key concert promotion teams in Canada. **Bill Ballard**, the company's legal advisor and partner has been named publisher.

Aimed specifically at the teen and young adult market, **Roxy** is to be 56 pages and will carry a cover price of 60 cents. The magazine is to be nationally distributed via record stores and newsstands.

Clearly then, **Roxy** is going for the mass audience and **Music Express** is directing its energies in western Canada.

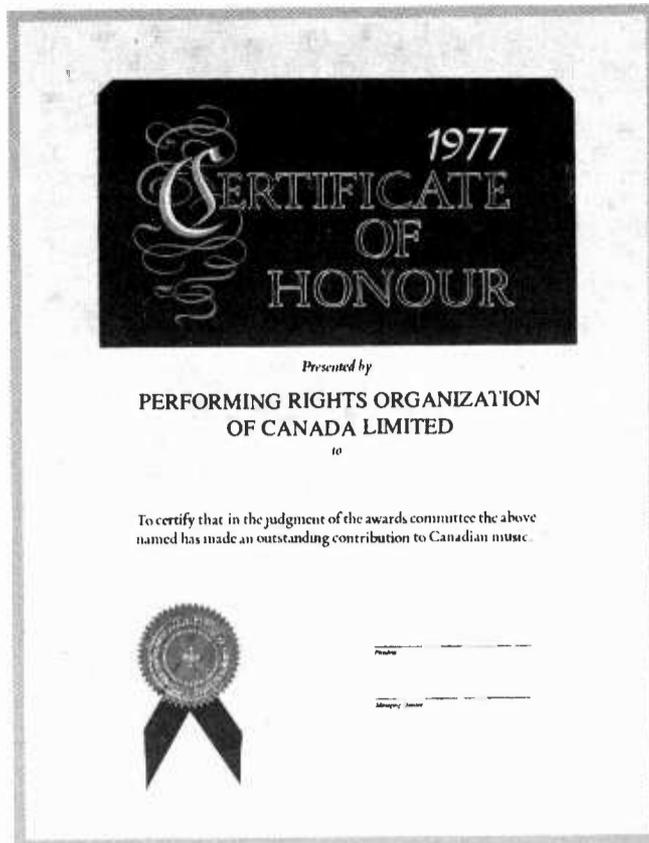
National label press officers such as **A&M's** **Jim Monaco** and **Capitol's** **Barbara Onrot** welcome **Music Express** and **Roxy**. They strongly feel the need for music publications with a national overview.

Regional publications exist, but by their very nature they tend to dwell on regional successes and fail to spill their excitement over to a national market.

In **Vancouver**, the long-standing but low-profit **Georgia Straight** continues to turn out excellent prose on the rock scene. In **Quebec** and **Montreal** a French language pulp magazine, **Quebec Rock**, flourishes. A bilingual tabloid, **Vibrations**, which sprang to life last year, also based in **Montreal**, is finding survival difficult and is now appearing on the street at sporadic intervals.

# HEARTY CONGRATULATIONS

- to the P.R.O. Canada affiliated writers, composers and publishers awarded  
Certificates of Honour for contributions to Canadian music through their creativity.



BETH  
Bob Ezrin (co-writer)  
All By Myself Publishing Company  
(co-publisher)

CALIFORNIA GIRL  
Bill Henderson  
Makers Music Ltd., Sunfish Music

CAN YOU FEEL IT  
Bill Amesbury  
Bay Music Company Ltd.

C'EST TOUJOURS A RECOMMENCER  
Georges Thurston (co-writer)  
(Published in Canada by Muscle  
Shoals Sound Publishing Co. Inc.)

DANCER  
Ken Tobias  
AboveWater Publishing, Goosecap  
Music Publishing

DID I FORGET TO TELL HER  
Don Grashey  
D & L Music Publications

DIESEL COWBOY  
Ed Molyski  
Alurie Music, Dual Music Publishing

FLY AT NIGHT  
Bill Henderson, Ross Turney  
Makers Music Ltd., Sunfish Music

HOMETOWN BAND  
Bruce Miller  
Irving Music of Canada Limited

I AM THE EAGLE  
Rhett Davis  
(Published in Canada by Rhett Davis Music)

I'M READY  
Joe Mock  
Gahndavara Music, Hometown Band  
Music, Irving Music of Canada Limited

I'M SCARED  
Burton Cummings  
Shillelagh Music Company

IF I BELIEVED IN MYSELF  
Terry Carisse, Bruce Rawlins  
The Mercey Brothers Publishing Co.

IT ALWAYS HAPPENS THIS WAY  
Georges Thurston (co-writer)  
(Published in Canada by Muscle  
Shoals Sound Publishing Co. Inc.)

IT'S LATE (AND I HAVE TO GO)  
Carroll Baker.  
D&L Music Publications

JULIE, I THINK IT'S GOING TO RAIN  
Dallas Harms  
Doubleplay Music of Canada, Quality  
Music Publishing Limited

LOIN D'ICI  
Georges Thurston  
Editions Magique, Les Editions  
Thurston Publishing Enrg.

LONG LONG ROAD  
David Bradstreet  
Irving Music of Canada Limited

MAYBE TOMORROW  
Hagood Hardy  
Big Bay Music

MY WHEELS WON'T TURN  
Randy Bachman  
Ranbach Music

ON A TOUS BESOIN  
Roger Gravel, Marie-Thérèse Paillé  
Editions Musicales Metro

ON THE ROAD AGAIN  
Dave Burton, Gordon Honeyman  
Happy Bear Publishing

PHOTO ALBUM  
Christine Authors (co-writer)  
Canadiana Music

SANTA MARIA  
Ra McGuire, Brian Smith  
Little Legend Music

SEASONS  
Bob McBride

SHERRY  
Dwayne Ford  
Bunzoff Publishing

SHILO SONG  
Gene MacLellan  
Beechwood Music of Canada

STAND TALL  
Burton Cummings  
Shillelagh Music Company

TATTOO MAN  
Denise McCann  
Lagoon Music Inc.

TIMELESS LOVE  
Burton Cummings  
Shillelagh Music Company

365 JOURS D'AMOUR  
Pedro Alves, Georges Thurston  
(co-writers)  
(Published in Canada by Muscle  
Shoals Sound Publishing Co. Inc.)

UN PEU DE BONHEUR  
Gilles Valiquette  
Les Editions Gilles Valiquette

VIENS CHEZ MOI  
Lee Gagnon, Jean Robitaille  
Thème-Variations Division Editions

WAYLON'S T SHIRT  
Dick Damron  
Sparwood Music

WE'RE HERE FOR A GOOD TIME  
Ra McGuire, Brian Smith  
Little Legend Music

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Crunky Tunes, Unart Music (Canada)  
Ltd.

YOU WON'T DANCE WITH ME  
Myles Goodwyn  
Sialom Publishing Co.

YOU, Y'LOOK GOOD  
Joe Fahrni  
True Confessions Music

YOUR LOVE GETS ME AROUND  
Ronney Abramson  
Castor Island Music



The Wm. Harold Moon Award presented to Serge Garant

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PART OF SHIFT TO ISLAND

# Fania Facelifts Promo, A&R In N.Y. & Puerto Rico Movement

By PABLO "YORUBA" GUZMAN

NEW YORK—In its first major structural reorganization since becoming the dominant salsa company, Fania Records has overhauled several facets of its operations in both New York and Puerto Rico.

Alex Masucci, Fania vice president and national promotion director, explains that the firm has restructured its Puerto Rico promotion department and is reshaping its New York office as a part of the process of transferring the company's headquarters from New York to the island.

Jerry Masucci, label president and co-founder, has set up residence in Puerto Rico where Fania is now operating its new record/tape manufacturing plant (Billboard, Oct. 1, 1977).

Alex Masucci describes the changes in Puerto Rico as a streamlining of the firm's promotion wing there.

"Previously," he admits, "our promotion on the island was handled awkwardly."

"We'd have each of our guys pushing 15, 20 records or more in one of three regions. We've realized now that if you give a guy 15 records to push, he's really going to do a job on maybe three, four, tops."

"A lot of artists get hurt that way. Established names had no problem, but unknown or really different talent might slip to the bottom of the pile."

"Now we think we have a system that makes sense all around," Masucci continues. "It provides incentive in the field and it takes a more personalized approach."

Specifically, the label has hired three new promotional field representatives for the island and allocated their duties by label rather than by territory.

The three—Maria Jamas (Vaya,

Cotique), Mon Garcia (Fania, Inca) and Iris Fernandez (Tico, Alegre, Karen, International)—all work under new Fania general manager Tony Conga, a 12-year veteran of the island record industry, who reports to Alex Masucci in New York.

"Each person has a small number of labels to push across the Island," Masucci observes. "If anyone's line is number one four weeks in a row, they get a bonus. And if a record makes the top 10 four weeks in a row, they get a bonus."

Other features of the promotion overhaul include each promo figure being responsible for coordinating artist promo tours.

In the past, an artist might come winging in from New York on a tour with confusion among island staff as to what to do on short notice.

Or an island-based artist might (or might not) visit several radio stations unbeknownst to the local promo person.

Masucci says, in addition, the label will step up artist in-store appearances.

For the first time, Fania is also heightening its use of market research tools.

The reason for such a hard line approach lies in the fact that Puerto Rico, long responsible for 50% of overall salsa sales, has fallen off the pace by as much as 30% in the past 18 months due to a series of crippling strikes and a high unemployment rate.

"To tighten it all up," says Masucci, "we've hired an outside, totally independent figure, who will have to remain anonymous. His job is to put together an actual Top 40, for radio and store sales. Not what Fania would like to see, but what's actually happening."

"Also," says Masucci, "we're trying something new with DJs. With the records they'll get a slip, asking that if they don't agree with us on the single, which cut would they have picked."

In New York, the changes center around artist relations, which Masucci admits was also a source of problems.

"It was all very loose," he explains. "There was no structure at all. An artist would talk with someone, not like what he heard, go to someone else without the second person's knowledge of the prior discussion."

"Some got more attention than others. There'd be buckpassing. Hey, we're a family, only now the family's grown beyond mom, pop and the kids. Now there's nieces, uncles, cousins."

Under the new system, Jerry, Alex, controller Victor Gallo, and international producer Fabian Ross each have a certain number of artists they're responsible for.

Says Masucci: "What's going to help a lot is the expansion of La Tierra studios to two 24-track setups. Plus, there now exist modern facilities in Puerto Rico which we will use. And we're moving away from strictly using in-house producers. Louie (Ramirez) and Pacheco (Fania co-founder) are great, but they can't do it all. And we're going to use independent engineers more."

Masucci's team in New York consists of Donna Dees, assistant to the vice president, and Aurora Flores, publicity director.

## Changes In Slogans For Mexican Chain In Juarez

• Continued from page 32

dio Discotheque, Radio Sensacion and Mas Musica Sin Rancheritas on the air. (See separate story.)

When the controversy broke some time ago, Oscar Legarreta Hernandez, general manager of the Radio Rama Juarez outlets, wrote to Arbitron's Ray Gardella asking the research agency to help prevent further "attempts to usurp the slogans" used by his stations.

In separate letters for each station, Legarreta claimed his outlets had been broadcasting the slogans every five minutes since February 1977 in the case of Stereo Discotheque, and for a period of three years in the case of Radio Sensacion.

Now Legarreta says XECJC has changed its slogan from Radio Sensacion to La Pantera, aiming its English contemporary format at young audiences.

And, says Legarreta, XHEM-FM, has dropped its disco format along with its Stereo Discotheque slogan, becoming now Variedades Estereo, offering a variety of modern music in Spanish.

Legarreta says the failure in the case of the Stereo Discotheque was caused by the slogan confusion.

"They (the El Paso competition) saw we were breaking across the border and tried to stop us from advancing," he claims.

But some critics believe the Mexican stations can't compete with their El Paso neighbors, and the slogan confusion would have minimal impact on a Mexican station's financial well-being.

In his favor, Legarreta points out the heavy Mexican population in El Paso and the heavy trans-border daily traffic.

The only Spanish formatted station in El Paso is KAMA-AM-FM, a leader in the market.

Legarreta says the recent changes were specifically made to "avoid the continuing rip-off of our points."

He says he first noticed the use of similar slogans on the El Paso side through monitoring back in November 1977.

He says in addition that he has a meeting scheduled with Arbitron's Gardella to discuss the matter and to see about getting his stations rated on the El Paso side.

To date, only Rama's XEJ-AM is counted in the Arbitron measure. In Juarez, the stations are rated by an Arbitron-like firm based in Mexico City called International Research. But there has been some controversy about its methodology, it is reported.

And worse, since Arbitron and its Mexican counterpart function independently, there is no adequate measure of a station's performance in a market of 1½ million, separated only by a borderline with 700,000 in Juarez and 500,000 in El Paso.

Ernie Quinones, program director of El Paso's KAMA-AM-FM, says, "This is a big mess down here."

Quinones reports there is "no way of proving his station's audience on the Juarez side" but does pitch his advertisers on his reach across the border.

As to the slogan piracy controversy, Quinones says, "It seems like overkill to me. What good will it do to steal the Mexican slogans? Those stations get so few listeners on the El Paso side anyway that the ratings impact from stealing their slogans can only be minimal."

Legarreta, meanwhile, sees the whole thing as crucial. The chain setup has not yielded the financial benefits the group expected. And a fair reading of ratings on the El Paso side can help him swing the national U.S. advertiser which can pull the chain out of its current financial sluggishness, he believes.

## Latin Scene

### LOS ANGELES

It's confirmed that **Walter Bueno**, Pickwick's Latin division manager for the past three years, has given notice of his resignation which should be effective by June 1. **Larry Ceminsky**, the rack jobber's Western regional manager, praises Bueno for his efforts in helping build the Latin department, but vows that the personnel move will not lead to a lag in effort for the repertoire. Just the opposite, Ceminsky says. A search is on for a successor and Pickwick hopes to continue expansion and improvement of Latin service.

To this end, Ceminsky and some half-dozen other Pickwick management chiefs from both purchasing and sales were to meet with Latin label representatives first on Monday (15) and in a follow-up session May 31. Goal of the tete-a-tetes will be to explore ways Pickwick can better service its Latin clientele and achieve greater Latin penetration.

A hint of things to come is the decentralization of the Latin operation away from total L.A. control. Thus, the presence of Pickwick personnel from branches in Denver and Phoenix at the coming meetings. Bueno was in Miami last week and unavailable for comment. Ceminsky says the split is amicable and motivated by Bueno's desire to go into business for himself. Word around town about Bueno's plans to leave Pickwick had been circulating since Christmas. But reports were that raise offers had convinced him to stay on. Temporarily, it turns out.

Caytronics is considering a solo concert in L.A. (at the Shrine?) for Mexican singer/songwriter **Juan Gabriel**, perhaps in September. And if any of you were doubting that Gabriel is a commercial phenomenon in these parts, reports are that he has topped the late, revered **Agustin Lara** as Mexico's top royalty winner. This according to 1977 figures of Mexico's composing society. Now, if Gabriel could only compose half

as well as Lara could... Good news from Caytronics on the salsa front. Vice president **Lee Schapiro** reports the firm had to ship in 10,000 copies of the new **Libre LP** from the CBS Santa Maria pressing facility because East Coast pressing strikes had halted the flow as salsa fans screamed for the album. On the bad side, the production transfer caused by the strike is fouling Caytronics' schedule and service to some extent.

Alhambra's **Alma**, a Miami-based group, is looking to extend its popularity outside Florida. **Tony Estevez**, branch head here, is counting on the cut "Arrepentido" for West Coast acceptance. But the **Santana**-recorded tune "Maria Caracoles" is being heard on XPRS. The excellent group deserves the attention... By mistake in this column last week, Fama's group **Los Brillantes De Monterrey** was mistakenly identified as Los Brillantes Del Norte. An underestimation of their originality... Due for an L.A. appearance Sunday (21) is the Mexican group **Los Folkloristas**, exponents of traditional forms as well as the "New Song" of Mexico. Apart from Mexican regional styles, the group performs Afro-Brazilian, Afro-Panamanian and Afro-Colombian music on no less than 80 instruments and in seven languages, including four Indian and one African. Their purpose in organizing some 14 years ago was to combat what they call "cultural colonialism," or the "negative impact of foreign commercial music on Latin America." (Does that mean they don't do stuff from "Saturday Night Fever?"). The Folkloristas concert is sponsored by **LAGLAS**, a politico-cultural group that has the honor of having sponsored the only L.A. appearance of Spanish poet/musician **Joan Manuel Serrat**. It's reported, incidentally, that Serrat has come out of hibernation and is issuing a new LP in Spain. The Latin world is waiting anxiously for that event. Man can't live by **Juan Gabriel** alone. **AGUSTIN GURZA**

Billboard SPECIAL SURVEY For Week Ending 5/20/78

## Billboard Hot Latin LPs<sup>TM</sup>

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SAN ANTONIO (Pop)		LOS ANGELES (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>CHELO</b> La Voz Ranchera, Musart 10638	1	<b>CELIA CRUZ/WILLIE COLON</b> Only They Could Have Made This Album, Vaya 66
2	<b>ROCIO DURCAL</b> Canta A Juan Gabriel, Pronto 1031	2	<b>PACHECO/MELON</b> Llego Melon, Vaya 70
3	<b>LITTLE JOE Y LA FAMILIA</b> La Voz De Aztlan, Leona 007	3	<b>OSCAR D'LEON</b> El Oscar De La Salsa, Top Hits 2026
4	<b>RIGO TOVAR</b> Dos Tardes De Mi Vida, Mericana/Melody 5610	4	<b>EL GRAN COMBO</b> El 15vo Aniversario, EGC 014
5	<b>LOS CADETES DE LINARES</b> Hijos Del Palenque, Ramex 1020	5	<b>ORCHESTRA HARLOW</b> La Raza Latina, Fania 516
6	<b>VICENTE FERNANDEZ</b> Joyas Rancheras, Caytronics	6	<b>JOSE FAJARDO</b> Selecciones Clasicas, Coco 141
7	<b>JOE BRAVO</b> Joe Bravo Is Back, Freddie 1085	7	<b>BILLO'S CARACAS BOYS</b> El Brujo, Top Hits 2027
8	<b>RUBEN NARANJO</b> Felicidades, Zarape 1126	8	<b>ISMAEL MIRANDA</b> No Voy Al Festival, Fania 508
9	<b>RENACIMIENTO 74</b> Frescas Rosas, Ramex 1019	9	<b>TOMMY OLIVENCIA</b> El Negro Chombo, Inca 1055
10	<b>VICENTE FERNANDEZ</b> La Muerte De Un Gallero, Caytronics 1492	10	<b>ISMAEL RIVERA</b> De Todas Maneras Rosas, Tico 1415
11	<b>JOSE JOSE</b> Reencuentro, Pronto 1026	11	<b>LA DIMENSION LATINA</b> 780 Kilos De Salsa, Top Hits 2025
12	<b>JULIO IGLESIAS</b> A Mis 33 Años, Alhambra 38	12	<b>PETE "EL CONDE" RODRIGUEZ</b> A Touch Of Class, Fania 519
13	<b>TONY DE LA ROSA</b> Dame Una Cachetada, DLR 1008	13	<b>WILLIE COLON/RUBEN BLADES</b> Metiendo Mano, Fania 500
14	<b>IRENE RIVAS</b> Vida Mia, Cara 004	14	<b>FANIA ALL STARS</b> Rhythm Machine, Columbia 34711
15	<b>LOS PAVOS REALES</b> Son Tus Perjumenes Mujer, Joey 2031	15	<b>VITIN AVILES</b> Con Mucha Salsa, Alegre 6011
16	<b>YOLANDA DEL RIO</b> Tradiciones Al Estilo De Yolanda Del Rio, Arcano 3405	16	<b>LA SONORA PONCENA</b> El Gigante Del Sur, Inca 1054
17	<b>NAPOLEON</b> Hombre, Raff 9066	17	<b>ROBERTO ROENA</b> Numero 9, International 924
18	<b>LUCHA VILLA</b> Interpreta A Juan Gabriel, Musart 1731	18	<b>CELIA CRUZ/JOHNNY PACHECO</b> Tremendo Cache, Vaya 37
19	<b>GERARDO REYES</b> Ya Vas Carnal, Caytronics	19	<b>CHEO FELICIANO</b> Mi Tierra Y Yo, Vaya 69
20	<b>CAMILO SESTO</b> Rasgos, Pronto 1025	20	<b>CONJUNTO BORINCUBA</b> Libra 2001
21	<b>LOS TIGRES DEL NORTE</b> Vivan Los Mojados, Fama 554	21	<b>JOHNNY PACHECO/PUPI LEGARRETTA</b> Los Dos Mosqueteros, Vaya 63
22	<b>CORNELIO REYNA</b> Te Vas Angel Mio, CR 5052	22	<b>TIPICA 73</b> The Two Sides Of Tipica, Inca 1053
23	<b>JUAN GABRIEL</b> Siempre En Mi Mente, Arcano 3388	23	<b>ADALBERTO SANTIAGO</b> Adalberto, Fania 512
24	<b>RAMON AYALA</b> Besos Y Caricias, Freddie 1086	24	<b>JOHNNY PACHECO</b> The Artist, Fania 503
25	<b>LOS TIGRES DEL NORTE</b> Numero 8, Fama 564	25	<b>VARIOUS ARTISTS</b> Super Salsa Singers, Fania 509

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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Last  
Week Week

- 1 2 RIVERS OF BABYLON—Boney M
- 2 1 NIGHT FEVER—Bee Gees, (RSO 002)
- 3 4 TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis/Deniece Williams, (CBS 6164)
- 4 6 AUTOMATIC LOVER—Dee D. Jackson (Mercury 6007 171)
- 5 5 NEVER LET HER SLIP AWAY—Andrew Gold, (Asylum K 13112)
- 6 3 MATCHSTALK MEN & MATCHSTALK CATS & DOGS—Brian & Michael
- 7 23 BECAUSE THE NIGHT—Patti Smith Group
- 8 10 LET'S ALL CHANT—Michael Zager Band
- 9 14 EVERY BODY DANCE—Chic, (Atlantic K 11097)
- 10 30 BOY FROM NEW YORK CITY—Darts, (Magnet MAG 116)
- 11 8 IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (RAK 271)
- 12 15 SHE'S SO MODERN—Boomtown Rats (Ensign ENY 13)
- 13 16 JACK & JILL—Raydio (Arista 161)
- 14 13 BAD OLD DAYS—Coco (Ariola-Hansa AHA 513)
- 15 7 I WONDER WHY—Showaddywaddy (Arista ARIST 174)
- 16 12 SINGIN' IN THE RAIN—Sheila B. Devotion
- 17 22 DO IT DO IT AGAIN—Raffaella Carrà (Epic 6094)
- 18 11 FOLLOW YOU FOLLOW ME—Genesis (I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR—Blondie (Chrysalis CHS 2217)
- 20 20 MORE LIKE THE MOVES—Dr. Hook, (Capitol CL 15967)
- 21 45 IF I CAN'T HAVE YOU—Yvonne Elliman (RSO 2090 266)
- 22 9 WITH A LITTLE LUCK—Wings (Parlophone R 6019)
- 23 24 LOVE IS IN THE AIR—John Paul Young
- 24 19 TAKE ME I'M YOURS—Squeeze, (A&M AMS 7335)
- 25 21 IT TAKES TWO TO TANGO—Richard Myhill (Mercury TANGO 1)
- 26 26 THE DAY THE WORLD TURNED DAYGLOW—X-Ray Spex
- 27 — A BI NI BT—Izhar Cohen/Alphabeta (Polydor 2001 781)
- 28 38 MORE THAN A WOMAN—Tavares (Capitol CL 15977)
- 29 27 NICE 'N' SLEAZY—Stranglers, (United Artists UP 36379)
- 30 17 BAKER STREET—Gerry Rafferty
- 31 25 THEME FROM THE HONG KONG BEAT—Richard Denton/Martin Cook (BBC RESL 52)
- 32 28 COME TO ME—Ruby Winters
- 33 44 HI TENSION—Hi Tension, (Island WIP 6422)
- 34 29 BACK IN LOVE AGAIN—Donna Summer (GTO GT 117)
- 35 37 WHAT A WASTE—Ian Dury
- 36 — UP AGAINST THE WALL—Rom Robinson Band (EMI 2787)
- 37 31 IT MAKES YOU FEEL LIKE DANCIN'—Rose Royce (Warner Bros. K 17148)
- 38 46 WHEN YOU WALK IN THE ROOM—Child
- 39 40 FEELS LIKE THE FIRST TIME—Foreigner, (Atlantic K 11086)
- 40 18 SOMETIMES WHEN WE TOUCH—Dan Hill
- 41 32 HEY DON'T ASK ME QUESTIONS—Graham Parker (Vertigo Park 002)
- 42 36 BOOGIE SHOES—K.C. & The Sunshine Band (TK TKR 6025)
- 43 47 JUST FOR YOU—Alan Price
- 44 49 DANCE A LITTLE BIT CLOSER—Charo & The Salsoul Orchestra
- 45 — ROSALIE—Thin Lizzy (Vertigo Lizzy 2)
- 46 — PUMP IT UP—Elvis Costello & Attractions (Radar ADA 10)
- 47 34 DENIS—Blondie (Chrysalis)
- 48 50 CAN'T SMILE WITHOUT YOU—Barry Manilow (Arista 176)
- 49 — SHADOW DANCING—Andy Gibb (RSO 001)
- 50 41 (I CAN'T GET ME NO) SATISFACTION—Devo (Stiff Boy 1)
- 51 48 EGO—Elton John (Rocket ROKN 538)
- 52 42 THE CLOSER I GET TO YOU—Roberta Flack/Donny Hathaway, (Atlantic K 11099)
- 53 — ANGELS WITH DIRTY FACES—Sham 69 (Polydor 2059 023)
- 54 — JUPITER—Earth, Wind & Fire (CBS 6267)
- 55 — I DON'T MIND—Buzcocks (United Artists UP 36386)
- 56 — TAKE ME TO THE NEXT PHASE—Isley Bros. (CBS 6292)
- 57 33 WALK IN LOVE—Manhattan Transfer
- 58 — CA PLANE PUR MOI—Plastic Bertrand (Sire 6078 616)
- 59 — LOVING YOU HAS MADE ME BANANAS—Guy Marks (ABC 4211)
- 60 — ONLY LOVING DOES IT—Guys'n'Dolls (Magnet MAG 115)
- 61 — WHATEVER IT TAKES—Olympic Runners (RCA PC 5078)

- 62 — EDDY VORTEX—Steve Gibbons Band (Polydor 2059 017)
- 63 — STAYIN' ALIVE—Bee Gees (RSO 2090 267)
- 64 — I MUST BE IN LOVE—Rutles (Warner Bros. K 17125)
- 65 — JOKO HOMO—Devo (Stiff DEV 1)
- 66 — THE ONE AND ONLY—Gladys Knight & The Pips (Buddah BDS 470)
- 67 — MOVE YOUR BODY—Gene Farrow (Magnet MAG 109)
- 68 39 CHELSEA—Elvis Costello And Attraction
- 69 43 EVERY 1'S A WINNER—Hot Chocolate
- 70 — PLACE IN YOUR HEART—Nazareth (Mountain TOP 37)
- 71 — WHAT GOES ON—Bryan Ferry (Polydor POSP 3)
- 72 — SHAME—Evelyn 'Champagne' King (RCA PC 1122)
- 73 — DON'T TAKE IT LYIN' DOWN—Dooleys (GTO GT 220)
- 74 — HAZELL—Maggie Bell (Swan Song SSK 19412)
- 75 — WUTHERING HEIGHTS—Kate Bush (EMI 2719)

This Last  
Week Week

- 1 1 SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)
- 2 2 20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9
- 3 3 AND THEN THERE WERE THREE—Genesis (David Hentschel), Charisma CDS 4010 (F)
- 4 6 THE STUD—Various, Ronco RTD 2029 (B)
- 5 4 LONDON TOWN—Wings (Paul McCartney), Parlophone PAS 10012 (E)
- 6 5 THE ALBUM—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86052 (C)
- 7 8 YOU LIGHT UP MY LIFE—Johnny Mathis, CBS 86055
- 8 17 20 CLASSIC HITS—The Platters, Mercury, 9100 049
- 9 7 LONG LIVE ROCK 'N' ROLL—Rainbow, Polydor POLD 5002
- 10 9 CITY TO CITY—Gerry Rafferty (Hugh Murphy/Gerry Rafferty), United Artists UAS 30104 (E)
- 11 10 PENNIES FROM HEAVEN—Various, World Records SH 266
- 12 14 KAYA—Bob Marley & The Wailers, Island ILPS 9517
- 13 16 THE RUTLES—The Rutles (Neil Innes), Warner Bros. K 56459 (W)
- 14 12 RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat), Warner Bros. K 56344 (W)
- 15 18 ANYTIME... ANYWHERE—Rita Coolidge (David Anderle), A&M AMLH 64616 (C)
- 16 13 THE KICK INSIDE—Kate Bush (Andrew Powell), EMI EMC 3223 (E)
- 17 11 20 GOLDEN GREATS—Buddy Holly & The Crickets, MCA EMTV 8 (E)
- 18 20 PASTICHE—Manhattan Transfer (Tim Hauser), Atlantic K 5044 (W)
- 19 27 NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton), Stiff SEEZ 4 (E)
- 20 23 HEAVY HORSES—Jethro Tull, Chrysalis CHR 1175
- 21 15 THIS YEAR'S MODEL—Elvis Costello & The Attractions, Radar RAD 3
- 22 19 OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne), Jet UAR 100 (E)
- 23 25 BAT OUT OF HELL—Meat Loaf, Epic EPC 82419
- 24 — 20 GOLDEN GREATS—Frank Sinatra, Capitol EMTV 10
- 25 22 PLASTIC LETTERS—Blondie (Richard Gottehrer), Chrysalis CHR 1166 (F)
- 26 31 EASTER—Patti Smith (Jimmy Lovine), Arista SPART 1043 (F)
- 27 34 REFLECTIONS—Andy Williams (Various), CBS 10006 (C)
- 28 36 GREATEST HITS—Abba (B. Andersson/B. Ulvaeus), Epic EPC 69218 (C)
- 29 41 A LITTLE BIT MORE—Dr. Hook, Capitol EST 23785
- 30 28 VARIATIONS—Andrew Lloyd Webber (Andrew Lloyd Webber), MCA MCF 2824 (E)
- 31 38 ALL THIS AND HEAVEN TOO—Andrew Gold, Asylum K 53072
- 32 30 GREEN—Steve Hillage, Virgin V 2098
- 33 20 ADVENTURE—Television, Elektra K 52872
- 34 — SHOOTING STAR—Elkie Brooks, A&M AMLH 64695
- 35 45 HEART 'N' SOUL—Tina Charles, CBS 82180
- 36 28 THE SOUND OF BREAD—Bread (David Gates), Elektra K 52062 (W)
- 37 24 FONZIES FAVORITES—Various, Warwick WW 5037 (M)
- 38 52 ALL 'N' ALL—Earth, Wind & Fire (Maurice White), CBS 86051 (C)
- 39 49 LIVE—THE LAST WALTZ—The Band, Warner Bros. K 66076
- 40 44 ANOTHER MUSIC IN A DIFFERENT KITCHEN—Buzcocks, United Artists UAG 30159

- 41 52 CLOSE ENCOUNTERS OF THE THIRD KIND—Original Soundtrack, Arista DLART 2001
- 42 32 EVERY 1'S A WINNER—Hot Chocolate, RAK SRAK 531
- 43 — GREATEST HITS—Donna Summer, GTO GTLP 028 (C)
- 44 40 PLEASE DON'T TOUCH—Steve Hackett, Charisma CDS 4012
- 45 26 THE STRANGER—Billy Joel, CBS 82311
- 46 — THE MUPPET SHOW VOL. 2—The Muppets (Jim Henson), Pyd NSPH 21 (A)
- 47 37 ARRIVAL—Abba (B. Andersson/B. Ulvaeus), Epic EPC 86018 (C)
- 48 59 HERMIT—Todd Rundgren, Bearsville K 55521
- 49 35 NATURAL ACT—Kris Kristofferson/Rita Coolidge, A&M AMLH 64690
- 50 33 BEST FRIENDS—Cleo Laine/John Williams (Various), RCA RS 1094 (R)
- 51 47 SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)
- 52 39 EXODUS—Bob Marley & The Wailers (Bob Marley & The Wailers), Island ILPS 9498 (E)
- 53 50 EAST MEETS WEST—James Last, Polydor 2630 092
- 54 43 JOHNNY MATHIS COLLECTION—Johnny Mathis, CBS 88278
- 55 46 CENTRAL HEATING—Heatwave, GTO CTP 027
- 56 — 25 THUMPING GREAT HITS—Dave Clark Five, Polydor POLTV 7
- 57 — THEIR GREATEST HITS 71-75—Eagles, Asylum K 53017
- 58 — V2-VIBRATORS, Epic EPC 82495
- 59 48 FOOT LOOSE & FANCY FREE—Rod Stewart (Tom Dowd), Rivia RVLP 5 (W)
- 60 — LIVE—Commodores, Motown TMSP 6007

WE REGRET THAT DUE TO A TECHNICAL FAULT 'ANYTIME ANYWHERE', BY RITA COOLIDGE, A&M AMLH 64616, WAS INADVERTENTLY OMITTED FROM THE UK ALBUM CHARTS OF APRIL 29, MAY 6 AND 13, WHERE IT SHOULD HAVE APPEARED IN THE NO. 19, 19 AND 18 POSITIONS RESPECTIVELY.

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As Of 3/5/78  
SINGLES

This  
Week

- 1 NIGHT FEVER—Bee Gees (RSO)
- 2 YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)
- 3 GOODBYE GIRL—David Gates (ELEK)
- 4 STAYING ALIVE—Bee Gees (RSO)
- 5 WITH A LITTLE LUCK—Paul McCartney & Wings (CAP)
- 6 IF I CAN'T HAVE YOU—Yvonne Elliman (RSO)
- 7 WE ARE THE CHAMPIONS—Queen (ELEK)
- 8 EMOTION—Samantha Sang (PRIV)
- 9 DUST IN THE WIND—Kansas (Kirshner)
- 10 CAN'T SMILE WITHOUT YOU—Barry Manilow (ARIS)
- 11 EBONY EYES—Bob Welch (CAP)
- 12 SWEET TALKIN' WOMEN—Electric Light Orchestra (UA)
- 13 GIRL'S SCHOOL/MULL OF KINTYRE—Paul McCartney & Wings (CAP)
- 14 LAY DOWN SALLY—Eric Clapton (RSO)
- 15 THANK YOU FOR BEING A FRIEND—Andrew Gold (ASYL)
- 16 OH PRETTY LADY—Trooper (MCA)
- 17 RUNNING ON EMPTY—Jackson Browne (ELEK)
- 18 HOT LEGS—Rod Stewart (WARN)
- 19 LOVE IS THICKER THAN WATER—Andy Gibb (RSO)
- 20 YOU LIGHT UP MY LIFE—Debby Boone (WARN)
- 21 THUNDER ISLAND—Jay Ferguson (ASYL)
- 22 PUT YOUR HEAD ON MY SHOULDER—Leif Garrett (ATLA)
- 23 DANCE DANCE DANCE—Chic (ATLA)
- 24 JUST THE WAY YOU ARE—Billy Joel (COL)
- 25 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (STIR)
- 26 CIRCLE IS SMALL—Gordon Lightfoot (WEA)
- 27 I'M COMING HOME—Ian Thomas Band (GRT)
- 28 UNCHAINED MELODY—Elvis Presley (RCA)
- 29 SWEET MISERY—Teaze (AQUA)
- 30 COUNT ON ME—Jefferson Starship (GRUN)
- 31 WONDERFUL WORLD—Art Garfunkel (COL)
- 32 I'M GONNA TAKE CARE...—Rubicon (20th)
- 33 WE'LL NEVER HAVE TO SAY GOODBYE—Edan/J.F. Coley (BIGT)
- 34 JACK 'N' JILL—Raydio (CAP)
- 35 WALK RIGHT BACK—Anne Murray (CAP)
- 36 OUR LOVE—Natalie Cole (CAP)
- 37 WEREWOLVES OF LONDON—Zevon-Warren (ASYL)
- 38 THEME FROM CLOSE ENCOUNTERS—John Williams (ARIS)
- 39 SOMETIMES WHEN WE TOUCH—Dan Hill (GRT)
- 40 PEG—Steeley Dan (GRT)

- 41 THIS TIME I'M IN IT FOR LOVE—Player (RSO)
- 42 THEME FROM CLOSE ENCOUNTERS—Meco (MILL)
- 43 NAME OF THE GAME—Abba (WEA)
- 44 HOW DEEP IS YOUR LOVE—Bee Gees (RSO)
- 45 HAPPY ANNIVERSARY—Little River Band (CAP)
- 46 SWEET SWEET SMILE—Carpenters (A&M)
- 47 SHORT PEOPLE—Randy Newman (WARN)
- 48 ROCK AND ROLL IS A VICIOUS GAME—April Wine (AQUA)
- 49 MAMA LET HIM PLAY—Doucette (A&M)
- 50 EGO—Elton John (MCA)

This  
Week

- 1 SATURDAY NIGHT FEVER—Various (RSO)
- 2 LONDON TOWN—Wings (CAP)
- 3 SLOW HAND—Eric Clapton (RSO)
- 4 NEWS OF THE WORLD—Queen (ELEK)
- 5 ENDLESS WIRE—Gordon Lightfoot (WARN)
- 6 BAT OUT OF HELL—Meatloaf (EPIC)
- 7 RUMOURS—Meatloaf (EPIC)
- 8 THE STRANGER—Billy Joel (CBS)
- 9 RUNNING ON EMPTY—Jackson Browne (ASYL)
- 10 FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)
- 11 THE GRAND ILLUSION—Styx (A&M)
- 12 AJA—Steeley Dan (ABC)
- 13 SIMPLE DREAMS—Linda Ronstadt (ASYL)
- 14 LONGER FUSE—Dan Hill (GRT)
- 15 CRIME OF THE CENTURY—Supertramp (A&M)
- 16 BOSTON—Boston (EPIC)
- 17 THE ALBUM—Abba (ATLA)
- 18 THEN THEY WERE THREE—Genesis (ATLA)
- 19 SHAUN CASSIDY—Shaun Cassidy (WARN)
- 20 EMOTION—Samantha Sang (PRIV)
- 21 HOTEL CALIFORNIA—Eagles (ASYL)
- 22 MY AIM IS TRUE—Elvis Costello (CBS)
- 23 SANTA ESMERALDA—Santa Esmeralda (TCD)
- 24 I. ROBOT—Alan Parsons (ARIS)
- 25 WATERMARK—Art Garfunkel (CBS)
- 26 WEEKEND IN L.A.—George Benson (WEA)
- 27 EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
- 28 BORN LATE—Shaun Cassidy (WARN)
- 29 DRASTIC PLASTIC—Bebop Deluxe (CAP)
- 30 EARTH—Jefferson Starship (RCA)
- 31 FOREIGNER—Foreigner (ATLA)
- 32 FLOWING RIVERS—Andy Gibb (RSO)
- 33 OUT OF THE BLUE—Electric Light Orchestra (UA)
- 34 THIS YEAR'S MODEL—Elvis Costello (CBS)
- 35 GREATEST HITS—Paul Simon (CBS)
- 36 A FAREWELL TO KINGS—Rush (ANTH)
- 37 LIVE—Barry Manilow (ARIS)
- 38 ROCK 'N' ROLL MACHINE—Triumph (ATLA)
- 39 I'M GLAD YOU ARE HERE—Neil Diamond (CBS)
- 40 EVEN NOW—Barry Manilow (CAP)
- 41 BOOK OF DREAMS—Steve Miller (CAP)
- 42 TEN YEARS OF GOLD—Kenny Rodgers (UA)
- 43 FLEETWOOD MAC—Fleetwood Mac (REPR)
- 44 WAYLON & WILLIE—Waylon Jennings/Willie Nelson (RCA)
- 45 SOMEONE LOVES YOU HONEY—Charley Pride (RCA)
- 46 HEAVY HORSES—Jethro Tull (CHRY)
- 47 ASTRAL PROJECTOR—Zon (CBS)
- 48 KAYA—Bob Marley (ISL)
- 49 STAR WARS—Soundtrack (20th)
- 50 LET'S GET SMALL—Steve Martin (WARN)

## WEST GERMANY

(Courtesy Bundesverband der Phonographischen Wirtschaft e.V. Musikmarkt charts evaluated by Media Control)  
SINGLES

This  
Week

- 1 RIVERS OF BABYLON—Boney M (Hansa/Ariola)—Far Intro
- 2 DAS LIED DER SCHLUMPFE—Vader Abraham (Philips)—Siegel
- 3 FOLLOW ME—Amanda Lear (Ariola)—Arabella
- 4 STAYIN' ALIVE—Bee Gees (RSO/DGG)—Chappell
- 5 IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (Rak/EMI Electrola)—Melodie der Welt
- 6 BUENOS DIAS, ARGENTINA—Udo Juergens (Ariola)—Juergens/MDW
- 7 LAY LOVE ON YOU—Luisa Fernandez (Warners)—Peer
- 8 MULL OF KINTYRE—Wings (Capitol/EMI Electrola)—Melodie der Welt
- 9 I CAN'T STAND THE RAIN—Eruption (Hansa/Ariola)—Burlington/Arends
- 10 TAKE A CHANCE ON ME—Abba (Polydor/DGG)—Union/Schacht
- 11 UND DABEI LIEBE ICH EUCH BEIDE—Andrea Juergens (Ariola)—Young/Intro
- 12 WUTHERING HEIGHTS—Kate Bush (EMI/EMI Electrola)—FD and H
- 13 FOLLOW ME, FOLLOW YOU—Genesis (Charisma/Phonogram)—Intersong
- 14 HEIDI—Gitti and Erica (Telefunken/Teledec)—Targa
- 15 IT'S A HEARTACHE—Bonnie Tyler (RCA)—Melodie der Welt LPs

This  
Week

- 1 BUENOS DIAS ARGENTINA—Udo Juergens (Ariola)
- 2 SUPER 20 HIT PARADE—Various Artists (Ariola)
- 3 30 GOLDEN GUITAR HITS—Various Artists (Arcade)
- 4 20 GREATEST HITS—Bee Gees (RSO/DGG)
- 5 SATURDAY NIGHT FEVER—Various Artists (RSO/DGG)

- 6 THE ALBUM—Abba (Polydor/DGG)
- 7 THE HITS OF...—Bonnie Tyler (RCA)
- 8 THEN THERE WERE THREE—Genesis (Charisma/Phonogram)
- 9 20 GREATEST HITS—Buddy Holly (Arcade)
- 10 PLATZKONZERT—Various Artists (K-tel)

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin  
As Of 5/8/78

This  
Week

- 1 SOUTHPAW—Pink Lady (Victor)—KTMV
- 2 TOKINIWA SHOFU-NO YONI—Toshio Kurosawa (Columbia)—Nichion
- 3 YADONASHI—Masanori Sera & The Twist (Aardvark)—Yamaha
- 4 HOHOEMIGAESHI—Candies (CBS/Sony)—Watanabe
- 5 TIME GRAVEL—Shinji Harada (For Life)—Burning
- 6 NAMIDA-NO CHIKAI—Alice (Express)—JOM
- 7 KAMOME-WA KAMONE—Naoko Ken (Canion)—Yamaha, Tanabe
- 8 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)—Inter Song
- 9 MAYOIMICHI—Machiko Watanabe (CBS/Sony)—PMP
- 10 LOVE LETTER FROM CANADA—Masaaki Hirao, Yoko Hatanaka (Victor)—Daichi Music
- 11 VIBLATION—Hiromi Go (CBS/Sony)—Burning
- 12 JIKAN-YO TOMARE—Bikichi Yazawa (CBS/Sony)—Surprise McCY
- 13 PLAYBACK—Momoe Yamaguchi (CBS/Sony)—TOP
- 14 KAMOME-GA TONDA HI—Machiko Watanabe (CBS/Sony)—PMP
- 15 MEZAME-NO CARNIVAL—Ikuo Sakakibara (Columbia)—TOP
- 16 SAMURAI—Kenji Sawada (Polydor)—Watanabe
- 17 ANATA-TO AI-NO TAMENI—Hideki Saijo (RCA)—Geici Music
- 18 FUYU-NO INAZUMA—Alice (Express)—JCM
- 19 TOGUSHI—Char (See Saw)—Nichion Inter song
- 20 TOKYO LALABY—Rie Nakahara (CBS/Sony)—PMP, Tanabe

## ITALY

(Courtesy Germano Ruscitto)  
As Of 5/2/78  
SINGLES

This  
Week

- 1 STAYIN' ALIVE—Bee Gees (Phonogram)
- 2 PESIERO STUPENDO—Patty Pravo (RCA)
- 3 FIGLI DELLE STELLE—Alan Sorrenti (EMI)
- 4 LA PULCE D'ACQUA—Angelo Braduadi (Polydor)—Phonogram
- 5 UN'EMOZIONE DA POCO—Anna Oxa (RCA)
- 6 GIANNA—Rino Gaetano (IT—RCA)
- 7 HEIDI—Elisabetta Viviani (RCA)
- 8 SOTTO IL SEGNO DEI PESCI—Antonello Venditti (Phonogram)
- 9 SCOTCH MACHINE/LADY AMERICA—Voyage (Atlas)—Phonogram
- 10 SINGIN' IN THE RAIN—Sheila B. & Devotion (Carrere—Fonit/Cetra)
- 11 1-2-3-4 GIMME SOME MORE—D.D. Sound (Baby Records)
- 12 ... E DIRSI CIAO—Matia Bazar (Ariston)
- 13 QUEEN OF CHINATOWN—Amanda Lear (Polydor)—Phonogram
- 14 MISTER MANDARINO—Matia Bazar (Ariston)
- 15 SE IO LAVORO/STORIA O LEGGENDA—Le Orme (Philips)—Phonogram

## SPAIN

(Courtesy of "El Gran Musical")  
\*Denotes local origin  
As Of 5/6/78  
SINGLES

This  
Week

- 1 STAYIN' ALIVE—Bee Gees (Polydor)
- 2 BALLADE POUR ADELINA—Richard Claydeman (Hispavox)
- 3 TE AMO (in Spanish)—Umberto Tozzi (Epic/CBS)—April Music
- 4 POCO A POCO... NE ENAMORE DE TI (in Spanish)—Collage (Hispanovox)
- 5 AMOR MIO? COMO ESTAS?—Miguel Bose (CBS)—Sugar
- 6 MOONFLOWER—Santana (CBS)
- 7 VETE—Los Amaya (RCA)—Talisman
- 8 GIRL'S SCHOOL/MULL OF KINTYRE—Wings (EMI)—Clipper's
- 9 NINA (in Spanish)—Sandro Giacobbe (CBS)—Sugar Music
- 10 BAILEMOS UN VALS—Jose Velez (Columbia)—Notas Magicas LPs

This  
Week

- 1 SATURDAY NIGHT FEVER—Banda Sonora Pelicula (Polydor)
- 2 MOONFLOWER—Santana (CBS)
- 3 EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M/CBS)
- 4 DISCOMANIA—Varios Interpretes (K-tel)
- 5 OUT OF THE BLUE—Electric Light Orchestra (Ariola)
- 6 EL MEU AMIO EL MAR—Lluís Llach (Ariola)
- 7 I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond (CBS)
- 8 BALADA PARA ADELINA—Richard Claydeman (Hispanovox)
- 9 ENTRE AMIGOS—Camilo Sesto (Ariola)
- 10 I ROBOT—The Alan Parsons Project (EMI)

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| <input type="checkbox"/> Help Wanted                                | <input type="checkbox"/> Professional Services  |
| <input type="checkbox"/> Used Coin Machine Equipment                | <input type="checkbox"/> For Sale               |
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General News

Bearsville Moves  
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LOS ANGELES—Bearsville Records has relocated its national headquarters from New York to Los Angeles. According to label president Paul Fishkin, the move was necessitated by an expanded artist roster and the need to be located in the same city as its distribution company, Warner Bros.

New additions to the label include Norma Jean Wright, lead vocalist on Chic's "Dance, Dance, Dance, Yowsah, Yowsah;" writer/singer Elizabeth Barraclough, and English rock band Liars.

Los Angeles staff additions include Susan Lee, administrative general manager, and Renee Manzo, secondary singles director.

Bearsville is now at 8467 Beverly Blvd. in Los Angeles and will maintain its New York office.

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This month's cover: Clark Terry  
Photo: Jean-Pierre Leloir

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/20/78

Number of LPs reviewed this week **30** Last week **42**



**DARYL HALL & JOHN OATES—Livetime, RCA AFL12802.** Produced by Mark Pines, Bernard Yervanian. This onstage souvenir of Hall & Oates' last tour underscores the intensity of the pair's vocal delivery more than their carefully-crafted studio work does. There is energy and spontaneity here—sometimes aurally thin, sometimes rough and ready, but generally exciting. The disk is not without the liabilities of live recordings, but the solid musicianship of the band (particularly Caleb Quaye on lead guitar) compensates, while repertoire like "Rich Girl," "Sarah Smile" and "Do What You Want" is time-tested among H&O followers.

**Best cuts:** Those cited, plus "I'm Just A Kid."

**Dealers:** Fans of the duo who caught the tour will want this one.

**BONNIE TYLER—It's A Heartache, RCA AFL12821.** Produced by David MacKay, Scott, Wolfe. The title cut is a huge European hit and appears on the verge of duplicating that success here as the song inches its way towards the top 10 of the Hot 100. The Scottish-born songbird has the kind of voice that is hard not to be compared to Rod Stewart's with its raspy, gravelly texture. The pretty Tyler uses her vocals effectively on r&b flavored rockers, ballads and turns in excellent, emotion-packed covers of "Living For The City" and "Natural Woman." Backing her is a tight and rhythmic five-piece band that allows Tyler the room to showcase her unique vocal delivery.

**Best cuts:** "It's A Heartache," "Here I Am," "Natural Woman," "Blame Me," "Living For The City."

**Dealers:** Single is rapidly rising.



**CONWAY TWITTY—The Very Best Of Conway Twitty, MCA MCA3043.** Produced by Owen Bradley. All selections contained in this project have been previously recorded and include such Twitty country standards as "I've Already Loved You In My Mind," "Play, Guitar Play," "(I Can't Believe) She Gives It All To Me" and "I Can't Stop Loving You," all number one singles. Also includes previous rock n' roll career recordings such as "It's Only Make Believe" and "Danny Boy."

**Best cuts:** All selections.

**Dealers:** Package is a culmination of Twitty's successful recording career. Expect high sales.



**RY COODER—Jazz, Warner Bros. BSK 3197.** Produced by Ry Cooder, Joseph Byrd. Perhaps the most impressive album by the guitarist to date, Cooder turns to old but worthy classic jazz by Beiderbecke, Morton and others with unconventional, attractive accompaniment—old Earl Hines sits in on one track. Cooder gets off on guitar, bottleneck and as a singer in an arresting display of musicianship and mood.

**Best cuts:** "In A Mist," "Flashes," "The Dream," "Nobody."

**Dealers:** Cooder's on the rise. This LP has profit-plus possibilities and jazz that's just different enough to catch on big.



**JUAN GABRIEL—Denme Un Ride, Arcano DKLI3412.** No producer listed. Mexico's Gabriel is by far the hottest property on the Mexico/U.S. music scene today, both as composer and performer. This LP (originating with RCA/Mexico) is competing with a simultaneous release on Ariola (Pronto in U.S.). But the more the merrier since commercial saturation seems impossible with this artist. On this work he offers 10 cuts backed by the happy, laid back orchestra arrangements of Chucho Ferrer. Like Gabriel's appeal, the material is pure teen-prone pop with melodies that are childish in their sweet repetitive simplicity.

**Best cuts:** "Maria Jose," "Canta, Vive Y Suenas," "Lagrimas Tristes," "Denme Un Ride."

**Dealers:** Gabriel's previous mariachi-backed LPs are still hot as are his new Ariola album and several packages of his songs interpreted by others.

**LA SONORA PONCENA—Explorando, Inca JMIS1060.** Produced by Papo Lucca, Quique Lucca. This Puerto Rican salsa unit, headed by the Lucca father/son team, returns with some personnel changes on this effort. Tito Gomez has replaced Luigy Texidor as one of three vocalists, and the latter's gritty intense lead work is missed. Also, veteran Louie Ramirez does not figure here as he had on the last two efforts. Papo (Lucca the younger) fills out the producing/arranging gap left by Ramirez' exit. Though the work here is strong and appealing, it doesn't seem to contain any of the extraordinary powerhouse cuts which jumped out of the previous two LPs.

## Spotlight



**COMMODORES—Natural High, Motown M7902P1.** Produced by James Carmichael, Commodores. One of the most consistent acts with across-the-board appeal, the Commodores score with another success here with its sophisticated mergings of funk, mainstream r&b and pop. The six-man self-contained group, whose past two albums reached three on the album charts, focuses its instrumentals around horns, percussion, bass, guitar and keyboards while the lively vocals remain flexible and tight. Good mix of ballads and funkitized rockers with each reflecting an air of exuberance. There are a number of cuts that should at least match the success of "Easy" and "Brick House."

**Best cuts:** "Three Times A Lady," "Fire Girl," "Say Yeah," "Such A Woman."

**Dealers:** Commodores are popular with r&b and pop audiences.

Overall, the group has done more "exploring" in the past. **Best cuts:** "Jubileo 20," "Moreno Soy," "Sentimiento J-baro."

**Dealers:** The last two LPs have been hits.



**BEETHOVEN—"MISSA SOLEMNIS"—Popp, Minton, Walker, Howell, Chicago Symphony Orchestra and Chorus, Solti, London OSA12111.** Beethoven's great church music opus contains 80 minutes of writing comparable to the last movement of the Ninth Symphony, with many of the same super-human demands placed upon the interpreters. Solti's choral and orchestral forces soar over these technical barriers and the interpretation benefits from the conductor's powerful grasp of the work's total scheme. The explosive "Gloria" episode (side one) bursts forth in super-nova brilliance—an excerpt certain to create customers for this important two-disk set.



**JIM KRUEGER—Sweet Salvation, Columbia JC35295.** Produced by Michael Omartian. Krueger, like labelmate Mike Finnigan, is an alumnus of Dave Mason's band. The guitarist/writer/singer wrote Mason's "We Just Disagree" which is also included on this album. Krueger has a flair for writing as the melodic, highly lyrical tunes will attest to. His voice as yet lacks vocal range. Contributing to the fine band assembled is Finnigan on keyboards, Mason-drummer Rick Jaeger and producer Omartian on keyboards.

**Best cuts:** "Run For Cover," "Trinidad," "We Just Disagree," "How Long Has It Been."

**Dealers:** Krueger will be touring as part of the Dudek/Finnigan/Krueger band.



## pop

**DAVID BROMBERG BAND—Bandit In A Bathing Suit, Fantasy F9555.** Produced by David Bromberg, Hugh McDonald. Bromberg's newest is probably his most commercially accessible album yet. Combining rock, bluegrass and his inimitable tongue-in-cheek blues into an eclectic collection, Bromberg manages to serve up tasty helpings of solid sounds. Side one is more mainstream pop while side two contains two cuts recorded live. Bromberg's band was never stronger. **Best cuts:** "Bandit In A Bathing Suit," "Sweet Sweet Sadness," "If You Don't Want Me Baby," "Northeast Texas Women."

**DION—Return Of The Wanderer, Lifesong JZ 35356 (CBS).** Produced by Terry Cashman, Tommy West. The popular '60s singer makes a strong contemporary pop rock showing on this LP, which mixes outside tunes by Tom Waits, Bob Dylan and John Sebastian with originals. The instrumental support is tight throughout, with Dion's basic five-man backup band augmented by excellent string arrangements on a few of the cuts. Henry Gross and Eric Weissberg are among the guest musicians. **Best cuts:** "Heart Of Saturday Night," "Spanish Harlem Incident," "Do You Believe In Magic," "Guitar Queen."

**MUSIC FROM THE ORIGINAL MOTION PICTURE SCORE—Almost Summer, MCA MCA3037.** Produced by Ron Aftbach. Beach Boy Mike Love steps out here with a band called Celebration to provide the music for this film. The title cut, penned by Brian Wilson, Love and Al Jardine, is already climbing the Hot 100 and has the identifiable Beach Boys sound. Included on the soundtrack is a cut by Motown's High Energy and Fresh and a strong remake of the "Summer In The City."

**Best cuts:** "Almost Summer," "Sad, Sad Summer," "Cruisin'," "We Are The Future," "Summer In The City."

**NILSSON—Greatest Hits, RCA AFL12798.** Various producers. From "Everybody's Talkin'" to Harry Nilsson's version of "As Time Goes By," they're all here, a dozen of the reclusive singer/songwriter's best efforts over the years. Each cut stands the test of time and it's no wonder John Lennon considered him a genius songwriter. These are crafty examples of pop writing at its best. **Best cuts:** "Without You," "Jump Into The Fire," "Coconut," "Spaceman."

**THE EARL SCRUGGS REVUE—Bold & New, Columbia 35319.** Produced by Chips Moman. This is probably one of the most rock-oriented albums turned out by banjo master Earl and his three boys, Randy, Steve and Garry, assisted by Taylor Rhodes and others. It's flawless straight ahead pop that reverberates lightly with Earl's mountain roots. Nice version of several pop classics, including the r&b hit that launched Elvis Presley's career, "That's Alright Mama." **Best cuts:** "Our Love Is Home Grown," "The Cabin," "Sear Love," "Someone Like You."

**LANE CAUDELL—Hanging On A Star, MCA MCA3039.** Produced by Rick Jerrard. Singer/writer/guitarist Caudell debuts with 10 originals, including some that were written for the upcoming film "Hanging On A Star." Caudell's biggest asset is his gutsy, maybe overly dramatic vocals. Unfortunately, album graphics give no information about supporting band or Caudell himself. **Best cuts:** "Hanging On A Star," "Those Eyes," "I Love You Girl."

**BUDDY HOLLY/THE CRICKETS—20 Golden Greats, MCA MCA3040.** Compiled by John Beecher. Holly's tunes have been revived in recent years by Linda Ronstadt and in '50s films like "American Hot Wax." Here a collection of his best-known songs demonstrates clearly what a prime mover in the development of rock he was. The basic guitar and vocals arrangements are simple and uncluttered. **Best cuts:** "Everyday," "That'll Be The Day," "It's So Easy," "It Doesn't Matter Anymore."

**MICHAEL NESMITH—Compilation, Pacific Atrts PAC7106.** Produced by Michael Nesmith. The former Monkee was ahead of his time in developing the progressive country-rock sound, and is well represented here with 12 of his best known efforts. The highlight is Nesmith's weeping country reading of "Different Drum," the song he wrote which launched Linda Ronstadt's career with the Stone Poneys in 1967. **Best cuts:**

"Different Drum," "Joanne," "Silver Moon," "I Fall To Pieces," "Harmony Constant."

**MICKEY ROONEY JR.—Crazy Ideas, AVI6037.** Produced by Galen Senogles. A pleasing outing is presented here by Rooney. With a deep mellow voice he handles light pop and country-tinged numbers and receives good musical support with bass and electric guitar, steel guitar, keyboards, acoustic guitar, drums and percussion. **Best cuts:** "Sweet Music," "Music Man," "Moonlite Masquerade," "You Better Move On," "Let Me Love You."

## latin

**LINDA LEIDA—Electricando Linda.** Produced by Tito Puente. In her second LP for the label, vocalist Leida continues to battle the odds as one of very few female salsa singers. Nothing but the best salsa sidemen have been gathered here to help her out. And though the material is somewhat uneven, there are strong cuts in various rhythms from bolero to meringue and guaguanco. **Best cuts:** "Yo Soy La Rumba," "Dame Tu Corazon," "Amar Y Querer."

**BROWN EXPRESS—Pílares De Cristal.** Produced by Arturo Caminante. A good followup from this five-man, one-woman contemporary norteno combo who debuted on the label last year. Most of the 12 cuts are rancheras done with electronic backing. The multi-part, smooth vocal harmonies are a strong point and the female accordionist, Isabel Salazar Ortiz, is an unusual element. **Best cuts:** "Aguanta Corazon," "Tragedia De Lupita," "La Nueva Mujer Casada."

**SALVADOR'S—Derrumbes, Arriba ARS3005.** Produced by Carlos Rangel. This is the first U.S. release by this young Mexican singer who's making noise South of the border with the title cut. On this LP of standard sparsely orchestrated love songs, nothing else quite matches the strength of that tune. The singer's trembling lead is backed in spots by a female chorus. **Best cuts:** "Derrumbes," "Desden," "Mal Pagadora."

## jazz

**SAM MOST—Flute Flight, Xanadu 141.** Produced by Don Schlitten. On Most's second Xanadu LP, his ability as a flutist is neatly displayed on seven tunes, five of them excellent standards. Lou Levy, piano; Donald Bailey, drums, and Monty Budwig's superb bass plucking provide unobtrusive backup. Beautiful interplay, particularly between Sam and Lou, given this entry musical marks above the average. **Best cuts:** "Sagittarian Samba," "It Happened In Monterey."

## classical

**BEETHOVEN: SYMPHONY NO. 5—London Symphony Orchestra, Jochum, Angel S37463.** The best qualities of the dynamic Italian school of interpretation and the broader, more philosophical German approach are combined in this superb new fifth, one of the best modern recordings of the classic. The LSO plays with brilliance and dedication, and the sound has both warmth and a cutting edge. The composer's "Fidelio" overture is offered as an encore.

**IMPRESSIONS FOR FLUTE—Ransom Wilson, Angel S37308.** Wilson's fluid, natural style, his gift of simple eloquence and directness of communication will enchant listeners of all backgrounds. The arrangements for flute, harp and strings are of works by Ravel, Bartok, Faure, Satie, Poulenc, etc., however the program transcends musical categorization.

**IMPRESSIONS FOR FLUTE—Ransom Wilson, Angel S37308.** Wilson's fluid, natural style contributes a pop feeling to this album, and there is nothing about the program of short fanciful pieces or its packaging to prevent sales outside the classical confines. Hallmarks of Wilson's playing are simplicity and directness of communication and one has the feeling he was born to the instrument. Arrangements for flute and strings of Faure, Ravel, Poulenc, Bartok and others.

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

## Hill Honored By Muscle Shoals Unit

**MUSCLE SHOALS—Claude Hill,** president of Audio Consultants, Inc., is the newest member to the Muscle Shoals Music Assn. board of directors.

MSMA executive director Buddy Draper says Hill's appointment was effective April 4.

Hill has expanded his three-year-old, Nashville-based operation into Muscle Shoals. His local representative Bob Kinne has been in Muscle Shoals for a year and is opening a fulltime office this month.

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## 2 Covers Blanket 'He's So Fine'

By ADAM WHITE

NEW YORK—Latest cover battle to break out this year involves a vintage song with a controversial past of its own.

The copyright is Bright Tunes' "He's So Fine." The contenders are Jane Olivor on Columbia and Kristy & Jimmy McNichol on RCA.

Former version is ahead in the race so far, coming onto Billboard's Hot 100 this week at 94.

Written by Ronnie Mack, the song was a No. 1 hit in 1963 for the Chiffons. Bright Tunes later accused George Harrison of plagiarizing it for his 1970 disk, "My Sweet Lord."

That ended with a 1976 judicial ruling that the former Beatle did infringe the copyright of Mack's work, and an out-of-court settlement over damages.

The latest twin revivals of "He's So Fine" are coincidental, but the McNichol recording was produced by the men who masterminded the original over 15 years ago, Phil and Mitch Margo. In addition, three members of the Chiffons themselves contribute backup vocals.

It also marks the disk debut for the McNichol pair. Kristy stars in ABC-TV's "Family" series, Jimmy is host of the syndicated "Hollywood Teen" show.

They come to vinyl via Amron/Halpern/Margo Productions, recently formed in New York and Los Angeles (Billboard, April 15).

Explaining the choice of repertoire, company vice president Phil

Margo explains: "We believe the song retains a contemporary flavor, and it seemed a natural for the McNichols. We stayed pretty close to the layout of the Chiffons' version."

Onetime member of the Tokens, Margo was long part of Bright Tunes Productions, which handled other acts throughout the '60s apart from the Chiffons.

Explaining the presence of three members of that group—Sylvia Peterson, Barbara Lee and Patricia Bennett, who sang on the first "He's So Fine"—he continues, "We just thought it would be fun. The girls have done oldies shows around New York, so it was possible to track them down."

He and fellow producer Mitch Margo have also worked on the first McNichols album, due to ship in June. It will contain new material, plus an update of the Angels' "My Boyfriend's Back"—a chart topper the same year as the Chiffons' hit.

"We wanted the Angels to sing backup on that one with Kristy and Jimmy, but we couldn't find them."

Olivor's recording of "He's So Fine" is part of a plan by the singer to reach a wider, younger audience than before, blueprinted in conjunction with producer Jason Darrow.

"Jane and I both loved the song," he elaborates, "just as we love many from that era. We tried another, "Come Softly To Me," on the first album, though it was not totally suc-

cessful as an arrangement—probably because we duplicated the Fleetwoods' record.

"For 'He's So Fine,' we changed some chords in the song and went for a different arrangement."

The disk is already fulfilling part of the artist's ambition to gain new fans, via early play on New York's r&b-oriented WBLS.

Tune is contained on Olivor's "Stay The Night" LP, her third for Columbia and due to ship at the end of this month.

Success for either new version would mark the number's third trip to the charts. Apart from the Chiffons, Jody Miller went top 60 pop and top five country with her Epic rendition in mid-1971.

Parts of "He's So Fine" and "My Sweet Lord" were also mixed in medley form by the Belmonts and Britain's Jonathan King (on separate occasions), musically pointing out the similarities between the two in the wake of the Bright Tunes lawsuit.

## Lifelines

## Marriages

Gene Sculatti, Warner Bros.' director of editorial services, to Marsha Meyer of the Capitol Records Press department, April 29 in Los Angeles. Reception was held at the home of Bob Merliss, Warner Bros. press chief.

Bruce Wendell, Capitol Records vice president, promotion, to Candi Cane Cooper, April 6 in Bel Air. The couple's Hawaiian honeymoon was postponed a month but is now in progress.

## Deaths

Alan Bernstein, best known as the writer of "Yellow Days" and "This Girl Is A Woman Now," May 1 in New York of cancer after a brief illness. He most recently wrote the double Grammy-nominated song "After The Lovin'" for which Engelbert Humperdinck was awarded a gold single and a platinum LP. Bernstein's mother and a brother survive.

## Allan In L.A.

LOS ANGELES—Mark Allan Travel, an international agency headquartered in London, has opened an office here. It is managed by Bruno Chiaruttini, vice president of the company. The new office is located at 9200 Sunset Blvd., L.A. 90069, (213) 273-9330.



FAMILY—Television stars Kristy McNichol, left, and brother Jimmy flank "American Bandstand" host Dick Clark at a party at New York's Studio 54 celebrating the release of Kristy's debut single for RCA Records, "He's So Fine." RCA plans to release an LP next month featuring both Kristy and Jimmy.

## Disco Forum Bubbles

• Continued from page 1

featuring Donna Summer and the Commodores.

There are more than 200 exhibit booths available for sound and lighting equipment manufacturers wanting to showcase their products. Also, the hotel's entire fifth floor is being made available for use as sound rooms. They will be protected by round-the-clock security guards, as will be the remainder of the exhibit area.

The exhibit segment of the forum

## Arista Money

• Continued from page 8

on the new Arista/Novus jazz label (Billboard, May 13).

In the third quarter, combined Arista and music publishing revenues were 12.8% of the corporate total of \$162.474 million, up from 11.8% the year before. Nine-month revenues were 13.7% of Columbia Pictures' \$410.361 million, versus 9.9% the prior year.

On the bottom line, operating income for the music division represented 3.3% of third-quarter corporate totals of \$30.05 million, down from 5.7% the year before. But nine-month music share of operating income rose to 4.5% of the total \$71.224 million, versus only 1.4% in the year-earlier period.

For Columbia Pictures, third quarter income from continuing operations nearly quadrupled to \$16.112 million from \$4.54 million the similar 1977 period. Net income rose to the same \$16.112 million or \$1.75 per share, versus \$5.99 million or 69 cents per share in the year-ago period which included a \$1.45 million (17 cents per share) extraordinary credit from tax loss carry-forwards. Third quarter revenues were \$162.474 million, compared with \$94.472 million in 1977.

In the nine-month period, ColPix net income increased to \$52.847 million or \$5.71 per share (including \$9.749 million from a non-recurring gain of a leasehold interests sale and \$7.3 million extraordinary credit). The comparable nine months ended March 26, 1977, had net income of \$27.898 million or \$3.31 per share (including \$14.854 million from the gain on the sale of the music publishing division and \$3.851 million extraordinary credit). Revenues for the nine months were \$410.361 million, up from \$269.017 million the comparable year-earlier period.

is being handled by the Westport, Conn., firm of Expocon Management Associates. Diane Kirkland is the forum's coordinator in Billboard's Los Angeles office.

## UA Terminations

• Continued from page 3

time as it chooses to move elsewhere.

Also departing the label are Norma Goldstein and Janet Post from the a&r department, Ursula Nelmes from the artist relations department and Jim Merrill from the publicity department.

A&r chiefs Pat Pipolo and Jeff Samuels are said to be staying with the firm, although in different capacities.

Assistance on this story provided by Jean Williams.

"We are not doing any wholesale firing," according to Jerry Rubinstein. "What we are doing is shifting some people around and replacing some and when we are all done, we probably won't have a decreased payroll at all. Much to the surprise of the industry, we're not cost-cutting. We're in a reorganization."

EMI Ltd. confirms that it will distribute UA Records in foreign markets, including Canada, while Capitol Records will distribute UA product in the U.S. through its domestic branch network. UA Canada, reportedly, will be let go soon.

UA independent distributors received telegrams dated May 6 and received May 8 (Monday) notifying them of termination, effective May 7.

Approximately 20 pieces of UA product have been absorbed into the Capitol distribution web as UA catalog is gradually being shifted over.

The status of Blue Note Records is made clearer as Rubinstein asserts, "The firm will absolutely maintain the company." There had been speculation that Blue Note might be sold to CBS.

Magnet remains a UA custom label but the status of Chi-Sound and Roadshow is cloudy.

## 3rd Time Around

LOS ANGELES—A new Leo Sayer album, due for release on Warner Bros. in late spring, is his third collaboration with producer Richard Perry, following "Endless Flight" and "Thunder In My Heart."

MAY 20, 1978, BILLBOARD



Billboard photo by RCA

BRITISH IMPORT—Bonnie Tyler, the U.K.'s most recent gift to RCA, pays a visit to her new label's New York headquarters where she meets the people who helped launch her "It's A Heartache" single up the charts. Listening with Nipper to a playback of her soon-to-be released album of that title, from left, are label president Bob Summer, Warren Schatz, East Coast a&r division vice president; Tyler, and Mel Ilberman, division vice president, business affairs and associated labels.

## FOLIOS, ACCESSORIES ALSO RISE

## Pianos Lead Instrument Sales Surge

NEW YORK—Sales of musical instruments, sheets and folios, and related accessories were up substantially last year, members of the National Assn. of Music Merchants were told.

In a poll conducted by the American Music Conference, 70% of the NARM membership report sales increases over the previous year. More than a third reported increases of 11% or better and nearly 19% showed 20% or better gains.

Pianos led in instrument sales, with more than a third of the 650 respondents reporting increases.

Fretted instruments were next, with 28% reporting increases. Another 26% report organ sales up and another 27% report gains in sheet music sales.

Despite tight budgets on local education levels, 39% of the retailers report gains in sales to schools, with gains of 10 to 15% reported for band and orchestral instruments.

In a related development, a recent (April 19-22) meeting of the Music Educators National Conference urged that music classes be integrated with other artistic disciplines for greater educational impact. It

was also suggested that music teachers form a lobby akin to the "sports lobby," to actively seek greater financial support from school boards.

In line with this, AMC is making available a series of public service announcements (PSAs) featuring the voices of Vikki Carr, Joe Feliciano, television's Capt. Kangaroo, jazz pianist Billy Taylor and comic Phyllis Diller urging support for school music programs.

The 30 and 60 second spots are available to stations from the AMC at 1000 Skokie Blvd., Wilmette, Ill. 60091.



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## Listing in Billboard's 1978-79 International Buyer's Guide of the Music-Record-Tape Industry

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##### MUSIC PUBLISHERS

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##### SHEET MUSIC JOBBERS & SUPPLIERS

##### SERVICES FOR THE MUSIC- RECORD-TAPE INDUSTRY

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(please indicate whether  
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Pressing Plants  
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Record Promotion  
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Tape Duplicator/Marketers

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Polyethylene Bags  
Professional Tape Supplies  
Record Processing Machinery  
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MAY 20, 1978, BILLBOARD

## General News

### DJ Eloise Henderson 1st Broadcast In '47; At 70 She's Still On Air

GAINESVILLE, Fla.—“I play music for the beautiful people over 50.”

So says WDVH air personality Eloise Cozens Henderson, who has been broadcasting since 1947.

Henderson will be 70 years old in August.

“I suppose,” she says, “that I’m the oldest little DJ in the world. But I have the same enthusiasm that I had when I started—that was the year Nellie Lutcher was selling jillions of records with her ‘Hurry On Down’ and ‘Fine Brown Frame.’ And there were the Harmonicats with ‘Peg ‘O My Heart’ and Francis Craig’s orchestra with ‘Near You.’

“It’s been a wonderful 31 years, and my listeners have retained their loyalty. They are not old folk, either. Many of them are in their teens but they listen regularly.”

Henderson attracted national attention in late 1975 when she appeared on Garry Moore’s “To Tell The Truth” television show in New York and stumped everyone when they attempted to identify her along with two imposters. No one in the studio could believe Henderson was a veteran disk jockey.

She airs every Sunday morning on WDVH, a 5,000-watt owned and operated by the DAE Broadcasting Co. And no other jockey anywhere sounds quite like her.



Eloise Cozens Henderson

### Mt. Hood Pulls Jazz Vocalists

PORTLAND, Ore.—There are jazz festivals and there are jazz festivals, but the Northwest Vocal Jazz Fest at Mt. Hood Community College May 20 is, by consensus of leading educators, one of the nation’s outstanding events.

Hal Malcolm, who chairs the fest in the East Portland suburb of Gresham, says that more than 100 vocal groups will compete in four classifications at the 1978 event. The combos come from all over Oregon and Washington.

All groups represent high schools. “Our objective,” says Malcolm, “is to provide an opportunity for vocal ensembles to participate in a festival similar to the format presently afforded stage bands, and to stimulate and foster greater interest in vocal jazz music. We strive to provide for an exchange of vocal concepts which will be of benefit to students and directors and perhaps aid in leading participants into successful professional careers.”

### N.J. Promoter Refunds Ducat \$

FREEHOLD, N.J.—A consent decree signed by rock concert promoter Gary Pascale provides ticket holders to get refunds for a Seals and Crofts concert that never took place Dec. 29, 1976.

Pascale, as the principal in Sky-Sun Productions, Inc., had promoted and sold reportedly several thousand tickets in advance at \$7.50 for a concert in Convention Hall at nearby Asbury Park. However, he didn’t get approval from the resort’s City Council to use the city-owned Convention Hall and there was no officially confirmed date from Seals and Crofts.

Pascale said he had not intended to defraud the public and in signing the court-ordered consent decree admitted to no wrongdoing. He said he had incurred a lot of expenses, including advertising, for what he thought was a firm Seals and Crofts date, and expected the rock duo to make a date good for him. Because he had earlier that year promoted four Seals and Crofts concerts in the Midwest and lost money on the dates, Pascale said the rock group promised him a date in Asbury Park in December to help him recoup some of his losses.

Pascale, who has another cancelled concert date by the Blue Oyster Cult last month, has agreed to all the conditions of the consent decree, according to his attorney, Evan Brondbelt. He has paid back \$1,000 on the order to pay not less than \$2,500 to the state’s Office of Consumer Protection, which is handling all refunds for the cancelled concert. In addition, Pascale has to pay an additional \$1,000 in penalties and court costs.

### Biggies Correction

NEW YORK—In a recent New Companies listing the telephone number for Worldwide Biggies, a management/promotion firm, was inadvertently transposed. The correct number is (212) 799-1438.

### \$8.98 Price Set On Robinson Album

LOS ANGELES—Capitol is setting a special list price of \$8.98 on the release of the Tom Robinson Band’s debut “Power In The Darkness” album scheduled for May 22 release on the Harvest label.

In addition to one LP containing 12 newly recorded tracks, there will also be a bonus 12-inch LP containing all seven Tom Robinson Band tracks previously released in England and the U.S.



GRAND MASTER—Billy Gibbons of ZZ Top presents Muddy Waters with a custom-built guitar as a tribute to the blues master and commemorating a bill they shared in Fort Worth last New Year’s Eve. Gibbons flew to Houston, where Waters performed, from Nashville, where the guitar was specially made.

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## Pop

**BILLY JOEL—Only The Good Die Young (3:54)**; producer: Phil Ramone; writer: B. Joel; publisher: Joelsongs, BMI. Columbia 310750. The third single from Joel's smash "The Stranger" LP starts with a piano introduction and builds in energy and tempo once Joel lets loose with his fast paced vocals. This is one of the strongest and catchiest of any Joel tune.

**GORDON LIGHTFOOT—Daylight Katy (3:20)**; producers: Lenny Waronker, Gordon Lightfoot; writer: Gordon Lightfoot; publisher: Moose, CAPAC, Warner Bros. WBS8579. Another sparkling midtempo ballad from this consistent artist. The mood and tempo shifts throughout with Lightfoot's easy going vocal and acoustic guitar aided by strings.

**TAVARES—Timber (3:15)**; producer: Freddie Perren; writer: Keni St. Lewis; publisher: Bull Pen, BMI. Capitol P4583. P4583.

**MARIA MULDAUR—Make Love To The Music (Edit) (4:05)**; producer: Christopher Bond; writer: Leon Russell; publisher: Teddy Jack, BMI. Warner Bros. WBS8580.

**RANDY BACHMAN—Is The Night Too Cold For Dancing (3:40)**; producer: Randy Bachman; writer: Randy Bachman; publishers: Survivor PRO/Top Soil, BMI. Polydor PD14478.

**FRANKIE MILLER—Stubborn Kind Of Fellow (3:01)**; producer: Jack Douglas; writers: M. Gaye, W. Stevenson, G. Gordy Jr.; publishers: Jobete, ASCAP/Stone Agate, BMI. Chrysalis CHS2223.

**MAC DAVIS—Music In My Life (3:30)**; producer: Nick De Caro; writer: M. Davis; publisher: Songpainter, BMI. Columbia 310745.

**GALLAGHER & LYLE—Showdown (3:35)**; producer: Bill Schnee; writers: B. Gallagher, G. Lyle; publisher: Irving, BMI. A&M 2042.

**BRENT MAGLIA—It's Your Love (2:57)**; producer: Brent Maglia; writer: B. Maglia; publisher: Golar, BMI. Fantasy F821AM.

**JOEY TRAVOLTA—I Don't Wanna Go (3:18)**; producer: John Davis; writers: Carol Bayer Sayer, Bruce Roberts; publishers: Fedora/Unichappell/Begonia, BMI. Millennium MN615DJ.

**ALESSI—All For A Reason (3:24)**; producers: David Lucas, Louie Shelton; writers: Billy, Bobby Alessi; publisher: Alessi, BMI. A&M 2045.

**DIXIE DREGS—Take It Off The Top (2:43)**; producer: Ken Scott; writer: Steve Morse; publishers: No Exit/Dregs, BMI. Capricorn CPS0291.

**CHARLIE AINLEY—(You Tell Me) Lies (2:56)**; producers: David Hentschel, John Porter, John Gilvert, Charlie Ainley; writer: C. Ainley; publisher: G and A, ASCAP. Nemperor ZS87517 (CBS).

**DEBORAH WASHINGTON—Ready Or Not (3:32)**; producer: George Tobin; writers: Dilena, Keller; publisher: United Artists, ASCAP. Ariola 7700.



## Soul

**FLOATERS—I Just Want To Be With You (3:36)**; producers: James Mitchell Jr., Marvin Willis; writers: J. Mitchell Jr., M. Willis, A. Ingram; publishers: ABC/Dunhill/Woodsong's, BMI. ABC AB12364. The four-man group has a strong-sounding rhythm number here, not unlike some of the O'Jays biggest hits. Fast-paced instrumentation should bring disco support. The solid, bold vocals prove the group is capable of more than light novelties like "Float On."

**HIGH INERGY—We Are The Future (3:40)**; producers: Gwen J. Fuller, Mel Bolton; writers: T. Laws, M. Bolton, J. Holiday, F. Womack; publishers: Derglenn, BMI/Old Brompton Road, ASCAP. Motown G7160F. The female group which scored with "You Can't Turn Me Off" returns here with a mid-tempo ballad about the importance for the young generation to use their minds. This has a more fervent, heartfelt vocal sound and a more substantial lyric than its recent glossy pop and soul smash.

**LONNIE LISTON SMITH—Journey Into Love (3:29)**; producers: Bert de Coteaux, Lonnie Liston Smith; writer: M. Miller; publisher: Chappell, ASCAP. Columbia 310747. A haunting, melodic but swinging ditty full of interesting instrumental changes. Vocals are easy and clear. This number carries equal vocal and instrumental parts with both entities building to a dramatic climax.

## recommended

**TEDDY PENDERGRASS—Close The Door (3:37)**; producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI. Philadelphia International Z583648 (CBS).

**CANDI STATON—Victim (3:50)**; producer: Dave Crawford; writer: D. Crawford; publisher: Daann, ASCAP. Warner Bros. WBS8582.

**JERMAINE JACKSON—Castles Of Sand (3:36)**; producers: Jermaine Jackson, Michael McGloir; writer: M. McGloir; publisher: Jobete, ASCAP. Motown M1441F.

**PATTI LABELLE—Teach Me Tonight (Me Gusta Tu Baile) (3:27)**; producers: David Rubinson & Friends, Inc.; writers: A. Edwards, P. Labelle, B. Ellison; publishers: Zuri/Budski, BMI. Epic 850550.

**RDY AYERS—Melody Maker (3:15)**; producer: Roy Ayers; writer: W. Allen; publisher: Brainfood, BMI. Polydor PD14477.

**BRAINSTORM—Loving Just You (3:37)**; producer: Jerry Peters; writers: L. Sims, B. Woods, K. Harris; publishers: Interior/Irving, BMI. Tabu ZS85503 (CBS).

**LETTA MBULU—I Can Depend On you (3:41)**; producers: Herb Alpert, Stewart Levine, Caiphus Semanya; writers: Arthur Adams, Letta Mbulu, Caiphus Semanya; publishers: Pinch Penny, ASCAP/Irving/Munjale, BMI. A&M 2038.

**THE UNEXPECTED—Hey Girl, Work Your Show (2:57)**; producer: Buzz Cason; writer: Buzz Cason; publisher: Buzz Cason, ASCAP. Midwest 74001 (Mercury).

**SWEET CREAM—I Don't Know What I'd Do (If You Ever Left Me) (3:38)**; producer: The Wizzards; writers: Robert Ray

Barnes, Victor Hall; publishers: Bach-To-Rock Rock/Wig out/Son Mike, BMI. Shady Brook SB451044.

**WILLIE WALKER—Love Makes The World Go Round (3:00)**; producer: Willie Mitchell; writer: Dionne Jackson; publisher: Stone Agate, BMI. Hi H78513.



## Country

**RONNIE MILSAP—Only One Love In My Life (3:26)**; producers: Tom Collins & Ronnie Milsap; writers: John Bettis-R.C. Bannon; publishers: WB/Sweet Harmony, ASCAP/Warner-Tamerlane, BMI. RCA JH11270. Serviced on white vinyl, Milsap's latest is another midtempo offering in the vein of previous number one singles, "It Was Almost Like A Song" and "What A Difference You've Made In My Life," which have encouraged pop airplay as well. Milsap's soulful country delivery matches the production that steadily builds from a piano base into full orchestration.

**JOHNNY CASH & WAYLON JENNINGS—There Ain't No Good Chain Gang (3:15)**; producer: not listed; writers: H. Bynum-D. Kirby; publisher: Tree, BMI. Columbia 310742. Taken from the Columbia LP, "I Would Like To See You Again," the distinctive musical styles of Cash and Jennings blend well in this gutsy uptempo tune. Heavy rhythmic background production enhances the tone as Jennings and Cash trade off in the verses and combine their strong vocal deliveries in the chorus lines.

**LORETTA LYNN—Spring Fever (2:40)**; producer: Owen Bradley; writer: Lola Jean Dillon; publisher: Coal Miners, BMI. MCA MCA40910. Culled from Lynn's "Out Of My Head And Back In Bed" LP, the tune offers lively instrumentation with steel highlights as Lynn sings of the spring fever that has sparked a new love while a truer love waits at home. Vocal highlights include a doubling of Lynn's strong and true delivery.

**JANIE FRICKE—Please Help Me I'm Falling (In Love With You) (3:14)**; producer: Billy Sherrill; writers: D. Robertson-P. Blair; publisher: Intersong, ASCAP, Columbia 310743. Fricke's third outing, after establishing two initial top 20 hits, finds her capably handling a simple country ballad that Sherrill builds in production from piano, guitar and steel instrumentation to full orchestration with strings before tapering back into a simple production at the closing.

**AVA BARBER—You're Gonna Love Love (2:30)**; producers: Dean Kay & Mac Curtis; writer: Wayland Holyfield; publishers: Vogue/Maplehill, BMI. Ranwood R1085. Barber offers a light midtempo tune that takes a turn towards gutsy production to emphasize the feeling of the song. Highlights include Barber's strong and forceful delivery bracketed by subtle guitars, strings and occasional gutsy electric guitar riffs.

## recommended

**MAC DAVIS—Music In My Life (3:30)**; producer: Nick De Caro; writer: Mac Davis; publisher: Songpainter, BMI. Columbia 310745.

**ZELLA LEHR—When The Fire Gets Hot (2:24)**; producer: Pat Carter; writer: Tom Benjamin; publisher: Branch Creek, ASCAP. RCA JH11265.

**CATHY D'SHEA—Love At First Sight (2:53)**; producer: Bill Justis; writers: Bud Reneau-Don Goodman; publishers: Think, ASCAP/Little Jeremy, BMI. MCA MCA40884.

**ROGER BOWLING—Dance With Me Molly (3:40)**; producer: Bob Montgomery; writers: Roger Bowling/Steve Tutsie; publishers: ATV, BMI/Welbeck, ASCAP. Louisiana Hayride WIGLH783.

**ROY CLARK—Where Have You Been All Of My Life (3:25)**; producer: Jim Fogelson; writer: Wayland Holyfield; publishers: Maplehill & Vogue, BMI. ABC AB12365.

**LOIS JOHNSON—When I Need You (3:28)**; producer: Jim Vienneau; writers: Carole Bayer Sager-Albert Hammond; publishers: Unichappell/Begonia, BMI/Albert Hammond, ASCAP. Polydor PD14476.

**MARY K. MILLER—I Can't Stop Loving You (3:47)**; producer: Vincent Kickerilla; writer: Don Gibson; publisher: Acuff Rose, BMI. INERGI 1307.

**TOMPALL GLASER—Carry Me On (3:55)**; producer: Jimmy Bowen; writers: Red Williams & Reggie Young; publishers: Tree/Young House, BMI. ABC AB12366.



## Disco

**CAROL DOUGLAS—So You Win Again (3:30)**; producer: Ed O'Loughlin; writer: Russ Ballard; publisher: Island, BMI. Mid-song International MCA40912. This tune flows with a smooth, gentle rhythm. Its melody is instantly engaging and nicely complemented by string arrangements. Douglas' lead vocal is warm and effective.

## recommended

**BIONIC BOOGIE—Dance Little Dreamer (3:40)**; producer: Gregg Diamond; writer: Gregg Diamond; publishers: Diamond Touch/Arista, ASCAP. Polydor PD14471.

**DEE D. JACKSON—Automatic Lover (3:55)**; producers: Patty Unwin, Gary Unwin; writers: Gary Unwin, Patty Unwin; publishers: Martin-Coulter, ASCAP. AVI AVI211S.

**USA-EUROPEAN CONNECTION—Come Into My Heart/Good Loving (3:38)**; producer: B. Midney; writer: Boris Midney; publishers: Sherlyn, BMI/Cluster, BMI. Marlin 3320 (TK).



## First Time Around

**LISA BURNS—In The Streets (2:39)**; producer: Craig Leon; writers: L. Burns, H. Wheels, C. Leon, D. Toney; publishers: Oily Maniac/Helenback, ASCAP. MCA MCA40909. This talented songbird's debut opens with a spectroscopic introduction and gives way to a high energy pop sound courtesy of Burns' arresting vocals. Tasty sax work adds further dimension to the instrumentals.

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.

## 'AIN'T MISBEHAVIN'

## Show May Spur Waller Revival

By RADCLIFFE JOE

NEW YORK—A drive is afoot to revitalize interest in the music and life of the late Fats Waller, through a Broadway musical titled "Ain't Misbehavin'" scheduled for a May 9 opening at the Longacre Theatre.

The show which spans the incredible sprawl of Waller's creative talents, is conceived and staged by Richard Maltby Jr., with choreography and musical staging by Arthur Faria. Luther Henderson has been tapped for orchestrations and arrangements, with Hank Jones as the show's conductor and pianist.

Maltby feels that Waller has composed some of the wittiest music he has ever heard, and is seeking to convey this musical sense of humor to the audience through a selection of 30 Waller songs ranging from "Honeysuckle Rose," "Two Sleepy People," "Keepin' Out Of Mischievous Now," and the title tune, "I'm Gonna Sit Right Down and Write Myself A Letter," "Vipers Drag,"

"You're Feet Too Big," and "Handful Of Keys."

The show deliberately has a slim story line, aimed at lending some strength to the production. However, as Maltby points out, the emphasis is on Waller's music and the accompanying dance numbers, all of which are interpreted by a cast of five which features Andre de Shields, Nell Carter, Armelia McQueen, Ken Page and Charlene Woodard.

"Ain't Misbehavin'" ran for a month at the off-Broadway Manhattan Theatre Club, before going into rehearsals for Broadway.

However, Maltby describes that brief successful run as more of a preparation for Broadway, than a trial balloon to gauge audience reaction.

According to Maltby, one of the major problems involved in putting the show together, is the lack of information on Waller. "Even the mu-

sic publishers had little if any sheet music on his works, and we had to literally comb the Library of Congress to unearth the information we needed," states Maltby.

Maltby is insisting that the Waller estate share in any profits realized from the show. "This is not going to be another rip-off of a great artist" he insists.

During his lifetime (he died of bronchial pneumonia in 1943 at age 39) Waller was best known as an outstanding stride pianist, but Maltby points out that he was also a gifted organist, and a classical pianist who studied with Leopold Godowsky, "and above all a man with a great sense of humor, who was able to capture his zest for life in his music."

Many of Waller's musical gems are in the RCA Victor catalog, but RCA does not have first refusal to the original cast album.

## Alive Expanding With N.Y. Office

LOS ANGELES—Los Angeles-based Alive Enterprises management firm is expanding its operation with the opening of a New York office, along with additional staffing on both coasts.

According to Alive president Shep Gordon, the New York office will give the firm representation on both coasts. "Our growing client list makes it necessary for us to have real New York voice," says Gordon.

Danny Markus, former director of artist relations at Atlantic, joins the firm as East Coast general manager.

## Pushing 'Livetime'

NEW YORK—A full-scale promotional, merchandising and radio campaign will support RCA's "Livetime," the first live album by Daryl Hall and John Oates. The album was recorded on several East Coast dates on the duo's last tour.

Merchandising support includes a die-cut 4-color mobile, radio shots, color posters, minnie sheets, ad mats, a billboard in L.A. and trade and consumer press advertising.

Joining in Los Angeles is Bob Emmer as creative services director. And in addition to serving as vice president, Carolyn Pfeiffer also will take charge of all television and film production.

Alive's roster includes Ronee Blakely, Alice Cooper, Burton Cummings, Yvonne Elliman, Manhattan Transfer, Teddy Pendergrass, Carole Bayer Sager and Raquel Welch.

## French Jazz Label Bags U.S. Distrib

NEW YORK—Inner City and Classic Jazz, the two jazz divisions of the MMO Music Group Inc., have acquired the license to manufacture and distribute the French Black & Blue label in the Western Hemisphere.

Approximately four LPs will be released each month as a result of the deal. Artists in the Black & Blue catalog include Earl Hines, Lionel Hampton, Buddy Tate, Hank Jones and others.

## Closeup

**GERRY RAFFERTY**—City To City, United Artists UALA840G. Produced by Hugh Murphy and Gerry Rafferty.

Gerry Rafferty is no stranger to the upper reaches of the record charts.

As a member of Stealer's Wheel this Scot singer/songwriter/guitarist had a top 10 hit worldwide with his debut "Stuck In The Middle With You" in 1973 on A&M, produced by Leiber and Stoller.

A year later a second LP called "Ferguslie Park" yielded another hit with "Star" while a third album, "Right Or Wrong" followed in 1975.

Subsequent management problems caused the group to disband with Rafferty out of the musical mainstream since this debut solo effort for United Artists.

But he returns with a rich tapestry full of varied musical textures and nuances—a unique pop sound. The album is immediately distinctive because of the lengthy time afforded each cut. With 10 tracks in all and each near or over the five-minute mark, Rafferty presents lots of music.

And recorded in English studios he taps some of that country's finest musicians and session players such as Henry Spinnetti on drums, Gary Taylor, bass; Andy Fairweather-Low, electric rhythm; Hugh Burns, lead and rhythm guitar; Tommy Eyre, electric piano, organ and brass arrangements; Glen Le Fleur, percussion; Graham Prescott on fiddles, Brian Cole, steel guitar; Raphael Ravenscroft on saxophone, Willy Ray, accordion; Paul Jones on harmonica, Jerry Donahue on electric guitar, and Nigel Jenkins on rhythm electric.

Rafferty, who penned all the material, contributes guitar and piano, and is helped on background vocals by Barbara Dickson, Joanna Carlin, Rab Noakes, Roger Brown, John McBurnie, Vivian McAuliff and Gary Taylor on various tracks.

The fast climbing single "Baker Street" is easily the best track on the album, fired by Ravenscroft's scintillating alto sax breaks peppered throughout that pop up in explosive fashion. Over the keyboards, plus Moog, lead and electric guitar that fashion the pop/rock base, the brass instrument adds a mysterious, exotic quality, particularly enhanced when dueting the fiery guitar.

The lyrics take a poke at London when he sings "this city got so many people but it's got no soul."

"The Ark" which opens side one is an optimistic, hypnotic rocker with fiddles and mandolin giving it an English pastoral feel. Rafferty's flair for pensive lyrics is evident when he beckons "See the dark night has come down on us/The world is living in its dream/But now we know that we can wake up from this sleep and sail out on the journey/And find the ship to take us on our way/The time has come to trust that guiding light and leave all the rest behind/We'll take the road that leads down to the waterside/And sail out on the journey and find the ship to take us on our way."

"Right Down The Line" is a catchy, rhythmic rocker with Rafferty's easy-going, mellow vocal style at the fore backed by some nifty melodies provided by steel guitar and keyboards.

Paul Jones' harmonica emulates the sound of a train on the album's title cut about "the goodnight train that's going to carry me home." Basically another uptempo rocker, Jones' harmonica gives it a moving,



Gerry Rafferty

energetic quality along with Rafferty's jerky vocal delivery.

Closing out the first side is "Stealin' Time" and Rafferty changes the pace on what is a soft, wistful ballad. Keyboards, Moog and string machine set a mellow base as Rafferty's tender vocal laments the quieter moments in life.

"Mattie's Rag" opening the second side is a spirited ditty that has a true English folk feel provided by accordion, string machine, fiddle and dobro. It seems, at times, almost a melding of English folk and American country.

"Whatever's Written In Your Heart" is a gospel-like number with Barbara Dickson and Joanna Carlin's soulful backing vocals. The instrumentation is primarily keyboard and Moogs and Rafferty's vocal is inspiring with "Whatever's written in your heart/That's all that matters/Night and day."

"Home And Dry" is more a thumping, blues-based rocker enriched by keyboards, Moog and strings. Ravenscroft returns with his forceful sax on "Island," another enormously appealing pop number. This track is chock full of pleasing, swirling rhythms and entrancing melodies.

"Waiting For The Day" closes out the album in uptempo fashion as this rocker melody changes moods. Tommy Eyre's bristling keyboard work and brass arrangements give it a free-spirited jazz/rock feel.

JIM McCULLAUGH

## RIAA Certified Records Gold LPs

Gordon Lightfoot's "Endless Wire" on Warner Bros. Disk is his fifth gold LP.

Lou Reed's "Rock 'N' Roll Animal" on RCA. Disk is his first gold LP.

The Marshall Tucker Band's "Together-Forever" on Capricorn. Disk is its sixth gold LP.

## Singles

Yvonne Elliman's "If I Can't Have You" on RSO. Disk is her first gold single.

Johnny Mathis and Deniece Williams' "Too Much Too Little Too Late" on Columbia. Disk is their first gold single as a duo.

## Platinum LPs

"Grease" Soundtrack on RSO. Isley Brothers' "Showdown" on T-Neck. Disk is its second platinum LP.

Jethro Tull's "Best Of Jethro Tull" on Chrysalis. Disk is its fourth platinum LP.

## General News

# MOTOWN SUIT Label Gains Court Order For Continued CTI Product Distrib

By AGUSTIN GURZA

LOS ANGELES—A temporary restraining order was issued Friday (5) in Los Angeles Superior Court against Creed Taylor and Creed Taylor, Inc., enjoining Taylor and his firm from claiming that Motown Records no longer has the right to manufacture and distribute certain CTI product.

The order, granted Motown pending a hearing for a preliminary injunction set for Thursday (18), in effect sustains Motown's right to continue as exclusive distributor of certain CTI product pending resolution of its suit against Taylor and his firm.

Motown filed suit last fall (Billboard, Sept. 17, 1977) charging Taylor and Creed Taylor, Inc. with violating provisions of a May 1976 settlement agreement. Motown's original distribution pact with CTI

was entered into June 30, 1974, and Motown has been issuing CTI product under the CTI, Kudu, Salvation and Metronome logos.

The restraining order against Taylor, issued after a hearing before Superior Court Judge George M. Dell, also prevents Taylor from manufacturing, distributing, advertising or selling certain CTI recordings which are in dispute.

Taylor must cease, according to the order, from communicating in any way that his contracts with Motown have terminated or that Motown no longer has the right to distribute the disputed CTI product.

He must also cease from communicating, per the court action, that any order or reorder for the recordings should be directed to Creed Taylor, Inc. and not to Motown.

Under terms of the May 4, 1976,

settlement agreement resulting from a Federal District Court litigation between the two, Motown and CTI split the catalog of the CTI labels equally.

Taylor agreed to produce albums for Motown by Grover Washington Jr., George Benson, Hank Crawford and one other act. Taylor was to provide 24 albums over a four-year period.

The restraining order specifically names two albums by Crawford ("Tico Rico" and "Hank Crawford's Back"), two by Washington ("Secret Place" and "Live At The Bijou") and one by Benson ("George Benson In Concert") which were delivered by Taylor to Motown pursuant to the 1976 settlement agreement or to an interim agreement dated November 1977.



photo by Billy Easley

**NASHVILLE FORUM**—Stan Byrd (left), national country sales and promotion director for Warner Bros., stresses a point on artist development at Forum, a series of programs designed to educate the Nashville community about various aspects of the music industry. Held at the Exit/In and sponsored by Capricorn Records, the Fo-

rum's other panelists included (left to right) Mary Martin, East Coast a&r, Warner Bros.; Don Schmitzer, Capricorn's general manager; Bill Williams, director of marketing, Nashville branch, Elektra Records; and Mary Ann McCready, director of contemporary artist development, CBS Records, Nashville.

## Polydor Shifting Country To Phonogram

By ALAN PENCHANSKY

CHICAGO—The country music operation of Polydor Records is being transferred to the sister label Phonogram, in a move that brings increased specialization to the Polygram Group operating companies.

Plans for Polydor to withdraw entirely from country music, with artists and executives of the Nashville-based operation joining an expanded Phonogram country roster, were announced jointly last week by Irwin Steinberg, president of the Polygram Record Group, and Fred Haayen, president of Polydor.

The move will bring to an end involvement in the country field that dates from the early '70s when Polydor acquired MGM Records. A large country roster, since been

pared and redefined, came with that purchase.

Acts to be carried over to Phonogram have not been announced.

"Certain acts we will probably take, but we're not going to overburden our roster," explains a Phonogram source.

Phonogram has 13 country artists signed, with about the same number at Polydor.

Mel Street and C.W. McCall are two Polydor acts being accorded highest priority in the reassignment, a source reveals.

Under the new consolidation, designed to allow Polydor to concentrate increasingly on pop/r&b product, the label's Nashville office is expected to be shuttered.

"We are looking forward to increasing our market share in the contemporary and r&b music areas, and this transfer will allow us to concentrate our efforts in these important fields," Fred Haayen explains.

The recommendation for Polydor to sideline country reportedly was one of the last directives of Lou Simon, whom Haayen succeeded as president of Polydor.

Simon now is senior marketing vice president of Phonogram.

## 'Fever' Single Out On Polydor Label

NEW YORK—The first single version of the theme from "Saturday Night Fever" is being released by Polydor Records. Performed by Orchestra 88, the CAM production was co-produced by Ettore Stratta and Harold Wheeler, who also arranged the music.

Effective dates of the changeover were not announced, nor has the exact fate of recent Polydor country releases been determined.

"We're trying to find a way to protect the good people in the system and bring them over," one Phonogram executive says about the transition plans.

Comments Steinberg: "We feel this transfer is an important and beneficial move for both the artists and Phonogram, a clearly established force in the country music field. Not only will artists receive the same quality promotion and assistance that Phonogram has traditionally brought to its country roster, but our company will gain the opportunity to market their excellent music."

## No Settlement

• Continued from page 3

felt the matter would "be resolved within the next week."

The major point remaining to be concluded is the bank's demand for collateral to back up the debt Jimmy's will still owe it after the plan is filed, since the bank will be paid in installments.

## DeVorzon Swinging

LOS ANGELES—Barry DeVorzon, Grammy-winner for "Nadia's Theme," has completed three scoring assignments for NBC-TV. He wrote the themes to "Coast To Coast," a Bud Yorkin series which will air in the fall; "Lacy & The Mississippi Queen," a movie for tv which airs Wednesday (17); and "California Girls," a pilot for a series.

SPRING INTO SALES WITH MOTOWN'S MAGICAL SPRING TOUR!

# MOTOWN'S MAGICAL SPRING TOUR!

FEATURING  
**MANDRÉ, RARE EARTH & PLATINUM HOOK**



Rare Earth, Mandré and Platinum Hook are taking to the road and we're doing all we can to insure that where "Motown's Magical Spring Tour" appears — sales follow!

We're shipping 4-color tour/product posters into each market! Plus we're sending lots of other display items so you can create exciting sales-clinching instore & window displays! Plus we've produced a special promo album, featuring all three artists, for radio and instore play.

This special lp includes the complete tour itinerary plus bio's on all three artists!

Plus saturation radio buys — before, during and after each date!  
Plus special radio promotions with leading stations in each city!  
Plus a bonanza of local press advertising and editorial support!

All designed to bring "The Magic of Motown" to your store in the form of sales, sales, sales!

For more information, contact Steve Jack (800) 421-0760.

## MOTOWN'S MAGICAL SPRING TOUR!

**MAY 24** PHILADELPHIA/Tower Theatre  
**26** ATLANTA/Fox Theatre  
**27** SAVANNAH, GA/Savannah Beach  
**30** CLEVELAND/Music Hall  
**31** WASHINGTON, D.C./Warner Theatre

**JUNE 2** DETROIT/Royal Oak Theatre  
**3** CHICAGO/Uptown Theatre  
**4** ST. LOUIS/Checkerdome

**5** KANSAS CITY, MO/Memorial Auditorium  
**8** NEW ORLEANS, LA/Warehouse  
**9** DALLAS/Convention Center  
**11** HOUSTON/Hofheinz Pavilion  
**12-13** OPEN  
**15** PORTLAND/Paramount Theatre  
**16** SAN FRANCISCO/Winterland  
**17** SACRAMENTO/Memorial Auditorium  
**18** LOS ANGELES/Hollywood Palladium

Billboard HOT 100 \*Chart Bound

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DAYLIGHT KATY—Gordon Lightfoot Warner Bros. 8579

SEE TOP SINGLE PICKS REVIEWS, page 92

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, and a right-side column with additional chart data.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor) listing of songs and their publishers/licensors.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



**More than a pretty face.  
More than a special talent.  
More than a super single.**

# **More of Bonnie Tyler in her new album.**

## **BONNIE TYLER** **IT'S A HEARTACHE**



She's been called the next Rod Stewart, compared to Janis Joplin and paralleled to Stevie Nicks.

She's a crooner, a cryer, a woman possessed with a vocal quality that is undoubtedly leading her to the top.

**"It's A Heartache"** PB-11249  
Bonnie Tyler's smash single,  
now an album.

AFL1-2821

Produced by  
David Mackay, Scott and Wolfe

**RCA**  
Records



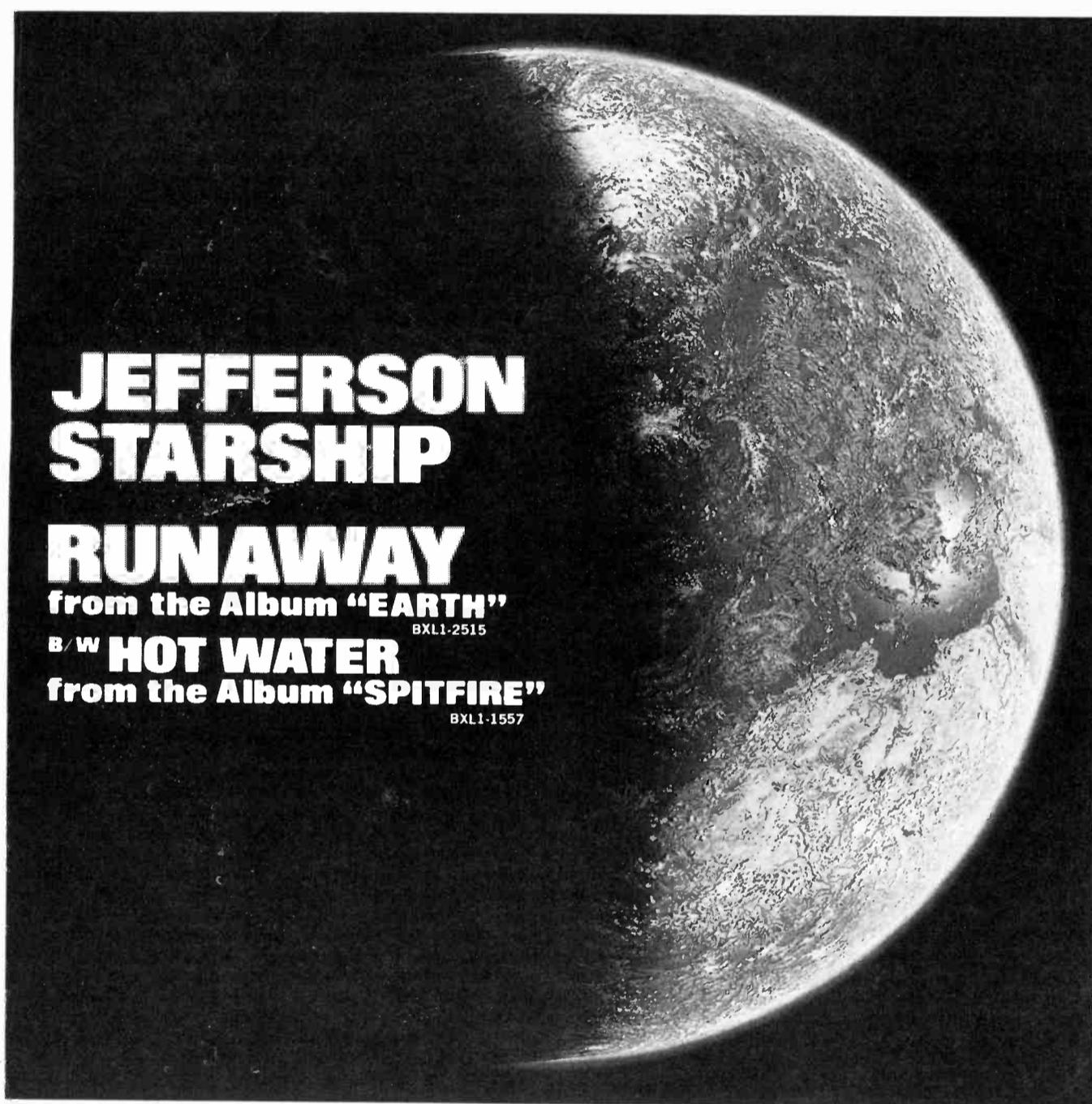


**By Programmers' Demand**

# "RUNAWAY"

FB-11274

**The Second Hit Single**



**JEFFERSON  
STARSHIP**

**RUNAWAY**

from the Album "EARTH"

BXL1-2515

B/W **HOT WATER**

from the Album "SPITFIRE"

BXL1-1557

# JEFFERSON STARSHIP "EARTH"

BXL1-2515

Produced by Larry Cox and Jefferson Starship  
Manager: Bill Thompson

**GRUNGE**  
RECORDS

Manufactured and Distributed by RCA Records

## New Companies

**Ray Anthony's Party Band Business** launched by the veteran orchestra leader, with Jimmy Sheldon as general manager. The firm furnishes a variety of orchestras and combos to meet varying budget demands. Address: 9701 Wilshire Blvd., Los Angeles 90272. (213) 271-1978.

**Jaw Productions**, a record production company, launched by Epic artist Travis Wammack and David Johnson. Initial signings are country singer Clay Jerrolds and pop singers Cindy Richardson and James Gowan. Firm is located at Johnson's Broadway Sound Studio, 1307 Broadway St., P.O. Box 551, Sheffield, Ala. 35660. (205) 381-1833.

**Daniel Productions**, a concert promotion/production firm, launched by Conrad Daniel, whose firm also manages the group Reign. Address: 2201 Provincial Executive, Suite 715, Cherry Hill, N.J. 08002. (609) 482-0248.

**Mahogany Records**, a subsidiary of Mahogany Multimedia, Inc., launched by Jamie Brazzel Watts, chairman of the board. Initial signing is Sam McGowan. The firm also has a publishing wing, topped by songwriter Frank Johnson. Address: 6565 Sunset Blvd., Los Angeles, 90028. (213) 466-4373.

**Performance Marketing Corp.** launched by Richard Torrence, president, and George Braun, as a management and marketing firm. Address: 1860 Broadway, New York 10023. (212) 541-4620.

**Baums Away**, a music consultation firm specializing in reviewing demo tapes, formed by Norman Greenbaum, writer/artist of 1970's top five hit "Spirit In The Sky." Address: 1888 Century Park East, Suite 10, Los Angeles 90067. (213) 556-3033.

**Sweet City Promotions** launched by Joey Porrello, national promotion director of Sweet City Records. The independent promotion firm covers the Midwest, Georgia and the Carolinas through branch offices in Atlanta and Tampa. Address: 28001 Chagrin Blvd., Cleveland, Ohio 44122. (216) 464-5990.

**Glen Kolotkin Productions**, an independent production company, formed by the veteran producer/engineer. Kolotkin's current projects include a solo LP with Carlos Santana, mixing the live tapes from the Bread & Roses Festival, and recording an LP for Harvey Scales, writer of "Disco Lady." Address: 24 Elda Drive, San Rafael, Calif. 94903. (415) 472-0345.

**Stephen Chesley Associates**, a public relations firm specializing in company and artist development in the entertainment industries,

launched by Chesley, Clifton Rothman and Kris Kerenyi. Address: 672 Euclid Ave., Toronto M6G 2T7. (416) 531-9906.

**Car Records** organized by Chris Stamey and Mitch Easter for pop and experimental music. First acts are Sneakers, Peter Holsapple and Chris Bell. Distribution is independent, including Jem, Bomp and Tone. Address: 89 Bleecker St., New York 10012. (212) 254-5315.

**Artist Attractions Production, Inc.** founded by Malcolm Lane, to act as a full service booking and casting agency for plays, movies and commercials. Address: 1472 Broadway, Suite 904, New York 10036. (212) 221-6071.

**Cocoon Enterprises** formed by Danny Fields and Linda Stein to function as a full-service artist management company. First clients include the Ramones, Sire/WB recording group, and Steve Forbert, who will debut on Nemperor/Epic Records. Address: 157 W. 57 St., New York 10019. (212) 582-5285.

**George Boardman Public Relations** launched by the former product news manager for Ampex Corp., to provide services for consumer electronics companies in the Bay Area. Address: 1601-A Nanzanita, Belmont, Calif.

**Bass-Goldstein, Inc.**, personal management firm, and **Blue Ace Music**, a publishing company, formed by Bruce Bass and Jay Goldstein. First signing is Vinny Fuller, rock guitarist/vocalist/songwriter. Address: P.O. Box 497, Main P.O., Yonkers, N.Y., 10702. (914) 423-8789.

**Clementine Productions**, founded by Dan Nolen, president, to handle music production, publishing and promotion. Address: 204 South Pelham, Jacksonville, Ala. 36265. (205) 435-9710 or (205) 435-6090.

**International Talent Associates, Inc.**, a booking agency, launched by Jack Koshick, president, and Paul Gumsey, executive vice president, both based in the firm's main office in Milwaukee. Ray Reneri is vice president of the New York office; Steve Altman (N.Y.) and Fred Fowler (L.A.) are senior agents. Addresses: 6235 West National Ave., Milwaukee 53214. (414) 259-0545, 929 Larabee, Suite 20, Los Angeles 90069. (213) 652-7747; 99-40 63rd Road, New York 11374. (212) 275-2200.

**Apple Juice Productions**, a record promotion firm, launched by Robert Rooks. Initial projects are Ray Scott's LP, "Prayer & Laughter" and Scott Free's single "Lies"/"Baby Brother." Address: 6381 Hollywood Blvd., Suite 604, Los Angeles 90028. (213) 464-2482.

## Almo Releasing 2 Jazz Folios

LOS ANGELES—Almo Publications is releasing two new jazz folios: "Herb Alpert/Hugh Masakela" and "George Duke."

The Alpert/Masakela folio features transcriptions from their album for flugelhorn, trumpet and small ensemble on A&M. The Duke folio is a compilation of keyboard and vocal arrangements from several albums.

## Inside Track

At presstime, the CBS summer program details included 90-day deferred billing on a three-phase sequenced program with a reported six free on 100 discount. From May 15 to May 26 and again July 3 to July 14, accounts get a crack at the cream of the catalog, with the third phase from June 5 to June 23 including the remainder of the catalog. It's understood that the deal will not cover the following new albums: **Boston and Bob Dylan, June 5; Barbra Streisand, May 22 or Dave Mason, June 19, and the previously announced Springsteen.**

**Abba** is not taking any chances with the risky international money market. The Swedish group has worked out a barter agreement with Iron Curtain countries, whereby their revenues are calculated nationally and the Communist country pays off in terms of national commodities such as grain and oil. Some of the petroleum is used to heat buildings owned by the music conglomerate, which is known to be among Sweden's most profitable. **The Bee Gees** tried to work out similar trade binders with these nations but the deal fizzled when it became too complex diplomatically. Bet **Terry Knight** wishes he would have thought of that when **Grand Funk** was touring.

**ATI prexy Jeff Franklin**, who engineered the RSO and Casablanca links to Polygram, marries **Carrie Becker**, assistant to L.A. attorney **Henry Bushkin**, June 11 at Franklin's upstate N.Y. farm. . . . CBS hinted ready to ship the long-delayed **Bruce Springsteen** album May 30. He'll work 80 dates in more than 70 cities on an affiliated tour. And **Boston's** second album isn't far behind.

**WEA last week disclosed its marketing campaign, "Star Force," nationally (see separate story this issue). Seems like overkill on "Star Wars." . . . Joe Cohen of NARM** sent out notices that the organization would meet for its annual convention at the **Diplomat Hotel, Hollywood, Fla., March 23-28.** We heard a lot of complaining recently that the five-day 1977 confab was at least a day too long. . . . **Word is that the top brass at ABC Record and Tape Sales are all job hunting. ABC gave them 60 days' termination notices. Odds are on Lieberman Enterprises to possibly take the ABC warehouse in Seattle, over its present smaller Portland, Ore., facility and maintain a New Jersey warehouse, now operated by ABC, to extend its scope farther eastward. David Lieberman and Harold Okinow have said they will announce definite plans when the ink on the acquisition pact is dry.**

**Alan Dulberger** says he is bowing the top 50 best-selling singles in each of his five 1812 Overture stores, marking his first 45s inventory in the history of the Milwaukee chain. . . . The huge, plush restaurant and banquet complex, the **Tangier**, Akron, Ohio, \$7 million entity, in which **Stark Records Service's Paul David** regaled 450 of his staff and suppliers at the final banquet of his 1978 annual convention recently, is owned and operated by his sister, **Isabel. . . . Like father, like son. . . . Ira and Todd Heilicher**, respective sons of industry oldtimers **Amos and Danny**, opened Minnesota's largest retail store in Bloomington, Minn., Wednesday (10). That's store No. 3 for the Great American Music Co. in about a year. It's a 12,000-footer.

Word at presstime was the only department holding firm at UA was manufacturing, with its vice president, **Dave Neckar**, and his staff standing by to receive returns from distributors as quickly as possible. Neckar could not be reached for comment. . . . The venerable **Hollywood Palladium** changed hands for the second time in three months. **Don Fedderson**, the tv mogul, and **Sam Lutz, Lawrence Welk's** manager, sold it to Oceanus Industries of Toronto first. Then Oceanus announced it was selling out last week to **Marquee Enterprises, Chicago**, which operates the **Circle Star Theater, Redwood City**, and the **Mill Run Theater, Niles, Ill.** . . . Is **Joe Lewis** of 20th Century's Midwest regional staff replacing **Arnie Orleans** as marketing chief? And when is **Neil Bogart** going to divulge that he now has his own in-house art and production department at Casablanca, headed by the son of a former movie star/producer?

**Will Capitol Records' acquisition of the UA Records' manufacturing and duplicating facilities in the U.S. put an end to the orders Capitol has been placing in independent pressing and duplicating plants to fulfill Warner Bros. custom orders? . . . The wildest grapevine in eons has**

**Barry Greiff**, advertising and creative services man off with A&M and then ABC, melding with **Barrie Bergman**, president of the 90-plus **Record Bar/Tracks** retail store chain, in an industry endeavor. And, here's the kicker, it's supposedly a new label. Neither man was available for comment. . . . And is **Doug Lee**, the veteran Twin Cities' promotion executive who's operated at local, regional and national plateaus in the industry, about to become a promotion consultant to **Pickwick International? Gloria Haneca**, Pickwick Minneapolis promo gal, just ankle that post for one with RCA there, we hear. . . . Just heard that **Sid Epstein**, dean of all William Morris talent agents, has retired after 31 years with the Chicago office. He joined the office part-time as a member of the accounting staff, when the late **Morris Silver** was boss. About 1949, Epstein went the 10% route full time.

Due to the CBS Eastern plant strike, **Caytronics**, the CBS Latin production domestic distributor, is transferring some of its manufacturing to **Terre Haute and Santa Maria**, creating some order fulfillment problems. . . . **Patti Smith** deserves kudos of the month for a persevering artist. She read poetry and did autographs for two hours in a tent on the parking lot of the Licorice Pizza store on the Sunset strip for two afternoon hours Thursday (11). . . . **Pipe Dreams' Steve Cook** reports an average of 200 attended each of five consecutive days of free late afternoon shows on the 15 by 30-foot "stage" of the new superstore. The staging area of the Green Bay, Wis., store is actually a raised platform area which serves as the center of the prerecorded tape section. Its counters are wheeled, enabling the staff to push them aside so groups can perform there.

Is **Jerry Bix**, Midwest regional rep for Arista, headed for the post of national singles manager of Jet Records? . . . **Carole Bayer Sager** and friend, **Marvin Hamlisch**, are creating the score for an upcoming **Neil Simon** musical. . . . **The Audio Engineering Society's 1978 convention in Los Angeles recently had onlookers like Peter Asher, Daryl (The Captain) Dragon, and Mack Emerman and Harry Hirsch, New York studio chiefs. . . . Manhattan Transfer** will record two old songs for the **David Bowie-Marlene Dietrich** movie, "Gigolo."

**Dee D. Jackson's "Automatic Lover,"** a Top 10 U.K. hit, has been picked up by **AVI**. It's a duet with a fem voice and a computerized voice. . . . **Tomato Records' Kevin Eggers** has acquired the Chess catalog from All Platinum, which recently acquired it from **GRT. . . . The invasion of neighboring distribution areas in the Midwest continues. Bob Schwartz of Ami Distributing, Detroit**, is now opening a three-person sales office in Cleveland. **Schwartz** is evidently retaliating over both **Pix and Progress** opening recently in Detroit. Initially, the Ami Cleveland office will be a non-stocking branch, but **Schwartz** isn't denying such a warehousing facility could be in the future.

The fiscal changes occasioned by the new Copyright Act will be discussed in detail Tuesday (23) at the monthly luncheon meeting of the **Assn. of Independent Music Publishers** at the **Hollywood Holiday Inn** at noon. **Molly Hyman** (466-3834) makes reservations at \$6 for members and \$8 for nonmembers. Such renowned bookkeepers as **Neil Baizer, Alexander Grant, Bud Kahaner, Prager & Fenton** and **Meyer Sack** are on the dias.

**Joe Handleman**, former president and chairman of the board of the **Handleman Co.**, was honored May 4 for his philanthropy by **Friends of the Dropsio Univ., Philadelphia**. The former rackjobbing executive endowed the **Joseph and Sally (his wife) Handleman Communications Center** at the local university in Philadelphia, which is dedicated to the postgraduate study of Hebrew, biblical and Middle East languages and cultures. Handleman also endowed the **Handleman Institute of Recorded Sound at the Univ. of Miami, Fla.**

**Ron Willman**, Billboard's national sales manager, bar mitzvahed his son last week. . . . **John Farr, Polygram Cleveland** salesman, got a plaque from **Stark Record Service** at its recent national convention for selling the retail store/leased department biggie \$1 million worth of a single unit of product, "Saturday Night Fever." . . . **Bizarre rockers Kiss** set to star in an NBC-TV movie that pits them against a mad scientist out to destroy them with an army of robots. If that doesn't blow your gourd, the set is an amusement park.

## E/A Execs Hold Calif. Parley

LOS ANGELES—Faced with a 1978 release schedule projected to be nearly double 1977's, Elektra/Asylum's artist development department held a meeting in La Costa April 28-29, its first since its formation early last year.

**Jerry Sharell**, E/A vice president, artist development, chaired the meetings, which were attended by 13 department staffers from L.A., New York and Chicago. **Mel Posner**, the

label's vice chairman, and **Burt Stein**, national album promotion director, were guest speakers.

In other E/A news, the label's merchandising department, headed by director **Lynn Schneider**, is expanding its use of artist standups. It has issued near life-size displays on **Andrew Gold** and **Eddie Rabbitt**, its first since a **Tom Waits** display two years ago.

## Big Romance For Janus & Charlie

LOS ANGELES—Janus Records has entered the second phase of its promotional/merchandising/publicity campaign for **Charlie**.

The English band is set to embark on a two-month, major market U.S. tour as special guests of the **Kinks**. The label is supporting the tour with coordinated time-buys, in-store displays, print ads and a series of contests when possible.

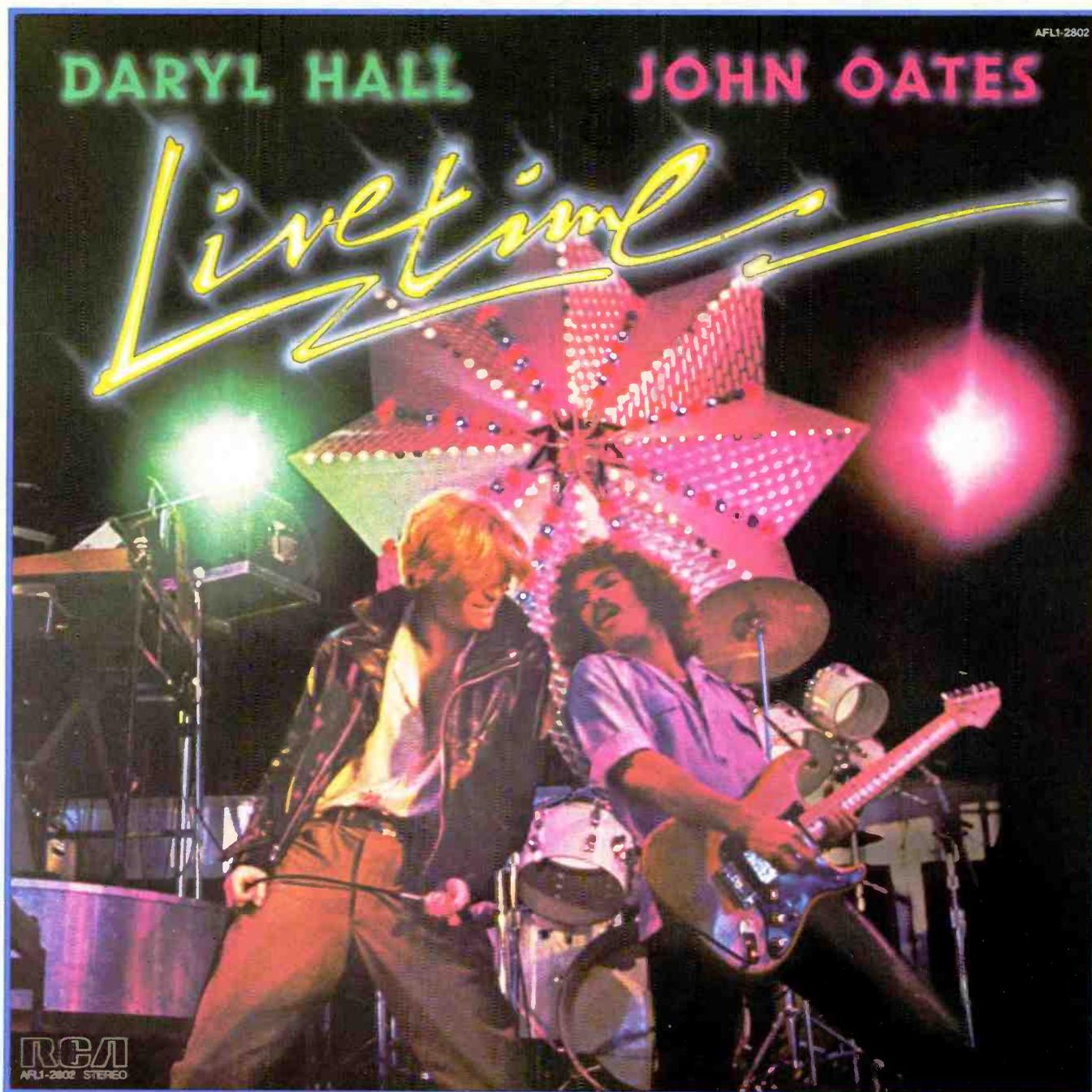
## D.C. Pirate

• Continued from page 3

state transportation of stolen property.

U.S. District Judge **June L. Green** also sentenced co-defendant **Lee Wais** to a term of one to three years, following the three-day jury trial. All but six months of **Wais'** sentence was suspended and three years of probation was additionally imposed.

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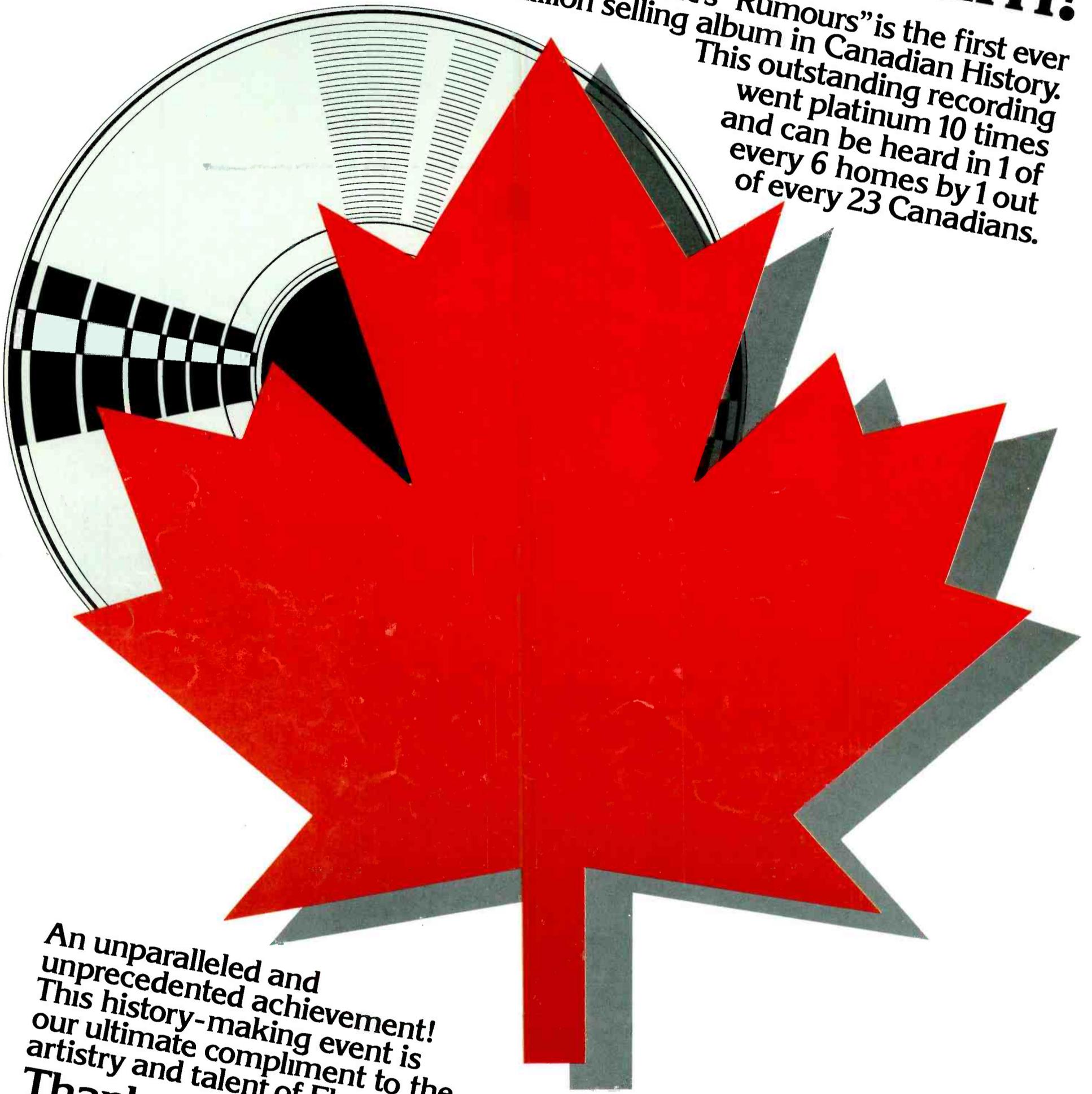


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